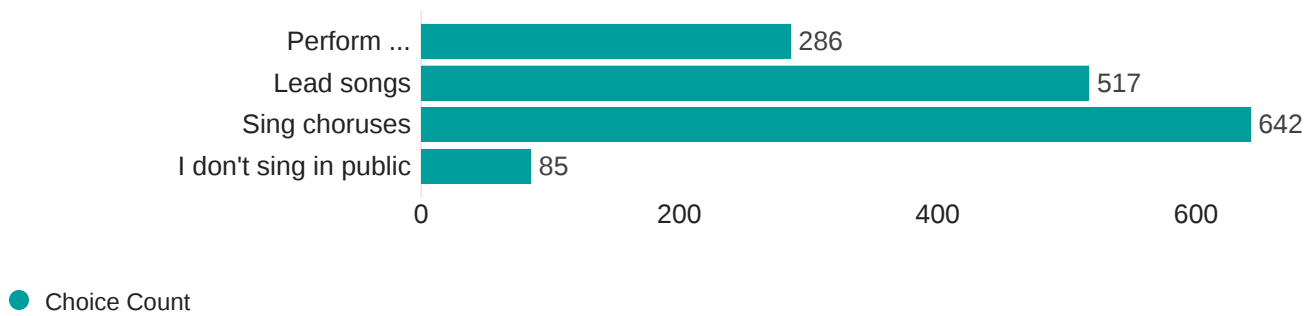
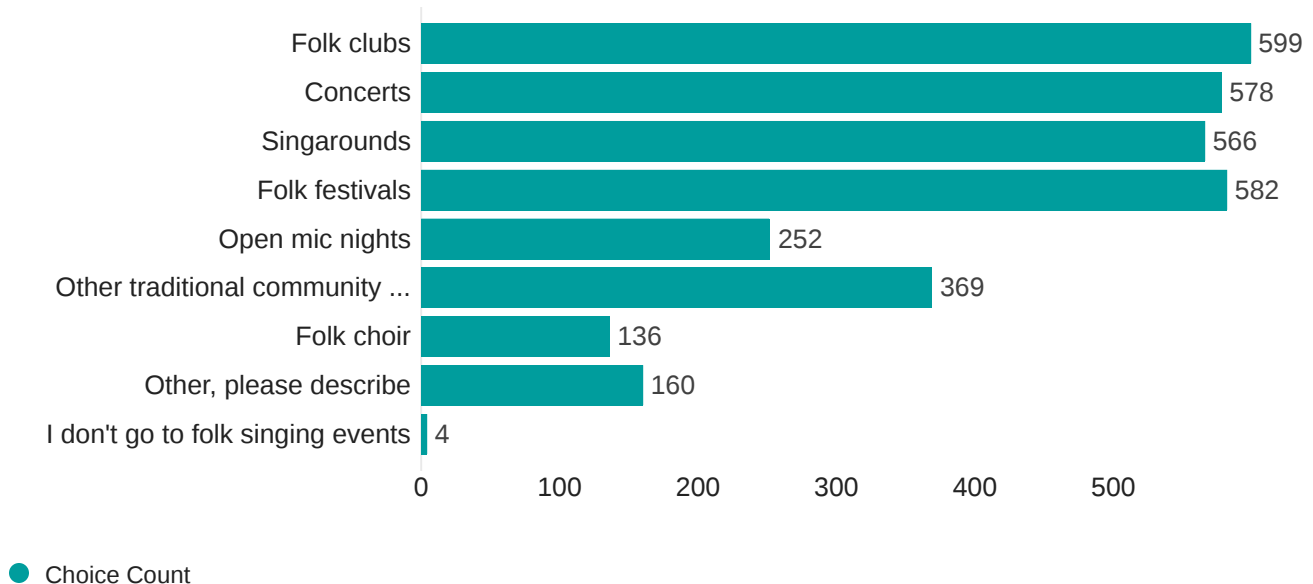


Q1 - What kind of singing do you do? Tick all that apply



Q2 - What kinds of folk singing events do you attend? Tick all that apply - Selected Choice



Q2_8_TEXT - Other, please describe - Text

Other, please describe - Text

Belong to mixed barber shop chorus. Not english style originally

I hate traditional folk almost as much as I hate Nigel Farage

I incorporate folk songs and tunes in plays which I write for our local Playhouse. I also write songs in the folk tradition.

I sing in church, where I also learn and introduce new songs, occasionally writing my own.

The Christian music scene is vibrant with a wide variety of songwriters introducing songs which are sung in contemporary churches, with some also breaking into more traditional churches.

Irish sessions

Where I live there are no folk clubs. When I lived in London I used to go to various folk clubs.

Actually I don't do any of the things I have ticked anymore but did for 30 years some 30 years plus ago, even performing at Sheffield University

Zoom singarounds (a hangover from covid)

Because of lack of wheelchair access and care provision there is only one weekly event I can get to at present.

Sing with an orchestra

I write and perform my own original contemporary folk songs.

Young peoples music club. Some music is 'folk'...depends how you define folk ?

beer tent and morris weekend singing including on the coach.
in the car.
rugby songs
as a teacher

Sessions after Morris dancing

Historical re-enactment events

Acoustic sessions featuring all kinds of music

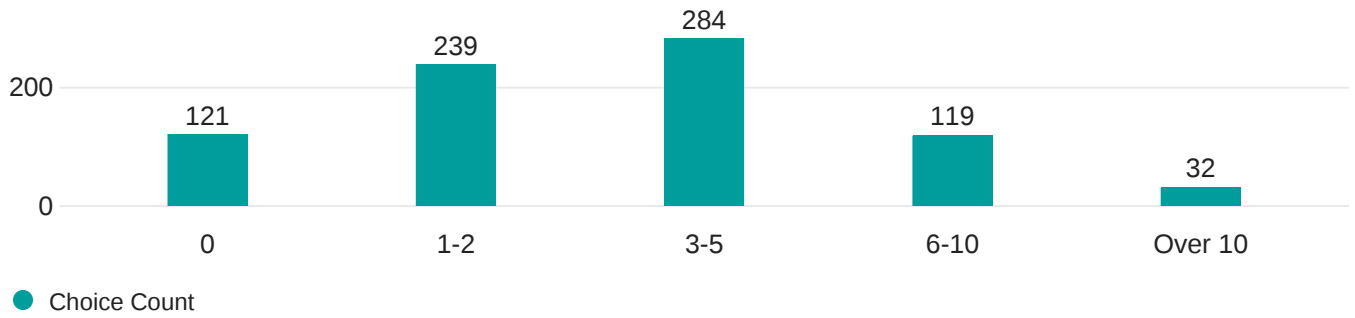
Community events and Cornish/ Celtic language events with singing

As a historical re-enactor I lead/join singing in camp, around the campfire, on the march at events.

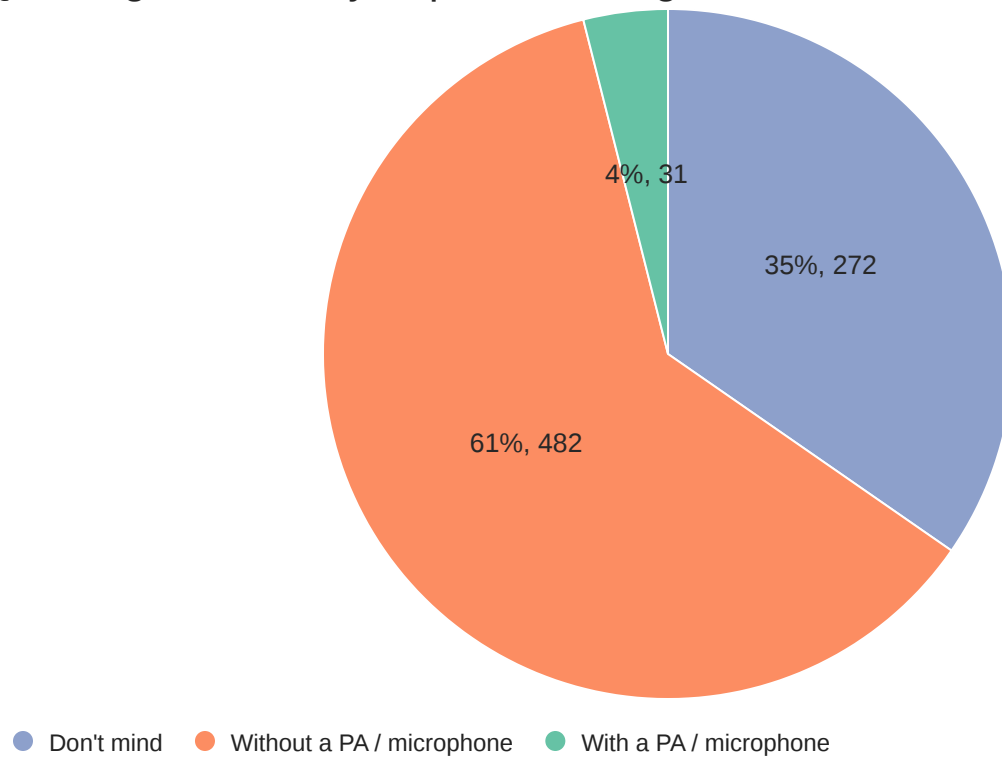
online folk events

Singing weekends

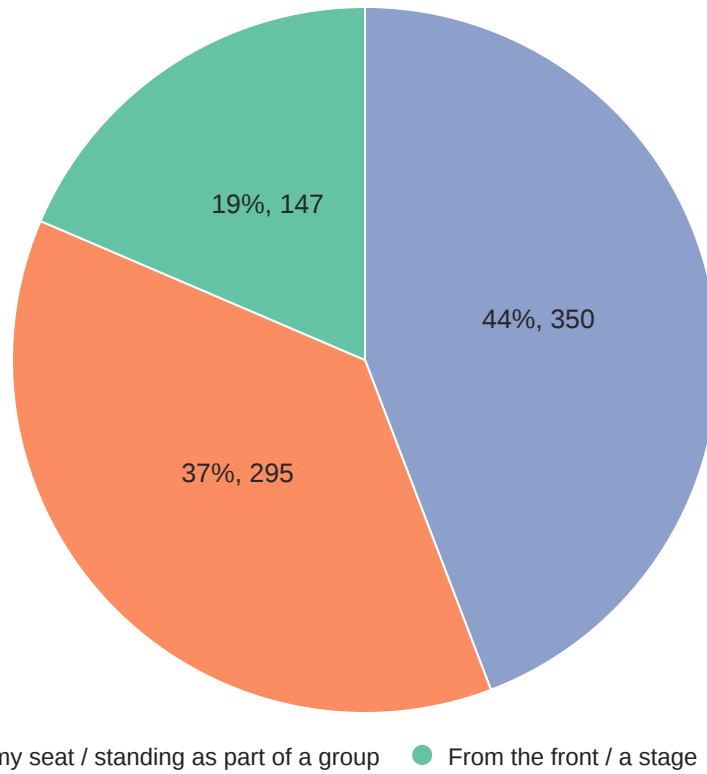
Q3 - How many times have you been folk singing in the last four weeks?



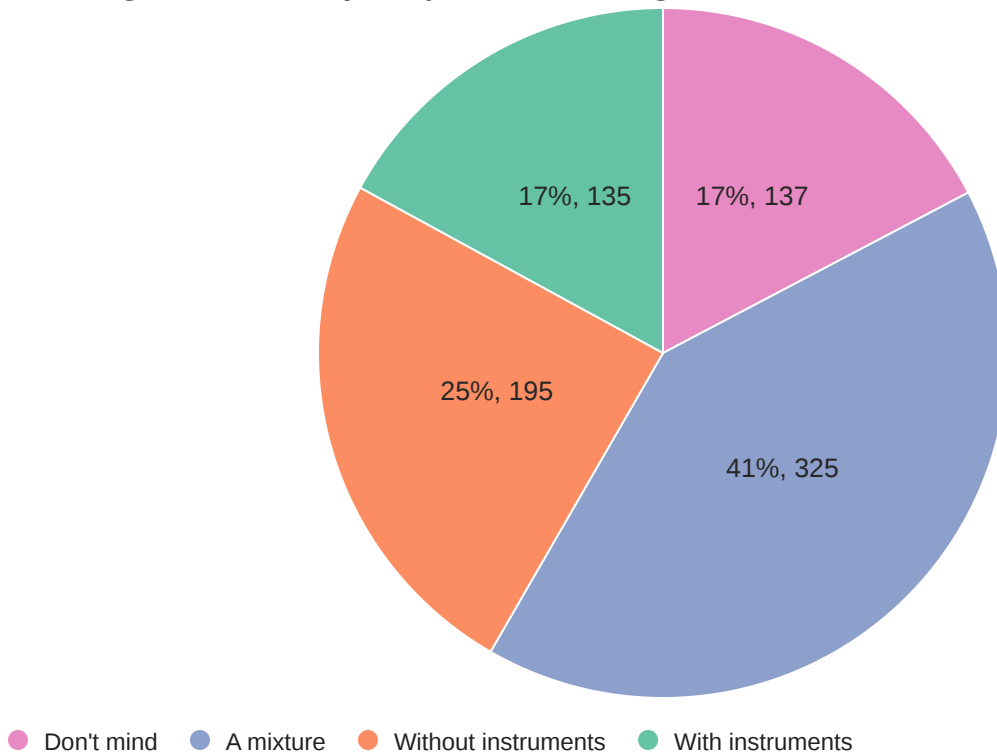
Q6 - In general, do you prefer to sing



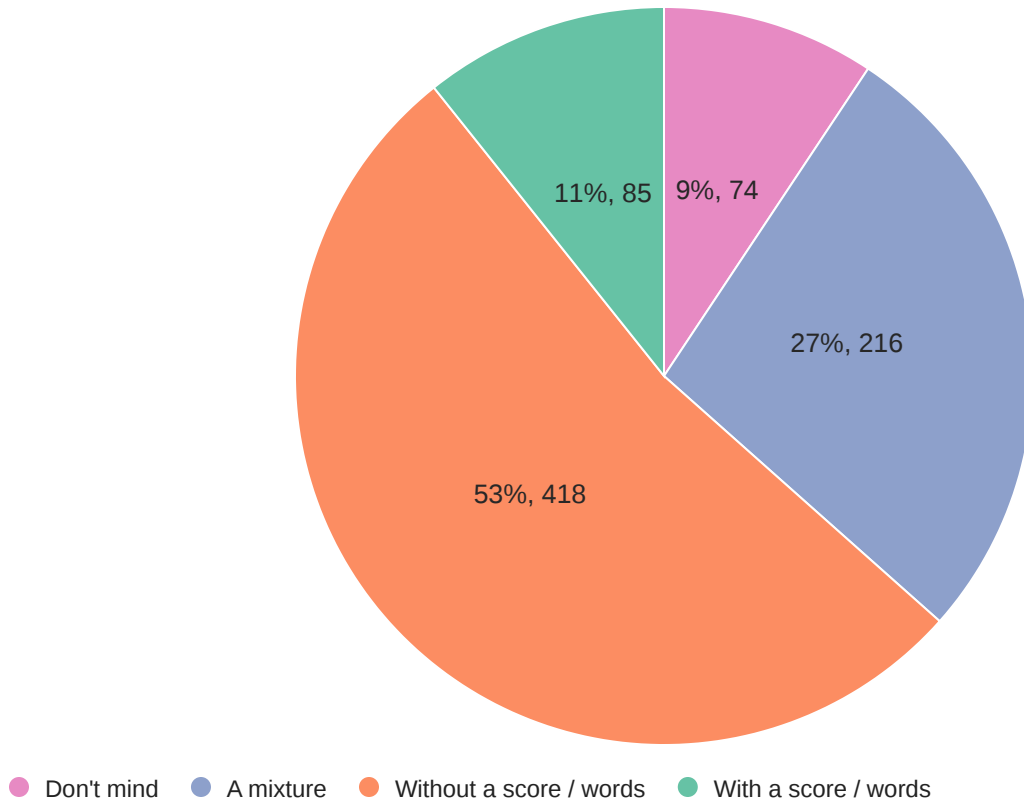
Q7 - In general, do you prefer to sing



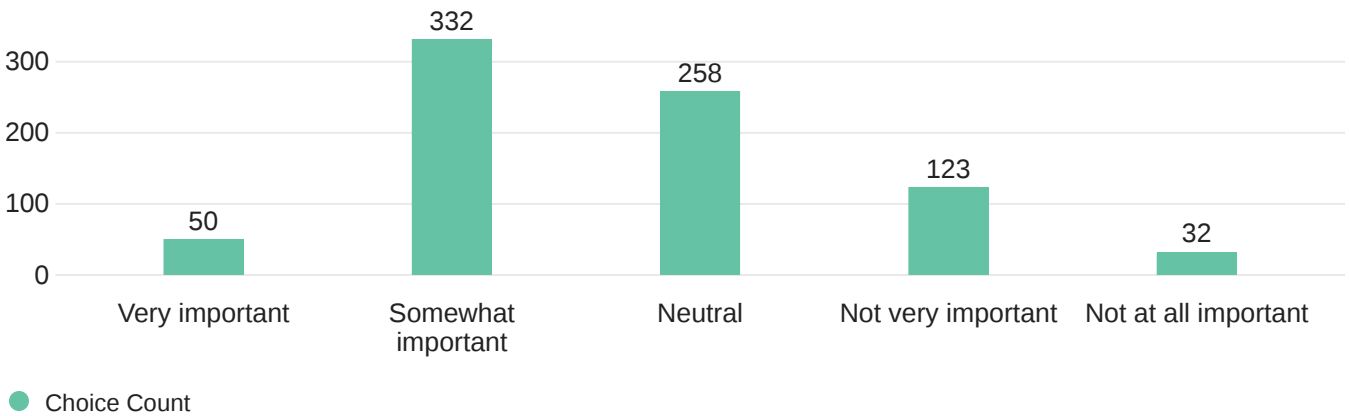
Q8 - In general, do you prefer to sing



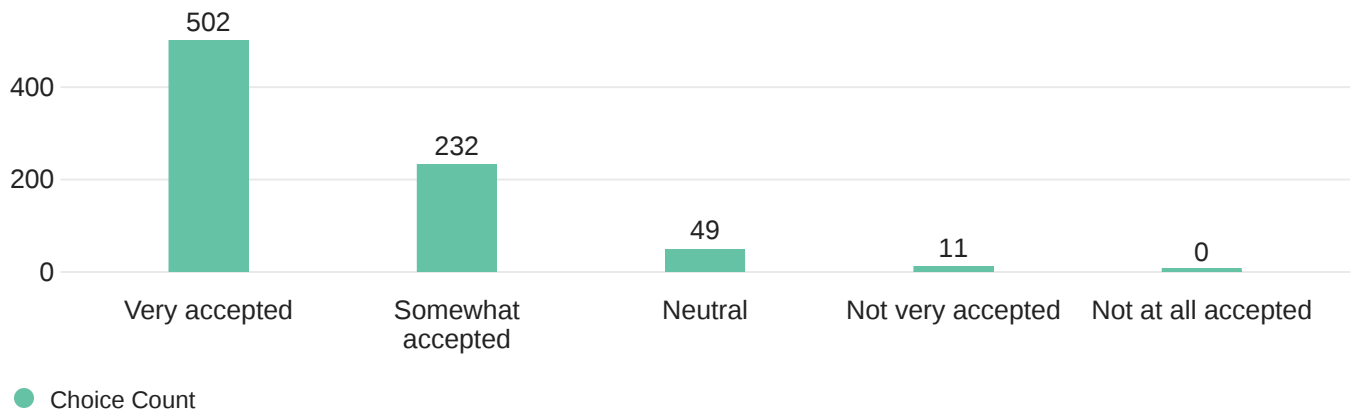
Q9 - In general, do you prefer to sing



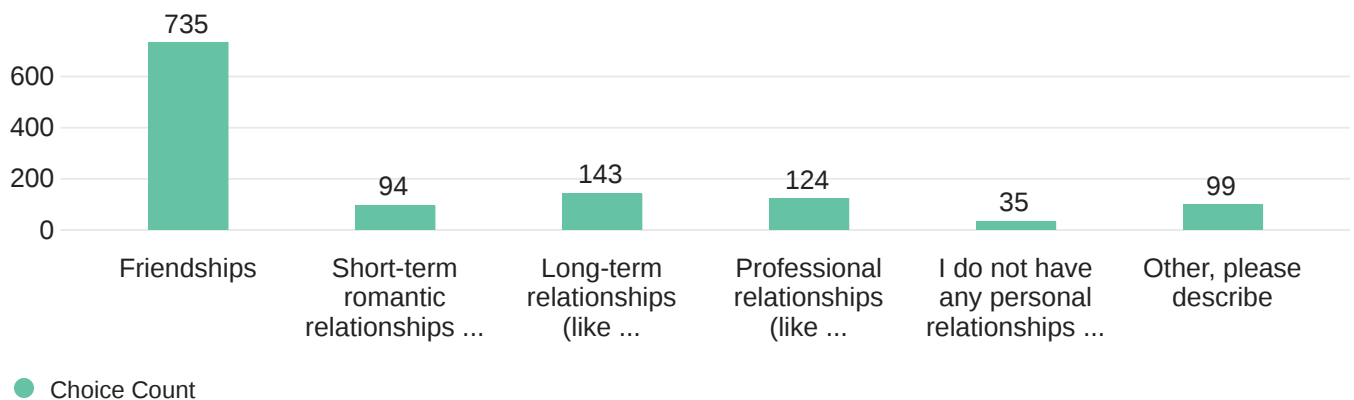
Q12 - How important to you is it that other people are good singers at folk singing events?



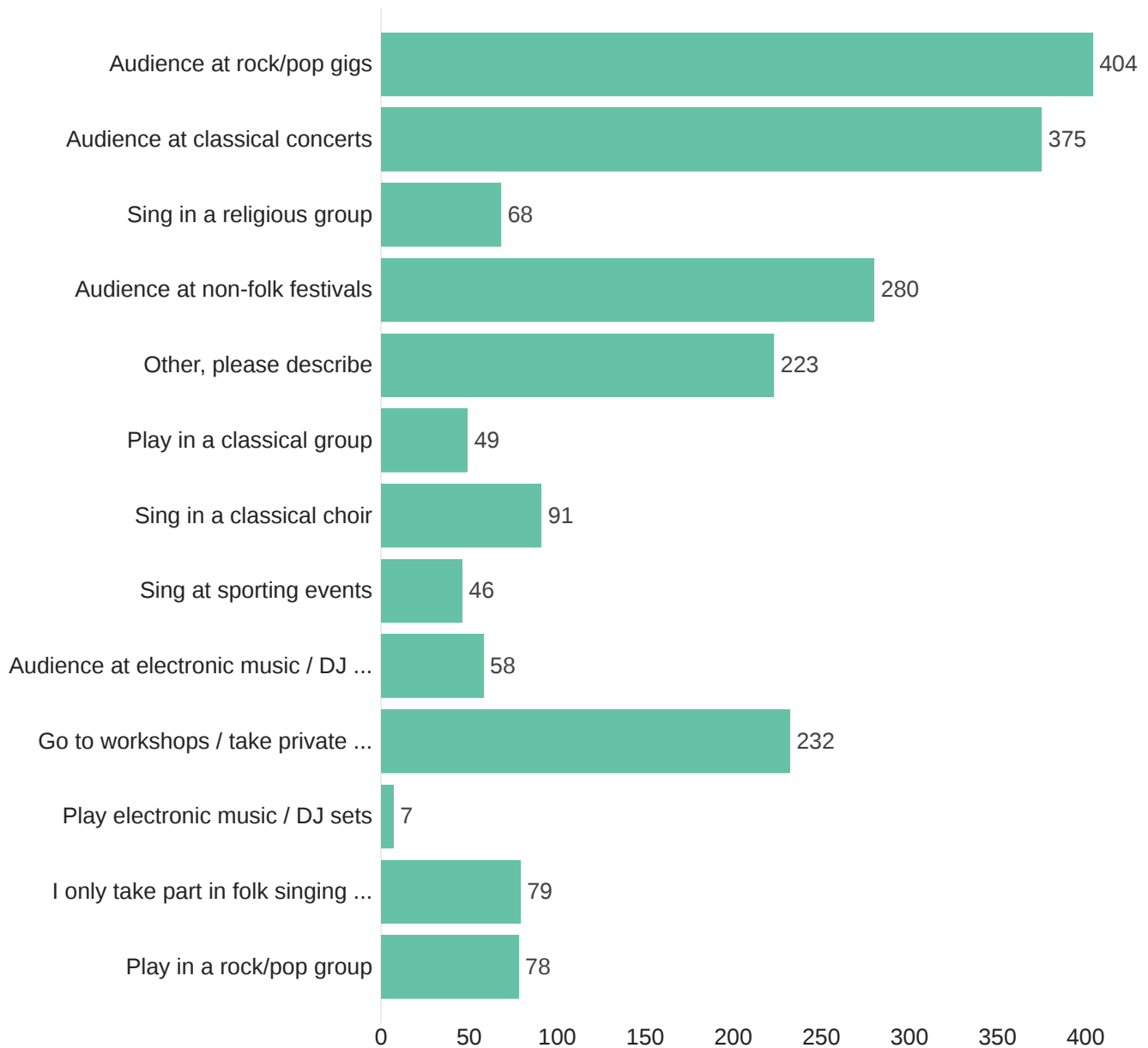
Q13 - How accepted do you feel when you sing at a folk singing event?



Q14 - What kind of relationships do you have with people you have met at folk singing events? Please tick all that apply - Selected Choice

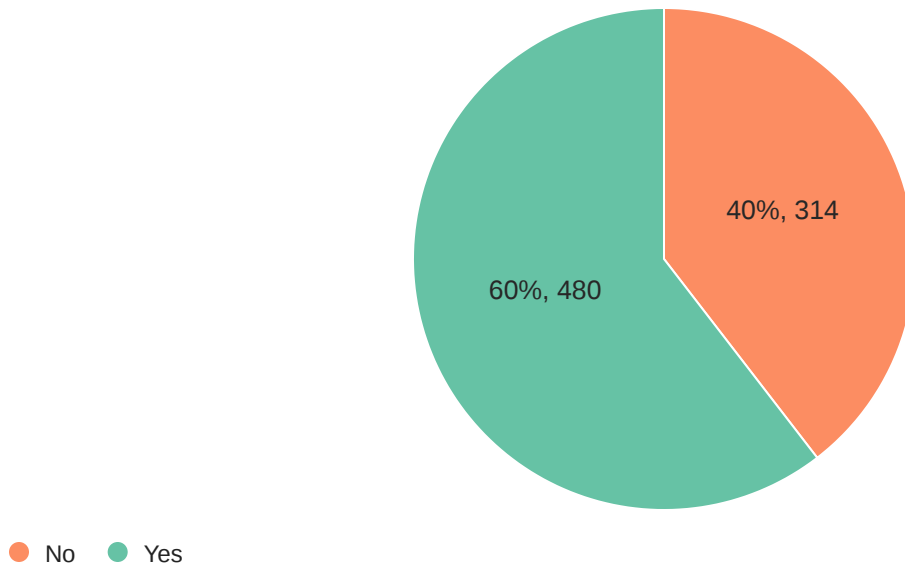


Q15 - What other types of music events do you take part in? Please tick all that apply - Selected Choice

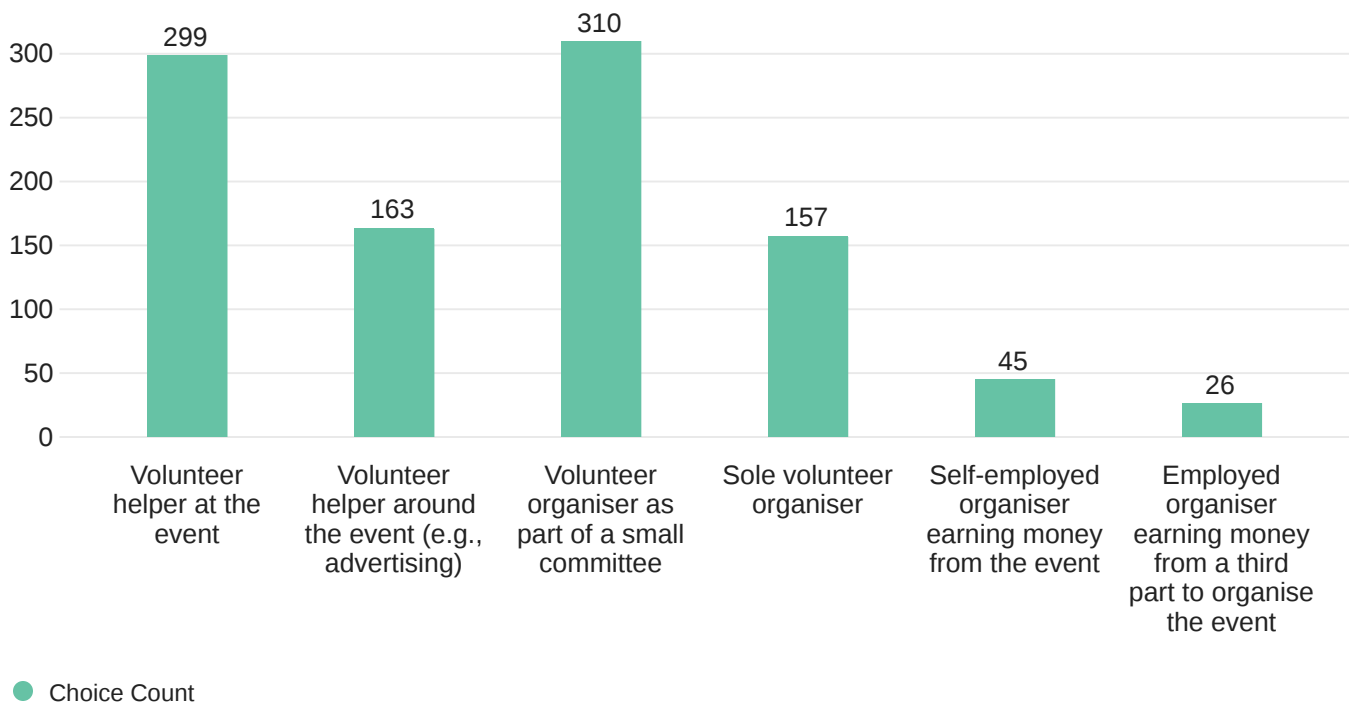


● Choice Count

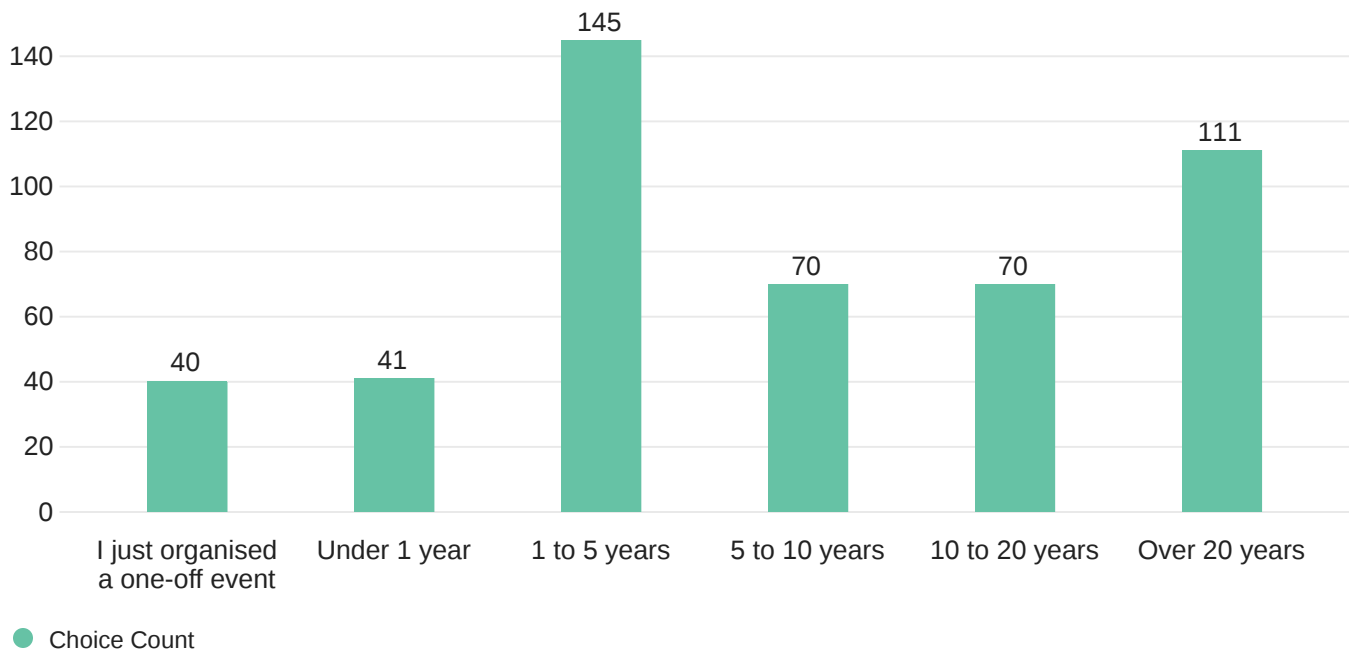
Q16 - Have you ever been involved in organising folk singing events as an organiser, promoter, volunteer or in another way?



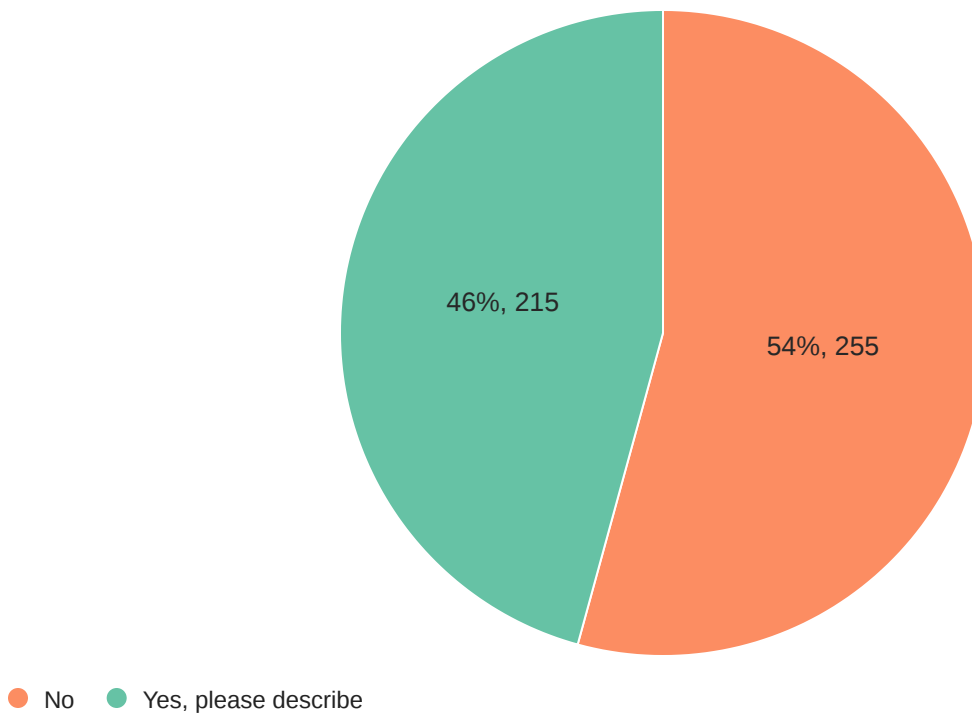
Q17 - How have you been involved in organising folk singing events?
Tick all that apply



Q20 - For how long did you / have you organised folk singing events?



Q21 - Have you organised non-folk music events as well? - Selected Choice



Q21_1_TEXT - Yes, please describe - Text

Yes, please describe - Text

Spoken word day festivals. Craft fairs/exhibitions. Folk dance workshops and events.

I have put on gigs for other bands I'm in that don't play folk

Acoustic (pop) music concerts

Open mics

Music festival

I organise the Village Christmas Celebration each year in the church. Fronted by Folk singers.

I co-own an online Radio station which started out playing solely folk music but now plays all genres. We have a fortnightly live music show which often includes folk

I have organised mumming events in my local town.

Local concerts with semi professional chamber music groups

Pace egg

Theatre, comedy. & alternative choirs. Storytelling.

Musical theatre

Lectures in psychology

Art exhibitions

writing and boating seminars

Some organisation of things as local government employee

Professionally: conferences, workshops, etc etc

Theatre

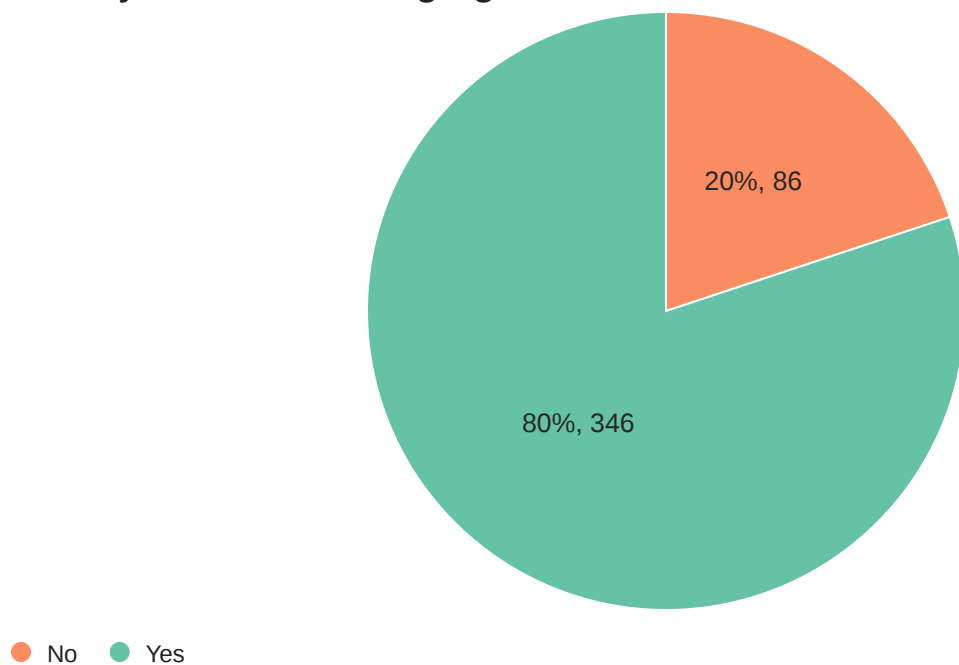
Rock and electronic concerts

Fetes

Fundraising events as member of R.N.L.I. crew and fund raising committee 20 yrs

Original music club

Q23 - Have you ever actively tried to reach people who may not normally attend folk singing events?



Q24 - Please describe what you did and what impacts (if any) these actions had

Please describe what you did and what impacts (if any) these actions had

Went to folk dance groups in my region with promotional material.

Went to open mic nights to promote, by joining in and with leaflets

Put info out on social media to local community pages

Can't really speak to impact.

Gained regular audiences for some events, of people who don't join in.

My friend has just in last year held monthly folk song (chorus) sessions with word sheets, for non-folkies who said they wanted to join in more and who were fearful of harmonies. Unfortunately the hope was to wean people off the word sheets and off the dependence on organiser and gain more song leaders in this safe space. Biggest one had nearly 40 present.

Without strong leadership (me or my friend), it does not happen.

With longer term, it might feed more people into wider folk scene?

Most of my friends aren't very familiar, or even particularly like, folk music, so when I ask them to come to my gigs that exposes a lot of people to music they don't normally listen to

By incorporating folk music & tunes into plays I write and direct, it exposes the audience to music they may not have heard before.

Encourage people to listen to local folk sessions

As church Vicar, used church as venue. Full House! (though small church)

They are not particularly interested in Folk, but I think they enjoy the music.

I just encouraged them to attend events with me. 3 of them now regularly attending events, 2 of them performing themselves

Advertisements on village Facebook page and local posters. Also personal invitations. A few people were attracted to come and surprised at the quality of local talent

A few people who attended said they'd never been involved with folk music before but they intended to take part again in the future

Asked them to come along because I thought they would enjoy it

I have encouraged relatives to come to folk events with some success.

People I've encouraged to go 9 times out of ten thank me for it.

Organising events with schools, youth centres to become involved in a folk festival

Have initiated contact with potential venues--like nursing homes and community centers or people with space for potential house concerts.

Social media, adverts in shop windows. Little impact for either.

Usual publicity via leaflets and social media - I suspect it had limited impact on numbers visiting the folk club

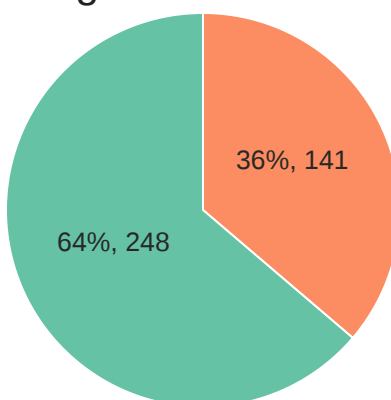
Some love it..... others will never go again

Not very often successful but occasionally so

I have made sure that pub sessions I have run are not behind closed doors. Sadly not always wheelchair accessible, but always on the ground floor.

I invited friends to join me.

Q25 - Have you ever actively tried to improve accessibility to your events? By “accessibility”, we mean removing barriers that might prevent disabled people from attending an event.



● No ● Yes

Q26 - Please describe how you tried to improve accessibility to your events and what impacts (if any) these actions had

Please describe how you tried to improve accessibility to your events and what impacts (if any) these actions had

Advertised thru local disability groups/hubs, and via the support workers for those groups.
Ensured venue was open and welcoming.

Checked out physical accesibility.

In the last year, we havent had take up from a disability social group we (used to) hold one or two ceilidhs each year with. Dunno why that is.

We are inviting them to come into public rather than a group of able bodied dancers attend their club and facilitate music and dance.

Cleared ways through pub for wheelchairs

More with the music festival and considering physical access. We have worked with attitude is everything

Heating, seating wheelchair space.

Make sure the venues can be accessed by all.

Ensuring physical access and space for wheelchair users. Allowing housebound people to join via Zoom.

Both allowed people to be included which was much appreciated.

Made sure there is disabled access

I changed the venue of a folk club that i run so that it was more accessible.

I've never had to do it all in place.

Making events more physicallly accessible

Work in special schools

More accessible documents

Choosing venues that are accessible, making social media posts accessible, eg with alt text.

I spent some time investigating and improved stair lift to a venue - but ultimately as we were not the owners it was unsuccessful

Wheelchair access, better steps onto a stage, seat for singer

Ensuring disabled toilets (and suitable access to them)

As I said before, I have tried to choose accessible venues, but these are very hard to come by. I forgot to mention in my previous answer the fact that for 10 years I deliberately run a Sunday lunchtime/afternoon session in order to include accompanied children.

In respect of a concert, ensuring venue had audio loop, signer and wheelchair access

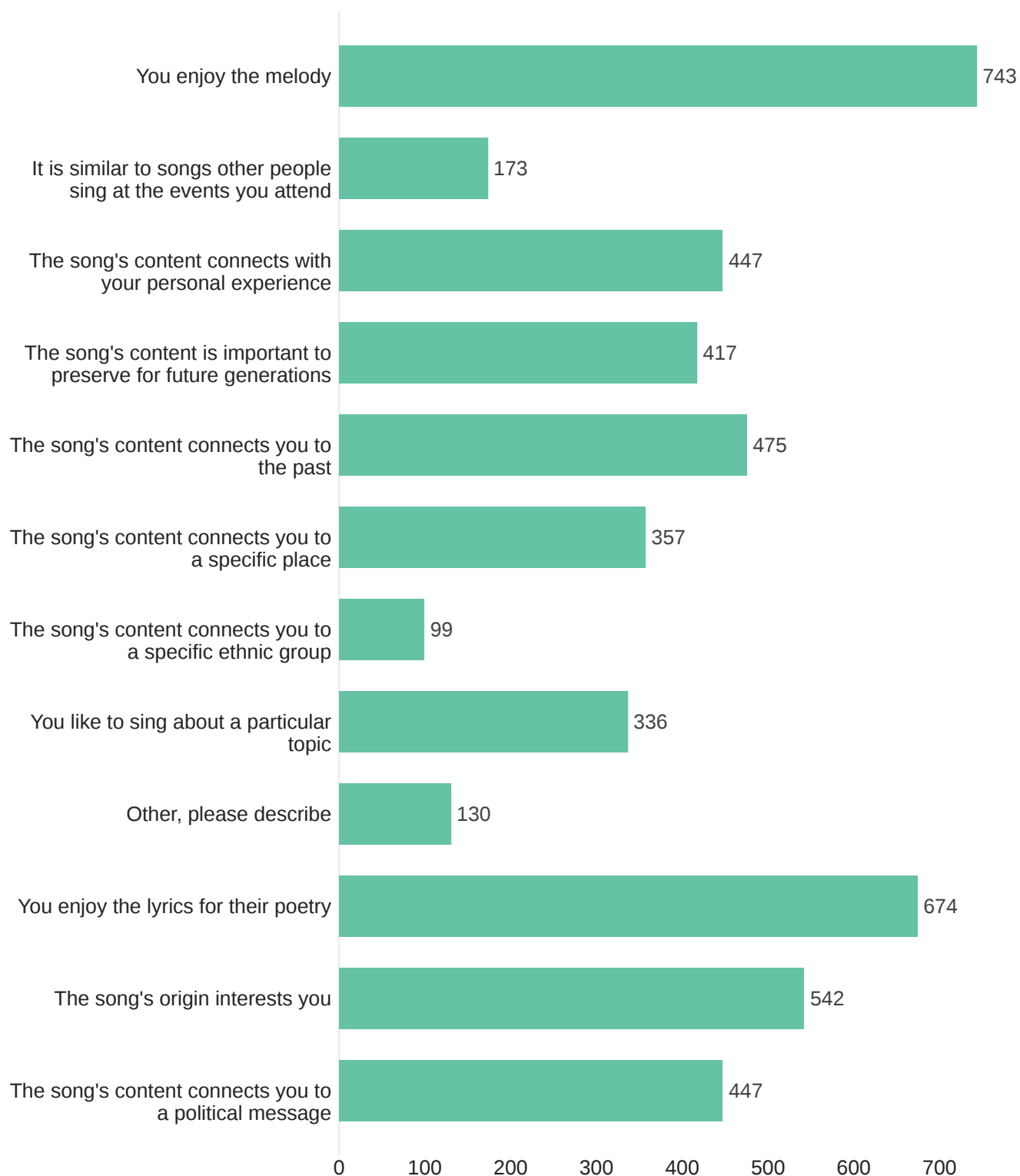
Moving to only use fully accessible venues, adding accessibility information to event information, adjusting seating layout. This has enabled disabled members of our singing community to participate more fully, but hasn't attracted more disabled people who weren't already singers

Created wheelchair path to campfire area

Only booking venues with disabled access

Using level or accessible venues

Q27 - Which factors are important to you when you choose to sing a particular folk song? Please tick all that apply. - Selected Choice



● Choice Count

Q28 - You selected that the song's content connects you to a specific place. Please describe the place.

You selected that the song's content connects you to a specific place. Please describe the place.

I'm from the US with Scottish/Irish heritage so I enjoy Appalachian interpretations/reinventions of folksongs as well as learning the original versions

Pete bellamy fiddlers hill.

Binham priory. Where ive also sung this. Also remembering where saw him sing this. And certain places my stepdad has sung it. In his repertoire. For me its a local song... Tho im from suffolk.

I also sing the suffolk miracle. From the singing of 'friend' XXXXXX, who i heard as a child at parents folk club in XXXXXX. Then ten years ago i put on a concert her and her son in sudbury suffolk. 50 +years shed been coming to sing in suffolk but she heard her dads new hampshire accent in sudbury market. I sing suffolk miracle because its likely an old old song.

Various

My home town

Many places I have lived, Lancashire where I was born, the Lake District where I spent happy childhood holidays, North Yorkshire where I got into folk music (and where you can go to a different folk club every night of the week) and a generally rural escapist idyll in my imagination born of being unhappy in my job!

North East England and Yorkshire

Songs which mention parts of Oxfordshire (where I have lived for the last 12 years)

It depends on the song! I have, for example, sung a song about cotton mills with the large mill that used to be at the heart of the small town where I live very much in my mind, even though the song was not directly about that location.

Cornwall.

Anywhere with a personal connection

England

Different songs connect with different places. I like songs which connect Derbyshire where I grew up, the village where I live now and other places I know.

Wales

The rural environment where I grew up.

Lancashire and the North

Places I have lived. Liverpool, Oxford, London and places and environments where the working class inhabited

Ireland County Clare best traditional music

The north of England

Mostly maritime environments.

My home town and other songs

Q29 - You selected that you like to sing about a particular topic. Please describe the topic.

You selected that you like to sing about a particular topic. Please describe the topic.

immigration, isolation, forbidden love, injustice

Workers rights. Gender politics/womens issues

Anything about radical politics, political movements, important historical events, anything that celebrates workers or workers movements, as well as the natural world

Industrial heritage

Anything to do with the sea and nature

Myself, since I tend to write confessional songs about pmy past or present experiences. Which other people could relate to, or not.

Protest

The importance of friendship; connecting to natural world

Faith and worship

Working / labour / commoners rights and experiences

Often a comical topic. I like to make people laugh.

The sea, migration

Norther industry, particularly coal mining and ship building

Primarily boating experiences/history

I sing about many topics in my own songs. I prefer traditional songs that have a fantasy element

Love lost, and homesickness.

the environment and the climate crisis; social justice

Social justice.

rural life

The oppression of the class system

Q30 - You selected that the song's origin interests you. Please describe the types of origins that interest you.

You selected that the song's origin interests you. Please describe the types of origins that interest you.

I find songs with contested origins interesting

See above, suffolk miracle. And being able to track thru child ballads, cecil sharp etc. And certain writers in the folk idiom

I enjoy learning about songs that don't come from the British and Irish isles

Songs with origins in the lives of ordinary people that reflect those lives

Industrial song

Historic coal mining or other occupations

Historical sea faring tales

Actually, although it's interesting to hear about origins of a song, it's not my primary interest. Folk singers who often preface their singing of a 3 minute song with a 15 minute account of its origins, caon be somewhat tedious.

black/ Cornish history

I like to sing songs that have been sung through generations and to know something of the background to a sing, new or old.

Any origin with a personal connection

Historic English

Anything that helps to understand and express human experience

Working songs (herring packers, shanties)

Historical and cultural

Rural origins. Also how songs have been changed over the years. And the "folk process" whereby a number of versions of the same song appear.

Industrial

Sea ports. Agriculture. Industrialisation. People having to work in restricted conditions when the way their lives are lived is molded by their employers

Historical links

Songs that have been handed down or recorded in journals or diaries.

Q31 - You selected that you connect with the song's political message. Please describe the political message that you connect with.

You selected that you connect with the song's political message. Please describe the political message that you connect with.

Anti-racism/anti-slavery (I am white and think the folk scene has yet to reckon with it's past and privilege)

Anti war, worker exploitation(patience grey. Albert berry, one hand on the scale) , tra vellers rights, (common ground/freeborn man,) .. Conservation/climate change last leviathan, cant remember name,(bright swift)... Chris woods commentary on modern life

History of the labour movement and other leftist politics

Anything that celebrates the defiance of ordinary people, workers, social movements and activists throughout history, as well as ecology and nature

Rights and conditions for workers and their families. Anti war.

Equality, oppression, protest

left wing

feminism

Peace, Justice.

Socialism

Songs that express injustice suffered

Labour and socialism

Anti-oppression

Environmental and left-wing politics.

Protest against the ruling classes.

Socialism

I'm a dyed-in-the-wool socialist.

Worker's struggle. Environmental issues.

I like songs about social justice and individuals who seek it.

Fairness and justice and peace ie anti war.

Q32 - Would you like to tell us anything about why you choose to sing particular songs?

Would you like to tell us anything about why you choose to sing particular songs?

Some spoke to me when I first heard them as a teenager, I like trying to transform songs or sing them from other perspectives

I have

No

In my own songwriting I'm trying to communicate my own feelings on politics, the crisis times we live in and ecological consciousness. I'm drawn to songs that do the same

Often a tune gets into my head and is either beautiful or has a rousing chorus.

You don't have to be good if you sing the verse to a chorus song which people want to hear. In the right environment they will take the chorus away and raise the roof!

Another reason to choose to sing a song is if you have moved to another part of the country and haven't heard it for a while.

That said I try to choose songs where I can reach all the notes without squeaking.

Another reason is that your voice changes as you age (mine has gone deeper) so different songs now suit me.

Express an emotion, provide inspiration, amuse, entertain

Tell a story

I sing in a choir so don't really choose, but I prefer melodic (rather than modal) sounding songs that are upbeat.

Because they mean something to me, something personal, if they are covers of old songs. Or else my own which grow out of my experiences.

Protest songs that are rousing and reach out to people

Mainly because I like the melody and the arrangement or the potential to arrange it so that it sounds 'full'

Some of it, to be honest, is practical and about what suits my voice and whether I have access to recordings etc from which to learn a song.

They are the only ones I know fully

Often for choruses in our local singaround. Often because that song fits my mood and type of voice.

No. Far too complicated and diverse.

They were songs i loved listening to

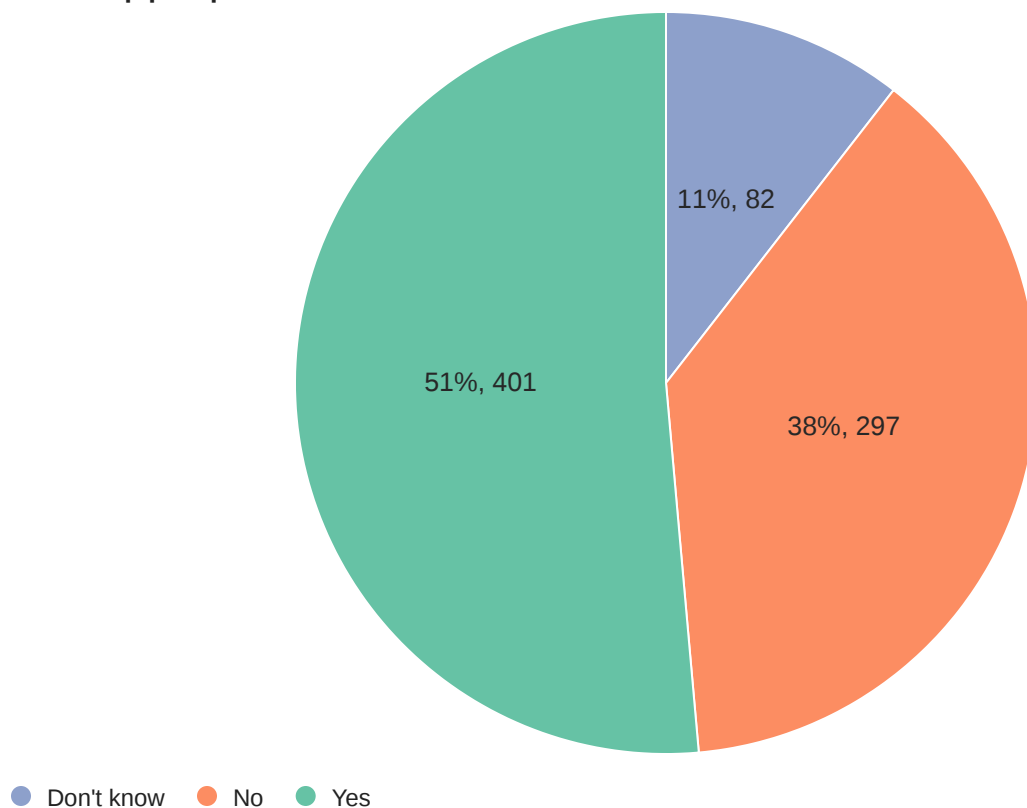
I like to sing songs which express deep feeling and songs which just make people laugh.

I love songs with a good harmony. I also really like singing songs that musicians I like have recorded.

If they give a message or cause amusement and if they are pitched for my voice!

Some because they make people laugh. Some because I can relate to them. Some because the lyrics or melody appeal to me.

Q33 - Have you ever heard a song at a folk singing event that you felt was inappropriate?



Q34 - If you feel comfortable doing so, please describe what you found inappropriate.

If you feel comfortable doing so, please describe what you found inappropriate.

Heard a song that likely referenced slavery but that was glossed over

I think sensibilities have moved on.

Songs i wouldnt sing any more.

Hilariously, i used to sing a song called the Widow. Basically lets devil in and shags him to submission. My dad never heard me sing it. One time he sang it! Never heard him sing it before. He was over 70, i over 50. And i felt embarrassed enough to blush and squirm (it was funny!)

Generally dont like modernish poppy songs being considered ok in folk singaround session. Esp american ones.

Yep songs about beating women. Songs that are readily misogynistic.

Ahhh non irish singing songs they dont quite get which side of the war for independance it was a song for... In a room full if irish on st patricks.

Mostly the overtly political (and usually lengthy) introduction. An assumption that everyone who likes folk music shares their opinion.

I didn't think it was suitably 'folky' - too modern eg Bob Dylan

Racist

Some folk songs are misogynistic, I don't think they need to be banned as such but it would be good to have more female positive folk songs for balance

I don't like songs about violence towards women, animals, anyone

occasionally heard some version of songs esp sea shanties which are excessively crude, sexualising and treating women like objects. some aspect of this is part of the genre but occasionally it goes too far and makes me feel uncomfortable

Sexism

Outdated and abusive language

Occasionally songs are sexually rather than subtle

Rudeness

On occasion, people sing songs which have no connection to folk music. They don't feel the song, and often read from notes or a phone and provide no quality of performance.

Misogyny

Sexist stuff, songs praising whalers and slave traders.

Folk songs about female murder and domination where the singer appears oblivious that this was a dreadful event for the victim and not dry history. Songs about drinking and drunkenness as a way of life and not a reaction to poverty or stress.

Political diatribe

Not comfortable or easily described

This was a superb example of what Norwich folkies do best.

Visiting singer at the singaround evening singing something in a very smutty way. There was a polite ripple of applause and he didn't get asked to sing again.

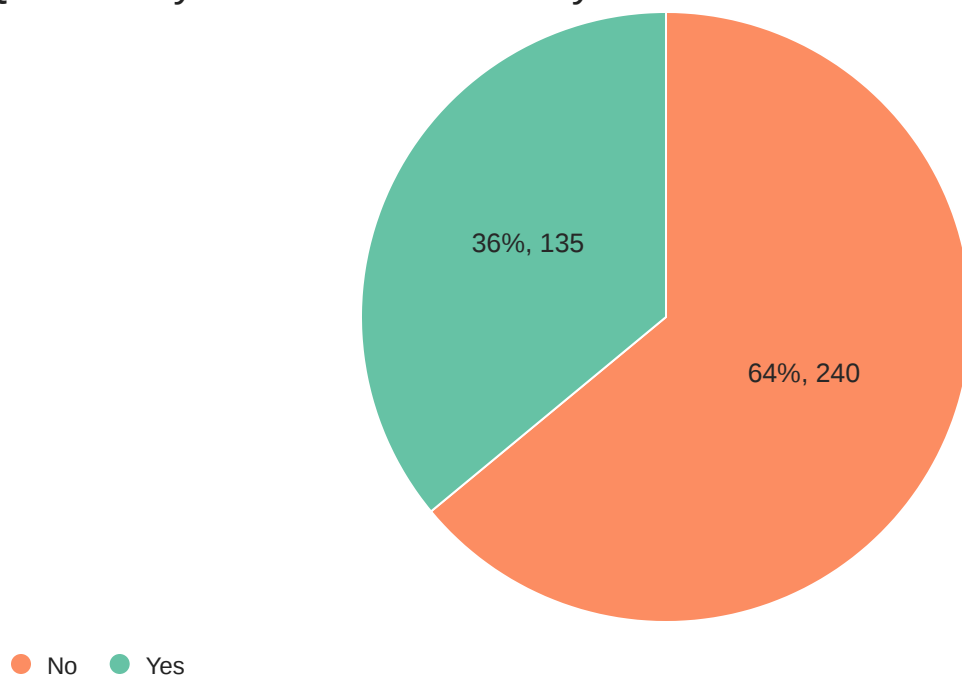
Another instance:

About 20 years ago a professional singer was a guest at a folk club in an upstairs venue. The song had an element of mocking somebody who couldn't walk.

I found it offensive that the singer (old enough to know better) excluded anyone who might want a right of reply.

The singer had not considered whether the song was appropriate to the context of their audience's sensibilities thereby reducing the audience's overall objectivity in regard to the song itself.

Q35 - Did you raise this with anyone at the event?



Q36 - What (if any) impact did this incident have on your own folk singing activity?

What (if any) impact did this incident have on your own folk singing activity?

It made me wonder how welcome my criticism would be if I'd raised it

Last one... Im more careful about which irish songs i sing, and... Who audience is when i do

Dropped certain songs from our repertoire as time has moved on.

Generally am open discussing these things amongst muso friends and family

None, I don't do politics at folk events.

None whatsoever

Received OK. Difficult when original lyrics are non pc

It didn't

just don't join in those songs

Minimal impact, but made me more thoughtful about the songs that I sing, and those that I join in with and what the message behind them is.

None.

None

None as a one off.

None

None

Keep my own council and sing and play what I like

Ensuring I didn't perform anything like that

Chose not to go to that venue in future

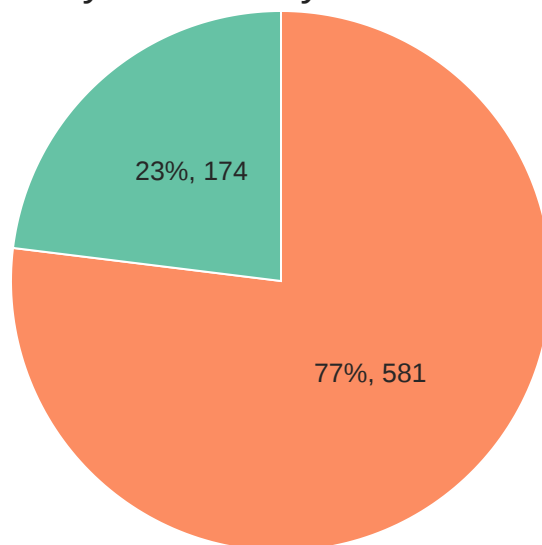
I examine lyrics closely and give emotional emphasis to loss, grief and anger.

I avoid those singers

None

I have been less inclined to attend the second venue since then.

Q37 - Have you ever experienced any barriers to participating in a folk singing event? For example, something relating to mental or physical health that could not be accommodated, or feeling unwelcome due to your age, gender, sexuality or ethnicity?



● No ● Yes

Q38 - Please describe the barrier you experienced

Please describe the barrier you experienced

Older now, which means we get overlooked by younger organisers.

Female. So used to and in certain places still do, get overlooked as non participant coz some sessions are men only, or known female companions of the regular men with guitars...

Some places are cliquey, and its harder to be 'seen' as new comer if older.

Mental health barriers... I dont leave the house when im really struggling with mental health issues.

Disability, sexuality, gender modality

I'm often the only, or one of few, people of colour at the event

Anxiety has in the past made it difficult to turn up at singaround events. this was helped by being welcomed by the host and not pressured to sing if I didn't want to.

At 70+ I can't stand for any length of time. Festival's can be difficult.

A folk club where the expectation was that you played a guitar and did not sing a capella.

Other Attendees who came to hear the performer and not the audience singing along, and grumble loudly about it.

Folk Against Fascism tried to force apolitical participants to go along with their divisive ideology. I stopped volunteering at a major festival rather than compromise my free thinking and libertarian principles.

Familiarity. Many folk groups are not welcoming to strangers

Lack of response or criticism from older men and women when they did not feel the song met their standard, used an unfamiliar version, or was too "different" even if historically authentic. Separately, being repeatedly harassed by another participant into performing.

Festival organisers: "we already have our quota of female performers"

General lack of provision in terms of accessible accommodation at an affordable rate that festivals, lack of reasonable adjustment in all kinds of areas which essentially would come down to inadequate or lack of financial support for the folk arts in general.

I was ignored, in a new area, no one spoke or even looked at me, this has happend only twuce in tbe north but many times in the south of England. I reckon that an organuser owes it to the spirit of the Folh Movement to welcome strangers.

Misogyny and sexism. Being treated differently to male 'performers' who were less competent.

We were not allowed to use a lightly amplified bass (quieter than an acoustic double bass) because 'we don't allow amplification'.

Top floor use of a three storey hotel which limited access for a disabled person

as a child some people didn't like us being at events. (we werent running riot!)

there are what I call 'professional folkies' who think they know everything at music, song and dance events. even though I might have been involved 20 more years than them! I do t tell them my history but they think if I'm under 50 or wear normal clothes that I don't know anything. unpleasant. I'm not surprised some people are put off. how the he'll do older people think that the tradition will continue if they don't welcome, embrace and hand over to young people? the oldies don't have to stop doing it. it's not 'theirs' though.

Have felt unwelcome at events described as singarounds where the MC has only pointed to those who were known to them.

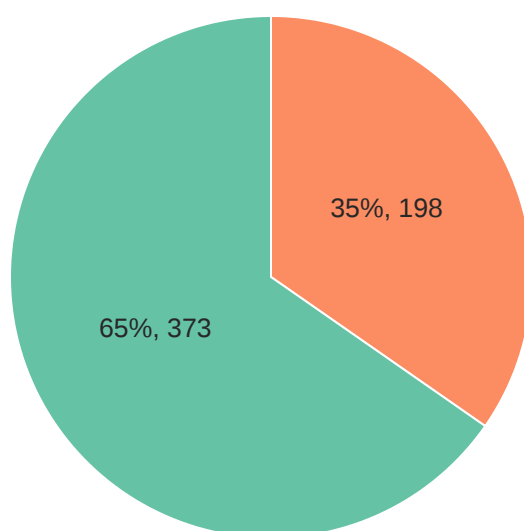
Gender issues in some sessions when I first restarted doing music some years ago (2008 ish). I attended folk clubs and experienced some mansplaining about my instruments (banjo and dulcimer). Also had comments that my choice of songs was too much of a minority interest.

I was 15, travelled on my own to event, no adult with me and quite a few people were adult male Anglofiles against Celtic nation language singers

I was younger and a few older folk ladies didn't ask me to sing that night even though my name was on list

the seating was uncomfortable and the people very 'clicky' so the atmosphere was not welcoming

Q39 - Are you aware of any attempts by the organisers of folk singing events you have attended to be more inclusive or increase accessibility to the event?



● No ● Yes

Q40 - Please describe what you noticed the organiser did to be more inclusive or increase accessibility to the event.

Please describe what you noticed the organiser did to be more inclusive or increase accessibility to the event.

They selected artists who were people of colour or who aren't UK Citizens

Open spaces for wheelchairs

Pay what you can,

I think generally organisers have been open to including everyone, by choosing accessible venues, for example explicitly lgbtq+ friendly events and feminist shanty singing.

Considering access and facilities

Signage, attitude of stewards, disability space, signing.

Try to attract a wider age range by encouraging younger people to perform. In my experience most folk audiences are white and over 50.

Disabled access, companion tickets, hearing loop, dedicated seating, inclusive events for neurodivergent people

Welcoming strangers to the event, and, if appropriate, ensuring that they get their share of the performing. Some organisers do not do this!

Made all abilities feel welcome

Particularly physical accessible

Expanded publicity; found an accessible venue; personally welcomed attendees

see previous answer about stair lift

The hosts made an effort to hold the session in a physically accessible space (ground floor) rather than the upper floor space. Hosts that regularly enquired if anyone in the audience would like to join in, emphasising this is a community event and all are welcome.

Tolerated looping pedal

seating provided for those that didnt want to stand around. choosing groups that reflected the demographic of the events attendees. running through choruses sometimes so that people could join in with confidence.

At the Bridge Folk Club in Newcastle the organisers go out of their way to welcome and invite people to perform.

I am the co-organiser and we make every effort to make everyone feel welcome. If someone is new, we go and talk to them in the interval. Recently we have noticed other people doing this too. Accessibility is impossible as we depend on finding very rare pub rooms.

Changed gendered language about voice parts to be more inclusive

Q41 - Is there anything else you would like to tell us about your experiences relating to folk singing in England - in particular about community, identity or inclusion - that has not been covered in this survey?

Is there anything else you would like to tell us about your experiences relating to folk singing in England - in particular about community, identity or inclusion - that has not been covered in this survey?

Just that I love that I got to do this survey, this is important stuff

I've tried organising things with refugee/asylum seeker communities. It's hard to get mainstream English to join in, if not professionally involved.

It's hard to reach/appeal to local Black and Asian communities, again which seem to exist in strong community groups in local big towns.

In East Anglia there is not a great regional repertoire that is known, and there is not a strong local identity anymore. I believe due to migration from elsewhere (London?) and due to loss of agricultural way of life where songs recorded daily and seasonal events... No fishing industry no more. So people like Chris Wood and Eliza Carthy write for modern day... It's probably not working class thing anymore, so inclusion is interesting. Why isn't it inclusive? Demographic, educated to at least a level, left wing, liberalish lots of professionals are folkies. Not representative of working classes.

In general I've had good experience at folk singing events, mostly because they are usually run by people from my wider community or my friends. My community and friends are very aware that traditional folk scenes can be very white, male-led and middle class, and that this can bring with it problematic views or behaviours. I feel the new generation of people who love folk are opening it up for all and de-centering the whiteness, maleness and exclusiveness of the folk scene.

I feel that there is a North/ South divide, or maybe it's an urban / rural divide. Since I have lived in the South and South West it is much harder to find singarounds.

There is much more of a 'stage and an audience' sort of vibe. If I had got into folk music in this environment there is no way I would ever have started singing.

My experience in the North East was that everyone did something even if it was a monologue and everyone else was supportive and you build from there.

No

Getting over the anal fixation on folk being an aural tradition. It is quite acceptable for singers to use music and words. Most classical musicians would not think of performing without dots.

I think folk clubs are mostly inclusive, though I try to fit my songs to the occasion and audience. No one has ever said I shouldn't sing a certain type of song, though. I am a gay man but I've never found that an issue.

no

Generally the groups I have belonged to are friendly and welcoming. Singing definitely brings people together

I'm not much of an expert, but have read about a distinction between those who feel folk should be only traditional songs, and those who accept a broader definition. I have sometimes been concerned that I will sing 'the wrong sort of song'.

I find some folk clubs too 'clubby'. Perhaps the regular crowd, for example, put an item of clothing on all the best seats then head for the bar then return just before the guest act starts!

If you sing in pub singarounds regularly, you become part of an enjoyment culture, where people love singing together. We all start smiling after a couple of songs.

No

Contemporary Christian music is much more inclusive in age and ethnicity than other forms of folk music.

No

no but singing is good for the soul and I organise singing workshops one this Sunday XXXXXX he's got a great choir Men are singing he's only 30 brilliant musician. so I hold singing workshops first Sunday of the month with different choir leaders doing it. Ace.

It is a very caring community and in most cases very inclusive. There is a predominance of socialist views among those participating in events

Can't think of anything.

The population tends to be aging - as are the performers, though there are a fair number of younger performers coming through. Probably not enough is done to attract new younger audience members.

It's all too white, too male, too middle class and too backward looking