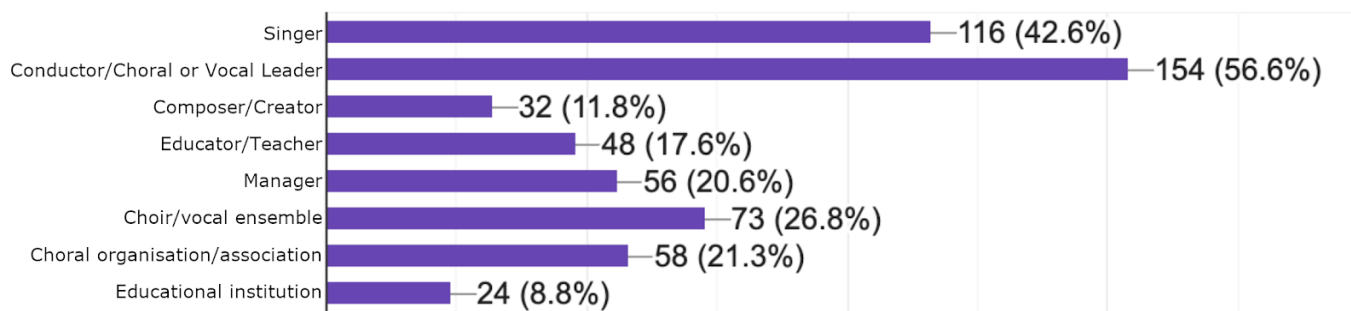


Summary of ECA-EC COVID Survey Results at 5 May 2020 (272 Responses)

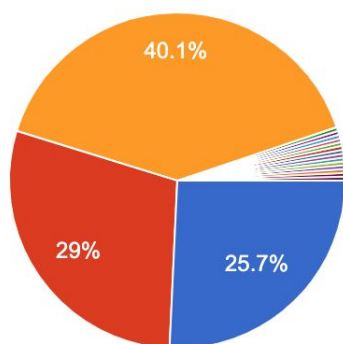
The [ECA-EC COVID Survey](#) is still open to receive the responses of anyone active in the choral sector, from any country. Please share widely so we can hear as many voices from as many places as possible!

In what capacity are you involved with the choral sector?



Others include: professional fixer, music publisher, event organiser, organist, administrative support, artistic director, distributor of music folders, research centre.

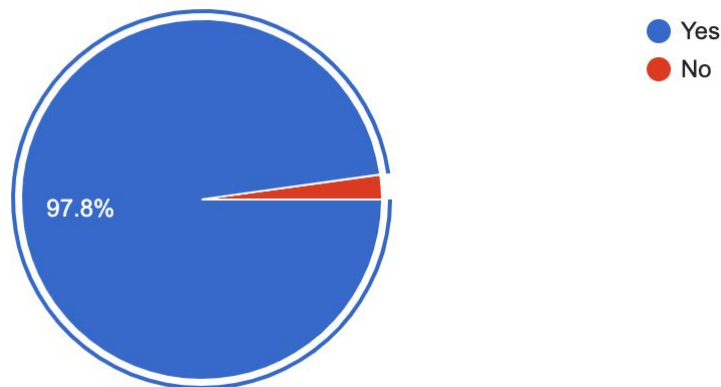
Which of the following best describes your professional status relative to the choral sector?



- Freelancer/self-employed
- Employed
- Non-professional/amateur
- plus charity in kindergartens (on hold...
- non-profit organisation
- Since I am answering this as a singer...
- professional musician, conductor on a...
- 80% self employed 20% employed

Impacts on rehearsals, lessons, concerts, events etc.

Have you been impacted or do you anticipate being impacted by the cancellation/postponing of rehearsals, lessons, concerts, events etc.?



How have you been impacted?



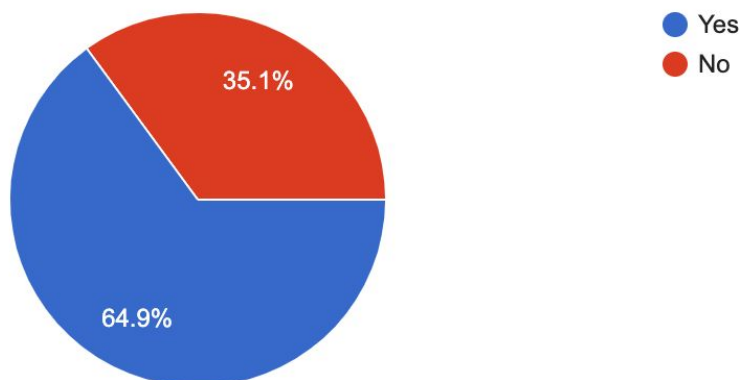
Others include: loss of sales, loss of staff, downsizing of events.

In more detail:

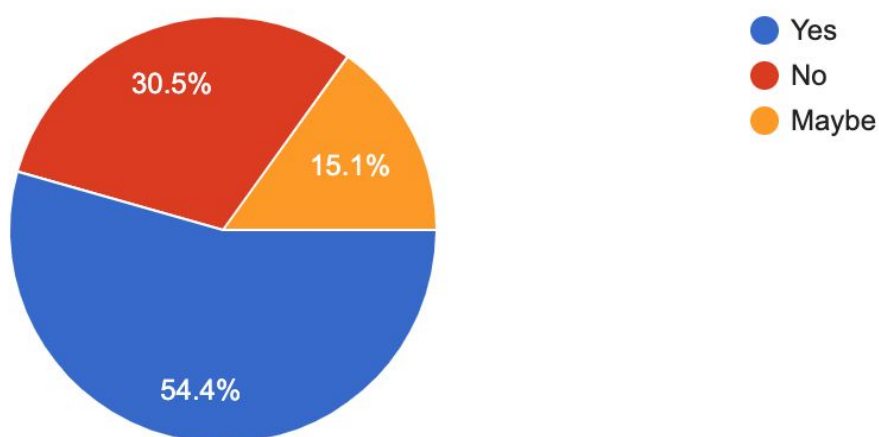
- Cancellations
 - Also of orders and commissions from orchestras and festivals
- Online replacements
 - Technical challenges
 - Not everyone wants to join online for rehearsals
 - Motivation of people to practise at home can be low
- Uncertainty
 - Will events be able to go ahead?
 - People not wanting to commit to future events
 - When will we be able to rehearse again? Autumn? Next year?
 - Fears that choral singing will be one of the last things to restart after all the measures that have been taken
 - How long can we not work for?
- Fears of future crowded calendars
 - Fears of difficulty booking venues in future
- Fears of skills degrading during this time - lower quality
 - E.g. In Estonia, choir music has a rather indoor-season. This includes both, the concerts and the rehearsals. This means that if choirs are unable to rehearse from the middle of March, then the break will be almost 6 months as the choirs start their new years in September or so.
- Direct fears related to coronavirus and health
 - Fears of singers infecting each other
 - Fears of losing older and frailer members of choirs to the virus
 - Fears that the health of singers will be impacted by being unable to sing together
- Fears of waning interest:
 - Fears that audiences will lose interest in collective singing (we managed without it for this long...)
 - Fears of future resignations from amateur choirs, lack of motivation
- Fears that people will remain unwilling to travel even when the situation becomes better
- Loss of sales for retailers (music folders, sheet music)

Financial Impacts

Have you been impacted or do you anticipate being impacted financially?



Have you lost income or do you anticipate losing income?



If you are able to quantify your financial loss as a result of the impacts of COVID-19 for February-April 2020, please share this with us here (in euros)

Approximately, how much financial loss do you anticipate in the months to come as a result of the impacts of COVID-19 (in euros)?

This depends on size of operation, but, to give some idea:

A number of choral organisations: from thousands up to €150.000

Freelancers, conductors/choral leaders in general, thousands of euros, usually €1000-2000 per month.

For others, where work in the choral sector is not the primary source of income, financial impacts are not the main concern.

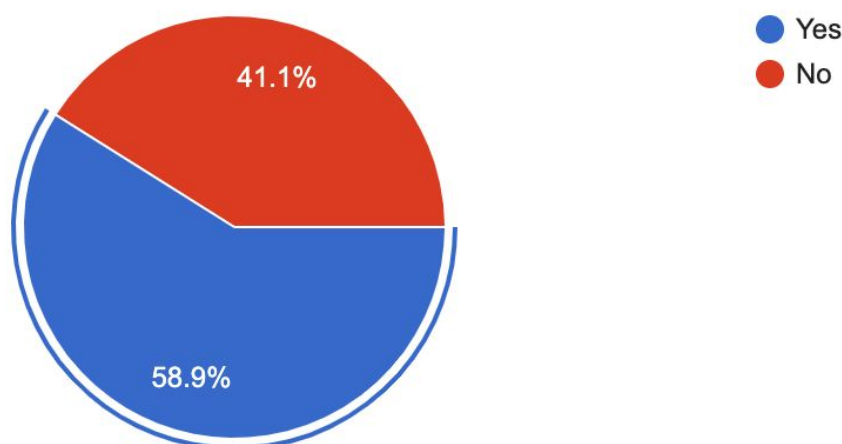
In more detail:

- Government support
 - Delays to government support placing them in a difficult situation
 - Fears of loss of financial support due to economic recession (National, regional, local levels)
 - Fears of lack of state investment in/attention to culture as focus of financial resources goes exclusively on rebuilding the economy and helping the vulnerable, as essential as these things are
 - Losing official statuses, e.g. intermittence in France
 - Will impact ability to pay membership fees at all levels (from choirs to networks)
 - And thus impacting employment (from freelancers, vocal and choral leaders to network staff)
 - Choir administrations cannot pay conductor even if they want to as no membership fees, ticket sales coming in
- Fears relating to unemployment and inability to find work, insecure income
 - Fears of work/funding contracts being terminated

- Fears of having no salary at all
- Fears of savings running out as no idea how long this will go on for
- Fears of needing to find a new line of work (leave the sector)
- Fears relating to financial outgoings
 - Fears of inability to pay for rent, both professionally and personally
 - Fears of rising costs for living and goods
 - Fears of needing to “furlough” employees (Workers are told to stop coming in to work or that their hours will be cut back in order to save money)
- Fears relating to loss of income-generating opportunities, sources of income (events) no longer available, both at present and in future
 - Concerts, festivals, rehearsals etc. both now and in the year to come
 - Physical distancing requirements also mean many occasions where choirs would be asked to perform are not happening (e.g. marriages, celebrations, funerals, religious services etc.)
 - Accompanists paid by the hour are losing income
 - Future decline in number of choir members
 - Fear that the number of choirs will drop, i.e. many choirs will not survive this
 - Fears that online activity is not sustainable long-term
 - Loss of sales

Other and Ongoing Impacts

Have you been impacted or do you anticipate being impacted in any other way?



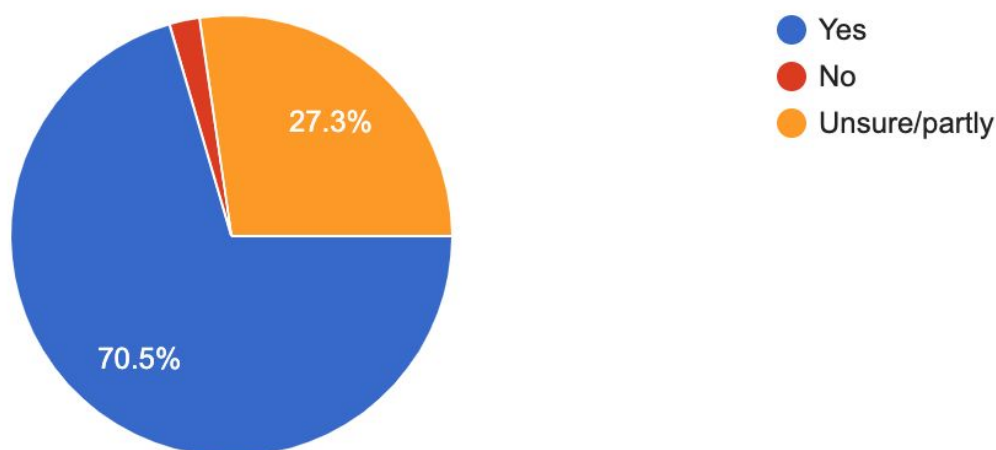
In more detail:

Where underlined, many people have said roughly the same thing.

- Emotional/psychological/social impact
 - Loss of contact with singers
 - Loss of contact with audience
 - Loss of choir as social support
 - Loss of the fun we had in the choir
 - Loss of sense of purpose, lack of reason to train voice
 - Loss of skills/quality/competitiveness
 - Loss of opportunity to perform, have their works performed
 - Even with online methods, a severe reduction in opportunities to sing
 - Loss of contact with family and friends
 - Anxiety and stress
 - Fear of becoming depressed, especially if this goes on into autumn and winter
 - Panic at potential of becoming ill
 - Lack of freedom
 - Worries for choir members that do not have good homes
 - Emotional trauma for members, questioning of the relevance of a network
 - Social alienation, future impacts on social behaviour
- Physical impact
 - Loss of health benefits from singing
- Employment, Work, Activities
 - Technical replacements for rehearsals are inferior, latency problems, cannot really sing together, unsatisfying
 - Working online from home
 - Too much time on the telephone and looking at a screen
 - Zoom is exhausting
 - Lack of ability to plan, uncertainty, lack of continuity and its potential impacts on restarting
 - Loss of motivation and interest

- E.g. "Some choir members decided to stop singing with us due to the extra contents of Covid19 in our whatsapp chat"
 - Already losing students
- Having to invent a new job
- Not knowing how or when they will be able to return to work
- Radical change to existing job
- Have had to lay off conductor temporarily, and worried they will not get them back
- Difficult to find work, difficult to rely on any work that they have found
- Feeling that all the work that has been done for a project was for nothing
- Anticipation of preparation, rescheduling activities, renegotiating funding, relations with public bodies etc.
- Loss of planned choir exchange activities
 - E.g. a Hungarian choir was due to do an exchange with a choir in Catalonia
- Difficult to motivate choir members, especially children
- Shorter working hours, social security, cancellation policies...
- Interest and Awareness
 - Reduction in local awareness of community and potential singers
 - Concerns about whether choir members and audiences will retain interest
 - Particularly older audience members who may not come out of fear of the virus
 - Reduction in interest in buying sheet music
- Other fears and impacts
 - Impact on children's education
 - Availability of childcare will make starting again difficult
 - Also no access to other leisure activities
- Also some positive examples:
 - E.g. "Some positive, some negative. I see the current crisis as an opportunity to reflect on my work and to take some time to think creatively about future projects. However, I also fear the loss of connection to musicians and audiences if this goes on too long. Some days I just have no motivation, although other days I feel inspired. It is a very weird time." (Freelancer, working as Singer, Conductor/choral or vocal leader and with Choir/vocal ensemble, Choral organisation/association)
 - E.g. "Strangely, the impact is positive and negative at the same time: I do not have the need to prepare a choir rehearsal once a week and be in good spirits and jolly. But of course I miss the social contact, and I miss the possibility of sharing my musical ideas with others." (Non-professional conductor/choral or vocal leader)
 - E.g. "The administration has had to adapt to dealing with shorter working hours, social security, cancellation policies and other such things to a much greater extent than usual. On the other hand, the lack of performances allows us to dive into our archives and produce video productions that we would not have had time for otherwise. Also, we are looking into ways of bringing together smaller sections of our choir and working with them." (Administration of a professional choir)

When restrictions are lifted at a later date, will you (or your team) be willing to participate in choral life again as normal straight away? (e.g. attending rehearsals, events, travelling nationally/internationally)



If not, or if you are unsure, what concerns would make you (or your team) hesitant to participate in choral life again as normal?

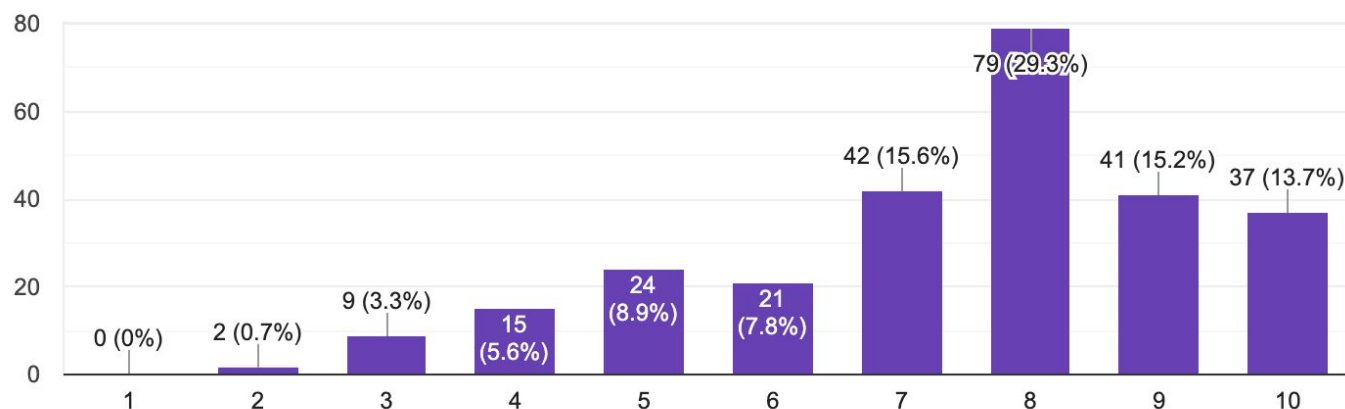
There is a general feeling that choral life will not return to normal for a long time, being "on hold" until at least 2021, and with no chance of going back to normal until a vaccine is found. Respondents are not willing to risk the health and lives of their singers, even though they feel a substantial loss in the ways listed above.

Where underlined, many people have said roughly the same thing.

- Health
 - Fear of spreading the virus through singing, choral singing is too dangerous at the moment
 - Depends what the research says about the safety of singing, need more information
 - Members in risk category
 - E.g. "Will the choir members with higher risk of getting seriously ill with COVID-19 (maybe 30 percent of the members) really be safe?"
 - Not until there is a vaccine and can be sure that singers are safe
 - Fear of new outbreaks of COVID19
 - Depends on measures we can take to sing safely
 - Risks of activities with many people
 - Audience may be more cautious
 - Singers too
 - Loss of motivation
 - "Maybe difficult and "heavy" to start attending choral life after long time off"
 - "Will my motivation be as large as it was when choir work ended?"
 - "Will it be ""fun"" to resume choir work with possibly fewer choir members and the need to bring the choir up to shape again, as I had to do when I started working with the choir years ago?"
- Effects of long-term social distancing:
 - No conductor after this?
 - Singers dropping out
 - Uncertainty of any concert to perform at
 - People getting used to social distancing
- Travelling
 - Foreign travels may be postponed and handled with caution also in a later phase.
 - "I already feel differently about travel. I also think that we will not be able to just immediately resume 'normal' activities as before."
- Economic reasons

Overall Impact and Support Measures

How would you rate the severity of all impacts related to COVID-19 on you/your organisation?



What could the European Choral Association - Europa Cantat or your national association do that would be helpful to you now and/or as the situation progresses?

Note that this question is also about what national associations can do for their members, not just ECA-EC!

Where underlined, many people have said roughly the same thing.

- General information and help
 - Make videos, webinars
 - Provide information about restrictions and possibilities
 - Investigate safe singing
 - Information on how choirs could restart in the coming months (using face masks? Singing at a physical distance? Singing outside?)
 - Help individuals in the field stay in touch with each other.
- Communication
 - More communication
 - Inform about EU level advocacy
 - Share ideas and opportunities
 - Gather and share research related to COVID and singing

- Keep informing how we can survive after this crisis
- Rehearsals
 - Tools for online rehearsals and tutorials on how to use them
 - Sharing online rehearsal experiences
 - Validate side activities that enhance choir development, besides rehearsals online.
- Conductors
 - Build network/platform for conductors to help each other
 - Organise workshops and meetings for conductors
- Financial
 - Help with financial issues/questions
 - Give some help with proposals and ways how to apply for eventual financial support by supranational organizations such as EU, UNESCO, ...
 - Share opportunities
- Advocacy
 - At EU level
 - National level
 - "Maybe help our government understand that self-employed musical directors have a complex work situation" (Norway)
 - "Raise your voice in politics. Money is given to all the big firms etc. but us they tell to get "Hartz 4" in Germany. I am not jobless, I just cannot work because of the restrictions enforced upon us."
 - "Start a discussion about the relevance of cultural life in general and how minor and major institutions could be supported financially and ideologically in times of restrictions like this"
 - "Ask government/public/private funding organizations to commit to a generous policy with regard to project cancellations, contingencies, and missed goals"
 - Campaign for better connectivity in Europe (high-speed internet in little villages)
- Festivals
 - Make sure Europa Cantat can take place! (even if with fewer people and social distancing measures)
 - Organize online festivals based on Amateur recordings, and reduce the prices for participation in subsequent ones if possible
 - Maybe lower the price of registrations for ECA-EC festivals
- Positive Attitude
 - Give us encouragement, keep in touch, share positivity
 - "Stay firm and never give up on Choirs. In the near future I want to participate with you."

Please describe any measures being taken in your country that should help alleviate the effects on the choral sector, providing links where possible:

Please see the Google sheet [here](#) for measures sorted by date and by country. Sometimes people are not aware of measures that others in their country are aware of. Also, for the countries where we have had many responses, the progression of measures taken by national governments can be seen.

What measures would you regard as helpful to you/the choral sector? Do you have any concrete political demands?

Where underlined, many people have said roughly the same thing. Further emphasis reflects a very common response.

- **FINANCIAL SUPPORT**
 - Do not cut culture funding
 - Increase funding for culture
 - Universal Basic Income
 - Tax relief
 - Special support schemes
 - With support from different levels: EU, national, regional, local
 - Without unnecessary bureaucracy and form-filling
 - Flexible conditions to access
 - Recuperating losses
 - Making it easier for musicians to access compensation
 - Financial guarantees for projects impacted by COVID
 - Ensure that conductors and musicians are paid
 - Ensure funding reaches freelancers
 - "government support is only applicable if you have business costs like shop rent or employee wages. We don't have that, so all that's left for us is basic welfare with all the stigma and potential legal dangers that come with that...I'm part of a petition to amend that..." (Germany)
 - Modification of requirements for special statuses/subsidies
 - "For France, a reduction of the global amount of hours to qualify the intermittence status."
 - "Official bodies should help. Official subsidies and allowances in our country are unfortunately linked to the choirs' activities: the more activities the higher possibilities of obtaining funds." (Spain)
 - Retrospective changes to insurance policy regards cancellations
- European Level

- “Save the Culture programme and reevaluate the indicators used to measure the importance of collective activities, from economic indicators to social/development indicators. To use a videogame metaphor, our output is not measured in gold coins but in life points.”
- Financial support from EU level
- **Nothing**
 - Many do not see what measures could realistically be taken.
 - “The most important thing for me and my choirs is being able to get back to the rehearsal room together, and I don't think there is anything the government can do to make that happen faster.”
- **Other**
 - Better recognition of the importance of culture and cultural life
 - Support development of online tools to allow choirs to rehearse and perform together
 - Allow the sector to get back to normal:
 - Allow concerts by the end of the year, especially for the Christmas season
 - Allow small rehearsal groups
 - Allow concerts
 - Open the churches for choirs
 - Help older people to be able to go out and sing
 - More information on safety of choral singing
 - Create a central contact point for the choral sector at regional or departmental level (France)
 - Some ask for free music scores or photocopies for a period of time, whereas publishers, facing significant (financial and non-financial) impacts themselves, call for the promotion of the legal use of sheet music and digital transformation, ensuring the rights of the author or publishers are preserved