



VOICE

VISION ON
INNOVATION FOR
CHORAL MUSIC
IN EUROPE

TABLE OF CONTENTS

Acknowledgements & credits	4
Impressum	4
The team	4
Acknowledgements	5
Become a copilot: help us make the next edition better!	5
Executive Summary	6
Singing Europe, a pilot study on collective singing in Europe	6
Results	6
Perspectives and recommendations	8
Introduction	11
Why Singing Europe?	11
Who is behind Singing Europe?	12
The research method	17
Geographical scope	17
Cultural scope	17
Methods, sources and tools	17
Analysis	19
37 million choral singers in Europe	21
How many collective singers in Europe?	22
How many ensembles or choirs in Europe?	23
The European Choral Landscape	27
Figures per country	27
Global map	28
Repartition of the European singers per country of origin	29
Ensembles in Europe	30
Gender of collective singers in Europe	34
Age structure of collective singers in Europe.	35
Searching for correlations	40
The Singing Europe Online Questionnaire	51
The online questionnaire	51
Demographics of our sample	52
Gender balance in the composition of choirs	55
Type and size of ensembles	56
Aims of the ensembles	58
Professionals that work with ensembles	59
Rehearsal	60
Budget of ensembles	61
Scores, to buy or not to buy?	62
Conclusion and perspectives	67
A game-changing figure: 37 millions singers	67
A pilot study to show the way	68
Looking ahead: A market research for choral singing	69
Annexes	74
Results per country	74
Methodology	129
Transcript of the Singing Europe online questionnaire	137
Bibliography and sources	149

ACKNOWLEDGEMENT & CREDITS

This report is edited by the

European Choral Association – Europa Cantat (ECA-EC)
Weberstr. 59A | 53113 BONN | Germany
tel: +49 228 912 56 63
info@eca-ec.org

in the frame of the project
“VOICE – Vision on Innovation for Choral Music in Europe”.
www.thevoiceproject.eu

With the support of the Culture programme of the European Union.
This publication reflects the views only of the author, and the
Commission cannot be held responsible for any use which may
be made of the information contained therein.

Citations and quotes shall provide the following information:
“Singing Europe, a pilot study edited by the European Choral
Association – Europa Cantat, realised in the frame of the VOICE
European Cooperation project with the support of the European
Union.
www.singingeurope.org”



THE TEAM

Research, analysis and edition of the report

Roman Bartel | Social Researcher
Côme Ferrand Cooper | VOICE project Manager

Supervision and support

Sonja Greiner | ECA-EC Secretary General
Anna Lučić | Research assistant
Giulia Lodi | Assistant
All the coorganisers of the VOICE project (see the list in the
introduction).

Translation of the online survey

Atahan Afşar, Barkev Taslakian, Cleo Pau, Deirdre Ní Chaomhánaigh,
Dragana Nikolic, Esteve Costa, Gábor Moczár, Hans Greiner, Jorge
Afonso, Kjetil Aamann, Lola Musailova, Marco Blondet, Maria Mercè
Argüelles, Mihela Jagodic, Monika Graulich, Myrto Dimadi, Nuria
Fernandez Herranz, Pernilla Rutberg, Sara Dogig, Ulla Bladt, Valerie
Konings, Zdenek Kadlas.

Layout

Beate Marx
www.beatemarx.de

Photo credits: page 1 Rabus | page 9 Mait Jüriado <http://www.flickr.com/photos/mait/5917796661/> Attribution-NonCommercial-ShareAlike 2.0 Generic | page 10, 24, 47, 48, 64, 70, 128, 134, 148, 158 Europa Cantat Festivals 2009 and 2012 | page 14, Virginie Meigne - Polyfolia | page 20 Vronides Pavolos - Choral Crossroads 2013

Acknowledgements

This pilot study would not have been possible without the commitment, patience and talent of Roman Bartel who accepted to dedicate his energy to this challenging project, spent hours tracking, collecting, researching and analysing data from all over Europe. He is not only the main author, he is the godfather of this report.

The European Choral Association – Europa Cantat and all the coorganisers of the VOICE project would also like to thank all the translators who volunteered to translate and proof read the online survey in their mother tongue.

And we could never have succeed without the help of all the organisations, research centres, universities, experts and public institutions who provided us with data, documents, hints and ideas. The list would be too long to fit here, but you will find them both in the pages dedicated to each countries and in the bibliography as sources. We sincerely hope that they will benefit from this study as much as we benefited from their help.

BECOME A COPILOT: HELP US MAKE THE NEXT EDITION BETTER!

Singing Europe is a pilot study: our aim, starting from a lack of European data on collective singing, was to find, assess and compile the existing data. We or our local helpers may have missed sources in specific countries, we may have made wrong calculations, etc. If you find a mistake, if you have questions, if you can provide us with updated or new sources, please feel free to contact us at voice@eca-ec.org. Time permitting we'll try to update this report if and when needed.

EXECUTIVE SUMMARY

SINGING EUROPE, A PILOT STUDY ON COLLECTIVE SINGING IN EUROPE

Singing Europe is a European Pilot Study on the topic of collective singing (groups of people singing together, such as choirs, vocal ensembles, a cappella groups, etc.).

It was organised in the frame of "VOICE, Vision on Innovation for Choral Music in Europe" a European Cooperation Project involving 15 partners in 11 countries, funded by the EU Culture Programme.

The research was run between June 2013 and May 2015 under the supervision of the European Choral Association – Europa Cantat.

www.thevoiceproject.eu

Method of the research

- Research, gather and compile existing statistical data in all the European countries about collective singing in European countries to provide global figures about the collective singing phenomenon in Europe.
- Produce qualitative data by collecting answers from groups of singers across Europe through an online questionnaires to offer some insights on the artistic and organisational realities of the singing groups.

Although the original data sets compiled were not always perfectly comparable, the final figures of this "pilot study" still provide a much more precise view on the phenomenon of collective singing than the preexisting evaluations.

RESULTS

The data collection effort provided us with comparable information on the spread of collective singing in 21 countries.

Number of collective singers

The figures found go from 2,3% to 11% of national populations involved in collective singing.

Based on these figures, and by applying corrections to take into account the size of the populations of the country, we were able to provide an European average of 4,5% of the population involved in collective singing. This correspond to 22,5 Million singers in the European Union (EU28) and 37 Million for the whole European continent, including Russia.

This figure provides a totally new outlook on the importance of choral singing in Europe.

Number of ensembles

Based on the figures we gathered in national statistics and through our online questionnaire, we can project a approximation of

- 625.000 Choirs or Ensembles in EU28
- 1 Million Choirs or Ensembles on the European continent

We also found an average size of 36 singers per ensemble. But the data shows that this average is hiding a very diverse reality.

Collective Singers in Europe
4,5% of European population

European Union
22,5 Million singers
625.000 ensembles

European Continent (incl. RU)
37 Million singers
1 Million ensembles

DEMOGRAPHICS OF SINGING GROUPS

Gender of singers

Through our various sources, we can confirm that male singers constitute a third of the “singing Europe”. But we were also able to confirm that they are statistically either part of a mixed choir, where they stay in the minority, or part of all male choirs: We found very little evidence of mixed choirs with a majority of male singers.



Age of singers

The data available was not sufficient to draw conclusions for the whole continent. When available, the data seems to show a slight drop of practice during the active life (between school/studies and retirement). But the available data seems to show very different patterns in the different countries studied. Just like the history of singing in each country, the demographic structure of the population also plays a key role in the perception of the national reality. For example, Germany combines a higher rate of collective singing amongst its older population with a globally ageing population. The result is a quite high ratio of older people in ensembles, even though the next generations still have a good level of choral practices.

Yet, in the existing studies, the median age of collective singers is somewhat lower than the global population median age, likely pointing to an “over representation” of younger singers, a good sign for the development of this art form. An extensive survey would be necessitated to draw Europe wide conclusions and comparisons.

Findings from our online survey

The online survey was answered by over 4000 choirs, vocal ensembles or other groups of singers. The results helped us refine the statistical analysis offered by existing research, when approaching demographic realities, size of the ensembles, etc.

But these answers also offered us an invaluable insight on the some aspects of the inner workings of the groups, here are a few examples:

- About two third of the conductors are being paid for their work with the ensembles, for rehearsals or for concerts.
- Some choirs provided an outlook of their annual budget, and it averaged around 7000€. This however does not really take into account the real economic impact of collective singing, since a lot of costs are directly covered by the singers.
- Rehearsals take place in (general and musical) educational institutions in the first place (39%), religious buildings (20%) or community centres (19%), with a median duration of about two hours a week.
- Most ensembles use a mix of original paper scores and photocopies, and we noted the emergence of the use of digital scores at the ensemble level (some singers use digital scores inside “paper score” choirs, but the question was here addressed to ensembles as a whole).
- The social dimensions (social integration and socialisation) are a preoccupation in about 90% of the choirs, stating that they want to contribute to the social integration of singers, with a fourth of the choirs trying to include disabled or handicapped persons. This result shows that collective singing is more than an art form, but really a social activity, allowing people to dedicate time and efforts towards common goals, both on the individual and on the collective level. We can thus consider that collective singing can be a useful tool for social integration and inclusion.

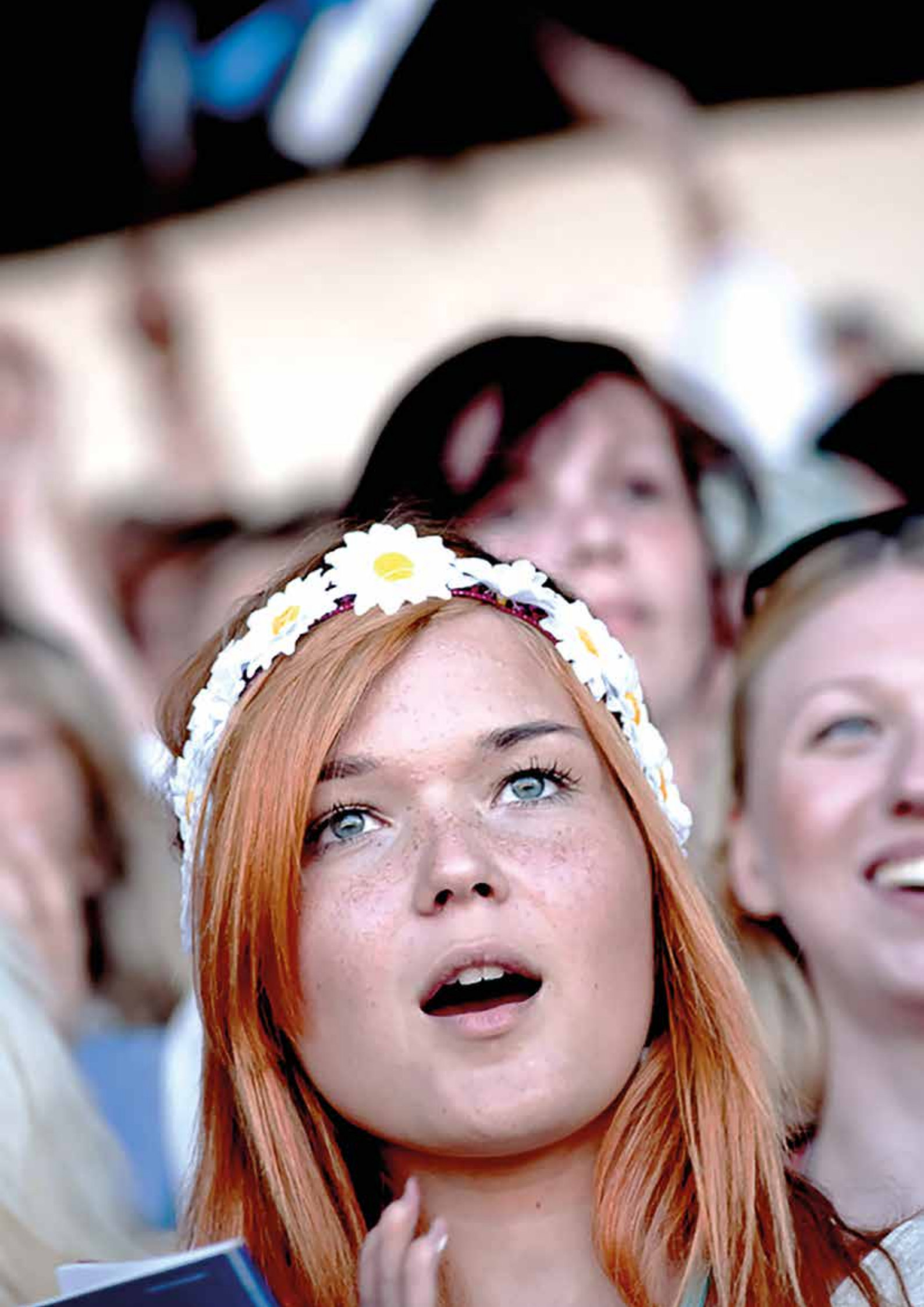
PERSPECTIVES AND RECOMMENDATIONS

Now that this first ever effort to gather and collect the existing data has been completed, we discovered that around 4,5% of the population is involved in collective singing. This, amongst other results, demonstrates that **collective singing is a major cultural activity**, its spread and importance seeming to have been until now underestimated in most European countries.

This result itself should encourage **policy makers** and civil society stakeholders to **support and foster** an activity that is in essence both artistic and social, and that reaches out to a significant portion of the European population. It should also empower the singers and their organisations to be more “vocal” about their own importance on the cultural policy scene.

But, however exciting its results are, this pilot study clearly shows that collective singing is still in most countries a statistical terra incognita. This global ignorance constitutes a “blind spot” in the European and in most national cultural policies. We would like Singing Europe to act as an eye opener, and will lobby for a more systematic statistical enquiry into this cultural phenomenon.

We suggest a few approaches, one being the inclusion of a dedicated set of questions in the Eurobarometer cultural surveys, allowing for comparative data generation across the EU. We also encourage the national organisations to develop a data centric approach, with the use of national survey or dedicated market research, to better understand their “natural targets” (existing singers not affiliated to organisations) and the potential “market” of collective singing (population that could be incited to discover collective singing). The use of comparable data combined with the expertise of the national organisations, and the cooperation of other cultural or scientific entities can ensure a further development of this art form that benefit both the singers and the society.





INTRODUCTION

WHY SINGING EUROPE?

The starting point: How many choral singers in Europe?

Quite often, people would ask the European Choral Association – Europa Cantat a very basic question such as: “But, by the way, **how many people are singing in choirs in Europe?**”.

Indeed, shouldn't the main European choral network be able to answer this seemingly simple question? A question that, of course, also defines its own field of action?

Unfortunately, there was no evidence based research ever made on the question at the European level. So **the answer we usually provided was to claim about 20 million choral singers** for the whole European continent, based on a loose evaluation of the situation of the different European countries,

But everybody knew that, however impressive, this was not a satisfactory answer, that it may be an over- or an underestimation.

So, instead of waiting for a research to appear on the European level, we decided to try and answer this question in the frame of the VOICE project, with a pilot study called Singing Europe.

Aims of the Study

The aims of „Singing Europe „ are:

- to gather up-to-date and accurate statistical and qualitative data regarding people singing together in the different countries of Europe,
- help national and European organisations to set up programmes that are more relevant to the reality and needs of the singing community,
- empower the choral world with a clearer vision of its own realities, based on comparable data
- provide efficient data to convince decision makers to support the development of collective singing in our societies.

Singing Europe is a pilot study

As we were entering a terra incognita, Singing Europe was designed as a “pilot study”, a first attempt to explore what data was available out there, what new data could be generated, what results could be achieved, to maybe lead to a full scale study driven by a science institute or a European or Intergovernmental body. We had to deal with some constraints:

- Short time frame (24 months)
- Small budget, since it had to be cofinanced by the VOICE partners through their own activities
- with only about 20 man-months of work force (one half-time social researcher for 20 months plus a half time project manager for 17 months and some administrative support).
- A full mobilisation of the networks at hand: VOICE partners and their network, ECA-EC network, other European networks and organisations in different European countries, etc.

Based on these premises, the pilot study was a success and even provides a set of new insights on the situation of the collective singing in Europe, as you will discover along the pages of this report.

WHO IS BEHIND SINGING EUROPE?

Singing Europe is an initiative of the VOICE project

The Singing Europe research is an initiative of the project "VOICE – Vision on Innovation for Choral Music in Europe". VOICE is a European project for the sustainable development and innovation of choral singing, a first-time major cooperation between choral operators, music educators and researchers. It is a joint effort of 15 coorganisers, spread over 11 countries.



The aims of VOICE are

- to encourage new events and methods and the creation of innovative repertoire
- promote the voice as universal instrument
- improve the quality of vocal music
- enable transnational mobility and circulation of (young) musicians and choral works
- enhance the dialogue between cultures and generations as well as the exchange of expertise
- develop new tools for the promotion of singing in music education.

VOICE invests in research on the voice in partnership with universities and collects data on choral life in Europe. The 15 partners will spread the results to develop a new vision on choral singing in Europe.

The VOICE project ran from the 1 June 2012 to the 31 May 2015. It had a budget of 2,4 M€ and was funded by the European Union with 1,2 M€¹. Website: www.thevoiceproject.eu

Partners

The VOICE project is a cooperation between:

- the European Choral Association – Europa Cantat (Germany - Coordinator)
- Chorverband Österreich (Austria)
- Expertisecentrum Stem (Belgium)
- Koor&Stem (Belgium)
- Cultural Movement of Limassol „Epilogi“ (Cyprus)
- UCPS – Czech Association of Choirs and Orchestras (Czech Republic)
- À Coeur Joie (France)
- Polyfollia (France)
- IFAC – Institut Français d’Art Choral (France)
- KÓTA ! Hungarian Association of Choirs and Orchestras, and Central-Eastern European Centre (Hungary)
- the Zsolnay Heritage Management Nonprofit Ltd - ZSÖK (Hungary)
- FENIARCO (Italy)
- Moviment Coral Català and Mediterranean Office for Choral Singing (Spain)
- Länsmusiken with the Swedish International Choral Centre Örebro (Sweden)
- the University of York - Department of Electronics (UK)

¹ With the support of the Culture programme of the European Union. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein

Coordination of the research

The Singing Europe research was organised by the coordinator of the VOICE project, the European Choral Association – Europa Cantat. It is a network of organisations, choirs and individuals in the choral field in Europe. It is the result of a merger between Europa Cantat - European Federation of Young Choirs (EFYC), founded in 1960/1963 and the Arbeitsgemeinschaft Europäischer Chorverbände (AGEC), founded in 1955 and it offers activities for choirs, young singers, conductors, composers and managers on all levels from Europe and beyond.

More information on www.europeanchoralassociation.org



ECA-EC is:

- the largest choral organisation in Europe,
- reaching out to more than 2.5 million singers of all ages
- in more than 50 countries
- an open platform for choral and conductors' associations, choirs, singers, conductors, composers and managers

ECA-EC offers

- inspiring events – for all tastes
- festivals, singing weeks, competitions, concerts
- every three years the big EUROPA CANTAT festival with up to 4,000 participants

ECA-EC can help with

- Information on choral life in Europe
- many musical connections worldwide
- information and assistance in connection with international exchange
- music as a tool for integration

ECA-EC organises:

- training and competitions for conductors and composers
- networking with research institutions
- management training





THE RESEARCH METHOD

See also the annex “Methodology”

GEOGRAPHICAL SCOPE

The Singing Europe research covers the whole of Europe, including Russia. Whenever possible, we tried to provide a separate view of the results for the EU.

CULTURAL SCOPE

Our object is “collective singing”: the activity of singing together, to achieve a musical result that is the product of the voices involved. The “artist” is a collective entity here.

We thus cover a broad field, amateur choirs, church choirs, chamber choirs, vocal ensembles, a cappella ensembles, barbershop quartets, pop vocal groups, vocal jazz, gospel, etc.

Moreover, working on the European level, we know that words can carry very different sub-texts, that a “choir” in UK means something else than a “chorale” in France. We therefore tried to track down the terms employed in the studies we gathered, and to use neutral wordings when gathering our own results.

But old habits die hard, and we sometimes use the adjective “choral” as a substitute for “collective singing”, hear here in a very broad and inclusive way.

METHODS, SOURCES AND TOOLS

We designed the Singing Europe research as dual-track process, gathering data from two sources in parallel during the same (short) time period: On one hand, gathering existing national or regional data, on the other hand gathering qualitative data from choirs through an online survey.

Searching, finding and collecting existing data

Through what constituted a pretty intense “detective footwork”, we tried to locate, collect, assess and compile all pre-existing data regarding collective singing in the geographical area we wanted to cover.

- Our first step was to ask all our **networks’ members and contacts to provide us with any data and sources** they may have, or know of. This proved interestingly enough not totally satisfying, with a number of choral and cultural organisations having an incomplete overview on the situation of collective singing in their respective countries, sometimes only knowing the figures of their own membership.
- We concurrently started **digging for all the available information that could be found online**, with the support of our partners to overcome the language barrier whenever necessary
- We then jumped into the **grey literature**² (mainly academic and institutional sources), following threads found in other studies, spending a lot of time on the telephone talking with potential leads to locate and retrieve copies of documents and studies that might give us the figures we were looking for in a given country.

2 Grey literature stands for manifold document types produced on all levels of government, academics, business and industry in print and electronic formats that are protected by intellectual property rights, of sufficient quality to be collected and preserved by library holdings or institutional repositories, but not controlled by commercial publishers i.e., where publishing is not the primary activity of the producing body

Our sources were therefore coming from a rich and heterogeneous mix of cultural organisations, ministries, statistical institutes, universities, experts and European institutions. Sometimes, data on a specific country was only to be found in data from another country.

We also decided to run two telephonic surveys in Slovenia and Romania, through private market research institutes to test the usability of the results.

From this intense survey of the statistical landscape, we were able to carefully extract meaningful, comparable information about our research object.

Some readers, based on their own perceptions or information, may consider the data for a specific country to be too low, or too high. We had to rely on the data that we could collect in a given timeframe, and the questions asked to create the source datasets were of course different, as detailed in the methodology section. With this pilot study, we are not aiming at perfection, but rather trying to make the best of the existing data, in order to assess what still needs to be done. Any new reliable source can be forwarded to us, so we can amend the report in a future edition. We hope that associations and organisations will be encouraged to lead their own research in their countries and contribute the results to the Singing Europe initiative.

Generating qualitative data: the online survey

Based on the few national studies that we knew of when we started, we knew that they would provide us with very little qualitative information about the inner workings of the choirs at the European level (where do they rehearse, for how long, are the conductors being paid, what music do they perform, how often, etc.), and if ever, that it would not be comparable between the countries³.

We decided to create an online, multilingual survey to gather some information about these dimensions.

- Target of the survey: choirs/ensembles/singing groups (not singers, conductors, etc., we are asking questions about a collective entity, even though the questionnaire was indeed answered by individual members of the ensemble)
- Up to 35 questions
- Translated in 23 languages
- Representatives of over 4000 choirs providing full, usable answers
- Median duration of the survey: 15 minutes
- Designed and run on a limesurvey server (open source, allows for multilingual surveys, and easy export of results)

We advertised for the survey throughout all the partners' networks, with online advertising, social media, flyers spread during choral events and conferences, etc.

3 Yet, however rich and exciting, the qualitative data gathered along the online survey has only a poor representative value, since we can not compare it and correct it with a known full reference population: for example, based on national statistics, we may know that we have 4% of choral singers in France, but we lack detailed information about them to affect a correction factor to each of the French choirs which answered our online survey. And in any case, we are dealing with two different objects: individuals in one case, and collective entities in the other.

ANALYSIS

We focused on assessing, analysing and formalising the statistics we gathered through the data collection effort. This allowed us to provide a first ever mapping of choral singing in Europe, and national overviews using comparable data whenever possible.

We also tried to carefully extract meaningful information from the online survey answers , to better understand the way choirs and ensembles work and develop their activities.

The wealth of data gathered and produced would call for a much longer and much stronger research and analysis effort, way above the means dedicated to this pilot study. The data gathered can be provided to research institutes or organisations willing to further the effort with the adequate statistical tools and methods.

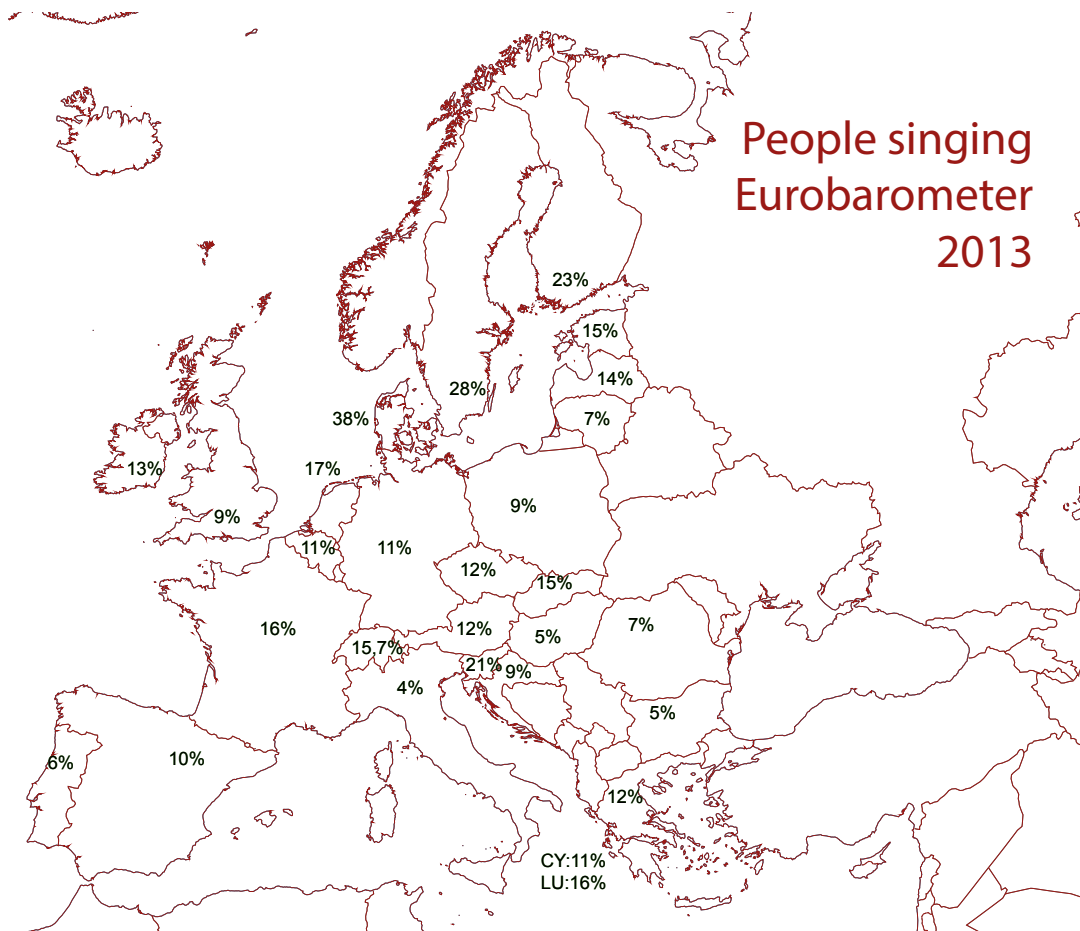


37 MILLION CHORAL SINGERS IN EUROPE

Singing in choirs and other forms of group singing is a widely spread cultural practice in Europe. The project Singing Europe set the objective to collect the existing European national statistics on singing in groups with the purpose to establish one figure for the whole continent. Until today, there were no common statistics on the topic of singing together in choirs or vocal groups.

The only European relevant source of data on “singing” is one question in the Eurobarometer⁴, but it only addressed “singing in general”, asking the surveyed Europeans if they had “sung in the last twelve months”. That question was too generic, and only provided us with a “maximum” of 11% of Europeans having sung in the last 12 months.

Here is the map of people “having sung in the last 12 months”:



Good, but had these Europeans sung alone, with friends, in the bathroom, in a bar, for a birthday, in a concert? So many unanswered questions... Moreover, the Eurobarometer only covers the EU28 and we wanted our geographical scope to be larger.

⁴ See Eurobarometer 399 (2013) for the statistical data.

HOW MANY COLLECTIVE SINGERS IN EUROPE?

Since data had never been generated at the European level to address the phenomenon of collective singing, we decided to gather existing national data and piece together the puzzle to build a first ever picture of the Singing Europe. After a long process of finding, assessing and compiling existing data sets, we can today, and for the first time propose an evidence-based figure for the practice of collective singing in Europe.

Number of collective singers in Europe

- 4,5% of the European population
- 22,5 Million citizens in the European Union (EU28)
- 37 Million for the whole European continent, including Russia

This figures provides a totally new outlook on the importance of choral singing in Europe:

The figure used by ECA-EC until then was revolving around 20 Million choral singers on the European continent. The study Singing Europe thus generate a leap of +85% of the perceived importance of choral singing in Europe, based on solid, reliable data. This information should help policy makers better assess, and finally, better address the importance of collective singing in Europe.



Imagine the population of the 16 biggest cities in Europe singing together⁵

37 Million collective singers is equivalent to the combined populations of London, Berlin, Madrid, Rome, Paris, Bucharest, Vienna, Budapest, Hamburg, Warsaw, Barcelona, Munich, Milan, Sofia, Prague and Brussels!

How reliable are these global figure?

We used national figures that were established according to serious statistical methods, on representative samples, and the gathered data encompasses around 90% of European Union's population. So, notwithstanding potential errors in the original data we gathered, the margin of error of our extrapolation should not be too high. In terms of cultural policy analysis or policy making, a variation of 1% or 2% should not make a major difference.

You can find the sources of the figures used here in the annexes.

HOW MANY ENSEMBLES OR CHOIRS IN EUROPE?

Having percentages on choral participation on one hand and a prediction for ensemble's size on the other hand, we can estimate the number of ensembles for Europe as well as for a given country.

To approximate an average size for choirs/ensembles, we rely on the results of the online survey Singing Europe. It was administered to all kinds of singing groups and was spread mainly through choral and singing-related organisations as well as social networks. Over 4000 usable answers from the survey let us calculate the average size of an ensemble in Europe at 36 members. This figure is coherent with other existing sources on the national levels.

Based on this figure we can project a approximation of

- **625.000 Choirs or Ensembles in EU28**
- **1 Million Choirs or Ensembles on the European continent**

5 Or go buy 2,5 kilos of table salt, each grain represents a "collective singer" in Europe. This is only an estimation, it varies with the brand you use, so take this figure with a grain of salt





THE EUROPEAN CHORAL LANDSCAPE

If we were able to calculate an average of 4,5% of the population practising collective singing in Europe, this unified figure is in fact describing a very diverse reality. Collective singing intensity is not the same in the different regions of Europe, ranging from 2,3% to 11% in the figures we gathered. In this section we will provide a more detailed overview on the different countries and zones we explored. You can find detailed information for each country in the annexes, including the source of the figures and their limitations in the Annexes, “Results per country”;

FIGURES PER COUNTRY

Country with available data	Percentage of choral singers / population	Potential number of choral singers	Part of the EU28 choral singers	Part of the European choral singers
Austria	11%	925 000	4,1%	2,5%
Belgium	3,8%	418 000	1,9%	1,1%
Denmark	2,6%	145 000	0,6%	0,4%
Estonia	4,6%	61 000	0,3%	0,2%
Finland	5%	268 000	1,2%	0,7%
France	4%	2 630 000	11,6%	7,1%
Germany	6,3%	4 813 000	21,3%	13%
Hungary	3%	299 000	1,3%	0,8%
Ireland	5%	229 000	1,0%	0,6%
Italy	5%	3 021 000	13,4%	8,1%
Latvia	5%	118 000	0,5%	0,3%
Lithuania	5%	170 000	0,8%	0,5%
Netherlands	10,7%	1 786 000	7,9%	4,8%
Norway	5%	246 000	Non EU	0,7%
Poland	2,3%	885 000	3,9%	2,4%
Romania	2,9%	583 000	2,6%	1,6%
Slovenia	8,3%	170 000	0,8%	0,5%
Spain	2,4%	1 131 000	5,0%	3,0%
Sweden	6%	561 000	2,5%	1,5%
Switzerland	7,2%	560 000	Non EU	1,5%
United Kingdom	3,3%	2 047 000	9,1%	5,5%
Other EU28 only	4,5% (extrapolation)	-	10,3%	-
Other all Europe Countries	4,5% (extrapolation)	-	-	43,3%

This table gathers the data that we collected or generated, with the absolute number of singers (rounded) and two ratios describing the relative importance of the country in the EU28 and European choral singers population.

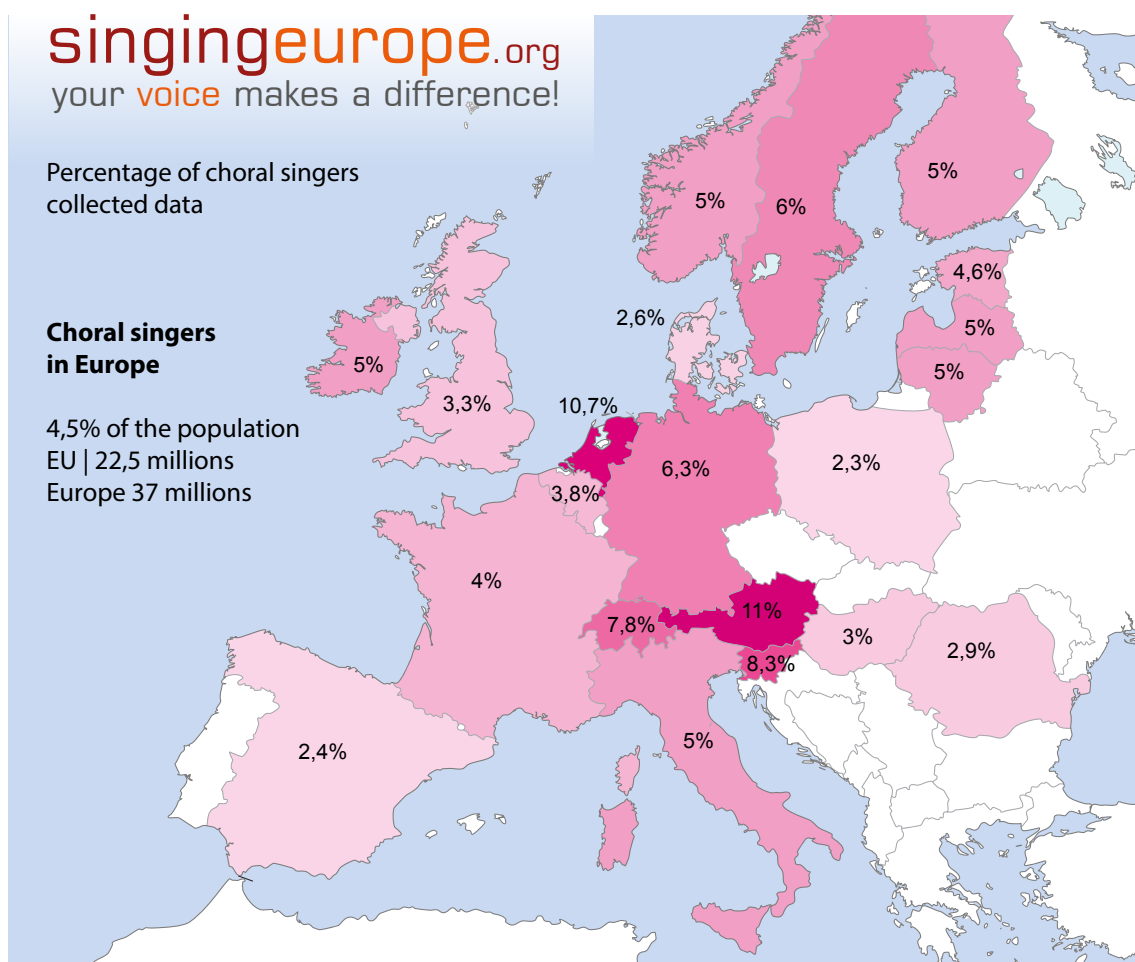
Some percentages are impressive, but one must also consider the absolute value (number of singers) and the size of the countries in the global “singing Europe”.

An example to help read the table:

- Spain may have only 2,4% of choral singers amongst its population, but they constitute 5% of the EU28 choral singers, and 3% of the European singers.
- Sweden may have 6% of choral singers amongst its population, but they constitute 2,5% of the EU28 choral singers, and 1,5% of the European singers.

So, from a European perspective, there are still more Spanish singers in Europe than Swedish singers, even if 6% of the Swedish population is involved in collective singing.

GLOBAL MAP

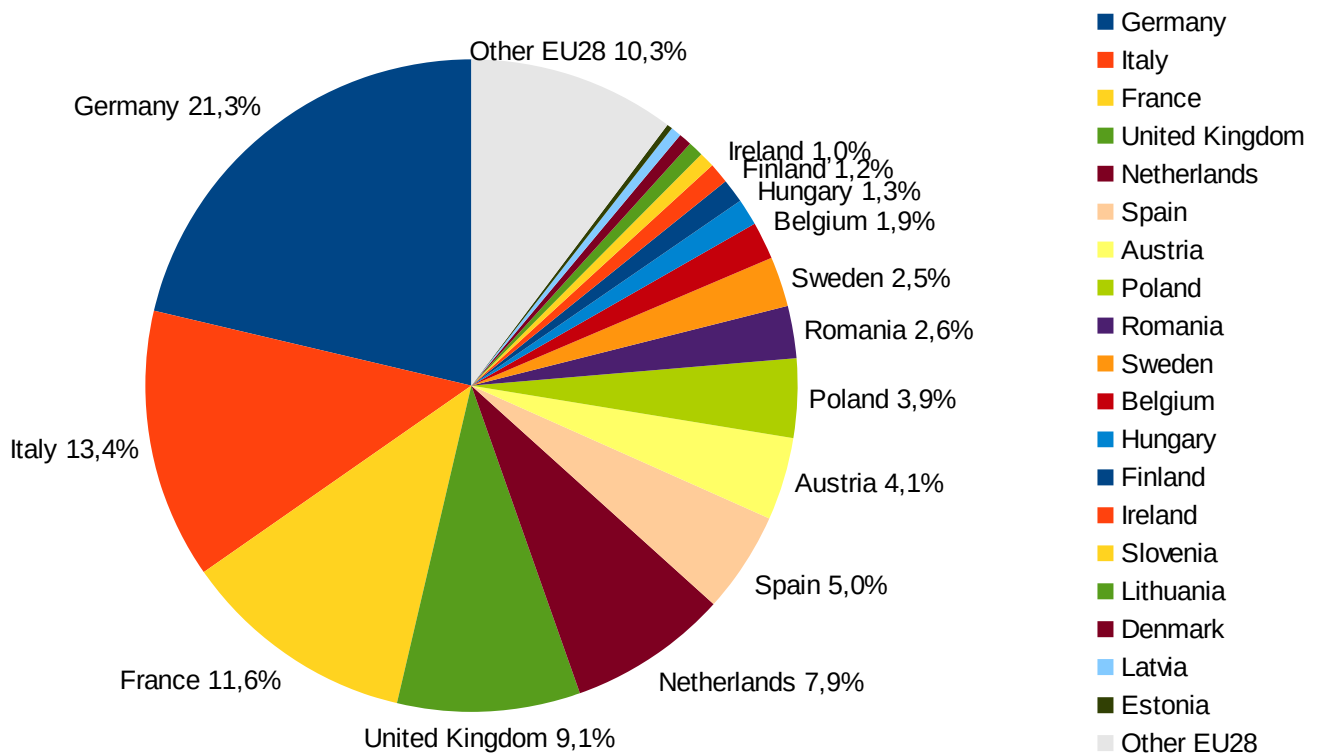


We found reliable data for 19 countries and generated data for two more through research institutes. We color-coded the intensity of collective singing in the population with a linear color scale of magenta to help visualise the different zones in Europe.

For countries in white on the map, it has not been possible to find reliable global statistical data on collective singing during the course of this pilot study. This data may exist and could be added to a new edition of the report at a later time. But in some cases, there may just be no national statistics regarding collective singing. Some choral organisations and institutions have already taken this as an incentive to collect data in their own countries in the near future. For the countries missing global data, you will find the existing information in the annexes.

REPARTITION OF THE EUROPEAN SINGERS PER COUNTRY OF ORIGIN

EU28 – Repartition of choral singers per country



If we consider the whole population of the European collective singers, we can analyse where they reside. For example, figures show that a over a fifth of the EU28 singers thus live in Germany, 13% in Italy or 5% in Spain. This is a precious indication for any choral activity organiser that targets a European audience.

The available national figures for Europe can also be visualised through a word cloud, with the size of the country names proportional to their singing population.



ENSEMBLES IN EUROPE

The data from the survey Singing Europe or from choral organisations helps us in the first step establish an average size of an ensemble and then make calculations for the number of ensembles in a given country.

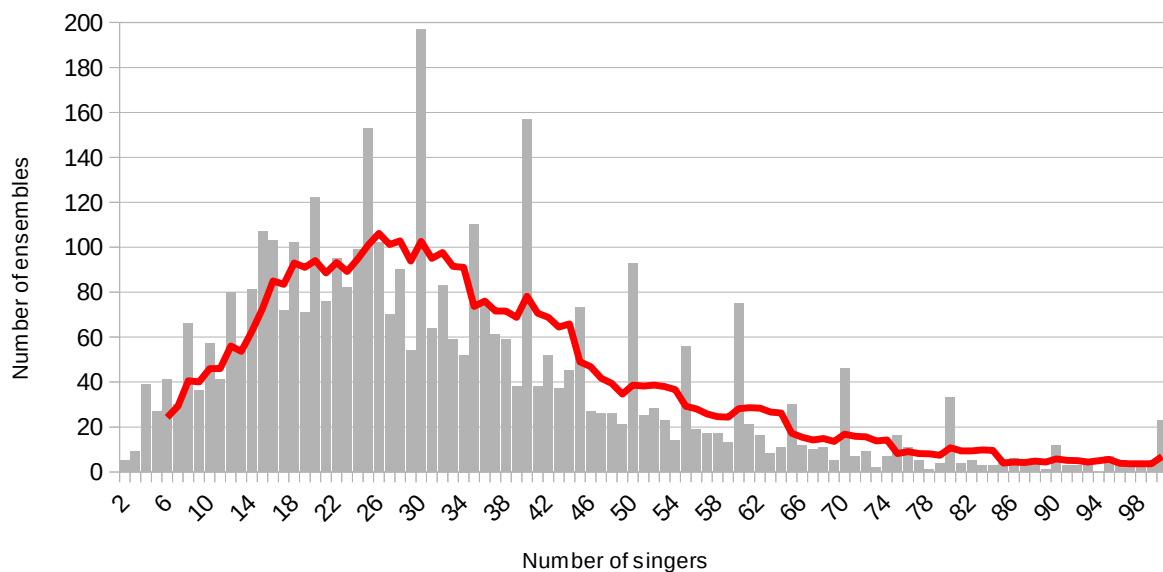
The results form the Singing Europe online questionnaire

Based on the 4123 answers in our sample, we find an average size of 36 singers per ensembles. The standard deviation⁶ of 28 indicates that this average value covers very diverse reality (if all the choirs had 36 members, we would have a deviation of 0), as the graph below shows (note: it only shows choirs up to 100 members, even though we have 113 answers of choirs between 101 and 400 singers, but that would have made the graphic not readable).

The red line is a moving average of the last 5 entries to smooth down the over representation of the round values (the peaks at 30, 40, 50, 60 singers) that appeared when people made rounded estimations of their ensemble's number of singers instead of precisely counting them.

Repartition of ensembles according to number of singers

Ensembles with 1 to 100 singers



⁶ In statistics, the standard deviation is a measure that is used to quantify the amount of variation or dispersion of a set of data values. A standard deviation close to 0 indicates that the data points tend to be very close to the mean (also called the expected value) of the set, while a high standard deviation indicates that the data points are spread out over a wider range of values.

Here are the detailed results from our online questionnaire for the countries with more than 50 answers.

Detail for country with over 50 answers	Average Size of ensemble	Standard deviation	Singing Europe online answers
SI Slovenia	30	23	725
FR France	40	30	639
DE Germany	41	33	513
HU Hungary	36	20	234
ES Spain	43	32	197
IT Italy	28	17	164
BE Belgium	38	23	163
CZ Czech Republic	34	30	159
PL Poland	29	16	155
CH Switzerland	40	32	128
AT Austria	32	17	114
DK Denmark	29	18	105
NO Norway	33	23	102
UK United Kingdom	55	46	99
RU Russian Federation	39	39	68
LT Lithuania	40	24	65
HR Croatia	35	22	62
RS Serbia	44	37	54

We sometimes had access to more robust statistics from cultural or statistical organisation, and we decided to use their data to tabulate the potential number of ensembles in a given country. Below is a table of the sources we used.

Country	Average size of an ensemble	Source SE=Singing Europe online survey; other sources indicated
Austria	32	SE
Belgium	35	Koor&Stem
Denmark	29	both SE and DAM
Estonia	33	SE
Finland	-	Only 23 answers
France	40	SE, Lephay-Merlin and others 2007 - page 20
Germany	37	Calculated from MIZ01
Hungary	36	SE
Ireland	20	Irish Choral Association
Italy	28	SE
Latvia	27	Calculated from the data submitted by the Latvian National Culture Center
Lithuania	40	SE
Netherlands	36	SE
Norway	35	Norges Korforbund data
Poland	30	SE, the average size seems to be still too high when compared with data about houses of culture
Portugal	33	SE, not many answers
Romania	-	Too few answers
Russia	39	SE, not many answers
Serbia	46	SE, not many answers
Slovakia	27	SE, not many answers
Slovenia	30	SE
Spain	44	SE
Sweden	39	SE
Switzerland	40	SE
United Kingdom	54	SE, not many answers, probably unrealistic figure

Tabelle 2: Average size of ensembles chosen, and sources

A NEW OUTLOOK ON THE NUMBER OF ENSEMBLES IN SOME EUROPEAN COUNTRIES

How accurate is the vision that national organisation or institution have of their choral landscape? To start our inquiry, we gathered information from local sources, pertaining to the number of ensemble they estimated to be active in their country.

In most cases, both the choral organisations and the statistical or cultural institutions seem to underestimate the number of active collective singing groups. Two example:

In France, an academic source⁷ estimated that about 10000 choirs were in activity. But by calculating the number of singers in France, and dividing by the average size of the choirs, our estimation would be around 65600 ensembles.

The Latvian National Centre for Culture counts 1530 ensemble, only 35% of the 4380 we assume to be active.

Even the biggest German organisations are only covering half of the field of choral singing, however well structured is the choral world in this country.

Why are the figures so inaccurate?

They have a very good reason: Singing together does not require being networked or registered, singing together is not regulated by law, one does not need a specific insurance, or a permit to sing with others. S a consequence, a lot of groups are informal, some have no contact to organisations or public institutions, and are therefore quite difficult to count.

By contrast, other leisure activities offer some easy access to a good estimate of their participants. For example, hunters have to register their guns, obtain and renew licences. Most collective sports require some sort of licence if only to offer specific insurance. Rock bands are rehearsing in places that can be at least partially identified, etc. But to sing together, it only takes a large room (and maybe a tuning fork).

Choral singing is an art form that does not necessitate a complicated or very regulated framework and material infrastructure. This is a wonderful advantage over other forms of arts, but it appears to make the activity less visible, more difficult to count, and does not allow its real importance and role in society to be clearly apprehended and dealt with.

7 Lephay-Merlin and others 2007

GENDER OF COLLECTIVE SINGERS IN EUROPE

Below you will find a table which presents the distribution of singers according to gender in various European countries. We put them in comparison with similar evidence from the United States of America as well as with the results of our survey "Singing Europe".

The first general observation concerns the proportion of gender: **in most countries about a third of the singers are male.** This general tendency is confirmed by our qualitative survey. Nevertheless, countries such as Poland seems to show almost an equilibrium between genders. Estonia distinguishes by the highest percentage of female singers.

GENDER DISTRIBUTION OF CHORAL SINGERS IN EUROPE AND UNITED STATES OF AMERICA

Country and year of data	Percentage of the population singing in group (%)	Percentage of the female population singing in group (%)	Share of women amongst collective singers	Percentage of the male population singing in group (%)	Share of men amongst collective singers
Germany 2006	6,3%	7,4%	61%	5%	39%
France 2003	4%	4%	68,5%	2%	31,5%
Italy 2015	4,5% ⁸	5,5%	61%	3,5%	39%
Poland 2009	2,3%	2,3%	53%	2,2%	47%
Romania 2014	2,9%	4%	71%	2%	29%
Sweden 2012	6%	7,1%	59%	4,9%	41%
Austria 2010	11%	11,9%	54%	10,1%	46%
Croatia 2010	-	-	68%	-	32%
Slovenia 2014	8,3%	11,5%	67%	7,9%	33%
Estonia					
Estonia 2012	4,6%	7%	76,5%	2,2%	23,5%

Other sources of comparison

Survey "Singing Europe" 2013 - 2014		5,4%	67%	2,6%	33%
USA 2008	5,2%	6,3%	63%	3,9%	37%

Table 3: Choral Participation | split per gender

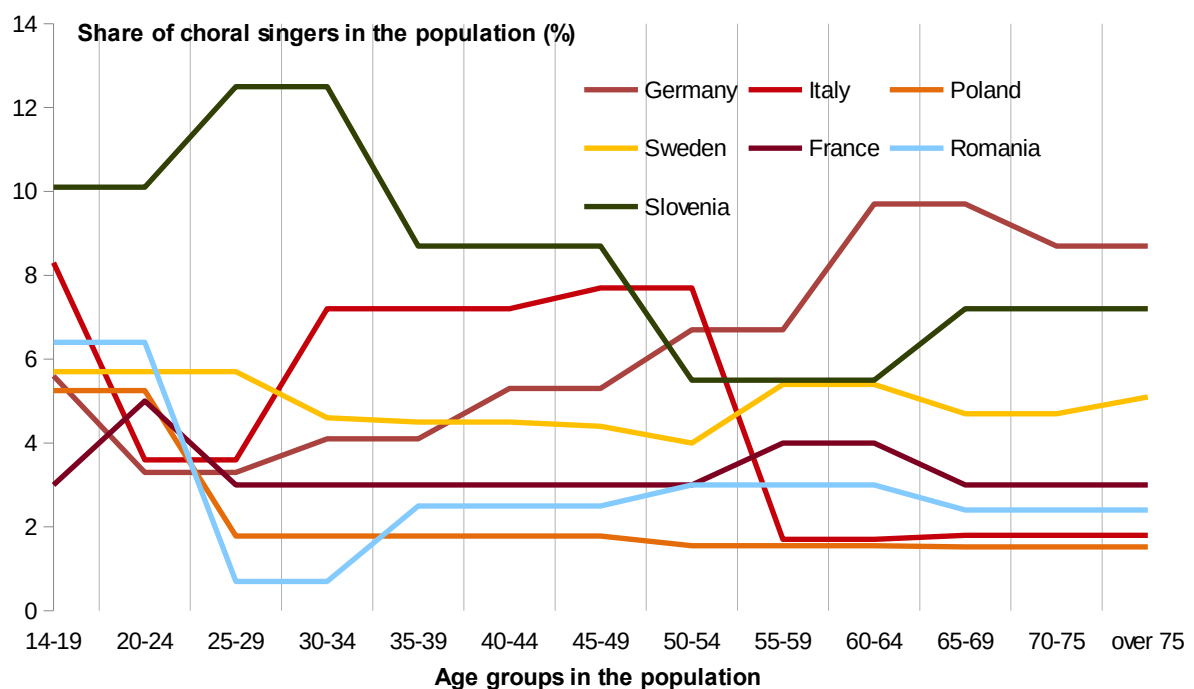
⁸ Study by FENIARCO, April 2015. For lack of time, the figure is here different from the 5% we used in the global calculation. The margin of error is of 3%, so the difference is not significant.

AGE STRUCTURE OF COLLECTIVE SINGERS IN EUROPE

There is no data available to consistently describe the age structure of collective singers across the whole Europe. Nevertheless, statistical data do exist for some countries, and allow for a first overview of the situation.

We were able to find the detailed information for Germany, France, Poland and Sweden. Details for Romania and Slovenia were established basing on dedicated surveys that were carried out in the frame of our project. The figures for Italy come from a study financed by Feniarco, inspired by Singing Europe.

In the graphic “Share of choral singers in the population per age group” below, you can see the percentage of population that sings in a group setting according to every group of age⁹.



9 The following methodological issues of this comparison have to be stressed first: Unfortunately, the detailed information provided here concerns different periods: for France – 2003, Germany – 2006, Sweden – 2007, Poland – 2009 and both Romania and Slovenia 2014. It is simply due to the fact that there was no Europe-wide investigation on singing in group. National investigations did not base on the same age categories. For the sake of the comparison, the groups are divided in spans of 5 years. Since countries use mainly groups of 10 years, the decision was to adopt sometimes the same percentage for the consecutive span of 5 years. It makes the visualisation more flat, which does not necessarily reflect the reality.

PARTICIPATION OF POPULATION IN CHORAL SINGING IN LIFE CYCLE PERSPECTIVE

Starting chronologically, we may say:

- In the groups of young people, from 14 to 19 and from 20 to 24 years old, thus corresponding to levels of upper secondary and higher education, the share of choral singers tends to rise above the European average of 4,5%. The group of young people between 20 and 24 years old is the most active one in the majority of countries, excepted only Germany. In Romania, Sweden, Poland and partly also France, the participation of this young group lays very visibly over the national average.
- Between age span of 25 and 39 years old, which is for many young people the period of searching the first full time job, establishing themselves on the job market and establishing families, the participation falls considerably in the most of cases.
- Somewhere in the age of mid 40s and 50s, there is a rise of participation in group singing which peaks around the age of 64 and of 65 years old, thus around the age of retirement. Particularly high is the participation of singers in this age category in Germany, reaching 9,7% against the national average of 6,3%.
- The participation of seniors, over 64 years old is rather average in relation to overall national participation, with only exception of Germany, where it stays on a high level.

In the chapter "Analysis", the question concerning the variation in choral participation among different age groups will be retaken in comparison with available free time for each age group.

Note on average age of choral singers

There is very little information on average age on choral singers in general. Also the Singing Europe online questionnaire focused on ensembles and not singers. Yet, we asked each choir to provide us with a break-down per age and gender of their singers. Based on this and other sources, we assume that choir singers are on average younger than the population of a given country in average. Scientifically proving such assumption requires extensive surveys that are rather rare. There is a good example in Germany with the study Brünger/Kretz 2012 that states the median age of choral singers at 43,5 years, whereas the median for the whole country is 46. The research on amateur arts VUB 2010 states that average choral participant is 42 years old, whereas country's average is 43. Even if Europe is ageing, we can also predict from the graph that a high participation in choral singing among young people lowers the average.

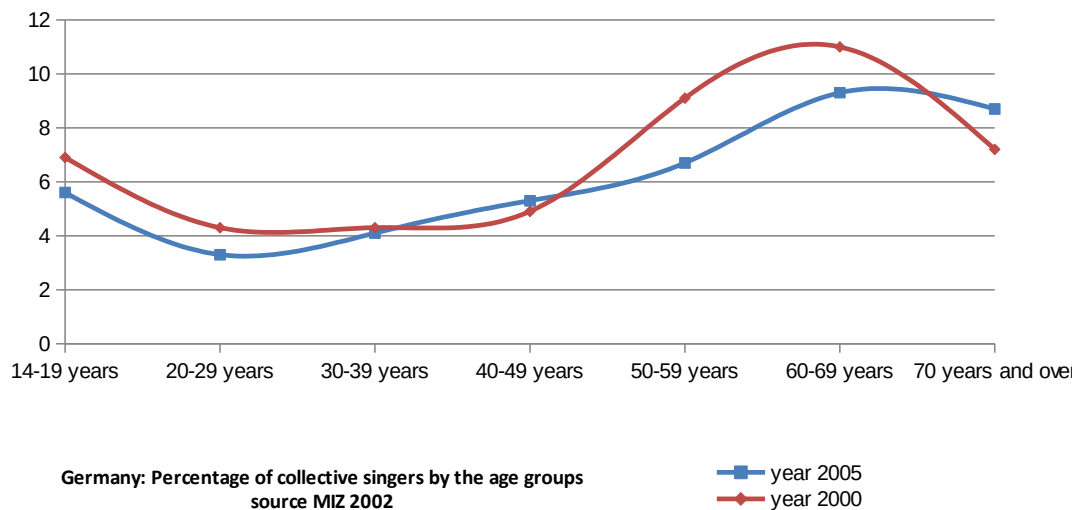
COMPARISON BETWEEN GERMANY, SLOVENIA, ITALY AND POLAND

We can make a quick comparison between countries for which we have some relevant data.

Germany

In Germany, choral singing participation raises practically with age. The highest score belongs to the group of people between 60 and 69 years old but also even older singers are very well represented.

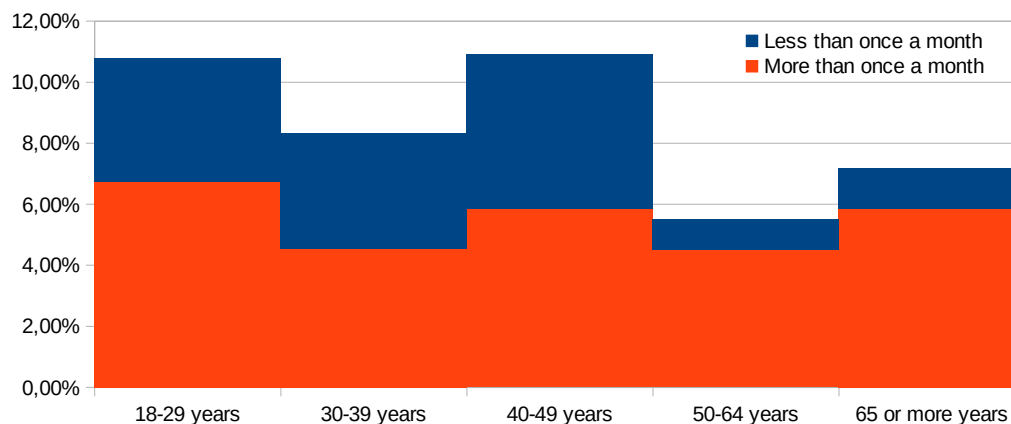
Since for Germany there is a comparison of the participation in choral singing among age categories, we are able to present here a change in participation that occurred over time. The percentages presented here come from years 2000 and 2005. Unfortunately, no other up-to-date data is available for this country.



First between 2000 and 2005 we observe a slight drop in the average choral participation that occurred, from 6,7% to 6,3%. Loss of participation is remarkable especially in groups of 50 to 59 and 60 to 69 years old. Moreover, a lower share of participants in the youngest groups suggest that the overall participation in choral singing has a tendency to fall after year 2005.

Slovenia

Slovenia distinguishes by a very different pattern of participation in the choral life among age groups. It is a country where proportionally double that many people sing in a group than Europeans do on average, respectively 8,3% against 4,5%. Moreover, this is especially the participation of young people – please see age groups from 14 to 34 years old - that helps the country to achieve the high score.



Since we generated the data through a professionally run, representative phone interview, we were able to ask the respondents about the frequency of their collective singing activity. It allows us to discover that the share of the population having a regular (more than once a month) choral activity is more or less stable through the age structure. But there is a sizeable part of the population (about 4%) between 18 and 50 years old who have irregular collective singing activities (less than once a month).

This may point once again to the often signalled emergence of new types of collective singing activities, concentrated around specific projects, over a week end, or in view of a specific concert or event.

Have you, in the last 12 months, sung in a choir or any other vocal group?

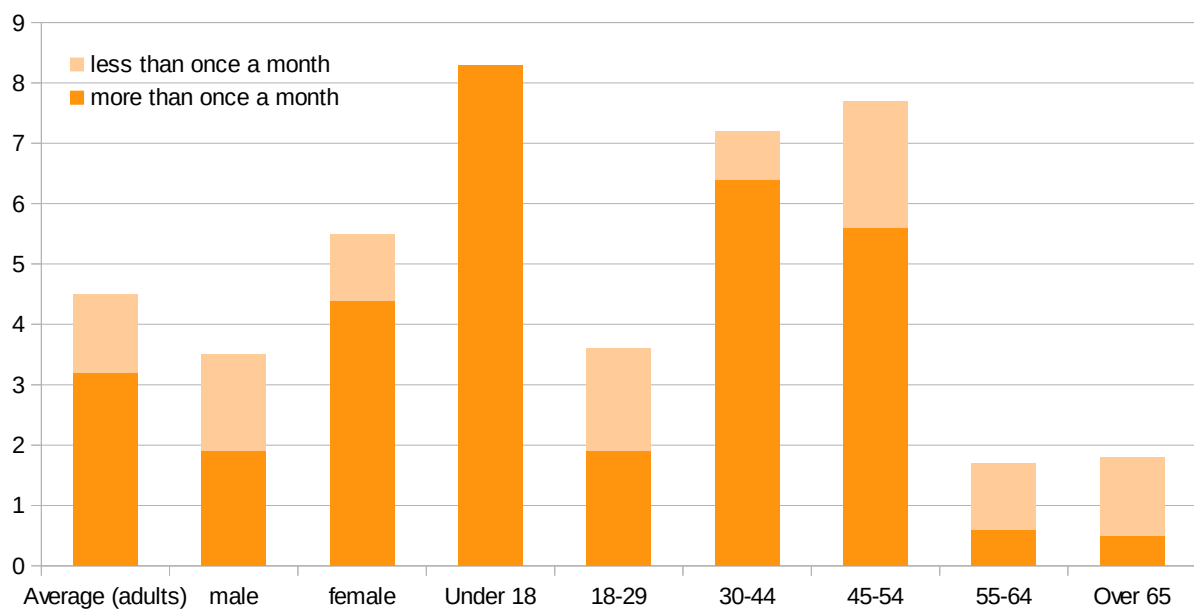
	18-29 years	30-39 years	40-49 years	50-64 years	Over 65	Total Result
Less than once a month	4,04%	3,78%	5,06%	0,99%	1,33%	2,85%
More than once a month	6,75%	4,54%	5,86%	4,52%	5,85%	5,44%
Never	89,21%	91,68%	89,08%	94,48%	92,82%	91,71%
Total Result	100,00%	100,00%	100,00%	100,00%	100,00%	100,00%

Italy

The Italian Federation FENIARCO decided to conduct a professional survey using the questions we developed for Singing Europe. We received the results just before publication of this report, so we can only present a global overview of the results here.

The global result shows an average of 4,5%, which is a bit lower than the global figure of 5% we used in the data collection part. We choose to keep the 5% (changing to 4,5% would imply recalculating all the ratios, and the 0,5% difference is in any case inside the margin of error). We may update the figure for a next edition.

Demographics of collective Singers – Italy



The demographic profile shows an interesting trend, with a high level of activity during the active life cycle, and a high level for children and young singers. The “choral boom” of the generations born between 1960 and 1985 will hopefully be continued by younger generations.

Poland

Poland has an atypical pattern of participation among age groups: there is no characteristic rise in the participation among older groups in working age or among pensioners. There may be many possible factors explaining this difference to other presented here countries. A high participation among the young groups may be a signal that choral singing enjoys more interest or some new supporting environment for amateur vocal music has been established.

SEARCHING FOR CORRELATIONS

What are the factors that bring individuals to collective singing? To be able to answer that question, we would need data centered on the individuals, measuring diverse factors (such as level of education, gender, income, available free time, access to musical education, etc.). We could then compare and correlate this data with their choral activity to try and detect factors that foster or deter the practice of collective singing.

But unfortunately, these data are not available for most countries.

Sociology tells us that in each country, populations are very diverse in their habits and representations, and that their cultural practices are strongly determined by their sociological situation. Lacking Europe-wide comparable data on the profiles of the individuals involved (or not) in collective singing, we can't really develop a set of hypothesis to explain what triggers or deters participation in choral activities at the European level.

Nevertheless, and since we collected a set of data describing for each concerned country a certain level of collective singing intensity, we decided to play around with the figures and try to see how we could use this new knowledge. This approach, even if it reduces the individual singer to an "average" citizen, determined by its country of residence, can maybe provide us with some comparative information. This "per country" comparative approach is for example used by the OECD to compare and correlate leisure activities.

Using the national level of choral practice, we tried to identify some interesting correlations with other factors of international comparison, like GDP, Human Development Index, average private income, available free time or the presence of music education.

Please once again be aware that this approach is only partially relevant, and that we cannot draw operational conclusions from these kind of observations that stay at the national level instead of approaching the issues at stake from the individual point of view¹⁰.

National wealth and collective singing

Some may assume that richer countries will have a higher level of choral practices. Is it the case? We can study how Gross Domestic Product per capita and the intensity of choral practice evolves in a few countries. We do notice that "richer" countries statistically tend to have a higher intensity of choral life. But we can not infer any direct causality. The following graph illustrates this relation, putting in correlation the Gross Domestic Product per capita and choral singing participation of the population. GDP was expressed in purchase power parity to ensure a better comparability.

We can say that there is an observable relation between the economic aspect and the likeliness of participation in choral singing.

10 We use here graphs that display a "cloud" of figures accompanied by a line interpreting the tendency in a given correlation. These lines are a great simplification which thus help us understand the key message: if relation is positive or negative and which figures follow the mathematical formula. Helping here is also the displayed coefficient which informs us if the correlation is relevant or not, showing values from 0 to 1, it means from no relevance to absolute relevance. We can also understand it as percentage of choral figures that follow the proposed correlation.

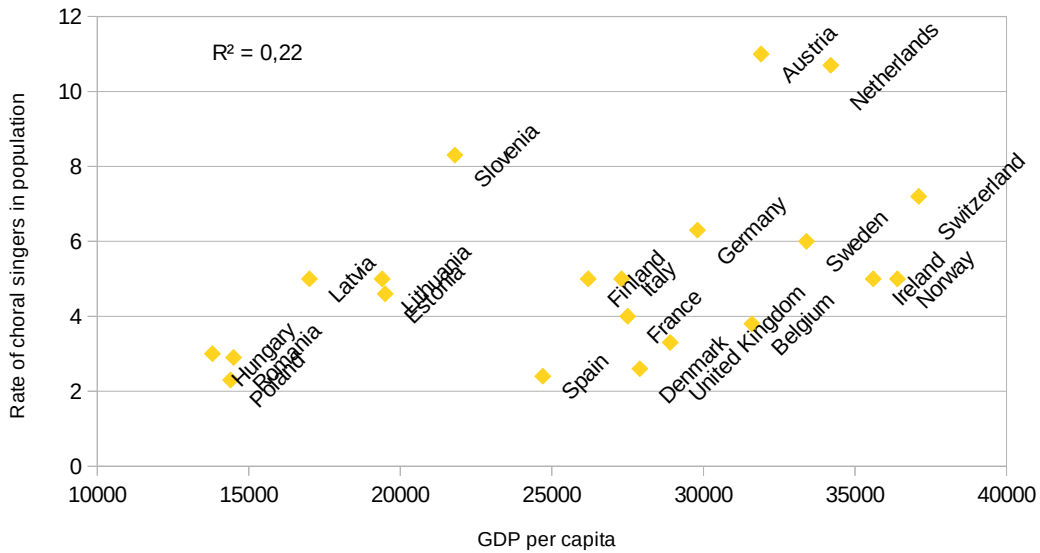
Used concepts:

PPS – Power Purchase Standard, an artificial currency which is calculated in Euro and reflects price levels in a given group of countries. In our case these are countries of European Union of 28 members. In relation to this group, a corresponding data is prepared for such countries as Norway or Switzerland. The original data is available at Eurostat.

Free time – is the number of hours that are available to individuals on a yearly basis after extracting the time that is dedicated to work. The original source is OECD's report Society at a Glance 2009.

HDI – Human Development Index, is used by the United Nations Development Programme. It is a hybrid indicator, comprehending information on a society furthergoing than the GDP, that we use here as well for comparisons. HDI includes life expectancy at birth, mean years of schooling, decent standards of living.

Graph 1: Relation between Gross domestic Product in Power Standard and choral singing participation

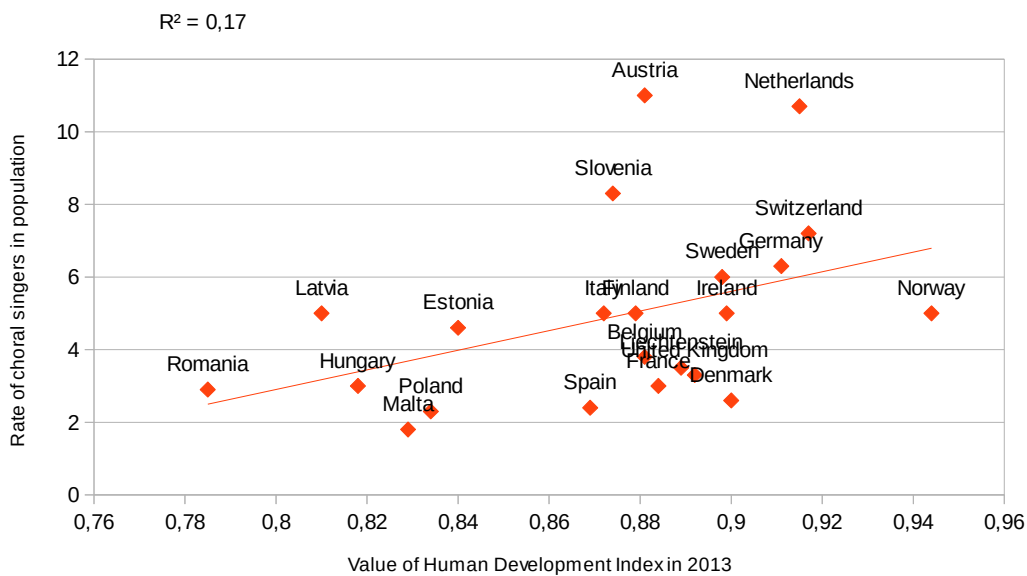


Human Development Index and collective singing

The following graph presents the relation between the level of development (HDI¹¹ with Romania at 54th place and Norway at 1st place in the world ranking– and available evidence for choral singing rates in given countries. The line in the middle of the diagram illustrates in a simplified way the relation between choral singing participation and human development. The coefficient of determination, denoted R2 informs us about the level of relation between two factors. In this case, we may say, that there seems to be a relation between the level of socio-economic development and participation in choral singing (R2 indicating us that 18% of the data aligns with the proposed relation) but it is weaker than the economic indicator – GDP.

Graph 2: Relation between the socio-economic development and choral singing.

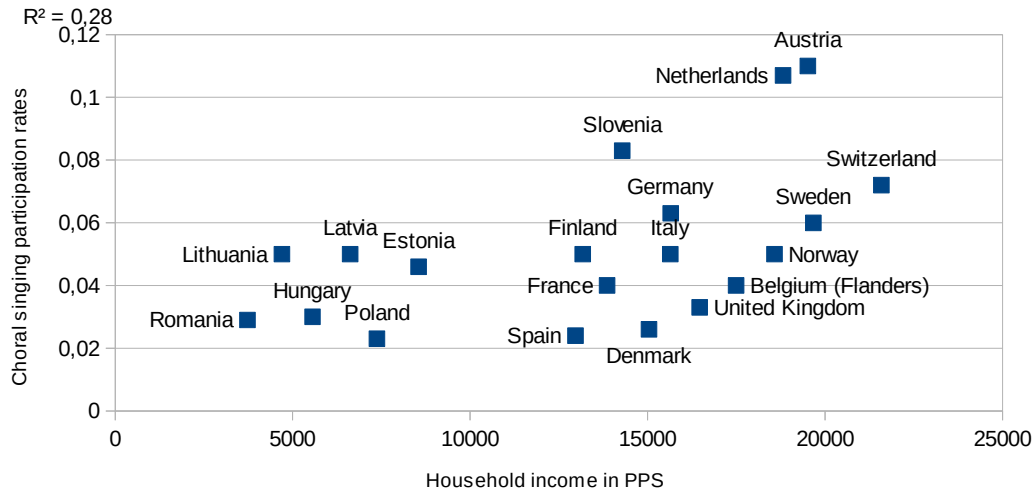
Source of HDI indicator: Human Development Report 2013



We see also that this indicator will not explain well the high choral participation especially in three countries: Slovenia, Austria and Netherlands

11 Human Development Report 2014 is the source of the data.

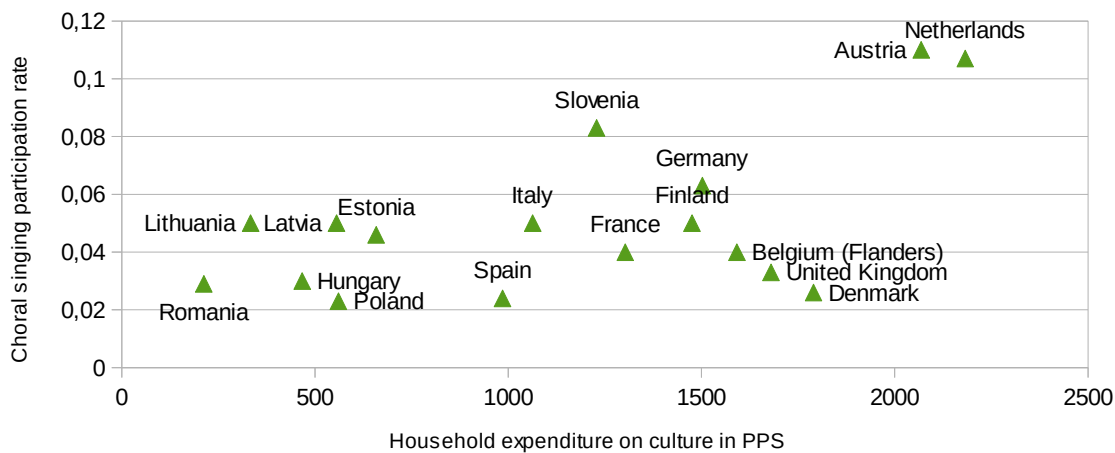
Graph 3: Relation between household income in Power Purchase Standards, in dollars, and choral singing. Source of PPS data: OECD



The graph above shows a quite significant correlation between the household income and participation in choral singing – the coefficient shows 28% of compatibility for data. It would mean that choral singing develops especially in societies that enjoy a relative individual wealth. Hypothetically, the richer individuals have more resources and, maybe, also more time to get involved in this cultural activity (or others). But, once again, this assumption could only be validated with data centered on the individuals.

The next graph visualises the relation between the household expenditure on culture and recreation and participation in choral singing. We see that the likeliness of choral singing rises together with expenditures people do or are ready to do on culture.

Graph 4: Relation between household expenditure on culture in Power Purchase Standard and choral singing. Source for private culture expenditure: Eurostat.

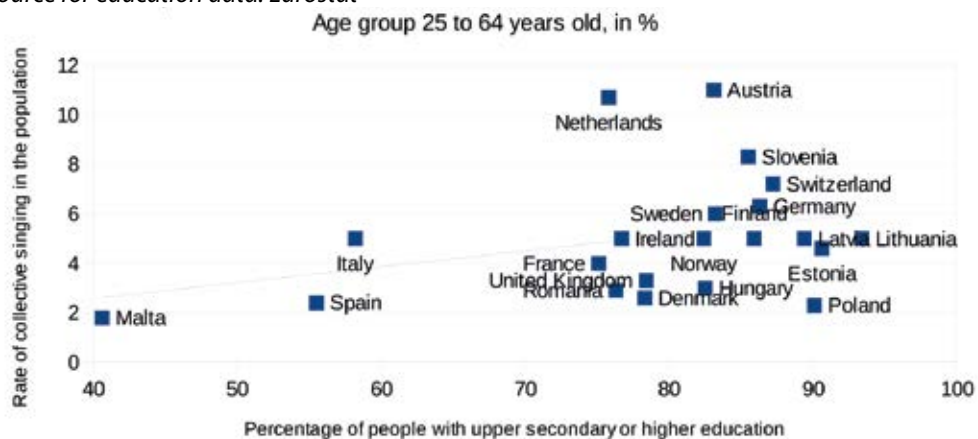


LEVEL OF EDUCATION AND COLLECTIVE SINGING

Comparison on the country level

The graph shows the relation between the average attainment of the upper secondary and higher level education and choral singing participation. This relation seems relatively weak.

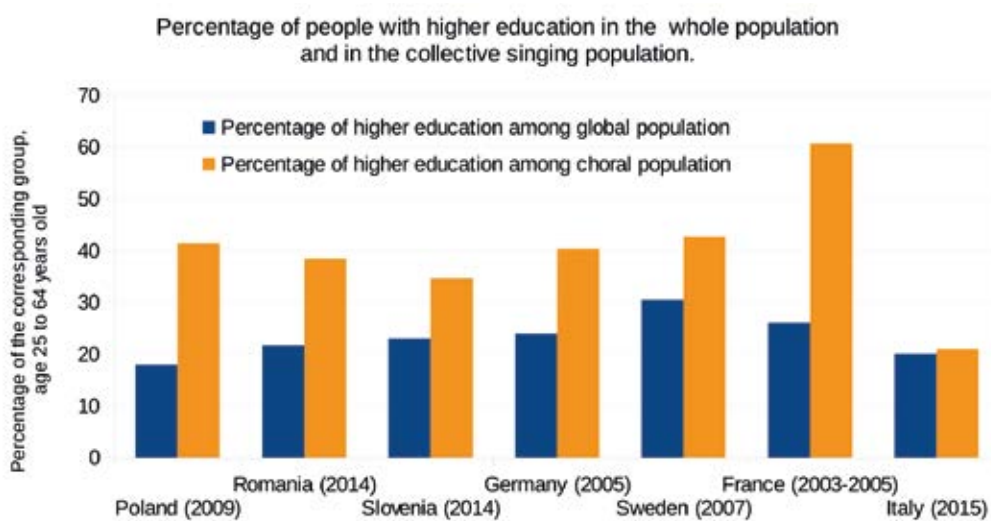
Graph 5:
Relation between attainment on upper secondary and tertiary level with choral singing participation.
 Source for education data: Eurostat



Nowadays, European countries' achievements in education are very close to each other. We might take a look into some countries with existing evidence in order to understand better the linkage between the education score and the participation in choral singing.

Do people singing in choirs have a higher-than-average education level?

Graph 6: Share of people with higher education in choral singing.
Own calculations based on available sources - see country chapters.



Based on data available in some countries, we can observe that the share of persons with higher education is generally higher among choral singers than in the whole country's population. The following table makes also visible that people educated to a higher level practice choral singing more intensively than the national average suggests (national figures may differ from the one we used in the global presentation, but we have to use here other sources with a split per educational attainment level).

On both data sets, we can see that Italy seems to have a choral activity that is more spread across the educational spectrum.

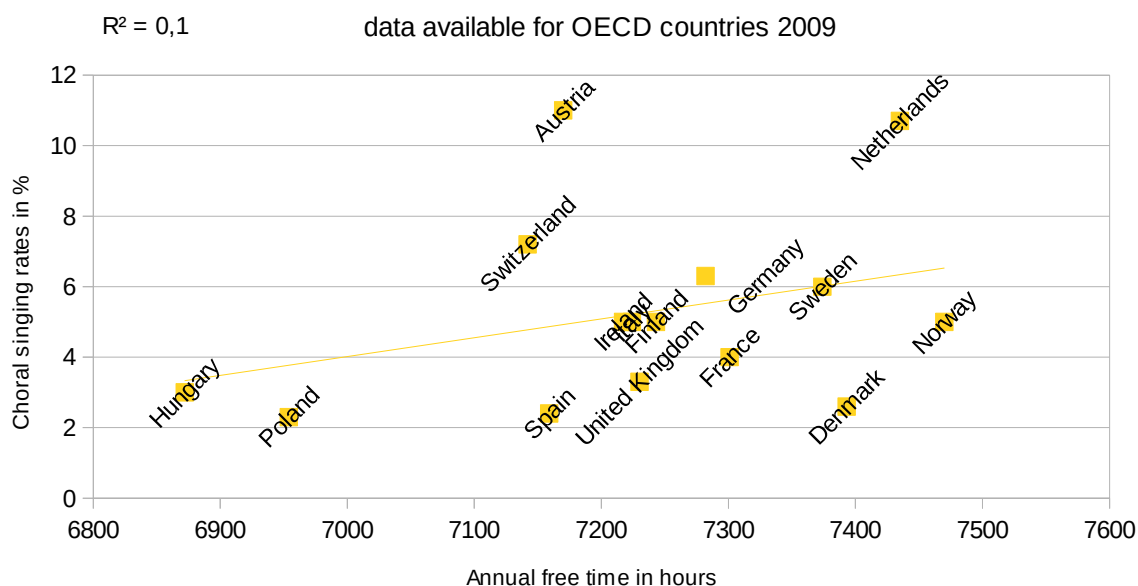
Country	Rate of choral singers (overall)	Choral singing rate among the group 25-64 with higher education
Poland (2009)	1,70%	3,92%
Romania (2014)	2,26%	4,00%
Slovenia (2014)	8,24%	12,42%
Germany (2005)	5,15%	8,70%
Sweden (2007)	6,00%	8,40%
France (2003-2005)	3,00%	7,00%
Italy (2015)	4,5%	2,7%

Table 4: Comparison between overall choral participation and choral participation rates within groups with higher education.

AVAILABLE FREE TIME AND COLLECTIVE SINGING

The table below shows the relation between free time available to individuals on yearly basis in European economies and participation in collective singing¹²

Graph 7: Relation between annual free time and choral singing rates.
Source: OECD Factbook 2009



In the graph above, we observe only slightly positive relation between available free time and choral singing participation. The correlation is quite weak, and can not be considered meaningful with the size of the sample. With shrinking free time, the choral participation is likely to be lower. Especially Poland and Hungary where people have significantly less free time than the rest of countries in the comparison. On the other end, we see some rich economies in Europe, including Norway, Netherlands and Sweden, which have a lot of free time available and a diverse choral participation. In the middle field, the data is very scattered, which may mean that the factor of free time is only one among other unknown conditions for choral singing participation.

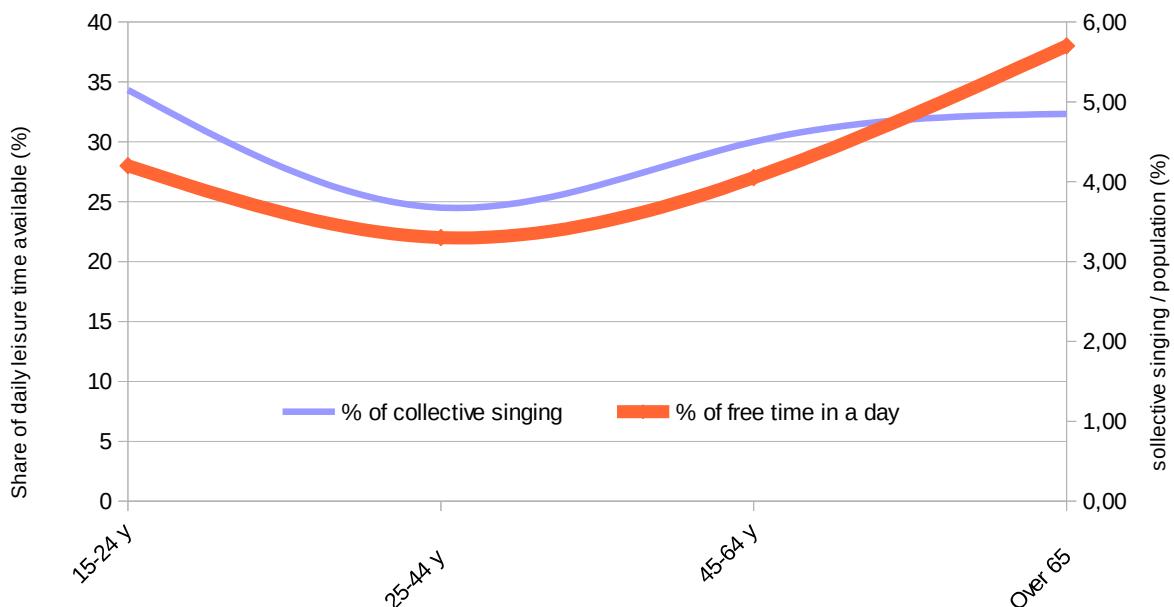
12 The data for free time is taken from Society at a Glance 2009.

INFLUENCE OF FREE TIME ALONG THE LIFE CYCLE: FRANCE, GERMANY, POLAND, AND SWEDEN

Along the duration of our life, we experience different professional, personal and familial situations, each entailing different opportunities to have “free time”, time periods that can be dedicated to an activity of our choice. A student with no children and only 10 hours of assigned course to follow has more flexibility in organising their remaining time than a single-mother with two kids and two part time jobs. We may want to see how does average free time in different age groups correlate with the respective choral participation level.

The graph below presents a relation between free time of which different age groups dispose and corresponding participation rates in choral singing for the countries with available data. These values are an average of 4 countries: France, Germany, Poland and Sweden.

*Relation between free time and choral singing participation
Case study based on 4 countries with available data*



It seems that **there is a positive relation between free time available and the average choral participation amongst age groups**, when we compare the shape of corresponding lines in the graph. These data are only covering 4 countries and are looking at broad age aggregate, but they can still point to an interesting relation.

A possible interpretation would be that choral is indeed a “leisure activity”, that it will not be prioritised over other activities. This interpretation is coherent with the reality of choral singing as perceived by the stakeholders, an activity mainly gathering amateurs (non paid) singers.

Music and singing in education systems and collective singing

One of favourable factors to the development of choral singing is the support by the educational system. All European countries provide music education, although to a very different extend as the next table shows. It is not obvious that vocal music has always its place in this framework. The following overview on choral singing practice in education is primarily possible thanks to the meNet project¹³. The indications in the table mean that the information was explicitly mentioned in the source. The purpose of this comparison was to check in first place where choral singing is present in school curricula and how it is practised.

First of all, we state that most countries for which the information was available have choral singing or other formula related to performing vocal music together in their curricula. No mention was given for France, Spain, Belgium, Hungary and Latvia.

The second part of the table shows how the practice of a choir is organised in a school day. Only in Slovenia and Estonia should we expect one choir per school. In a greater part of European countries choral singing is available as a part of extracurricular activities. The latter can be organised at school or provided by other educational establishments. In comparison with percentages collected by us, we can observe that those countries that demonstrate a focus on singing in group in their curricula and have a wide practice of choir on educational level seem to have higher intensity of collective singing than on average. Although there is no evidence for Italy, the survey on music education that was carried out there seems to confirm a growing dedication to choral singing.

Country and existing statistical evidence on collective singing	Collective singing in curriculum		Collective singing in schools attested widespread practice ¹⁴	
	Collective singing	Other formula	At school	Extracurricular
Germany 6%		Music making		yes
United Kingdom 3,3%		Singing in group		
France 4%				
Netherlands 0,7%	yes			yes
Spain 2,4%				
Austria 11%	yes			yes
Poland 2,3% yes				
Sweden 6%	yes			yes
Belgium (Flanders) 4%			yes	
Hungary 3%			yes	
Finland 5%		Singing in group		yes
Norway 5%		Music making		
Slovenia 8,3%	yes		yes	
Estonia 4,6%	yes		yes	
Latvia 1,77%				yes
Croatia n. a.		Performance in ensembles		
Czech Republic n.a	yes			
Greece n.a.		Singing in group		
Italy 5%	yes			yes ¹⁵
Slovakia n.a.	yes			

Table 6: Overview of choral singing in music education in Europe (source: meNET)

14 If sources do not indicate clearly the curricular or extracurricular form of practice, the brackets are left unfilled.

15 The survey on music education in Italy shows that two of three primary schools in Italy offer a choral activity to their pupils in form of additional music activity, see Instruzionemusica 2007.







THE SINGING EUROPE ONLINE QUESTIONNAIRE

THE ONLINE QUESTIONNAIRE

The online questionnaire was designed to collect some more detailed information on life of ensembles in Europe. Its purpose was to learn more about the different singing groups and their social, organisational and economic way of functioning. Therefore, it was opened to all kinds of singing groups without limitation. By definition, this survey was qualitative, and not representative.

Since we do not know what the population of reference is (we do not have a list of all the choirs in Europe, their composition, their socioeconomic profiles), we can not compare our sample with a global population, and apply the appropriate corrections. But nevertheless, we were able to find some interesting facts that are beyond common knowledge and change our view on the phenomenon of singing in group.

Considering the outcomes of the survey Singing Europe, we should also be aware about its technical background. First of all, the questionnaire was primarily designed for online use. The consequence is that some groups of population were not reached. Another point is that it is not possible to reach all singing groups in Europe, since we do not know what and where they are (this is exactly one of the points we are trying to approach with this pilot study).

In this context, the musical network of the European Choral Association – Europa Cantat and the VOICE Project partners lent a great help to spread the questionnaire. We also advertised for the survey through social media, especially Facebook and contacted many other organisations that were potentially interested in supporting the common initiative the survey Singing Europe was.

Basic facts on the survey

We decided to create an online, multilingual survey to gather some information about these dimensions.

- Target of the survey: choirs/ensembles/singing groups – not singers, conductors, etc., we are asking questions about a collective entity. Yet, the answers provide us with some insight about the role and activities of individuals in the ensembles.
- Up to 35 questions – some additional questions were triggered by specific answers.
- Translated in 23 languages
- Over 4000 choirs providing full, usable answers
- Median duration of the survey: 15 minutes
- Designed and run on a limesurvey server – open source, allows for multilingual surveys, and easy export of results.

The **transcript of the questionnaire** is in the annexes.

We advertised for the survey throughout all the partners' networks, with online advertising, social media, flyers spread during choral events, etc.

The questionnaire was translated into 23 European languages by volunteer translators, ensuring that there was no language barrier for the participation. The survey collected, in the time frame between July 2013 and October 2014, over 4600 usable answers. At the end, 4154 answers with no repetitions can be used for a statistical analysis. This sample corresponds to 150.544 singers gathered within the ensembles that answered.

COUNTRIES WITH HIGH RESPONSE RATES

We can indicate countries that have quantitatively good samples, relying on specific criteria that we present below. Here are the ranks for best participating countries according to different keys:

Coverage of population (singers represented / global population)	Number of answers in the survey	Coverage of "singing" population according to Eurobarometer	Coverage of "choral singing" population according to our collected percentages
Slovenia (1,1%)	Slovenia 726	Slovenia 5,1%	Slovenia 12,8%
Hungary (0,1%) F	France 642	Malta 3,4%	Malta 3,7%
Lithuania (0,1%)	Germany 513	Hungary 1,8%	Hungary 3%
Estonia (0,1%)	Hungary 251	Lithuania 1,1%	Denmark 2,1%
Malta (0,1%)	Spain 197	Norway 1%	Estonia 1,5%
Norway (0,1%)	Belgium 165	Belgium <1%	Belgium 1,5%
Switzerland (0,1%)	Italy 165	Croatia <1%	Lithuania 1,5%
Belgium (0,1%)	Czech Republic 159	Estonia <1%	Norway 1,4%
Denmark (0,1%)	Poland 155	Czech Republic <1%	France 1%
Czech Republic (0,1%)	Switzerland 128	Switzerland <1%	Switzerland 0,9%

If we use the coverage of population and number of ensembles as a strong criteria, the best samples are from the following countries:

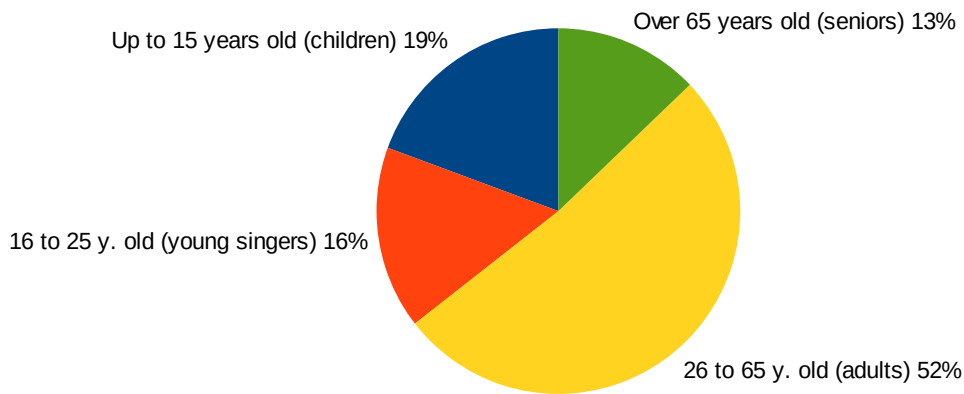
- Slovenia
- Hungary
- Belgium
- Switzerland
- Czech Republic

DEMOGRAPHICS OF OUR SAMPLE

Our survey contains demographic information on two levels: age structure and gender composition. Our age categories are divided in:

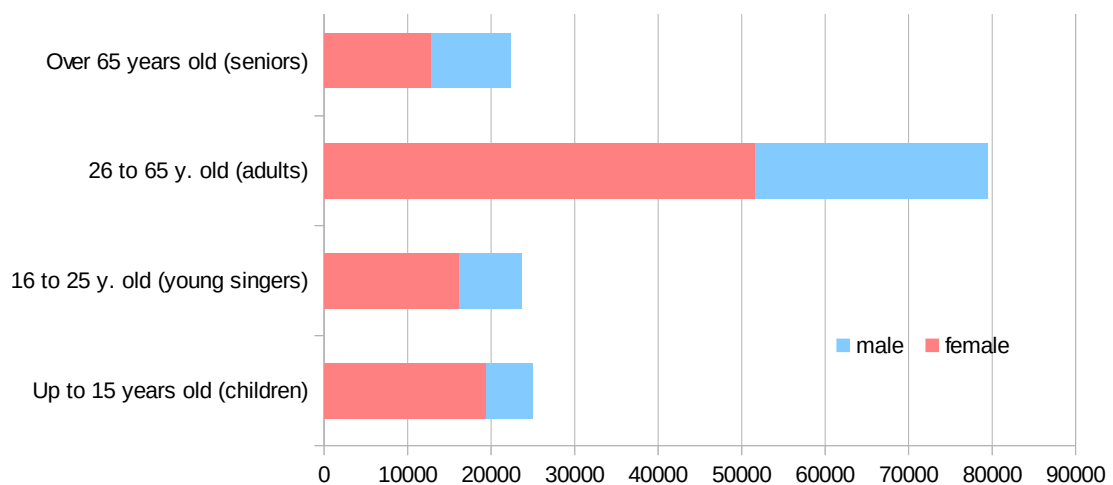
- children until 15 years old,
- young singers from 16 to 25 years old,
- adults from 26 to 65 years old
- seniors over 65 years old.

AGE RANGES OF THE SINGING EUROPE SAMPLE (RAW DATA)



Through our online survey, we reached out to the whole range of singers.

DEMOGRAPHIC COMPOSITION OF THE SINGING EUROPE SAMPLE

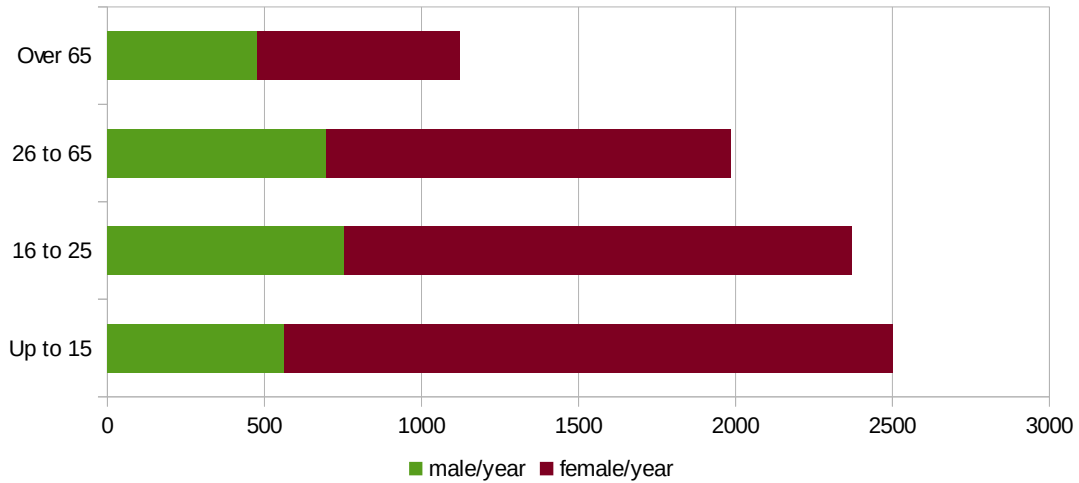


The “over representation” of the 26 to 65 is only an illusion, since it covers an age range of 40 years. If we divide each age range by the amount of years they cover, we end up with a representation “per age class” that better reflects the repartition.

We apply the following coefficients to the raw figures:

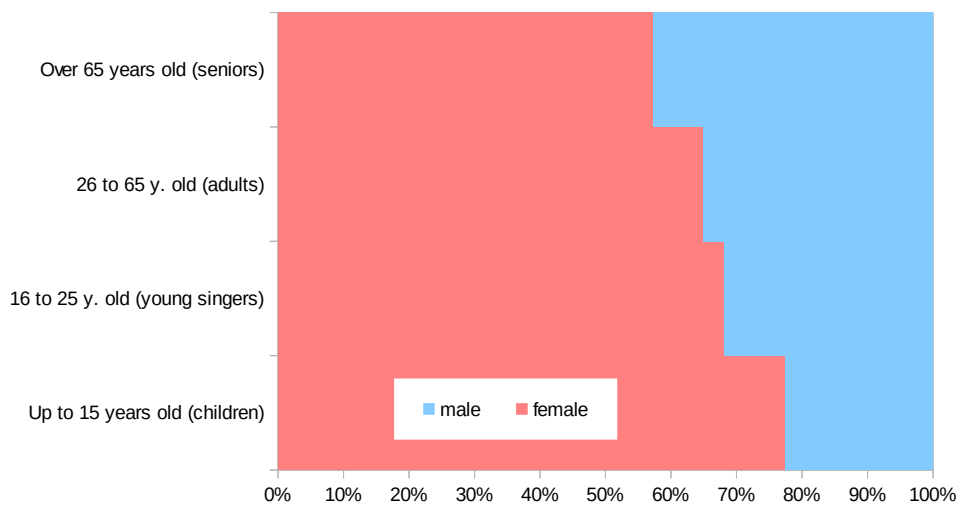
- Up to 15: 10 years (kids starting to sing around 5)
 - 16 to 25: 10 years
 - 26 to 65: 40 years
 - over 65: 20 years (assuming the end of singing activities around 85)
- and then produce a more balanced figure.

DEMOGRAPHIC COMPOSITION OF SAMPLE (AGE RANGE CORRECTED)



This graph shows that our sample is pretty balanced, only with less answers representing senior singers as compared to the other age categories.

GENDER REPARTITION PER AGE OF THE SINGING EUROPE SAMPLE



Comparison with existing statistical data

If we wish compare the survey with some existing data from European countries, we have unfortunately first to exclude children for which evidence mostly does not exist. Then a comparison for choral singers, who are above the age of 15 years old, within three big European countries, would be following:

Age structure share for:	Age 15 to 25, %	Age 26 to 64,%	Age over 65, %
France	13	60	27
Germany	10	54	37
Poland	32	41	27
Singing Europe sample	19	63	18

We can say that our survey sample is probably under represented in the group of seniors, aged over 65 years old, as the demographic analysis of the sample was also pointing. This is most likely due to the method of collection (online questionnaire) and a communication through online networks and organisations.

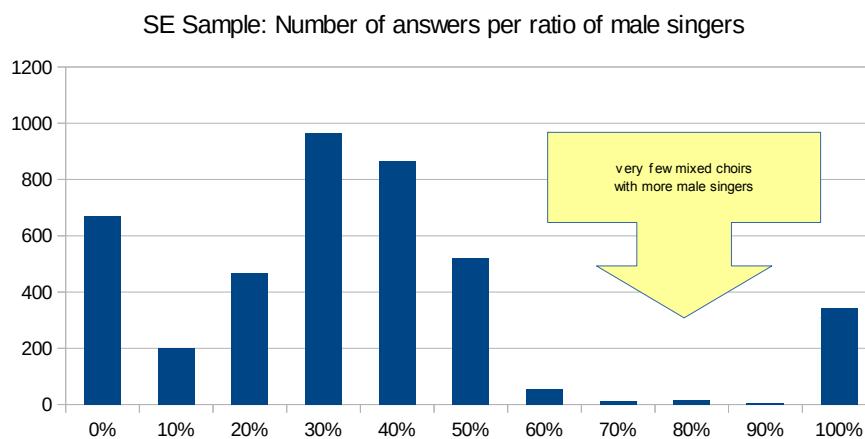
GENDER BALANCE IN THE COMPOSITION OF CHOIRS

Through our collection of national statistics, we can state that on average 67% of singers are women and 33% are men. We know that the proportion of two women for one man is the most common in Europe. But of course each and every choir in Europe is not following this average repartition, there are male, female and mixed choirs.

We decided to look in detail in the gender structure of the ensembles in order to see which patterns are the most popular. We calculated the ratio of male singers for each ensemble which answered the questionnaire by dividing the number of male singers by the number of singers. The ratio goes from 0% (all female choir) to 100% (all male choir).

Looking at the graph below, it appears that there are many female or male choirs, but that mixed choirs tend to have more women than men. Mixed choirs with a majority of male singers are the exception (choirs with a male ratio between 60% and 90%). This observation of the sample is coherent with the reality of the European choral world as perceived on the field by the specialists.

SE SAMPLE: NUMBER OF ANSWERS PER RATIO OF MALE SINGERS



TYPE AND SIZE OF ENSEMBLES

Average size of ensembles

The average size of an ensemble in the whole survey is 36 singers. This is a large size, that may apply particularly to some big European countries as Germany, France or Spain as our calculations show.

Detail for country with over 50 answers	Average Size of ensemble	Standard deviation ¹⁶	Singing Europe online answers
SI Slovenia	30	23	725
FR France	40	30	639
DE Germany	41	33	513
HU Hungary	36	20	234
ES Spain	43	32	197
IT Italy	28	17	164
BE Belgium	38	23	163
CZ Czech Republic	34	30	159
PL Poland	29	16	155
CH Switzerland	40	32	128
AT Austria	32	17	114
DK Denmark	29	18	105
NO Norway	33	23	102
UK United Kingdom	55	46	99
RU Russian Federation	39	39	68
LT Lithuania	40	24	65
HR Croatia	35	22	62
RS Serbia	44	37	54

The German available statistical data suggests such an average size of ensembles in this country – compare with MIZ01. In the study Lephay-Merlin and others 2007, the suggestion for France is 40 members per ensemble.

Nevertheless, in many European countries, the gathered data shows rather a smaller average size: Italy – 26 (data of Feniarco), Poland - 17 for choirs in cultural houses, Austria – 24 (data of Austrian Choral Association), Croatia – 20 to 21 (data gathered by the Statistical Office).

16 In statistics, the standard deviation is a measure that is used to quantify the amount of variation or dispersion of a set of data values. A standard deviation close to 0 indicates that the data points tend to be very close to the mean (also called the expected value) of the set, while a high standard deviation indicates that the data points are spread out over a wider range of values.

Self categorisation

In the questionnaire, we asked the ensembles to describe themselves according to 4 categories. Participants could also provide their own category and did this choice in 119 cases. Here are the results:

Self categorisation	Number of answers	Average size of ensembles	Percentage of sample
Choir	2671	42	65%
Chamber Choir	477	25	12%
A Cappella Group	334	21	8%
Vocal Ensemble	525	25	13%
Other forms	119	26	3%
TOTAL	4126	36	

Most of the ensembles choose to categorise themselves as choir or chamber choir.

It is interesting to take a look at categories that participants have indicated when choosing "other" (119); here are the most important:

- Singing Groups (24 answers, average 42 singers)
- Folklore Groups (24 answers, 18 size), Vocal Groups (20 answers, average 15 singers)
- Vocal-instrumental ensemble (17 answers, average 30 singers)

Two tendencies deserve especially attention when analysing answers provided in the field "other". First is the choice of a less formal word "group" to determine the type of own ensemble. Secondly, there is a group of ensembles working regularly with instrumentalists that wishes to emphasise this fact. The relation between choral and instrumental world becomes even clearer in our further analysis.

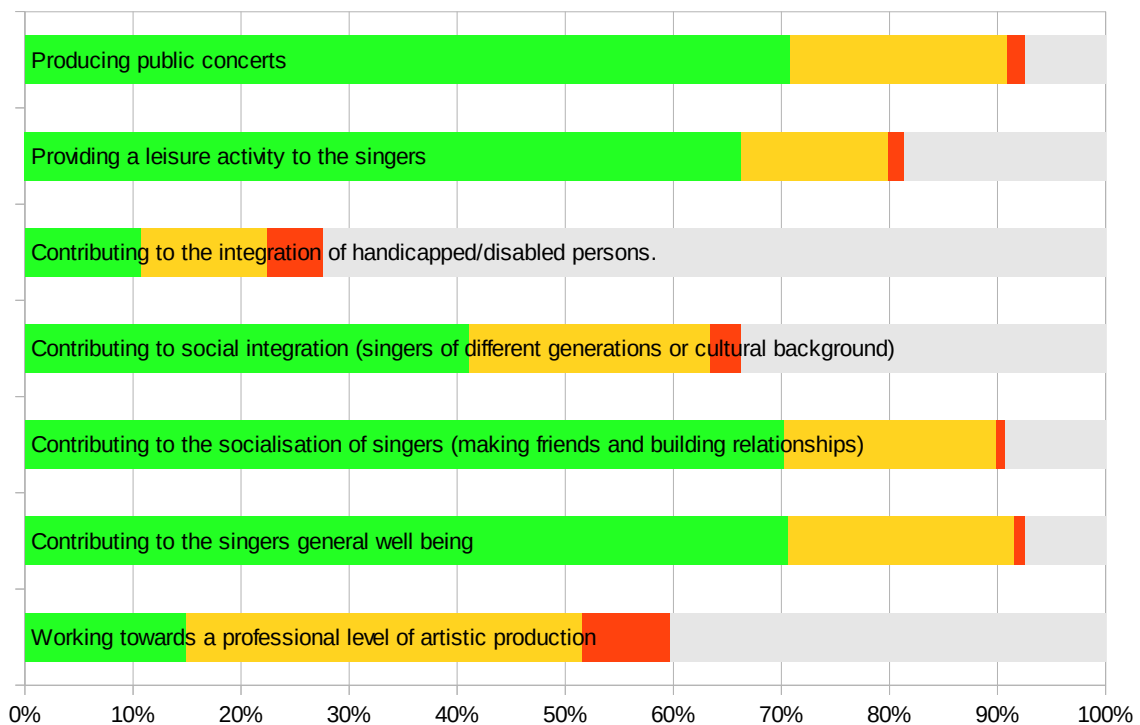
AIMS OF THE ENSEMBLES

Why do people decide to gather to sing? What are the aims they are trying to achieve? Is music the only motivation? And do they feel they are reaching their aims?

We asked the choirs to state their positions on a serie of statements that we elaborated.

SE sample: aims of the ensembles data april 2015

- No, it is not an aim of the ensemble (A1)
- It is an aim, but the ensemble does not reach it (A2)
- It is an aim, and the ensemble partly reaches it (A3)
- It is an aim, and the ensemble reaches it (A4)



The results show that leisure, well being and socialisation of the singers are important aims, that performing in front of an audience is an important and shared objective. Half of the choirs are trying to achieve a high level of performance, and are aware of the work still needed to reach this goal.

Last but not least, the social dimensions (social integration and socialisation) are a preoccupation in about 90% of the choirs, stating that they want to contribute to the social integration of singers, with a fourth of the choirs trying to include disabled or handicapped persons, and over 10% claiming to have succeeded! Extended to the EU, that would represent over 60.000 choirs successfully integrating diabled or handicapped singers.

These results show that collective singing is more than an art form, but really a social activity, allowing people to dedicate time and efforts towards common goals, both on the individual and on the collective level.

PROFESSIONALS THAT WORK WITH ENSEMBLES

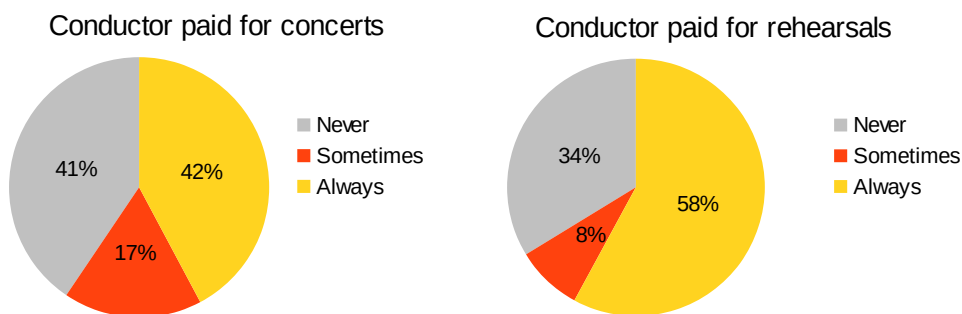
Most ensembles are gathering amateur, unpaid singers, with less than 3% of choirs paying their singers for rehearsals. This is an activity that is globally financed by the participants themselves, or by institutions in the educational, social, cultural or religious fields. They may on average gather unpaid singers, but they are working with qualified personnel:

Ensemble works with:	Always	Sometimes	Never
Conductors	88,0%	5,5%	6,6%
Instrumentalists	16,6%	71,3%	12,1%
Vocal coach(es) or vocal trainer(s)	19,1%	46,2%	34,7%
Dance teacher(s), choreographer(s) or stage director(s)	1,8%	21,6%	76,6%

588 answers mentioned other professionals of whom:

- soloists (66 mentions on 588 entries)
- composers and songwriters (38/588)
- actors or professional presenters: 21 times
- 87 times cooperation with various groups were mentioned, of which orchestras were the most important, as well as other choirs, bands, dance groups and folk groups.

It is interesting to note that conductors are working for free about a third of the occurrence in average.



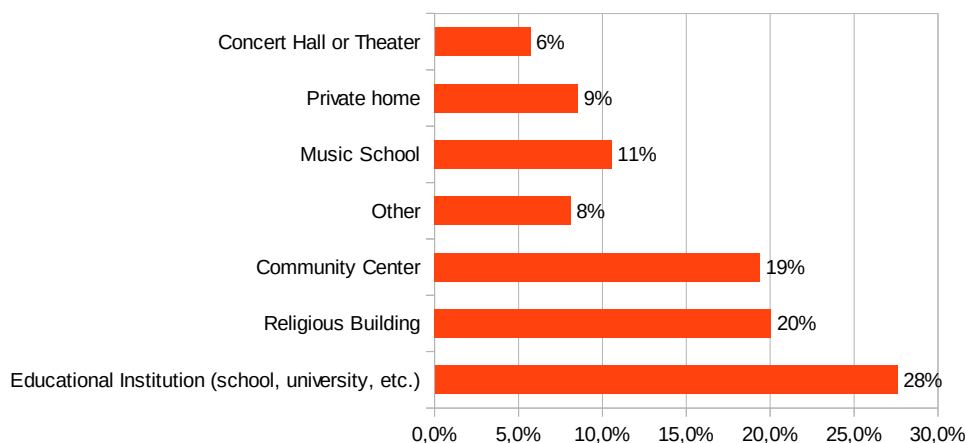
Here is a table detailing the situation by cross analysing the two information sets.

Conductors paid for Rehearsal	Conductors paid for Concerts	Number of answers	comment
Always	Always	40,2%	About 40% are always paid About 10% are paid only for rehearsals
	Never	10,0%	
	Sometimes	7,7%	
Never	Always	1,3%	About 30% are never paid
	Never	27,6%	
	Sometimes	4,8%	
Sometimes	Always	0,7%	
	Never	3,0%	
	Sometimes	4,7%	
Total Result		100,00%	

REHEARSAL

Places of rehearsal

The most popular place for rehearsals among ensembles were educational institutions (28%) before the religious buildings (20%) and community centres (19%). Under the category "Other", participants left 372 answers, describing venues like workplace, retirement house, hospital, cafés, outdoor, museum, police, trade union, bank or all sorts of commerces. But 172 were left without precision.



Duration of rehearsal

The average weekly rehearsal time is around 3 hours and 15 minutes, and the median value is 2 hours (meaning that half of the ensembles rehearse less than 2 hours, half of them more than 2 hours). Of course professional ensemble have much higher figures but they constitute only a minority in the sample.

Let's make a quick, conservative calculation:

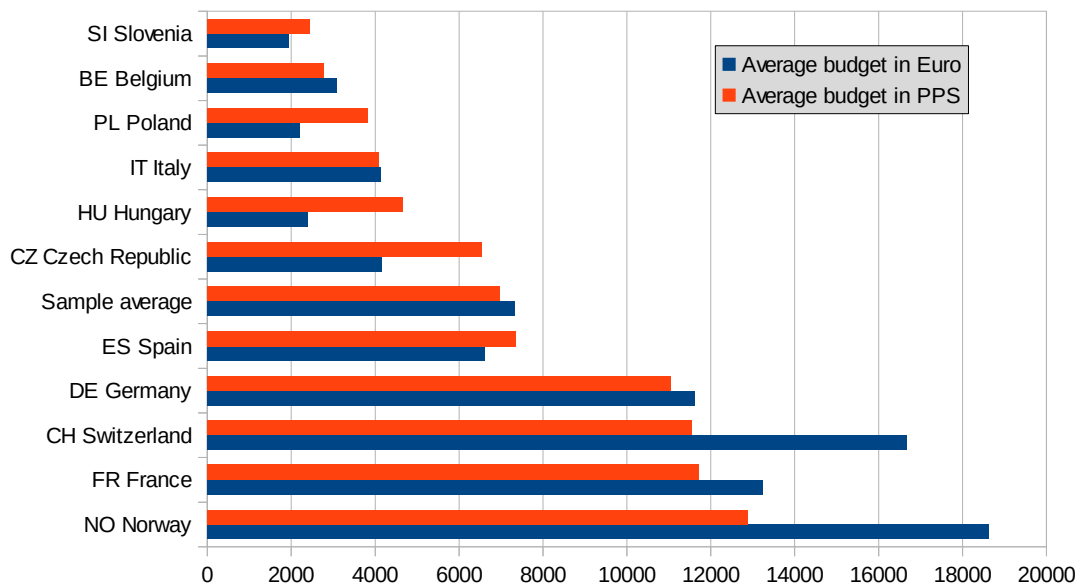
37.000.000 collective singers in Europe rehearsing 40 weeks a year for an average of 2 hours. This represents a total of about 3.000.000.000 hours of collective singing each year on our continent. Is it a bit abstract? Let's devise an equivalence: Just picture yourself a whole city of one million inhabitants, singing together eight hours a day, every day of the year.

BUDGET OF ENSEMBLES

We asked the ensemble to provide their global budget. 342 ensembles offered a figure. We used only the data from countries with at least 15 answers.

The budget is presented both in Euro and in PPS equivalent (Purchase Power Standard, correcting for the difference in prices for goods and services in the different European Countries). These figures are very indicative, due to the size of each subsample, and the fact that only respondents with a knowledge of the figures could provide them.

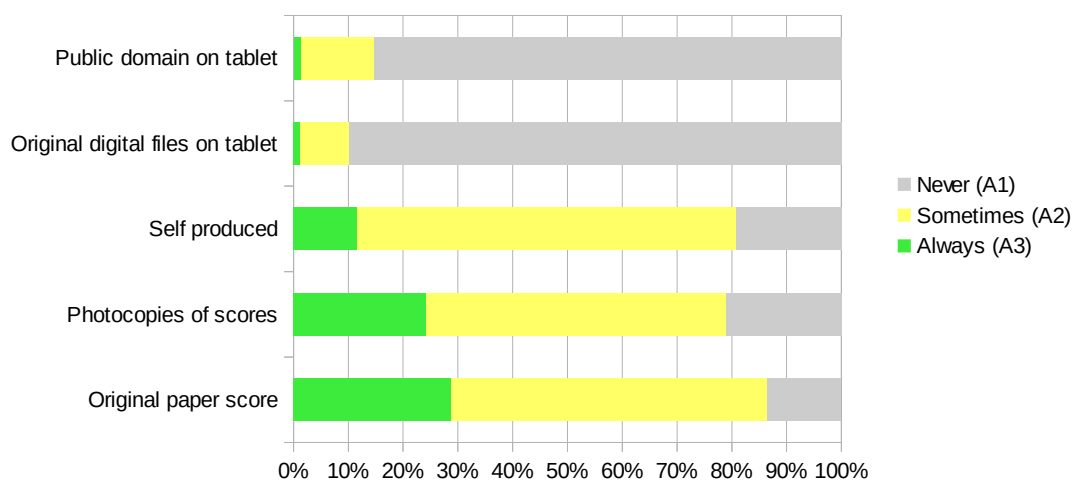
Average budget of ensembles



SCORES, TO BUY OR NOT TO BUY?

We asked the ensembles to let us know what type of scores they were using, both in paper and digital form. The graph below only shows the answers of those who actually answered the question as of April 2015 (around 2000 choirs). It shows that paper scores are still the norm, and that most choirs mix “legal” and photocopied scores.

SE Sample: Type of scores used



2080 ensembles have answered the question concerning their budget for original paper scores. The average budget for those is 358,95 Euro.

Tablet devices were “often” used only in isolated cases. Nevertheless, 12,5% of 2080 ensembles using public domain scores on tablet devices is already a result that is not to be omitted.

184 ensembles, who declared to use original paper scores and never copies, had to dedicate an average a budget of 1046 Euro for scores. Most of these answers are to be attributed to Germany (1413,57 Euro on average, 56 answers) and to France (900 Euro on average, 79 answers). Other countries scored below 10 answers





CONCLUSION AND PERSPECTIVES

The Singing Europe pilot study casts a new exciting light on collective singing in Europe. In a quite short time frame with limited means, and thanks to the outstanding help of national choral and cultural organisations, the team was able to track down, gather and compile a first set of existing data pertaining to the phenomenon of collective singing.

A GAME-CHANGING FIGURE: 37 MILLIONS SINGERS

The **chief result of Singing Europe** is to offer a first ever quantification of the collective singers on the European continent. The figures used up until now were revolving around an estimate of 20 millions collective singers for the European continent. Through the data gathered, **Singing Europe allows to bring this figure to 37 millions collective singers.**

This increase of 85% in the estimated number of choral singers is a game-changer for the ensembles, for the cultural organisations and for the policy makers. Indeed, shouldn't an activity directly gathering 4,5% of the population of our continent, and providing entertainment and access to works of arts to a much larger audience be recognised in a better way? Shouldn't the singers themselves feel empowered to belong to such a large extended family, sharing intrinsically positive values such as cooperation, collective work discipline, attention to the others, community building and sharing of cultural works with large audiences?

In a world that is slowly reconsidering the value of individualism, competition and consumerism, collective singing offers a time-proved model of developing oneself through a shared, non commercial and cooperative activity that uses a built-in and inexpensive musical instrument that everybody has: the voice.

As a sign of this renewed interest, Singing Europe also showed that, at least for the countries where the data is available, the practice of collective singing is not disappearing at a fast rate, as some feared it, but is actually **gathering more young adults than earlier assumed.** This generation renewal leads to some evolution in the type of structure of the choirs and vocal ensembles, in the way singers relate to a group, with the still-to-be-analysed emergence of project choirs, gathering in a fluid way singers in an informal network, for a specific project or a series of concerts. In contradiction with the sometimes pregnant image of elderly choirs singing to pass the time, **collective singing is a lively art form, fully embraced by a new generation of singers** developing their own ways of interacting with their peers and with larger audiences.

"How can singing belong to everyone?"; this question was the leitmotiv of a major conference on singing and music education in the frame of the VOICE project in 2014. Singing Europe shows us the way ahead, by confirming that, as most other cultural activities, collective singing is indeed over represented in the part of the European population that had a chance to have a higher education. But data also showed that **early-age access to collective singing is a powerful incentive to keep on singing all life long.** And numerous scientific studies show that access to collective singing at an early age is an efficient educational tool that translates very clearly in academic results, regardless of the social or cultural origins (see www.singingcities.net)

Unfortunately, a lot of educational systems are not implementing this economically sound, scientifically proved beneficial activity for all children in primary school. Collective singing offers probably one of the best possible return on investment for a nation that would want to foster values such as self confidence, collective thinking and listening abilities for its younger generations.

A PILOT STUDY TO SHOW THE WAY

The results of this first effort are rewarding but, as with any scientific enterprise aiming to deepen knowledge, they open up at least as many new questions as they provide answers, and trigger new challenges for the cultural sector.

A first scientific challenge is linked to the fact that Singing Europe had to rely on the data produced by others, according to their own scientific agenda. The methods used, the questions asked, the samples interrogated varied from one source, from one country, to the other. The consequence is that on most of the issues at stake, a real comparative approach is very delicate. Starting from a tabula rasa status quo, we allowed ourselves to make some “educated guesses” and assumptions, but we are very much aware of the limitations of our initial dataset.

Now that Singing Europe found and assessed the existing data, and discovered its limitations, **a full scale, comprehensive research could and should be set up to provide a comparable Europe-wide set of data.**

Different methods could be implemented to reach this aim, and offer policy makers and the European societies a better understanding of an activity gathering 4,5% of their population on an average of over 2 hours a week (we are here talking about over 3.000.000.000 hours of collective singing each year in Europe)

Encourage the EU to take collective singing into account

The first method would be to include targeted questions in the Eurobarometer study regarding cultural activities that the European Commission organises on a regular basis. Including one or several questions related to collective singing would allow for a very rich understanding of the phenomenon at the individual and collective level, to see how it correlate to demographics, curriculum, standards of living, other cultural activities, values, etc, across the different EU countries. As a direct result of Singing Europe, the European Choral Association – Europa Cantat intends to get in touch with the European Commission on this issue.

Encourage the stakeholders to produce and use better data

The second tool is to encourage national cultural organisations to produce comparable national data by investing a reasonable amount of resources, using at least a set of standardised questions that would allow for a European comparative approach. We tested the use of a commercial market-research study in Slovenia (where the online questionnaire was a success) and Romania, where data was missing, and were able to extract meaningful information with an initial investment of less than 1000€ per country.

For the national organisations, having a better knowledge of their potential audience would be a wonderful tool. They could check how representative they are, by comparing the structure of their membership with the actual population of collective singers in their country, and adapt their service and communication to better serve the singing community. But they could also try to analyse their non-audience (ie: the population that is not singing) to develop methods, policies and activities to reach out to these 95% of the population that would certainly benefit from discovering collective singing. Using a shared set of standardised questions across Europe would allow for international comparison and a cooperative approach to the results that would be generated. We strongly encourage organisations to contact us to discuss this opportunity.

LOOKING AHEAD: A MARKET RESEARCH FOR CHORAL SINGING

We know that collective singing is an efficient tool to foster social integration, personal and professional development as well as access to other art forms, a tool that can be implemented with a comparatively low cost to society in terms of infrastructures and investment. It is therefore desirable to extend the number of active collective singers in Europe. Counting and describing the activity of the existing singers and ensembles is a first step in a strategy that aims at spreading collective singing to a wider (active) audience.

Indeed, a better understanding of the existing collective singers is a prerequisite to any meaningful strategy to extend the reach of choral singing to its “natural” target audiences. For example, if we know that men from intermediate cities with a university diploma tend to sing more than the average, we can and should try to reach out to this type of target group that seems predisposed to become active singers.

But of course, reaching out to our “natural targets” is not enough. The choral world has always been experimenting with new approaches, innovative ideas to extend its outreach to new audiences, as the ones developed along the VOICE project.

We need to understand why 95% of the population are not involved in collective singing, what are their reasons not to sing. And we have to assume that most of their own reasons have their own validity (just as we expect the stamp collectors or amateur soccer players to understand that their hobby is not for everyone).

Yet, by carefully researching the reasons not to sing, we may be able to detect unanswered needs and interests that could be better addressed by choral singing. In a word, what is needed is a type of market study for choral singing, that would allow organisations to promote new forms of activities, new approaches developed from an assessment of the needs and expectations of the non-singers.





TABLE OF ANNEXES

Annexes	73
Results per country	74
Introduction	74
Austria	75
Belgium	76
Bulgaria	78
Croatia	79
Cyprus	80
Czech Republic	81
Denmark	82
Estonia	84
Finland	86
France	87
FYR of Macedonia	89
Germany	90
Greece	93
Hungary	94
Ireland	95
Italy	96
Latvia	99
Liechtenstein	100
Lithuania	101
Luxembourg	102
Malta	103
Moldova	104
Netherlands	105
Norway	106
Poland	108
Portugal	110
Romania	111
Russia	113
Serbia	114
Slovakia	115
Slovenia	116
Spain	118
Sweden	120
Switzerland	122
Turkey	124
Ukraine	125
United Kingdom	126
Methodology	129
Research scope and definitions	129
Sources used for calculation of the national figures	129
Choral figures – where to find them?	132
Best practices on research and knowledge management	133
Transcript of the Singing Europe online questionnaire	137
The questionnaire	
Bibliography and Sources	149

RESULTS PER COUNTRY

INTRODUCTION

The country are ordered in alphabetical order, using their English names..

We tried to gather here some meaningful information we came across during the study, so as to help people looking for more details about a given country. This is not meant as a definitive and perfect atlas of the situation in each country, but as a starting point to discover and compare situations.

The pages dedicated to single European countries inform first of all on the number of choral singers in a given country. For this estimate, collected data is presented. We calculate a hypothetical number of vocal ensembles, using the number of choral singers in a country and the average size of an ensemble gained from the survey Singing Europe or other sources.

Another source of estimations on singing is Eurobarometer – see Eurobarometer 399 (2013). If for some countries this source is missing, we apply existing national research results.

Every country page is accompanied with economic and social indicators that were already explained in the part of this publication containing international comparisons, called “Searching for correlations“. For every country, there is also the indication of the average age for which the source is CIA Factbook.

AUSTRIA



PRESENTATION OF THE COUNTRY

Geography

- Surface: 83.858 km²

Demography

- Population: 8.414.638 inhabitants
- Median Age: 44,3 years old

Economy

- Human development index world rank: 21
- Education index: 0,79 (24th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 34.000 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

- 12% of the population has sung in the last 12 months
- 1.009.757 people have sung in the last 12 months

Number and percentage of choral singers

- 11%¹⁸ of the population "sing often with others"
- (The question covers the fact of singing together, and is therefore larger than "pure" choral singing. But we choose to use it, since it reflects a social activity of sharing music through singing). 925.610 people sing often with others

Number of ensembles

Data collected

- 2383 choirs claimed by two organisations Chorverband Österreich and Österreichischer Arbeitersängerbund¹⁹.
- 397 ensembles is the evidence on children and youth choirs for the year 2012²⁰.

Data extrapolated

- 28.200 ensembles is our estimation, basing on the average size of an ensemble from our survey

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Chorverband Österreich (ChVÖ) [VOICE partner]

Austrian Choral Association (ChVÖ) represents choral associations located in Austria's 9 federal provinces. The ChVÖ carries out its own agenda and pursues general interests common to all choral societies. ChVÖ plans and organizes projects for Austrian amateur choirs. Special emphasis is put on musical education for children and young people. All nine Austrian choral societies offer a large number of youth projects. Projects: Congress for Choral Music, national choral competition "Austria Cantat", annual symposium for choral conductors, singers, composers and editors with international choral experts, Festivals for children's and youth choirs. Magazine „Chor aktuell" Choirs represented: around 3.000, Singers represented: around 82.000
www.chorverband.at



OTHER CHORAL ORGANISATIONS

Österreichischer Arbeitersängerbund www.oeasb.at/

Jeunesses Musicales Austria www.jeunesse.at

18 Huber 2010, „How often do you sing with others?" With scale 1 to 4 (often, sometimes, rarely, never) 11% sings often with others, see page 52 of this publication.

19 Statistical Institute of Austria 2012

20 Statistical Institute of Austria 2012, BMWFJ 2011, see page 120 of this publication.

BELGIUM



PRESENTATION OF THE COUNTRY

Geography

Surface: 30.510 km²

Demography

- Population: 11.007.020 inhabitants
- Median Age: 43,1 years old

Economy

- Human development index world rank: 21
- Education index: 0,81 (19th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 31.600 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

11% of the population have sung in the last 12 months

1.210.772 people have sung in the last 12 months

Number and percentage of choral singers

For lack of nation wide statistics, we used the figures available in Flanders.

3,8% of the population in Flanders²¹ "sing in group"

(amongst which 1,9% of the population in Flanders "sing in a choir")

From this Flemish average, we infer that a total of about 240.000 people sing in a choir or in a vocal group in Flanders, of which 120.000 people sing in choirs in Flanders.

Number of ensembles

989 choirs in French speaking community were identified in 2003²².

According to Koor&Stem, 1409 ensembles sing in Flanders.

Demographics of choral singers: gender, age

Median Age of singers: 42²⁴

21 VUB 2010

22 Wangermée 2003 presents an extensive survey which registered that many active choirs. The figure would correspond by extrapolation to about 1% of the population.

23 estimation of Koor&Stem which would correspond to 54951 singers

24 VUB 2010

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Koor&Stem [VOICE partner]

Koor&Stem is the Flemish organisation for vocal music. It's aim is to stimulate vocal music in Flanders: through projects, courses and workshops for conductors and singers, events where choirs and singers can meet each other, publication of new choir repertoire, the management of a library, giving professional advice.

Represented choral groups: 937 (2013) | Represented singers: 32.420 (2013)

<http://www.koorenstem.be/>



Vlaamse Federatie van Jonge Koren

The Vlaamse Federatie van Jonge Koren (Flemish Federation of Young Choirs) was founded in 1964. It develops choral activities in Flanders and promotes the work of Flemish composers at the European levels. Since 2002, VJFK is a founding member of Koor&Stem.



Fédération chorale Wallonie-Bruxelles A Coeur Joie

Is an organisation with membership which aims to provide training, information, insurances, subsidies when possible, logistic help when possible, and to organise many singing activities open to every age and level of participants.

Choirs represented: 210 choirs | Singers represented: 8000

<http://acoeurjoie.be/>



OTHER CHORAL ORGANISATIONS

Union des Societes Musicales www.uniondessocietesmusicales.be/

Födekam www.foedekam.be

BULGARIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 110.910 km²

Demography

- Population: 7.621.337 inhabitants
- Median Age: 42,6 years old

Economy

- Human development index world rank: 58
- Education index: 0,75 (33rd place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 11.900 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

5% of the population has sung in the last 12 months
381.067 people have sung in the last 12 months

Number and percentage of choral singers

not available²⁵

Number of ensembles

Data collected

744 choirs in cultural centres is the number collected by National Statistical Institute in 2012²⁶.

OTHER CHORAL ORGANISATIONS

Bulgarian Choir Union

25 The existing indicators are the level of participation in collectives which amounts to 7,3% for 2011, provided by NSI and the level of personal public performance within last 12 months which amounts to 3,5% - for the latter please see Compendium 2014 for Bulgaria.

26 NSI 2013, or 11210 people in 2012 (0,1% of population)

CROATIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 56.542 km²

Demography

- Population: 4.637.460 inhabitants
- Median Age: 42,1 years old

Economy

- Human development index world rank: 47
- Education index: 0,77 (30th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 16.100 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

9% of the population has sung in the last 12 months
417.371 people have sung in the last 12 months

Number and percentage of choral singers

At least 10000 singers²⁷

Number of ensembles

Data collected

486²⁸ ensembles is the number provided by the Statistical Institute of Croatia.

Demographics of choral singers: gender, age

The gender split among choral singers is 68,1% women and 31,9% men²⁹.

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Croatian Cultural Association - Hrvatski sabor kulture-glazba HRSK
www.hrsk.hr

Croatian Choral Directors Association
www.choralcroatia.com



²⁷ Priopćenje 2011, the Statistical Institute of Croatia indicates also 10001 choral singers

²⁸ Priopćenje 2011, the Statistical Institute of Croatia indicates also 10001 choral singers

²⁹ Priopćenje 2011, percentages established on the basis of 10001 registered choral singers

CYPRUS



PRESENTATION OF THE COUNTRY

Geography

Surface: 9.251 km²

Demography

- Population: 863.457 inhabitants
- Median Age: 35,7 years old

Economy

- Human development index world rank: 32
- Education index: 0,78 (28th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 23.600 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

11% of the population has sung in the last 12 months
94.980 people sang in the last 12 months.

Number and percentage of choral singers

No Data collected

CHORAL ORGANISATIONS



Cultural Movement of Limassol EPILOGI [VOICE partner]

The "Epilogi" Limassol Cultural Movement is a non-profit organization, founded in November 1992 on the initiative of a number of people of culture who shared the vision of contributing towards a society based on noble values and thus towards a better World. "Epilogi" was founded after mature thinking, to fulfil the need for a vibrant cultural life in the town of Limassol. Since 2007, the "Epilogi" Cultural Movement invested significant resources in the new facilities, positioned in Gladstonos Str. in the heart of Limassol. The space combines over 140sqm of offices and multi-purpose areas with modern equipment.
www.epilogi.info/about_us

CZECH REPUBLIC



PRESENTATION OF THE COUNTRY

Geography

Surface: 78.866 km²

Demography

- Population: 10.535.811 inhabitants
- Median Age: 40,9 years old

Economy

- Human development index world rank: 28
- Education index: 0,87 (7th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 21.900 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

12% of the population has sung in the last 12 months
1.222.245 people have sung in the last 12 months

Number and percentage of choral singers

not available

Existing indications

5% of the population of the city of Hradec Králové³⁰ sings in a choir.

Number of ensembles

Data collected

The Ministry of Culture and other cultural institutions provide following estimations:

There is total of 1700 choirs³¹.

350 children choirs³² or 450 -500 children choirs are active in festivals 2003³³.

Around 80 youth choirs³⁴ are active in festivals in 2013.

There are 239 adult choirs in UCPS³⁵.

Demographics of choral singers: gender, age

The split of singers in genders is: 73% women and 27% men, in the membership of the UCPS³⁶

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Unie českých pěveckých sborů (The Czech Choirs Association) – UCPS [VOICE partner]

Is a membership organisation aiming to unite and represent choirs in the Czech Republic. UCPS organizes, coorganizes and supplies professional support to a number of international festivals and competitions, as well as regional choir meetings, arranges courses for choirmasters, seminars and workshops, supports origination of new choral compositions and research in the area of Czech choral production etc.

Represented choirs: 250 | Represented singers: 10.000

www.ucps.cz | www.czech-choirs.eu



30 Ministerstvo Kultury 2004, 5000 people engage in choir singing, see page 220 of the publication.

31 Ministerstvo Kultury 2009

32 Figures submitted by Artama

33 Ministerstvo Kultury 2004, these figures correspond to 20.000 children, see page 103 of the publication.

34 Figures submitted by Artama 35 Figures submitted by the UCPS.

36 On 12.125 singers belonging UCPS, figures submitted by the UCPS.

DENMARK



PRESENTATION OF THE COUNTRY

Geography

Surface: 43.094 km²

Demography

- Population: 5.568.854 inhabitants
- Median Age: 41,6 years old

Economy

- Human development index world rank: 10
- Education index: 0,87 (6th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 33.100 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

38% of the population has sung in the last 12 months
2.116.165 people have sung in the last 12 months

Number and percentage of choral singers

2,6% of the population sing in a choir³⁷
144.790 people sing in a choir

Number of ensembles

Data collected

921 are choirs and vocal groups organised in five different organisations under the Danish Amateur Music³⁸.

Data extrapolated

4.900 ensembles is our estimation, where 29 is an average ensemble size in Denmark in our survey

37 See DDA 2007. Question: „Do you sing in a choir“? This figure was not published.
38 Submitted by the Danish Amateur Music in 2014.

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Dansk Amatør Musik (DAM)

is an umbrella over Danish choir- and orchestra organizations. One of the aims of DAM is to create a more visible profile and a better recognition of the amateurs in Danish musical life, both towards the ministry of culture and the official culture institutions and organizations, and also towards other acting organizations in the Danish musical world. Other aims of the DAM are also: taking care of the international network, offer education for the conductors, a summer course for young musicians and education for volunteers in choirs and orchestras, offer administrative assistance and support for the member organizations. The staff also includes the National Advisor for choirs and orchestras.



Members of the DAM are (Source: DAM):

Organisation	Choirs	Singers
Danske Folkekor (Data 2007)	74	2.400
Dansk Arbejder sanger- og Musikerforbund	21	539
Dansk Sanger-Forbund	39	1.100
Folkekirkens Ungdomskor	460	11.000
Syng	57	2.600
Kor 72	270	9.000
Total:	921	26.639

www.damdk.dk

<http://www.danskamatormusik.dk/kor.htm>

ESTONIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 45.226 km²

Demography

- Population: 1.315.681 inhabitants
- Median Age: 41,2 years old

Economy

- Human development index world rank: 33
- Education index: 0,86 (10th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 19.500 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

15% of the population has sung in the last 12 months
197.352 people have sung in the last 12 months

Number and percentage of choral singers

4,6% of the population has sung in a choir in the last 12 months³⁹.

Data collected

61.100 people sang in a choir in the last 12 months.

Number of ensembles

Data collected

There are 1182 ensembles as estimated by the Estonian Choral Association⁴⁰.

Of this total:

- 354 are young children's choirs
- 244 are children's choirs
- 118 are boys' choirs
- 120 are adult female choirs
- 46 are adult male choirs
- 300 are adult mixed choirs

Data extrapolated

Around 1800 ensembles is our estimation, basing on the average size of a choir for Estonia, 33 singers, according to our survey

Demographics of choral singers: gender, age

The gender split among choral singers is: 76,5% women and 23,5% men .

Other interesting facts

There are approximately 1052 conductors in Estonia.

39 Statistics Estonia 2009-2010, sincere thanks to Mr Kutt Kommel.
40 Estimations by the Estonian Choral Association, <http://www.kooriyhing.ee/eng/1656/about-us>

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Eesti Kooriühing (Estonian Choral Association)

Estonian Choral Association (ECA) is an umbrella organisation for all Estonian choirs, brass bands, conductors and music teachers. We are analyzing processes taking place in choral field, holding databases; publishing scores, books, CDs and DVDs; organising different courses, choirs' and conductors' competitions, national and international choral events. ECA is also partner of Estonian state in choral field, applies for different grants and prizes for choral conductors and is responsible for the preservation of Estonian Song and Dance Celebration tradition, together with ESDC Foundation.

www.kooriyhing.ee



FINLAND



PRESENTATION OF THE COUNTRY

Geography

Surface: 338.145 km²

Demography

- Population: 5.357.537 inhabitants
- Median Age: 43,2 years old

Economy

- Human development index world rank: 24
- Education index: 0,81 (17th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 30.000 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

23% of the population has sung in the last 12 months
1.232.234 people have sung in the last 12 months

Number and percentage of choral singers

5% ⁴² of the population sing in a choir
267.877 people sing in a choir

Number of ensembles

1.500 „professionally trained“ choirs⁴³ corresponding to 50000 singers are mentioned in Compendium.
2.246 choirs sing in parishes⁴⁴ in 2002 according to the national statistical institute (around 1 % of population).

CHORAL ORGANISATIONS | ECA-EC MEMBERS



SULASOL (Finnish Amateur Musicians' Association)

is an umbrella organisation, which has choirs and orchestras as its members. Below Sulasol there are the Male Choir Association, Female Choir Association, Association of Mixed Choirs, Youth Choir Association, Association of Entertaining Choirs and Organisation for Amateur Musicians.

As mentioned above, the members of Sulasol are the choirs and orchestras, not the individuals eventhough the membership fee is based on the quantity of the members of each choir and orchestra. Sulasol organises education, a song festival every five years and runs an active publishing house. Sulasol is active towards the state and authorities in Finland to support amateur music making in general.

Represented groups: 359 | Represented singers: around 13.000
www.sulasol.fi

42 Daugstad 2001
43 Compendium 2014
44 Statistics Finland 2003

FRANCE



PRESENTATION OF THE COUNTRY

Geography

Surface: 551.500 km²

Demography

- Population: 65.700.000 inhabitants
- Median Age: 40,9 years old

Economy

- Human development index world rank: 20
- Education index: 0,81 (16th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 28.400 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

16% of the population has sung in the last 12 months
10.512.000 people have sung in the last 12 months

Number/ percentage of choral singers

Data collected

4%⁴⁵ has sung during last 12 months
2.628.000 people have sung in the last 12 months, which corresponds to the above percentage

Number of ensembles

Data collected

10.000⁴⁶ is the estimated number of amateur choirs (church and school choirs were not counted)

Data extrapolated

65.600⁴⁷ is our estimation for all existing ensembles

Demographics of choral singers: gender, age

2% of male population⁴⁸, 4% of female population sing in collective settings. There is in average 2 female singer for a male singer.

Other interesting facts

The participation in choral singing in twenty first century seems to grow constantly from 2,3 (in La pratique musicale amateur 2000, it is said 27% of 5 Millions amateur musicians are choral singers), through 3% in 2003 (INSEE 2003) to 4% in 2008 (DEPS 02 2008).

	Sings in choir
15-19 years old	3
20-24 years old	5
25-34 years old	3
35-44 years old	3
45-54 years old	3
55-64 years old	4
65 and over years old	4

45 Indicated in DEPS 02 2008. Item is "Chanter dans une chorale ou un groupe vocal" Earlier studies indicated a lower level of participation, 3%, see INSEE 2003 or Olivier Donnat, Département des études et de la prospective, 1996, cited in Menard 2000. For relevant surveys, please consult also DEPS 2008, although data for choral singing is not isolated.

46 Lurton 2007

47 Figure established according to our survey if the average size of ensembles is 40 singers

48 INSEE 2003 seems to be the only source of reference for the gender and age split. The figures refer to "singing, choir singing".

CHORAL ORGANISATIONS | ECA-EC MEMBERS



A Coeur Joie [VOICE partner]

Non-profit association with membership that establishes networking between choirs, conductors, singers and supports them by workshops and trainings. Groups represented: around 500. Singers represented: around 20.000
<http://www.choralies.org/>



Confédération musicale de France

The CMF is a national organisation which serves the non-professional musical world. Main aims are diffusion and promotion of music for bands, groups and chorals, as well as its promotion in educational environment.

Membership: 24 regional federations (2010 also for following data) Groups represented: 531 Singers represented: around 20.000
<http://www.cmf-musique.org/>



Institut Français d'Art Choral [VOICE partner]

IFAC is a cultural organisation that promotes knowledge on choral singing and its development. It aims at integrating choral world in France by offering place for research and debate and outreach.
<http://www.artchoral.org>



Plate-Forme Interrégionale

is a non-profit umbrella association dedicated to facilitate work within the network and various interregional projects in the domains of music, dance, theatre and all other performing arts. It gathers French regional structures, live performance agencies, music and dance associations, Missions Voix and regional cultural observatories, which offer various cultural development services such as coordination, mediation, information, training, observation,...etc. The Interregional platform facilitates sharing of methodologies, ideas, experiences and works in cultural projects. It participates in building the cultural infrastructure within the country and in artistic education. It also provides connexions between networks to elaborate tools, services, and projects. It organises meetings, exchanges, seminars, training sessions and publishes relevant materials.

<http://www.pfi-culture.org>



Polyfollia [VOICE partner]

Polyfollia is a non-profit organization which aims to promote choral music at its best through two events: the international summer festival for choirs and vocal ensembles in odd years and the World Showcase and Marketplace for Choral Singing in even years. It aims to present to the public the best of the international choral art, facilitate the meeting of the best vocal ensembles with the international professionals from the field of broadcasting and musical entertainment and offer the amateur singers the opportunity to meet the invited ensembles and to develop their technique and repertoire as a result of the experience.

<http://www.polyfollia.org>

Some other choral organisations

Association Nationale des Chorales Liturgiques (ANCOLI) <http://asso-ancoli.chez-alice.fr/>

Pueri Cantores France www.petits-chanteurs.com

FEVIS (Fédération des Ensembles Vocaux et Instrumentaux Spécialisés)

<http://www.fevis.com/>

Chanson Contemporaine <http://www.chanson-contemporaine.net/>

Choeurs de France <http://www.choeurs-de-france.fr/>

FYR OF MACEDONIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 25.713 km²

Demography

- Population: 2.012.917 inhabitants
- Median Age: 36,8 years old

Economy

- Human development index world rank: 84
- Education index: 0,64 (40th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 9.500 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

Not available

Number and percentage of choral singers

Data collected Not available | **Data extrapolated** Not available

Number of ensembles

Data collected

There are around 200⁴⁹ publicly known ensembles is the estimated number by Ohrid Festival, of which...

- 3 are at Faculties for music art functioning within the Universities in Skopje, Stip and Tetovo Approximately 60 members sing in each.
- 1 university choir within the University of SS Cyril and Methodius in Skopje, the Mirce Acev Universty Choir.
- several choirs in the pedagogical schools in Tetovo, Skopje, Bitola and Stip.
- 4 choirs within secondary music schools: Skopje, Bitola, Stip, Tetovo
- 30 choirs in estimation within secondary schools (gymnasiums) where there is a program for choir singing. The average number of students in these choirs is approximately 50
- 100 choirs are active within primary schools where there is also non-obligatory program for choir singing. The Average number of singers in these choirs is approximately 30.
- numerous choirs in the centers for culture in each town in the country and in some of the bigger villages (mostly classical and folk choirs). In the capital Skopje there are several centers for culture. The most known classical choirs are: the choir of the Youth cultural center in Skopje, Menda and Lale from Tetovo, Stiv Naumov from Bitola, Gortinija form Gevgelija, Vardar from Skopje etc
- several choirs working within the churches, singing mostly orthodox church music (most known is the St.Kliment Ohridski choir from the cathedral of Skopje)
- several Islamnic choirs.
- a few „independent“ choirs registered as NGO, like Butelion from Bitola, Sveta Zlata Meglenska from Skopje etc., not more than 20
- an opera choir in Skopje

SOME OTHER CHORAL ORGANISATIONS

Ohrid Festival www.ohridchoirfestival.com

49 Merely thanks to Alexandar Dimoski, Ohrid Festival, 2014.

GERMANY



PRESENTATION OF THE COUNTRY

Geography

Surface: 357.050 km²

Demography

- Population: 80.219.695 inhabitants
- Median Age: 46,1 years old

Economy

- Human development index world rank: 6
- Education index: 0,88 (4th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 32.600 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

11% of the population has sung in the last 12 months
8.824.166 people have sung in the last 12 months

Number/ percentage of choral singers

Data collected

Choral Singers: 6,3%⁵⁰ of the population or over 5 million persons is singing in choirs or ensembles
2.227.900⁵¹ choral singers are members of two greatest choral organisations in Germany.

Number of ensembles

Data collected

Here is a breakout of the ensembles per category: In TOTAL there are 60.280 ensembles registered by choral organisations in Germany
23.610 of the above total are secular ensembles, whereas 36.670 are ensembles organised within churches.

Besides above figures, there is evidence that there are at least 17.716⁵² ensembles in public schools and vocational schools. This could correspond to 73.000 young singers in schools⁵³.

Data extrapolated

There are 116.500⁵⁴ ensembles in Germany according our estimation.

Demographics of choral singers: gender, age

- Singing in group is practised by 7,4% female population and 5% male population⁵⁵.
- On total of 2.227.900 singers registered by associations there 379.100 singers are children and youth⁵⁶
- On total of 2.227.900 singers 1.848.800 are adults⁵⁷
- The average age of a choral singer is 43,5 years old, 41 years old for female singers and 46 years old for male singers.)⁵⁸

"I sing in a choir or an association" in percent, by age category, 2005⁵⁹

14-19 years old	5,6
20-29 years old	3,3
30-39 years old	4,1
40-49 years old	5,3
50-59 years old	6,7
60-69 years old	9,7
Over 70 years old	8,7

50 MIZ02, in year 2005

51 MIZ01 for singers and ensembles collected from choral organisations in Germany

52 Das Deutsche Institut für Internationale Pädagogische Forschung (DIPF) in MIZ03, p.3

53 Our calculation is multiplication of the number of ensembles 17.716 by the average size of an ensemble from our survey – 41 for Germany.

54 Estimations according to our survey, if the average size of an ensemble is 41 members.

55 MIZ02 | 56 MIZ01 | 57 MIZ01 | 58 Brünger/Kreutz 2012 | 59 MIZ02

Other interesting facts

- Over 40% of choral singers started to sing in choirs as they were in age between 6 and 10 years⁶⁰.
- Most children are exposed to singing in their family in their young age⁶¹.
Percentage of children under 6 that sing with their families every day or many times a week
under 3 years old 77,3%
3-6 years old 59,5%
- For Germany, the migration background plays a role for the use of singing at home
 The third generation, it means people whose grand parents migrated, shows a higher rate of singing at home than the population without migration background.

SUPPORT FROM STATE OR PUBLIC AUTHORITIES TO THE DEVELOPMENT OF GROUP SINGING:

1. education

The German Choral Association coordinates the programmes "Felix", substituted now by "Die Carusos" which is a training of kindergarden personal in vocal music for children and promotion of singing in kindergarden.

2. professional ensembles

There are 7 radio choirs, 82 ensembles sing in music theatres .

3. other ways of support

In the framework of the programme „Kultur macht stark“ – German Choral Association has the assignment to promote until 2017 local initiatives to sing with children between 3 and 12 – 10 mln Euro.

60 Friedel, N.-H., "Bunte Familie Chor" in: Chorzeit 0/2013

61 MIZ03 or Bildung in Deutschland 2012, Deutsches Jugendinstitut carries out a panel survey "Aufwachsen in Deutschland" ("Growing up in Germany"), which is the original source for the data on singing practice among children.

62 MIZ03 or Bildung in Deutschland 2012

63 Hessischer Rundfunk

CHORAL ORGANISATIONS | ECA-EC MEMBERS



BDC Bundesvereinigung Deutscher Chorverbände e.V. (Federal Association of German choral organisations)

Umbrella organisation of 6 national choir associations

Singers represented: around 800.000⁶⁵ (15% of choral singers)

Ensembles: around 34.000

Activities: 2 international festivals: International Chamber Choir Competition Marktoberdorf, Musica Sacra International; Choral database Musica International, choral days, choral conductors trainings, award for amateur choirs in Germany: the "Zelter-Plakette" and title award for conductors of amateur choirs "Chordirektor BDC"

www.chorverbaende.de

Member organisations:

- Allgemeiner Cäcilien-Verband für Deutschland (ACV) www.acv-deutschland.de
- Arbeitskreis Musik in der Jugend e.V. (AMJ) www.amj-musik.de
- Chorverband in der Evangelischen Kirche in Deutschland (CEK) www.choere-evangelisch.de
- Internationaler Arbeitskreis für Musik e.V. (IAM) www.iam-ev.de
- Deutscher Chorverband PUERI CANTORES e.V. www.pueri-cantores.de
- Verband Deutscher KonzertChöre e.V. (VDKC) www.vdkc.de

DCV Deutscher Chorverband (German Choral Association)

National organisation regrouping 30 regional choral associations

Singers represented: 1.434.000⁶⁴ (28% of choral singers)

Ensembles: 22.900

Activities: Singing for and with parents, singing promotion at kindergarden, music education for children and youth, cooperations between school and choirs, male and female choir days, jazz-choir festivals, new music days, conferences for choral conductors, further leading education for singers and choral conductors, choral management trainings, DCV maintains also a choral research centre.

www.deutscher-chorverband.de



Arbeitskreis Musik in der Jugend (AMJ)

The AMJ is a choral organization mainly for children's- and youth-choirs as well as for all adult-choirs who are interested in improving their education and support the international profile of the AMJ. It offers a rich course of workshops, courses and festivals.

9 regional member associations, around 200 member choirs plus individual members

www.amj-musik.de



Deutsche Chorjugend e.V.

The Deutsche Chorjugend e.V. (DCJ) is the largest organization representing singing youth in Germany. Under the umbrella of Deutscher Chorverband, DCJ provides assistance on, creates networks and gives impulses through congresses on current topics, seminars and conferences. DCJ represents around 10.000 singers

www.deutsche-chorjugend.de



Internationaler Chorleiterverband – ICV

ICV, founded in 1992, is a professional association defending the rights of its members, professional, partly professional or amateur conductors. It is a national and international forum for conductors and serves as platform for the promotion of choral music.

www.icv-ica.com

OTHER CHORAL ORGANISATIONS

Verband Deutsch-Französischer Chöre - Fédération des Chorales Franco-Allemandes

<http://www.dfc-cfa.org/de>

64 MIZ01

65 Figures submitted by the BDC

GREECE



PRESENTATION OF THE COUNTRY

Geography

Surface: 131.940 km²

Demography

- Population: 11.645.343 inhabitants
- Median Age: 43,5 years old

Economy

- Human development index world rank: 29
- Education index: 0,80 (22nd place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 19.300 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

12% of the population has sung in the last 12 months
1.397.441 people have sung in the last 12 months

Number and percentage of choral singers

Data collected

2.800 ensembles are estimated by the Hellenic Choir Association.
52.000 singers are estimated by the Hellenic Choir Association.

Number of ensembles not available

Demographics of choral singers: gender, age

The split between genders is: 75% women and 25% men⁶⁶

The split between age categories is:

- kids 55%
- youth 15%
- adults 13,5%
- seniors 12,5%

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Hellenic Choirs Association

is a cultural non-profit organization, unifying cultural organizations of Greece that involve in their activities choral groups, or are dedicated to the choral art, activities and research. The purpose of the Hellenic Choirs Association is among others to:

- Promote the development of choral singing, its aesthetics and education
- Cooperate, research, innovate and propose in the field of the artistic expression of choirs
- Encourage and support the creation of new choral groups
- Support choral conductors, between others through seminars
- Promote the activities of Greek Choirs in Greece and abroad
- Operate a choral library for its Members
- Organise tributes to Greek composers and thematic concerts

Represented cultural entities: around 70 | Represented choral groups: around 120

Represented singers: around 2500

<http://www.stegi-chorus.gr>



⁶⁶ Estimations by the Hellenic Choir Association.

HUNGARY



PRESENTATION OF THE COUNTRY

Geography

Surface: 93.030 km²

Demography

- Population: 9.979.000 inhabitants
- Median Age: 41,1 years old

Economy

- Human development index world rank: 43
- Education index: 0,80 (20th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 17.600 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

5% of the population has sung in the last 12 months
498.950 people have sung in the last 12 months

Number and percentage of choral singers

3%⁶⁷ of the population sing in a choir
299.370 people sing in a choir

Number of ensembles

Data collected

5.500 is the estimation of the Hungarian Choral Association – KÓTA.

Data extrapolated

8.300⁶⁸ is the number of ensembles in our estimations, based on the average size of an ensemble from the survey

CHORAL ORGANISATIONS | ECA-EC MEMBERS



KÓTA - Association of Hungarian Choirs and Orchestras [VOICE partner]

Is a membership organisation with several sections and committees, focusing on artistic, pedagogical, organisational, PR and marketing questions or tasks of the Association as well as of its members. It organises concerts, series of concerts, festivals, competitions that are organised or co-organised by the Association throughout Hungary. For conductors, it provides special courses, post-gradual programmes, competitions, master-classes, symposia are offered regularly.

The Association is the organiser of the National Qualification for Choirs and Folk-choruses. Its publishing activity covers "ZeneSzó"-magazine and various song-collections for different choir-types.

Choirs represented: around 600 | Singers represented: around 120.000

www.kota.hu

67 MTA Institute of Sociology 2004, see page 25 of the publication.

68 if 36 is average size of an ensemble according to our survey.

IRELAND



PRESENTATION OF THE COUNTRY

Geography

Surface: 70.280 km²

Demography

- Population: 4.588.252 inhabitants
- Median Age: 35,7 years old

Economy

- Human development index world rank: 11
- Education index: 0,89 (3rd place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 34.500 (the average for the EU of 28 states is 26.600 PPS)

The choral singers

Singing population according to Eurobarometer

13% of the population has sung in the last 12 months
596.473 people have sung in the last 12 months

Number and percentage of choral singers

5%⁶⁹ of the population have sung in a choir in the last 12 months.
229.413 people have sung in a choir in the last 12 months.

Number of ensembles

Data collected

400⁷⁰ ensembles were mentioned in 2008 in the report prepared for the Arts Council.

Data extapolated

Around 6.000 ensembles is our estimation, basing on the average size of an ensemble, 38 singers, in our survey.

CHORAL ORGANISATIONS | ECA-EC MEMBERS

AOIC - Association of Irish Choirs

supports and promotes excellence in choral music in Ireland. We do this through a range of programmes and activities designed to respond to the needs of our members, the wider choral community and the public.

AOIC activities include

- Developing and promoting choral music in Ireland
- Offering mentoring and masterclass opportunities to conductors
- Running the Annual International Choral Conducting Summer School
- Giving training and supports to primary and secondary school teachers
- Organising singing days and workshops for schools and choirs nationally
- Producing and promoting the Irish Youth Choir courses and concerts
- Managing a library lending scheme of 14,000 pieces of Irish and other music
- Providing information and advice to choirs

Choral groups represented: around 280 | Singers represented: around 5.500

www.aaic.ie



69 Arts Council 2006

70 Sheil 2008, which corresponds to 10000 singers, see page 6 of the report

ITALY



PRESENTATION OF THE COUNTRY

Geography

Surface: 301.318 km²

Demography

- Population: 60.418.711 inhabitants
- Median Age: 44,5 years old

Economy

- Human development index world rank: 26
- Education index: 0,79 (26th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 26.500 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Istat⁷¹

8,2% of the population has sung in the last 12 months
4.954.334 people have sung in the last 12 months

Number/ percentage of choral singers

Data collected

5%⁷²

4,5% according to a study by Feniarco April 2015

Data extrapolated

3.020.936 choral singers is the estimation basing on the collected percentage.

Note: Feniarco ordered a national survey. The results arrived a bit too late to be fully exploited in this report, but they confirm the figures we had (4,5%, with a 3% margin of error). We included some results in the section on age structure of singers.

Number of ensembles

Data collected

2700 school choirs is a real figure established in a national survey⁷³.

Data extrapolated

7.300 school choirs⁷⁴ would be a full figure reported to all state's schools

Demographics of choral singers: gender, age

The gender split between choral singers would be 57% for female singers and 43% for male singers⁷⁵.

71 See Istat 2006, page 104. Eurobarometer indicates only 4% for Italy which seems not to be a reliable figure for this country. Also DEPS 02 2008 indicates a higher figure for choral singing than Eurobarometer for singing in genera

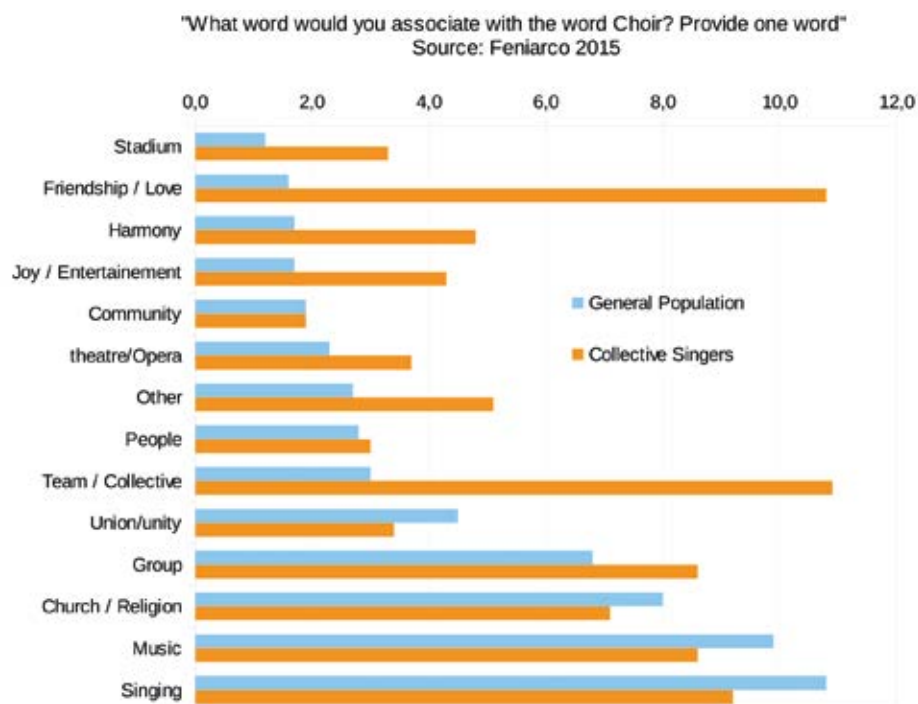
72 DEPS 02 2008

73 Instruzionemusica 2007

74 Extrapolation to all state schools in Italy basing on the results of the national music education survey, see Instruzionemusica 2007.

75 This is an estimation basing on Istat 2006 - these figures may give only an orientation but are not a direct answer on choral singing - see previous comment on Istat 2006.

How do the Italians perceive choral music?



CHORAL ORGANISATIONS | ECA-EC MEMBERS

Feniarco [VOICE partner]

Feniarco is the National Federation of the Regional Choral Associations. At a national level, Feniarco promotes, organizes and coordinates courses, seminars, competitions, conferences, concerts, festivals, International singing weeks, editorial projects (Edizioni Feniarco, recording projects and other important cultural and social initiatives. At an international level, Feniarco is associated with the European federation ECA-EC (European Choral Association - Europa Cantat), IFCM (International Federation for Choral Music) and Musica International.

Feniarco interacts with the national and international institutions and promotes the cultural and social value of the choir. Main activities: - Festival di Primavera (international youth and children's choirs festival" open to school choirs) - European Seminar for Young Composers "Choral Composers Today" - Alpe Adria Cantat singing week - Salerno Festival - European Academy for choral conductors - Coro Giovanile Italiano (national youth choir) - Coro Accademia Feniarco (national youth choir) - Musical publishing "Feniarco Edizioni Musicali"

Choirs represented: over 2700

Singers represented: 70.000 in own network and globally 150.000, including friends organisations

<http://www.feniarco.it/>



Südtiroler Chorverband

Founded in 1949, the organisation gathers 10.507 singers in 419 Choirs in the German speaking region of South Tyrol.

www.saengerbund-bozen.it



Some other choral organisations

Federazione Italiana Pueri Cantores

www.puericantores.it

A.R.C.A. Associazione Regionale Cori Abruzzo,

www.coriabruzzo.it

Federazione Cori dell'Alto Adige

www.federcorialtoadige.it

A.BA.CO. Associazione Basilicata Cori

www.coriabaco.it

O.C.C. Organizzazione Cori Calabria

www.organizzazionecoricalabria.com

A.R.C.C. Associazione Regionale Cori Campani

www.coricampani.it

A.E.R.CO. Associazione Emiliano Romagna Cori

www.aerco.it

U.S.C.I. Friuli Venezia Giulia - Unione Società Corali del Friuli Venezia Giulia

www.uscifvg.it

A.R.C.L. Associazione Regionale Cori del Lazio

www.arcl.it

A.CO.L. Associazione Gruppi Corali Liguri

www.acol.it

U.S.C.I. Lombardia - Unione Società Corali della Lombardia

www.uscilombardia.it

A.R.CO.M. Associazione Regionale Cori Marchigiani

www.corimarche.it

A.CO.M. Associazione Cori Molise

www.corimolise.it

A.C.P. Associazione Cori Piemontesi

www.associazionecoripiemontesi.com

A.R.CO.PU. Associazione Regionale Cori Pugliesi

www.arcopu.com

FE.R.S.A.CO. Federazione Regionale Sarda Associazioni Corali

www.fersaco.it

A.R.S. Cori - Associazione Regionale Cori Siciliani

www.ars-cori.it

A.C.T. Associazione Cori della Toscana

www.coritoscana.it

Federazione Cori del Trentino

www.federcoritrentino.it

A.R.C.UM. Associazione Regionale Cori dell'Umbria

www.coriumbri.info

A.R.CO.VA. Associazione Regionale Cori Valle d'Aosta

www.arcova.org

A.S.A.C. Associazione per lo Sviluppo delle Attività Corali del Veneto

www.asac-cori.it

FederGospelChoirs

<http://www.federgospelchoirs.com>

LATVIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 64.589 km²

Demography

- Population: 2.366.515 inhabitants
- Median Age: 41,4 years old

Economy

- Human development index world rank: 48
- Education index: 0,81 (18th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 17.000 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

14% of the population has sung in the last 12 months
331.312 people have sung in the last 12 months

Number and percentage of choral singers

Data collected

5%⁷⁶ people sing in a choir.

118.326 people sing in choir corresponding to the above percentage.

42.000 singers is the figure of choral participants, within registered choirs and ensembles, provided by the Latvian National Centre for Culture.

Number of ensembles

Data collected

1530 ensembles in total is an estimation based on the choral singers figure submitted by the Latvian National Centre for Culture.

Of the above total: 354 are adult choirs,

700 vocal ensembles,

476 are children and youth choirs, which the latter corresponds to 20.000 young singers⁷⁷ in Latvia.

An other source mentions up to 900 school choirs in Latvia⁷⁸.

Data extrapolated

4.380 ensembles is our extrapolation based on the data provided by the Latvian National Centre for Culture.

CHORAL ORGANISATIONS

Latvian National Culture Center

www.lnkc.gov.lv

⁷⁶ Culturelab 2014

⁷⁷ Submitted by the Latvian National Centre.

⁷⁸ The world of Young Singers 2012

LIECHTENSTEIN



PRESENTATION OF THE COUNTRY

Geography

Surface: 160 km²

Demography

- Population: 37132 inhabitants
- Median Age: 42,4 years old

Economy

- Human development index world rank: 18
- Education index: 0,76 (31st place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: not available (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

Not available

Number and percentage of choral singers

Not available

CHORAL ORGANISATIONS | ECA-EC MEMBERS



Fürstlich Liechtensteinischer Sängerbund

fulfils advisory function for choirs, promotes their activities and builds up international contact.

Choirs represented: 24 adults choirs and 12 children choirs

Singers represented: over 1000

www.flsb.li

LITHUANIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 65.200 km²

Demography

- Population: 3.401.138 inhabitants
- Median Age: 41,2 years old

Economy

- Human development index world rank: 35
- Education index: 0,88 (5th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 19.400 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

7% of the population has sung in the last 12 months
238.080 people have sung in the last 12 months

Number and percentage of choral singers

5%⁷⁹ of the population sing in a choir, vocal group and other groups⁸⁰
170.057 choral singers is the figure corresponding to the above percentage.

Number of ensembles

Data collected

350 ensembles is the estimation by by the Lithuanian Folk Culture Centre.

Data extrapolated

4279 is the figure for ensembles in our estimation, based on the average size of an ensemble, 39 singers, in our survey.

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Lietuvos Choru Sajunga

The Lithuanian Choral Union is an independent public organization uniting choirs, singers, conductors and music educators to develop choral art and promote the Lithuanian national choir traditions.

<http://www.chorai.lt/index.html>



79 Verikienė and others 2014, see page 79 of the publication.

80 The definition proposed in Verikienė and others 2014 is very broad but concerns singing in group.

LUXEMBOURG



PRESENTATION OF THE COUNTRY

Geography

Surface: 2.586 km²

Demography

- Population: 472.569 inhabitants
- Median Age: 39,6 years old

Economy

- Human development index world rank: 21
- Education index: 0,76 (31st place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 68.500 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

16% of the population has sung in the last 12 months
75.611 people have sung in the last 12 months

Number and percentage of choral singers

Data collected

The catholic Church in Luxembourg gathers 250 choirs with 4420 singers⁸¹.

CHORAL ORGANISATIONS | ECA-EC MEMBERS



INECC Luxembourg

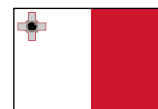
INECC is an institution for the development of the musical and choral live in Luxembourg, working in close partnership with the Ministry of Culture and the City of Luxembourg as well as with the choral associations, schools and music institutions in the country.
<http://www.inecc.lu>

Other Choral Organisations

Union Grand Duc Adolphe

www.ugda.lu

MALTA



PRESENTATION OF THE COUNTRY

Geography

Surface: : 316 km²

Demography

- Population: 408.009 inhabitants
- Median Age: 40,9 years old

Economy

- Human development index world rank: 39
- Education index: 0,73 (35th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 22.800 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

2% of the population has sung in the last 12 months
8.160 people have sung in the last 12 months

Number and percentage of choral singers

Data collected

1,82%⁸² of the population has sung in the last 12 months in an "organised mode"
7.426 singers sing in Malta according to above percentage.

Malta Tourism Authority

Aims at creating and fostering relationships. The MTA is the tourism industry's regulator and motivator, its business partner, the country's brand promoter, and is here to form, maintain and manage meaningful partnerships with all tourism stakeholders. It maintains contacts with numerous choirs in Malta.

<http://www.mta.com.mt/events>

MOLDOVA



PRESENTATION OF THE COUNTRY

Geography

Surface: : 33.846 km²

Demography

- Population: 2.913.231 inhabitants
- Median Age: 35,7 years old

Economy

- Human development index world rank: 114
- Education index: 0,79 (24th place in Europe)

THE CHORAL SINGERS

Number and percentage of choral singers

No Data

Number of ensembles

No Data

800 children sing in choir in artistic schools, publication „Children of Moldova“, 2012

NETHERLANDS



PRESENTATION OF THE COUNTRY

Geography

Surface: 41.526 km²

Demography

- Population: 16.696.700 inhabitants
- Median Age: 42,1 years old

Economy

- Human development index world rank: 4
- Education index: 0,89 (2nd place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 34.900 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

11% of the population has sung in the last 12 months
2.838.439 people have sung in the last 12 months

Number and percentage of choral singers

10,7% of the population sings in a group setting.
Of this total, 5,8% sing in choirs, 2,7% in other associations, 2,2% in informal singing groups.
1.786.547 people sing in group in Netherlands, basing on the above percentage.

Number of ensembles

Data collected

20.000 ensembles of all kinds

Data extrapolated

32.000 ensembles is our estimation based on the average size of an ensemble from our survey

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (LKCA -former kunstfactor)
is the national institute of amateur art.
<http://www.lkca.nl/>



Vereniging van Nederlandse Korenorganisaties
Is an umbrella organisation of choirs in Netherlands
Represented choral organisations: 12
Represented singers: around 180.000
www.nederlandsekorenorganisaties.nl/



Other choral organisations

ZIMIHC

<http://www.zimihc.nl/>

84 Sociaal en Cultureel Planbureau 2010
85 estimations of LKCA
86 if an average ensemble has 30 members according to our survey

NORWAY



PRESENTATION OF THE COUNTRY

Geography

Surface: 385.155 km²

Demography

- Population: 4.930.116 inhabitants
- Median Age: 39,1 years old

Economy

- Human development index world rank: 1
- Education index: 0,91 (1st place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 49.600 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to existing studies

Not available

Number and percentage of choral singers

5%⁸⁷ of the population sing in a choir.
5% of the population in Bergen⁸⁸ sing in a choir.
345.108 people sing in a choir.

Number of ensembles

Data collected

2076 ensembles sing in churches⁸⁹. Of this total, 1270 are adults ensembles and 806 are children ensembles.

Data extrapolated

7.500⁹⁰ ensembles is our estimation, basing on the average size of an ensemble, 33 members in our survey.

87 Lie/Daugstad 2001, see Bibliography in the section "International"

88 Amatørkulturlivet i Bergen 2008-2017

89 Egeland/Agedal 2010

90 Estimation according to our survey, if the average size of an ensemble is 33 singers.

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Norges Korforbund

Choirs represented: around 1000 (Jensen 2013)

Singers represented: around 35.000

www.kor.no



Ung i Kor

is a national, free and democratic organization for children's choirs, youth choirs and student choirs, with members mainly up to 26 years old. Ung i Kor has as its mission to strengthen the offers and the quality of the children and youth choir singing through:

- promoting musical development for singers and conductors
- supporting our member organizations
- offering training for youth in democratic work and processes

The main office is in Oslo, but there are also regional offices in Oslo, Bergen, Trondheim and Tromsø.

We have local activities (the choir's own activities) that we don't run ourselves. Except for that Ung i Kor has regional and national activities such as choir summer schools, project choirs, festivals and conducting courses. We also have a special project for young administrators, where we teach them about organisation and democratic work in NGOs. In addition we do a lot of collaboration projects together with other organisations.

Choirs represented: 300

Singers represented: 10.000

www.ungikor.com



Norsk Sangerforum

Norsk sangerforum is a national federation of choirs and vocal ensembles. It offers its members a platform to work on different music-related issues and cooperate with other music organizations and music groups in Norway.

www.sangerforum.no/



Other choral organisations

Fonoko - Foreningen Norske Kordirigenter <http://fonoko.blogspot.no/>

POLAND



PRESENTATION OF THE COUNTRY

Geography

Surface: : 312.685 km²

Demography

- Population: 38.496.000 inhabitants
- Median Age: 39,5 years old

Economy

- Human development index world rank: 35
- Education index: 0,82 (14th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 17.900 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

9% of the population has sung in the last 12 months
3.464.640 people have sung in the last 12 months

Number/ percentage of choral singers

Data collected

2,3%⁹¹ of the population sings in a choir or a vocal group

885.408 is the number of singers that corresponds to the above percentage.

Number of ensembles

Data collected

- 9.500 ensembles are in the Catholic church⁹² in Poland.
- 3.100 ensembles are counted within state cultural centres⁹³.
- 46 chamber choirs are displayed by the Polish Music Information Centre⁹⁴.
- 31 ensembles sing within Polish operas and filharmonies⁹⁵.
- 1 Choral school is based in Poznan.

Demographics of choral singers: gender, age

2,3% of women and 2,2% men sing in a choir or a vocal group⁹⁶.

Sing in a group in %, CSO – Cultural participation 2009			
Age group	Total of population	male	female
15-24 years old	5,25	5,15	5,33
25-34 years old	1,78	2,01	1,59
35-49 years old	1,78	1,91	1,67
50-64 years old	1,55	1,05	1,94
65 and over years old	1,52	1,22	1,70

91 CSO – Cultural participation 2009, see page 73 of the report.

92 CSO – Cultural participation 2009, the rate for choral singing in the Catholic Church in Poland is 0,74% of population, see page 374 of the report. Estimation for the number of ensembles is therefore $(38.496.000 \times 0,74\%) / 30 = 9495$

93 CSO – Cultural institutions 2013, see page 6 of the report.

94 POLMIC

95 POLMIC, this is evidence from the webpages of operas and filharmonies.

96 CSO – Cultural participation 2009, see page 384

Support from state or public authorities to the development of group singing:

- education
"Śpiewająca Polska" (Singing Poland) is a programme to develop school choirs in Poland that supports yearly nearly 300 in all regions of the country.
- professional ensembles
23 professional choirs sing in Philharmonie and operas. There is 1 radio choir.

OTHER CHORAL ORGANISATIONS

PZCHiO - Polski Związek Chórów i Orkiestr - Polish Association of Choirs and Orchestras

is national umbrella organisation for amateur social music movements. It has 21 regional branches which organise own activities and concerts. Main aims of PACO: 1) activity in the of the culture, art, national heritage and tradition; 2) making and popularization of music culture 3) popularization of choral music and culture in schools 4) promotion of young musicians 5) the organising of music and choral festivals, competition, concerts, workshops 6) co-operation with local government, with institutions and the other organisation and with the ministry of culture and education 7) co-operation with Polish choirs abroad. PACO signed with the Polish Ministry of Culture and National Heritage the Polish Programm for Development of The Schools Choirs called "Singing Poland". Choir members of PACO are tutors of young school choirs. Main national activities: Lodz Choral Festival Cantio Lodziensis, Polish Festival of the Sea Song Wejherowo, Festivity of the Silasian Choral Song, Meetings of Children and Youth Choirs "Singing Wroclaw". Main international activities: European Meetings of the Youth Orchestras EUROCHESTRIES, International Choral Song Festival in Miedzyzdroje, International Choral Festival Szczecin, Polish – German Workshop of Children Choirs Szczecin, International Ortodox Music Festival Hajnówka, International Religious Music Festival of the name Stanislaw Orminski in Rumia.

Regional branches: 21

Choirs represented: around 400

www.zgpzchio.pl

Cecilia Association (liturgical choirs)

Pueri Cantores

www.puericantores.pl

Narodowe Forum Muzyki

www.nfm.wroclaw.pl

PORTUGAL



PRESENTATION OF THE COUNTRY

Geography

Surface: 91.568 km²

Demography

- Population: 10.607.995 inhabitants
- Median Age: 41,1 years old

Economy

- Human development index world rank: 41
- Education index: 0,73 (36th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 21.000 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

6% of the population has sung in the last 12 months
636.480 people have sung in the last 12 months

Number and percentage of choral singers

Data collected

There is no existing information apart percentages for performance arts in group⁹⁷

Number of ensembles

Data collected

341 choral groups registered in 1998⁹⁸

⁹⁷ For the only to our knowledge existing statistics on performing arts please see Gomes 2001.
⁹⁸ See for more information OBS 1998.

ROMANIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 238.392 km²

Demography

- Population: 20.121.641 inhabitants
- Median Age: 39,8 years old

Economy

- Human development index world rank: 54
- Education index: 0,75 (34th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 14.500 (the average for the EU of 28 states is 26.600 PPS)
- Income available for non-vital functions (with correction regarding price index of the country)

THE CHORAL SINGERS

Singing population according to Eurobarometer

7% of the population has sung in the last 12 months
1.408.515 people have sung in the last 12 months

Number/ percentage of choral singers

2,9%⁹⁹ of the population sang in a choir or vocal group in last 12 months.
583.528 people sing in a choir or in a vocal group.

Number of ensembles

Data collected not available

Extrapolated figures

14.600¹⁰⁰ is the number of ensembles in our estimation, based on the average size of an ensemble from our survey

Demographics of choral singers: gender, age

- 15 to 26 years old: 5,36%
- 27 to 64 years old: 2,38%
- over 65 years old: 2,38%

Support from state or public authorities to the development of group singing:

- other ways of support
Cantus Mundi, project that makes choral music popular among children, on pattern of El Sistema from Venezuela, 20 children choirs are subscribed, <http://cantusmundi.com>
Project „România – pământ cultural” of Romanian Culture Institute and Cantemir programme promotes information about Romanian choral music, www.romaniapamantcultural.ro

99 The percentages established for Romania are the result of a survey that was carried out in the frame of the VOICE project.

100 If average ensemble has 40 singers according to our survey.

CHORAL ORGANISATIONS | ECA-EC MEMBERS



ANCR

is an artistic cultural organization of professional nature, including all the categories of choral art lovers, musicians and nonmusicians. It establishes connections with local or national choral associations from abroad, informs Romanian choirs about national and international festivals and competitions, makes possible cultural exchanges between Romanian choirs and similar foreign formations. Main aims of the organisation: set up new choirs and accompany them through legislative process, exchanges between choirs, promotion and advocacy of choral music, trainings for conductors, establishing of regulations for festival juries.

Main festivals in which the ANCR is involved are: Between them, the most important are:

1. The International Choral Festival "D.G. KIRIAC", in Pitesti - 22 editions in this year;
2. The International Choral Festival "Ioan D. CHIRESCU", in Cernavoda - 33 editions in this year;
3. The International Choral Festival "PASTORALA", in Focsani - 10 editions in this year;
4. The International Choral Festival "LIVIU BORLAN", in Baia Mare - the 4th edition in this year;
5. The Choral Festival "VALENTIN BAIANTAN", in Finteus, Maramures - the 5th edition in this year;
6. The International Choral Festival "ION VIDU", in Lugoj - the 22nd edition this year;
7. "AUGUSTIN BENA" Choral Festival in Cluj Napoca - the 8th edition in this year;
8. "GHEORGHE CUCU" Choral Festival, Slatina - the 6th edition in this year;
9. "TIMOTEI POPOVICI" Festival for children and youth choirs - 32 editions in this year;
10. "GAVRIL MUSICESCU" Festival - Contest for youth choirs in Iasi, the 2nd edition in this year.

Member choirs: around 150
www.ancorom.ro/

Other Choral Organisations

A Coeur Joie Roumanie

RUSSIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 3.809.688 km²

Demography

Population: 142.905.208 inhabitants

Median Age: 38,9 years old

Economy

- Human development index world rank: 57
- Education index: 0,78 (27th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 17.730¹⁰¹ (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

Not available

Number and percentage of choral singers

Data collected

520.543 is the number of choral activities counted in houses of culture in 2010¹⁰².

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Nonprofit partnership „All-Russian Choral Society“

The All-Russian Choral Society is a non-profit association with 55 branches throughout Russia. Its aim is to assist its members in the implementation of activities aimed at achieving social, charitable, cultural, educational, scientific and management purposes.
<http://childrenchoir.ru/>



Regional Conductors' Association of Children and Youth Choirs of North-West Russia

<http://www.choirlab.ru/>



The Centre for the Creative Development and Musical Aesthetic Education of Children and Youth „Radost“

www.radost-moscow.ru



The Centre of International Cooperation „Inter Aspect“

<http://www.interfestplus.ru/>



101 Calculated basing on OECD data from 2011 and using conversion rates from dollar to euro from December 2011, withdrawn from ec.europa.eu/budget/contracts_grants/info_contracts/inforeuro/inforeuro_en.cfm

102 Compendium 2014 comprise evidence on the choral singing in the houses of culture. It is not possible to state how this number of activities corresponds

SERBIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 88.361 km²

Demography

- Population: 7.345.000 inhabitants
- Median Age: 41,9 years old

Economy

- Human development index world rank: 77
- Education index: 0,69 (37th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 9.800 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to existing studies

No data available

Number and percentage of choral singers

No data available

Number of ensembles

No data available

OTHER CHORAL ORGANISATIONS

Vojvodina Choral Association Novi Sad

SLOVAKIA



PRESENTATION OF THE COUNTRY

Geography

Surface: : 48.845 km²

Demography

- Population: 5.422.366 inhabitants
- Median Age: 39,2 years old

Economy

- Human development index world rank: 37
- Education index: 0,80 (21st place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 20.000 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

15% of the population has sung in the last 12 months
813.355 people have sung in the last 12 months

Number/ percentage of choral singers

Data collected Not available

Number of ensembles

Data collected

499¹⁰³ choirs are mentioned, corresponding to 13.304 singers.
Data extrapolated

CHORAL ORGANISATIONS

Bratislava Music Agency

<http://choral-music.sk/en>

Asociácia Speváckych Zborov Slovenska (Association of Choirs in Slovakia-ASZS)

SLOVENIA



PRESENTATION OF THE COUNTRY

Geography

Surface: 20.273 km²

Demography

- Population: 2.058.000 inhabitants
- Median Age: 43,5 years old

Economy

- Human development index world rank: 25
- Education index: 0,86 (8th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 21.800 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

21% of the population has sung in the last 12 months
432.180 people have sung in the last 12 months

Number and percentage of choral singers

8,3%¹⁰⁴ of the population has sung in a choir or in a vocal group in the last 12 months.
170.814 people have sung in a choir or in a vocal group in the last 12 months.

Number of ensembles

Data collected

3000 ensembles¹⁰⁵ sing in Slovenia, which corresponds to 60.000 singers.

1.100 adult choirs sing in Slovenia.

The total can be divided as follows: 393 mixed ensembles, 233 male ensembles, 167 female ensembles, 101 octets

There are 778 children's choirs that are broke down as follows: 442 unison (up to 11 years), 284 of 2-3 voices (up to 15 years) and 20 youth choirs (singers older than 16)

There are 800 church choirs: 600 mixed choirs, 200 other choirs (female, girls', male, youth)

Moreover, 250 – 300 folk groups of folk singers sing in Slovenia.

Demographics of choral singers: gender, age

Based on the telephonic survey we organised in 2014, 11,5% of women in Slovenia sing in a choir or in a vocal group; the corresponding figure for men is 7,9%.

The gender split among choral singers is 67% for women and 33% for men.

Slovenia: percentage of the population that sang in group in the last 12 months, according to age groups

Age group	Total	Female	Male
0 to 17 years old	16,3	-	-
18 to 29 years old	10,8	16,4	5,3
30 to 39 years old	8,3	8,3	8,4
40 to 49 years old	10,9	13,2	8,5
50 to 64 years old	5,5	5,8	5,7
65 years old and over	7,2	8,5	5,9

104 Survey done for the VOICE Project by RM Plus d.o.o., 2014.

105 Estimations for the number of ensembles and breakdown done by Mihela Jagodic, Javni Sklad Republike Slovenije za Kulturne Dejavnosti.

Other interesting facts

There are approximately 1500 conductors in Slovenia¹⁰⁶.

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Republic of Slovenia Public Fund for Cultural Activities – JSKD

JSKD stimulates a proportionate development by local, regional, national and international programmes.



Each of its 59 branches takes an active part in organizing their annual choral events where choirs are professionally conducted by the best Slovenian conductors (around 120 concerts)

- Local: annual local presentation of all Slovenian choirs who sing three songs each. Experts present advise conductors and decide which choirs should go forward.
- Regional: alternating biennial regional competitions (six) for choirs going forward from the local level and non-competitive concerts (six) with themed programme.
- National: National Choral Competition Naša pesem (Our Song – biennial, since 1970) for top choirs and vocal groups, evaluated by the jury according to standards of exacting international competitions, National Competition of Children and Youth Choirs (biennial, since 1968) for children's, youth, girls' choirs, Festival of a cappella vocal pop and jazz Sredi zvezd (Amidst the Stars, since 2002): competition for selected small ensembles, Open-Air-Festival of Slovenian choirs (since 1970): joint concert of about two thousand singers, mostly senior, accompanied by brass orchestra. International Maribor International Choral Competition (biennial, since 1992)

Member of the European Grand Prix for Choral Singing Association since 2008.

www.jskd.si

Other Choral Organisations

The Slovene Caecilian Society

Zveza primorskih pevskih zborov (The union of choirs in the Slovene maritime area)

zpzp.kp@siol.net

SPAIN



PRESENTATION OF THE COUNTRY

Geography

Surface: 505.992 km²

Demography

- Population: 47.150.800 inhabitants
- Median Age: 41,6 years old

Economy

- Human development index world rank: 27
- Education index: 0,79 (25th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 25.000 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

10% of the population has sung in the last 12 months
4.715.080 people have sung in the last 12 months

Number/ percentage of choral singers

2,4%¹⁰⁷ of the population has sung in a choir in the last 12 months.
1.130.000 choral singers is the estimation basing on the above percentage.

Number of ensembles

Data collected

2.691 vocal ensembles and choirs¹⁰⁸

Data extrapolated

26.900 is our estimation for the number of ensembles in Spain, based on the average size of an ensemble from our survey.

Demographics of choral singers: gender, age

2,9% of women sing in a choir and 1,8% men sing in a choir.

107 Encuesta 2011 For all general percentage and genre split presented here
108 Musicadanza

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Moviment Coral Català [VOICE partner]

Approx. 700 choirs

Singers represented: 20000

umbrella for following organisations: Corals Joves de Catalunya, Federació Catalana de Pueri Cantores, Federació de Cors de Clavé, Secretariat de Corals Infantils de Catalunya, Federació de Cors de Clavé de la Catalunya Nord, Agrupació Coral de les Comarques Gironines i Associació Musical de Mestres Directors

www.mcc.cat



Federació Catalana d'Entitats Corals (FCEC)

www.fcec.cat



Confederación de Coros del País Vasco / Euskal Herriko Abesbatzen Elkartea (EAE)

www.koralakeae.com



Secretariat de Corals Infantils de Catalunya

www.scic.cat



Federació de Cors de Clavé

www.josepanselmclave.cat



Some other choral organisations

Federación Coral de Madrid | 129 choirs | www.fecormad.es

Federación Coral de Galicia | Approx. 220 choirs | www.fecoga.org

Federación de Coros de Navarra | 58 choirs | www.corosdenavarra.org

Federación Coral de Castilla y León

www.icitta.es/federacion_coral_de_castilla_y_leon-569671-a.html

Federación Coral Burgalesa | 22 choirs

www.participaenburgos.com/asoc_datos.asp?elreg=493

Federación Aragonesa de Coros | Approx. 119

Federación Coral Asturiana | Approx. 150 | www.fecora.arrakis.es/

Federación de Coros de la Región de Murcia | 58 choirs | fecorem.es/

Federación de Corales Extremeñas | 64 choirs | www.fecoex.com

Federación de Coros de Valencia | Approx. 161 | www.fecocova.es

Federación Coral de Las Palmas | federacioncorallp.blogspot.com/

Federación Riojana de Coros | No information

Federación de Coros de Guipúzcoa | 108 choirs | www.federagaf.net/index.php?lng=esp

Federación de Coros de Soria | No information

SWEDEN



PRESENTATION OF THE COUNTRY

Geography

Surface: 449.964 km²

Demography

- Population: 9.360.113 inhabitants
- Median Age: 41,2 years old

Economy

- Human development index world rank: 12
- Education index: 0,83 (13th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 33.700 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

28% of the population has sung in the last 12 months
2.620.832 people have sung in the last 12 months

Number and percentage of choral singers

6%¹⁰⁹ of the population has sung in a choir in the last 12 months
561.607 people have sung in a choir in the last 12 months

Number of ensembles

Data collected
5.385 ensembles sing in the Swedish Church¹¹⁰

Demographics of choral singers: gender, age

On 4,9% for year 2007: 4% male, 5.8% female¹¹¹

Sang in a group in last 12 months in %, Swedish Statistical Office 2007

Age category	total	Total, at least once a week	male	female
16-24 year old	5,7	4,5	5,0	6,5
25-34 year old	4,6	2,9	4,9	4,3
35-44 year old	4,5	2,6	3,8	5,2
45-54 year old	4,4	3,2	3,3	5,4
55-64 year old	5,4	3,7	3,6	7,2
65-74 year old	4,7	3,8	3,9	5,4
75-84 year old	5,1	3,4	2,3	7,3

109 Kulturvanor i Sverige 1989-2012

110 Provided by Emma Bergmark, Kulturanalys. The figure corresponds to 100007 singers (or 1% of the population).

111 See LCS 2007. The figure provided by the Swedish Statistical Office in 2007 was lower than the yearly results collected by the SOM Institute. According to the latter the percentage fluctuates in the last years between 6% and 7%. A more up-to-date split, basing on these higher figures, was unfortunately not available.

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Sveriges Körförbund

Sveriges Körförbund is the largest Swedish association of secular choirs. Its 538 members -- choirs and vocal groups -- represent more than 18 000 singers country-wide.
www.sverigeskorforbund.se/



UNGiKÖR

UNGiKÖR is a non-profit youth organisation, organizing children's and youth choirs all over the country. Its vision is to focus on young people and choir-singing through education, stimulating composers, arranging festivals and concerts, cooperating with other organizations and giving financial support to the member choirs and to regional projects.
www.ungikor.se/



SWICCO, Swedish International Choral Center Örebro - Länsmusiken i Örebro län [VOICE partner]

Swicco is an international choral center, within the Örebro Regional Music. Its main focus is on Youth/children, Integration and Education.
www.swicco.se/



Other choral organisations

Arbetarsångarförbundet The Worker Unions Choir Organization

www.arbetarsang.se/

EIC, Eric Ericson International Choral Centre

ericerichallen.se/eic/

Sveriges Kyrkosangsverbund

www.sjungkyrkan.nu/

SWITZERLAND



PRESENTATION OF THE COUNTRY

Geography

Surface: 41.290 km²

Demography

- Population: 7.785.000 inhabitants
- Median Age: 42,0 years old

Economy

- Human development index world rank: 3
- Education index: 0,84 (12th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 43.400 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to existing studies

15,7%¹¹² of the population has sung in the last 12 months
1.222.245 people have sung in the last 12 months

Number and percentage of choral singers

7,2%¹¹³ of the population has sung in a choir in the last 12 months
560520 people have sung in a choir in the last 12 months

Number of ensembles

Data collected

4.000 is the number of ensembles estimated by the Schweizerische Föderation Europa Cantat.

Data extrapolated

14.700 is our estimation, where 40 is the average size of an ensemble in Switzerland according our survey.

112 OFS 2011
113 OFS 2011

CHORAL ORGANISATIONS | ECA-EC MEMBERS

Schweizerische Föderation Europa Cantat (SFEC)

organizes Choir Encounter Weekends, Exchange Concerts, Courses and Masterclasses, Meetings for Swiss choral conductors. The secretariat offers information and services about the choral life in Switzerland and in the ECA-EC. SFEC are also members of the Swiss Umbrella Organisation Group IG Chorama, which is the Assembly of the Presidents of all Swiss Choral Associations, including the Swiss Yodel Association.

Groups represented: 55 concert choirs, 100 individual members
www.europa-cantat.ch



Schweizerische Chorvereinigung / Union Suisse des chorals / Unione svizzera dei cori / Uniun svizra dals cors (SCV/USC/UCS)

Is an umbrella organisation of cantonal and regional singing associations with secular character in Switzerland.

Represented choirs: around 2000
 Represented singers: around 60.000
www.usc-scv.ch



Other choral organisations

IG Chorama

is a great interest group for all organisations dedicated to vocal music in Switzerland. Schweizerische Föderation Europa Cantat (SFEC) and Schweizerische Chorvereinigung are members. Choral associations represented: 13
<http://www.chorama.ch/>

A coeur Joie Suisse

www.acj-suisse.ch

TURKEY



PRESENTATION OF THE COUNTRY

Geography

Surface: 783.562 km²

Demography

Population: 77.695,904 inhabitants

Median Age: 29,6 years old

Economy

Human development index world rank: 69th

Education index: 0,65

Gross Domestic Product in common purchase power currency of European Union 28: 19600 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to existing studies

No data found

Number and percentage of choral singers

No data found

Number of ensembles

No data found

CHORAL ORGANISATIONS | ECA-EC MEMBERS



Koro Kültürü Derneği

Founded in 2012, the Choral Culture Association in Turkey aims at bringing the Turkish choral live in touch with international choris and projects. It is open to anyone interested in choral music and it organises training courses, choral exchange programme and festivals.

www.korokulturudernegi.com/

UKRAINE



PRESENTATION OF THE COUNTRY

Geography

Surface: 576.604 km²

Demography

- Population: 45.939.820 inhabitants
- Median Age: 40,6 years old

Economy

- Human development index world rank: 83
- Education index: 0,79 (23th place in Europe)

THE CHORAL SINGERS

Singing population according to Eurobarometer

Not covered

Number and percentage of choral singers

Not available

Other interesting facts

Please consult Panina 2005 for interesting indications on amateur activity. The publication comprehends a survey on leisure on the pages 86 to 87. We learn on cultural participation in 2005 that:

- 1,3% Ukrainians attend amateur clubs or courses
- 2,7% carries out an artistic activity of any kind
- 1,1% participates in an amateur performance

Number of ensembles

Not available

Data collected

There are 16 professional choirs and 4 professional vocal companies¹¹⁴.

UNITED KINGDOM



PRESENTATION OF THE COUNTRY

Geography

Surface: 244.820 km²

Demography

- Population: 62.041.708 inhabitants
- Median Age: 40,4 years old

Economy

- Human development index world rank: 14
- Education index: 0,86 (9th place in Europe)
- Gross Domestic Product in common purchase power currency of European Union 28: 28.900 (the average for the EU of 28 states is 26.600 PPS)

THE CHORAL SINGERS

Singing population according to Eurobarometer

9% of the population has sung in the last 12 months
5.583.754 people have sung in the last 12 months

Number/ percentage of choral singers

Data collected

3,3%¹¹⁵ of the population in England has sung to an audience or rehearsed for a performance (excluding karaoke) in the previous 12 months as part of a group or club

1.426.500 choral singers in England

2%¹¹⁶ Northern Ireland

Data extrapolated

2.047.376 people sing in group.

Number of ensembles

Data collected

The Cathedrals of the Church of England count 200 choirs or 2110 choristers¹¹⁷.

Data extrapolated

37.500¹¹⁸ ensembles in the United Kingdom is our estimation.

Demographics of choral singers: gender, age

Not available

115 Arts Council England 2014, sincere thanks to Mr Jonathon Blackburn. The percentage concerns only adults in England, corresponding to 1.426.500 practitioners of singing in group. The indications from Northern Ireland are similar.

116 Kent 2003

117 Arcbishops' Council 2013

118 According to our survey, if the average size of ensembles is 54.

Choral organisations | ECA-EC Members

ABCD The Association of British Choral Directors

supports those leading choral music, both amateur and professional. It promotes the professional development of those leading, whether in the classroom or in the community. Membership: over 700 members. Represented groups: nearly 2000, include teachers, composers, singers and students, leading singing of all kinds
<https://www.abcd.org.uk>



Sing UK CIC

is a national, not-for-profit organisation committed to providing singing opportunities for young people in particular. Working with partners in the field of education, music and community development, it creates programmes to meet the needs and aspirations of local communities. <http://singuk.org/>



Some other choral organisations

The ONgoing Singing Liaison group (TONSIL)

Group of ongoing dialogue between choral organisations, represents around 25.000 groups. Singers represented: around 500.000 The following organisations are members of TONSIL:
 ABCD The Association of British Choral Directors see above
 BABS The British Association of Barbershop Singers, 60 choirs and over 100 barbershop quartets
 BCN British Choirs on the Net, largest choir directory in the UK, over 3.000 choirs
 BGA British Gospel Arts | www.tonsil.org.uk

CSA Choir Schools Association

group of 44 schools attached to cathedrals, churches and college chapels around the UK
 1200 choristers | www.choirschools.org.uk

LABBS The Ladies Association of British Barbershop Singers

1720 members in 50 clubs | www.labbs.org.uk

MM Making Music, the National Federation of Music Societies

championship and services for all music-makers | www.makingmusic.org.uk

NAC The National Association of Choirs | 500 choirs and 26.000 singers

www.nationalassociationofchoirs.org.uk

RCO The Royal College of Organists

charity and membership organisation dedicated to the promotion and advancement of organ playing and choral directing | <https://www.rco.org.uk/>

RSCM The Royal School of Church Music

educational Christian supporting the use of music in worship, church life, and community
www.rscm.com

SfP Sing for Pleasure

encourages better singing for children and adults, develops songbooks, trains conductors
www.singforpleasure.org.uk

SMA The Schools Music Association

supports musical education by discussions, courses, schools concerts, networking activities
www.ism.org/sma

VF Voices Foundation

supports schools in delivering singing curriculum to pupils
www.voices.org.uk



METHODOLOGY

RESEARCH SCOPE AND DEFINITIONS

The main objective of the project Singing Europe was to collect statistical information concerning the phenomenon of singing in group in Europe. A wide definition that we have adopted for "singing in group" encompasses any kind of groups that gather to sing: choirs, vocal ensembles, folklore singing groups etc. The desired outcome of the Europe-wide collection would have been the percentage of people singing together, calculated thanks to figures found on the national level.

In second step, the research focuses on the social and economic situation of singing groups. The chosen object is therefore and primarily the group and not individual participants. Not thematised is also the artistic aspect of vocal production.

SOURCES USED FOR CALCULATION OF THE NATIONAL FIGURES

Here are the questions that were asked in the data we compiled for singing europe.

Collected data on singing in group - with remarks on the method

country	Question or formula	percentage
Austria	„How often do you sing with others?“ With scale 1 to 4 (often, sometimes, rarely, never)	11% sings often with others
Belgium (Flanders)	Categories „singing together“ (1,9%) and „choral singing“ (1,9%) were proposed to be matched by participants	3,8%
Denmark	„Do you sing in a choir“?	2,6%
Estonia	People singing in a collective during last 12 months (calculation from real participant numbers)	4,6%
Finland	Sing in choir (no precisions)	5%
France	Have sung in a choir or in a vocal group during last 12 month	4%
Germany	Sing in choir (precisions unknown)	6,3%
Hungary	Sing in a choir (precisions unknown)	3%
Ireland	Have sung in choir during last 12 months	5%
Italy	Have sung in a choir or in a vocal group during last 12 month	5%
Latvia	Sing in choir	5%
Lithuania	Sang in choir	5%
Netherlands	Singing in group with a split forms: choir, informal group (here together)	10,7%
Norway	Sing in choir (no precisions)	5%
Poland	Sing in a choir or other vocal ensemble	2,3%
Romania	Have sung in a choir or in a vocal goup	2,9%
Slovenia	Have sung in a choir or in a vocal goup	8,3%
Spain	Have sung in choir during last year	2,4%
Sweden	Have sung in choir during last 12 months	6%
Switzerland	Have sung in a choir in last 12 months	7,2%
United Kingdom	3.3Have sung in the previous 12 months as part of a group or club	3,3%

Country	Percentage of choral singers / other method	Most recent data from year	Source of percentage	Other sources on cultural participation that do not indicate choral singing
Austria	11%	2010	"Wozu Musik?", M. Huber, Universität für Musik und darstellende Kunst Wien	
Belgium - Flanders	3,8%	2009	„De amateurkunsten in beeld gebracht“, D. Vanherwegen and others, Vrije Universiteit Brussel	
Belgium - Wallonie	Number of ensembles collected – an extensive survey			"Guide du chant choral en Wallonie et à Bruxelles: histoire et répertoires", R. Wangermée, 2003
Bulgaria	Number of ensembles in cultural centres collected			Participation in activities of amateur collectives, hobby associations, clubs of interest of the population aged 25-64 by gender, age, education, labour status and residence , 2011
Croatia	Number of choirs and vocal groups collected			Associations of Cultural and Artistic Amateurism in Season 2009/2010, Central Bureau of Statistics Priopćenje
Czech Republic	Estimations on the number of ensembles			„Sborník statí o kultuře v letech 2004 – 2009“, Ministry of Culture, 2009; Artama has the best data on choirs participating in festivals
Denmark	2,6%	2004	Kulturvaneundersøgelsen, T. Bille, DDA	
Estonia	4,6%	2009-2010	Time use survey, Statistics Estonia	
Finland	5%	2001	"Sammenlignende studie av norsk og finsk kultursektor", B. Lie, G. Daugstad, Statistics Norway	
France	4%	2008	"Cultures croisées: Références interculturelles des Allemands, des Italiens et des Français", DEPS ministère de la Culture et de la Communication	
Germany	6,3%	2005, 2008	1) „Instrumentales und vokales Musizieren“, Deutsches Musikinformationszentrum (MIZ) 2) "Cultures croisées: Références interculturelles des Allemands, des Italiens et des Français", DEPS ministère de la Culture et de la Communication	
Hungary	3%	2004	„Close encounters with culture: The audience of community centers. On the role of cultural consumption“, MTA Institute of Sociology for the Ministry of Culture	

Country	Percentage of choral singers / other method	Most recent data from year	Source of percentage	Other sources on cultural participation that do not indicate choral singing
Italy	5%	2008	“Cultures croisées: Références interculturelles des Allemands, des Italiens et des Français”, DEPS ministère de la Culture et de la Communication	„Spettacoli, musica e altre attività del tempo libero”, Istat, 2008, data from 2006: Singing with differentiation in modes non-organised/organised
Latvia	5%	2014	Latvian population’s cultural consumption and participation in cultural activities 2007-2014: Research data and statistics, CultureLab	Latvian National Centre for Culture has data on choir participating in national singing celebrations
Liechtenstein	3%	2011(?)	Liechtenstein Choir Association, members of 24 associations counted	
Lithuania	5%	2014	Survey on cultural participation and satisfaction with cultural services), Social Information Center and UAB ESTEP Vilnius	Lithuanian Folk Culture Centre has probably the best observations on participating choirs in Lithuania
Malta	Singing with differentiation in modes for leisure/organised			Kultura 2000, a survey on cultural participation, National Statistics Office, 2000
Netherlands	10,7%	2010	“FAQs over kunstbeoefening in de vrije tijd”, Van den Broek, A., Sociaal en Cultureel Planbureau, 2010.	
Norway	5%	2001	“Sammenlignende studie av norsk og finsk kultursektor”, B. Lie, G. Daugstad, Statistics Norway	
Poland	2,3%	2009	“Uczestnictwo ludnosci w kulturze”, Central Statistical Office, 2009.	
Romania	2,9%	2014	Survey for the VOICE Project	
Russian Federation	Choral participants in houses of culture			Compendium for Cultural Policies and Trends in Europe 15th edition, data from 2010
Serbia				Kulturne prakse građana Srbije 2010
Slovenia	8,3%	2014	Survey for the VOICE Project	
Spain	2,4%	2010	“Encuesta de hábitos y prácticas culturales en España 2010-2011”, Ministry of Culture	
Sweden	6%	2012	Survey performed by the SOM-institute, Sweden in 2012, alternatively: Living Conditions Survey (LCS), Swedish Statistical Office, 2007	
Switzerland	7,5%	2008	Les pratiques culturelles en Suisse. Analyse approfondie – enquête 2008, l’Office fédéral de la statistique	
United Kingdom	3,3%	2012	Survey in disposal of the Arts Council England	

Table 1: Overview of the most complete figures for singing in group in Europe.

Included are also other sources of reference on cultural participation although they do not contain figures on singing in group. Due to the lack of sources, the following countries are not present in the list: Albania, Andorra, Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Georgia, Greece, Iceland, Kosovo, Luxembourg, FYR of Macedonia, Moldova, Montenegro, Portugal, Serbia, Slovakia, Turkey, Ukraine.

There has not been any existing comprehensive European source of data on the topic of “singing in group” or choral singing. Probably, the most helpful publication is “The Cambridge Companion to Choral Music” where Leo Samama gives an overview of choral singing in chosen European countries.

Many statistical or cultural institutions were contacted by telephone and email, and asked to locate and provide the ratio of people singing together in their country. The first presupposed holders of the required information were national statistical institutes. In practice, very few had the data at hand. In different European countries, various approaches to measure culture are applied. Especially, if main focus is turned on culture’s consumption, obviously choral singing does not fall in this scope.

Few national statistical institutes conduct regular surveys on the cultural participation. In some cases, cultural participation surveys or time use surveys were carried out, containing also indications on singing in group. Another group of well informed organisations are national cultural centres, art councils or music information centres, of which especially the German Music Information centre has the most complete statistical information in the domain of music. In several cases special surveys were ordered by cultural ministries in some countries, so the required information could be found there. Furthermore, some research centres and universities have closed the gap in the statistical knowledge in the domain of music in their countries.

CHORAL FIGURES – WHERE TO FIND THEM?

Another purpose of Singing Europe was to establish an approximate number of ensembles in Europe. Today, there is a very diversified landscape of institutions that are able to provide real figures or estimations on the number of ensembles in their countries. We tried to reach as many such sources as possible and present them here. According to our findings, we can propose a following classification of the holders of information:

- National statistical offices that collect quantitative information:
- through polls with representative samples (the most interesting for this project)

We could also partly rely on data measuring memberships or participation to activities, such as:

- membership data submitted by great national choral associations,
- membership of state’s cultural establishments,
- data on activity of singing groups at great national festivals,
- data on number of concerts given by choral ensembles.
- Ministries of culture that are in some cases the second address for the data
- Culture councils that manage the cultural knowledge in some countries
- Cultural organisations that are involved in funding, organising or observation of choral activities.
- Great national choral associations hold not only data on their own membership but are sometimes able to estimate very well the landscape of singing groups in their country. However, very rarely they have full percentage figures or are able to cite them.
- Research carried out by research centres, universities and individuals and which per definition expands the knowledge on the number and activity of singing groups.

BEST PRACTICES ON RESEARCH AND KNOWLEDGE MANAGEMENT

Here we present a choice of in our opinion some the most interesting and successful statistical approaches in the field of choral world.

Kind of practice	Country	Institution, publication
The most frequent polls concerning singing in choir – every year	Sweden	SOMM Institutet
Overview of existing figures and sources on singing in choir	Germany	Musikinformationszentrum -
Music Information Centre, http://www.miz.org/statistiken.html		
Practice of regular collecting basic membership figures and presentation	Germany	Deutscher Chorverband – German Choral Association, see DCV in the bibliography
Presentation of membership with statistics and attractive graphics	Italy	Feniarco – Italian Choral Association, Bilancio Sociale 2007
Extensive survey of the choral life in a country	France	See Lephay-Merlin and others 2007
Evidence on choirs in schools	Italy	See Instruzionemusica 2007
Evidence on choirs as extracurricular activity	Norway	See Bamford 2012
Survey including a question on singing among children	Germany	Bildung in Deutschland 2012
Evidence on proportion between choirs and other vocal groups	Netherlands, Belgium	Respectively Sociaal en Cultureel Planbureau 2010 and VUB 2010
Composition of the choral life in a country	France, Denmark	Respectively Lephay-Merlin and others 2007 and KORVID
Survey on choral singers	Germany	Brünger/Kreutz 2012
Interesting approach to culture users with various consumption profiles (and relation to choral singing participation)	Lithuania	Verikienė and others 2014
Most informative statistical data on singing in group	Poland, Sweden	Respectively CSO – Cultural participation 2009 and dataset of the Swedish Statistical Office, LCS 2007





TRANSCRIPT OF THE SINGING EUROPE ONLINE QUESTIONNAIRE

You will find hereafter the transcript of the english online version of the online questionnaire that was used for Singing Europe.

The original questionnaire may still be accessible as you read this report under the following link:
<http://voiceproject.limequery.com/index.php/survey/index/sid/826619/newtest/Y/lang/en>

THE QUESTIONNAIRE

DEAR FRIEND,

The European Choral Association – Europa Cantat with 14 other non-profit organisations from eleven countries decided to come together to undertake a study on the choral life in Europe in the frame of the VOICE project.

The aim of „Singing Europe „ is to gather up-to-date and accurate data regarding people singing together in the different countries of Europe. This knowledge will help national and European organisations set up programmes that are more relevant to the reality and needs of the singing community. We hope that it will also provide efficient data to convince decision makers to support the development of singing in our societies.

Only with your help can we reach this goal. If you are member, singer, conductor or manager of a group of people singing together, please answer this quick survey (5 to 20 minutes). Please note that we will use the generic term “ensemble” throughout this survey to describe any kind of group of people singing together.

We will not share your contact information or your contribution against your will. Only the anonymous statistical results will be published. The statistical dataset, without any identification data, may be shared with non-profit or public organisations and research centres who work towards the promotion of “singing together”.

DESCRIPTION OF THE ENSEMBLE

In this section, you will be asked to describe the ensemble.

Some questions are mandatory (and indicated with a red asterisk*). If you are not sure of the answer, try to estimate or guess an approaching answer.

What is the Name of the Ensemble?*

Please write your answer here:

We need this information to avoid duplicates (if two persons answer for the same ensemble).

Please estimate the composition of the ensemble.*

	Under 15 years old (children)	From 16 to 25 y. old (young singers)	From 26 to 65 y. old (adults)	Over 65 years old (seniors)
Female				
Male				

This can be an estimate.

Does the ensemble work with:*

Please choose the appropriate response for each item:

	Never	Sometimes	Always
Conductor(s)			
Instrumentalist(s)			
Vocal coach(es) or vocal trainer(s)			
Dance teacher(s), choreographer(s) or stage director(s)			

If you answered „Other“ to the last question, please indicate the detail here:

Please write your answer here

What would best describe your ensemble? *

If you choose, 'Other:' please also specify your choice in the accompanying text field.

Please put a tick next to only one of the following:

- Choir
- Chamber Choir
- Vocal Ensemble
- A Cappella Group

Other:

Pick up to 3 musical styles the ensemble sings the most *

Please put a tick :

- Medieval, Baroque and Renaissance
- Classical and (post) Romantic
- 20th century and contemporary music
- Gospel, spirituals
- Musicals and Pop music
- Folklore / Traditional music

Other:

We tried to keep a simple and concise list.

In what year was the Ensemble founded? *

Please write your answer here:

If you are not sure, please enter an approximate date.

In what Country is the Ensemble based? *

Please choose only one of the following:

- | | | | | | |
|----|----------------|----|--------------------|----------------------|--------------------|
| AT | Austria | LU | Luxembourg | KZ | Kazakhstan |
| BE | Belgium | LV | Latvia | RU | Russian Federation |
| BG | Bulgaria | MT | Malta | UA | Ukraine |
| CY | Cyprus | NL | Netherlands | HR | Croatia |
| CZ | Czech Republic | PL | Poland | IS | Iceland |
| DE | Germany | PT | Portugal | LI | Liechtenstein |
| DK | Denmark | RO | Romania | ME | Montenegro |
| EE | Estonia | SE | Sweden | MK | FYR of Macedonia |
| EL | Greece | SI | Slovenia | NO | Norway |
| ES | Spain | UK | United Kingdom | RS | Serbia |
| FI | Finland | AL | Albania | TR | Turkey |
| FR | France | AM | Armenia | SK | Slovakia |
| HU | Hungary | BA | Bosnia-Herzegovina | Other: | |
| IE | Ireland | BY | Belarus | <input type="text"/> | |
| IT | Italy | CH | Switzerland | | |
| LT | Lithuania | GE | Georgia | | |

We included the countries that are part of the geographical Europe, If you can not find your country in the list and feel part of the European continent, please use the „other“ option at the end of the list to specify your country.

Location of the ensemble *

Please write your answer(s) here:

Indicate the post code of the ensemble (optional).

Please write your answer here:

[Empty text box]

THE MUSICAL LIFE OF THE ENSEMBLE

Where does the ensemble rehearse? *

Please choose all that apply:

- Religious Building
- Concert Hall or Theater
- Community Center
- Music School
- Educational Institution (school, university, etc.)
- Private home
- Other:

In average, how long does the ensemble rehearse each week or each month?

Please write your answer(s) here:

Hours per Week

Hours per Month

[Empty text boxes for hours per week and hours per month]

Can you estimate how many concerts were given over the last 12 month period?

	Total Number of concerts
In your town	<input type="text"/>
In the rest of your country	<input type="text"/>
In other countries in Europe	<input type="text"/>
In the rest of the world	<input type="text"/>

How many people in total have come to your concerts in the last 12 months?

Please write your answer here:

What are the aims of your ensemble? And, in your opinion, does the ensemble reach them?

Please choose the appropriate response for each item:

	No, it is not an aim of the ensemble	It is an aim, but the ensemble does not reach it	It is an aim, and the ensemble partly reaches it	It is an aim, and the ensemble reaches it
Working towards a professional level of artistic production				
Contributing to the singers general well being				
Contributing to the socialisation of singers (making friends and building relationships)				
Contributing to social integration (singers of different generations or cultural background)				
Contributing to the integration of handicapped/ disabled persons.				
Providing a leisure activity to the singers				
Producing public concerts				
Other (please explain in the next question)				

If you answered „other“ in the question, please indicate the objective(s) the ensemble is trying to reach.

Please write your answer here:

TELL US MORE ABOUT YOU

In this section we will ask you to provide some information about yourself. This survey is regulated by the very strict German legislation regarding data protection. Your personal information will not be used or transmitted except if you formally authorise us to do so.

Please write your answer(s) here:

First Name

Last Name

What is your role in the ensemble? *

Please choose all that apply:

Singer

Conductor

Instrumentalist

Management / Organisation / Board Member

Other:

multiple choice is possible

Is there an official contact information for the ensemble?

Please write your answer(s) here:

Email

Website

Help the research!

You indicated that children sing in this ensemble.

In the frame of the VOICE project, the Expertisecentrum Stem from the University of Leuven in Belgium is conducting a scientific study on the singing voice of young singers.

Would you accept to be contacted by the research team?

(only the name of the ensemble, the city and your contact information would then be transmitted).

Yes

No

Do you want to stay updated on the project? *

Please put a tick next to each item:

Would you like to receive a summary of the results of the study?

 Yes No

Do you want to receive updates on the VOICE project?

 Yes No

Do you want to be informed about the offers and activities of the European Choral Association – Europa Cantat?

 Yes No

In compliance with the data protection law we will use your personal information only according to your wishes as expressed here. You can contact us at any time to withdraw your consent contact@singingeurope.org

You answered YES to one of the above question. Please indicate your email address. *

THE LAST TWO QUESTIONS**Do you agree with the following statements? ***

Please put a tick next to each item:

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
This ensemble should receive more recognition from the authorities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This ensemble should receive more financial or material support from the authorities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vocal music should receive more recognition from the authorities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vocal music should receive more financial or material support from the authorities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

THE MAIN QUESTIONNAIRE IS NOW COMPLETED!

We have a few additional questions regarding the organisation and finances of the ensemble.

Would you like to try and answer then? *

Yes, with pleasure!

I'm sorry but I would rather go to the end of the questionnaire.

Organisation of the ensemble

We will now ask questions about the organisation and finances of the ensemble.

Most of the questions are optional. You can give an estimate when you are not sure.

Please select the currency the ensemble uses *

EUR	GBP	NOK
ALL	GEL	PLN
AMD	HRK	RON
BAM	HUF	RSD
BGN	ISK	RUB
BYR	KZT	SEK
CZK	LTL	TRY
CHF	LVL	UAH
DKK	MKD	Other

What kind of scores does the ensemble use?

	Never	Sometimes	Always
Original paper scores			
Photocopies of original paper scores			
Self produced scores			
Public domain scores			
Original digital files on tablet devices			
Public domain digital files on tablet devices			

Enter the estimated yearly budget for scores (in the currency you indicated earlier)

Original paper scores

Original digital files on
tablet devices

How many new works did you learn last year?

Please write your answer here:

It can be an estimate

What is the legal form of the ensemble?

If you choose 'Other:' please also specify your choice in the accompanying text field.

Please choose only one of the following:

- Just a gathering of singers, no legal status
- A legal structure specifically created for the ensemble
- Part of a larger organisation (school, church, concert house, recreational center, etc...)

Other:

How would you describe this organisation?

Please choose only one of the following:

- Not for profit
- For profit, commercial entity
- Public Sector (managed by a public authority: city, region, state, etc.)
- I don't know

Other:

In your ensemble, who receives a fee/salary for rehearsals and/or concert?

Please choose the appropriate response for each item:

	For rehearsal			For concerts		
	Never	Sometimes	Always	Never	Sometimes	Always
Singers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Solo Singer(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conductor(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Accompanying instrumentalist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vocal coach(es) or trainer(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance teacher(s)/ Choreographer or stage director(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How many hours, in an average month, do the singers and the team dedicate to organising and managing the ensemble (only non-musical activities, like accounting, advertising, organising a concert or travels, etc.)

Please write your answer(s) here:

Average number of unpaid work hours per month

Average number of paid work hours per month

Does the ensemble belong to formal or informal networks?

Please list them in the „other“ box if need be.

Only answer this question if the following conditions are met:

Please choose all that apply:

- International Federation for Choral Music
- European Choral Association-Europa Cantat
- Jeunesses Musicales Internationnales
- Pueri Cantores
- I do not know
- No

Other:

Can you estimate how much money was spent during the last 12 months period by the ensemble?

Please write your answer here:

The global sum of money paid out of the ensemble budget.

Can you estimate the additional costs the singers had to carry in the last 12 months period to participate in the activities of the ensemble?

Please write your answer here:

costs not included in the ensemble's budget

Can you estimate the amount of money the ensemble received during the last 12 months period ?

If you do not know the detail, please just fill the next question.

Please write your answer(s) here:

- Local, regional and national level public funding
- International level public funding
- Private sponsors, Foundations, etc.
- Membership fees
- Income of the ensemble (tickets sold, concert sold to organisers, etc.)

You can enter approximate figures here.

If you do not know the detail of the income of the ensemble, please indicate the global sum here.

Please write your answer here:

THANK YOU FOR YOUR HELP!

Thank You, this is the last page of the survey. Do not forget to press the SUBMIT button at the end of the page. You will be then redirected to the VOICE project website.
How long did it take to fill up this questionnaire?

Please choose only one of the following:

- Up to 5 minutes
- 6 to 10 minutes
- 10 to 20 minutes
- More than 20 minutes

Your remarks and comments are appreciated, please leave us a message!
You can also send us an email at contact@singingeurope.org

Please write your answer here:

Dear friend, thank you so very much for having answered this survey!
The more choirs, vocal ensembles or group of singers we can reach, the bigger the impact for the whole singing community. So please help the singing community and share this survey with your singing and conducting friends, with the choirs and ensembles that you meet. And, of course, keep on singing!



BIBLIOGRAPHY AND SOURCES

This is not an exhaustive bibliography, but we tried to gather here some useful references regarding collective singing in Europe. Some of the documents are available upon request in our office. Please contact us. Info@eca-ec.org

The bibliography is organised per country, with a first section on international data.

BIBLIOGRAPHY AND SOURCES

INTERNATIONAL

Relevant sources with indications on choral world

- **Lie/Daugstad 2001**
B. Lie, G. Daugstad, Sammenlignende studie av norsk og finsk kultursektor, Statistics Norway, 2001.
- **Compendium 2014**
Compendium for Cultural Policies and Trends in Europe 15th edition, Chapter 8.4. „Amateur arts, cultural associations and civil initiatives“, www.culturalpolicies.net, document downloaded on 01.07.2014.
- **Compendium 2011**
Compendium for Cultural Policies and Trends in Europe 12th edition, Chapter 8.4. „Amateur arts, cultural associations and civil initiatives“, www.culturalpolicies.net, report created on 06.06.2011., www.budobs.org, retrieved on 22.10.2014.
- **The Cambridge Companion to Choral Music 2012**
De Quadros, A. and others, The Cambridge Companion to Choral Music, Cambridge University Press, 2012.
- **Median Age**
<http://world.bymap.org/MedianAge.html>
- **DEPS 02 2008**
Guy, J.-M., „Cultures croisées: Références interculturelles des Allemands, des Italiens et des Français“, DEPS ministère de la Culture et de la Communication, 2008, <http://www2.culture.gouv.fr/deps/fr/cefr08.pdf>
- **Eurobarometer 399 (2013)**
Eurobarometer 399, Cultural Access and Participation, 2013.
ec.europa.eu
- **MeNet**
The European Network for Communication and Knowledge Management of Music Education, <http://menet.mdw.ac.at/menetsite/english/index.html>
Supporting elaborations
- **Human Development Report 2014**
Human Development Report 2014, Sustaining Human Progress: Reducing Vulnerabilities and Building Resilience, UNDP, 2014.
<http://hdr.undp.org>
- **Society at a Glance 2009**
Society at a Glance 2009, OECD Social Indicators, Chapter 2: „Special Focus: Measuring Leisure in OECD Countries“, OECD 2009
<http://www.oecd-ilibrary.org>
- **Eurostat**
Purchasing power parities (PPPs), price level indices and real expenditures for ESA2010 aggregates, Last update: 11-12-2014, <http://appsso.eurostat.ec.europa.eu/nui/submit-ViewTableAction.do>

AUSTRIA

- **Statistical Institute of Austria 2012**
Members of the Austrian Choral Association, 2012, prepared by The Statistical Institute of Austria.
- **BMWFJ 2011**
6. Bericht zur Lage der Jugend in Österreich –auf einen Blick, Bundesministerium für Wirtschaft, Familie und Jugend, 2011.
- **Huber 2010**
Huber, M., Wozu Musik? Musikalische Verhaltensweisen, Vorlieben und Einstellungen der Österreicher/innen, Institut für Musiksoziologie der Universität für Musik und darstellende Kunst Wien, 2010.

BELGIUM

- **VUB 2010**
Vanherwegen, D. And others, De amateurkunsten in beeld gebracht, Vrije Universiteit Brussel, 2010, www.amateurkunsten.be, retrieved on 20.10.2014.
- **Wangermée 2003**
Wangermée, R. (dir.), Guide du chant choral en Wallonie et à Bruxelles: histoire et répertoires, Editions Mardaga, 2003.
Interesting sources
- **Vrind 2012**
Vrind 2012 (Vlaamse Regionale Indicatoren), Studiedienst van de Vlaamse Regering, 2012, <http://www4.vlaanderen.be/dar/svr/Pages/2012-10-04-vrind2012.aspx>
- many interesting figures indicating cultural participation and participation in performing arts
- **Van der Hoeven 2012**
Van der Hoeven, Q., Van Anciaux tot Zijlstra: Cultuurbeleid en cultuurparticipatie in Nederland en Vlaanderen, Sociaal en Cultureel Planbureau, Den Haag 2012, <http://www.scp.nl/dsresource?objectid=29694&type=org>
- comparison of cultural participation in Netherlands and Flanders

BULGARIA

- **NSI 2013**
Amateur artistic creativity in 2012, Bulgarian Statistical Office, 2013.
- **NSI 2011**
Participation in activities of amateur collectives, hobby associations, clubs of interest of the population aged 25-64 by gender, age, education, labour status and residence, 2011.

Interesting sources in the survey on culture „Kultura“, 2005, singing as activity in spare time was not mentioned by surveyed respondents

CROATIA

- **Priopćenje 2011**
Associations of Cultural and Artistic Amateurism in Season 2009/2010, number 8.5.3, Central Bureau of Statistics Priopćenje, 2011.

CZECH REPUBLIC

- **Ministerstvo Kultury 2009**
„Sborník statí o kultuře v letech 2004 – 2009“, Ministry of Culture, 2009, www.mkcr.cz
- **Ministerstvo Kultury 2004**
„Sborník statí o kultuře v letech 1998 – 2003“, Ministry of Culture, 2004, www.mkcr.cz

DENMARK

- **DDA 2007**
Bille, T. and others, Kulturvaneundersøgelsen 2004, Datamateriale DDA-16479, 2007.
- **KORVID**
Kaul Pedersen L., Smed Jensen J., KORVID, Videncenter For Unge Stemmer, 2007.

Interesting sources

Bak, L. And others, Danskernes Kulturvaner 2012, Epinion A/S og Pluss Leadership A/S for the Ministry of Culture.

ESTONIA

- **Statistics Estonia 2009-2010**
Data provided by Mr. Kutt Kommel, from Time use survey 2009-2010, Statistics Estonia

FINLAND

- **Statistics Finland 2003**
Musical activities of parishes of the Evangelical Lutheran Church of Finland 1995–2003, Statistical Institute of Finland, <http://www.stat.fi>.

Interesting sources

- **Clift, S. and others, Singing and Health:**
A systematic Mapping and Review of Non-Clinical Research, Sidney De Haan Research Centre for Arts and Health, August 2008.
- **Arts Education And Cultural Education In Finland**
Policy Analysis Reports of the Ministry of Education and Culture, 2010.

FRANCE

- **Menard 2000:**
Menard, F., Robert, Ch., „Choristes et chorales. Pratiques en amateur du chant choral“, Ministère de la Culture et de la Communication, Direction de l'administration générale, Département des études et de la prospective, 2000.
www.culturecommunication.gouv.fr
- **Lurton 2007:**
Lurton, G., „Le monde des pratiques chorales : esquisse d'une topographie“, 2007.
www.culturecommunication.gouv.fr
- **Donnat 2008:**
Donnat, O., Les pratiques culturelles des Français à l'ère numérique. Éléments de synthèse 1997-2008, www.culture.gouv.fr/deps, retrieved on 12.06.2014.
- **DEPS 2008:**
Enquête Pratiques culturelles des Français, 2008 - DEPS ministère de la Culture et de la Communication. www.pratiquesculturelles.culture.gouv.fr/enquetes.php
- **DEPS 02 2008**
see under “International”
- **Actes des rencontres, Lille 2011:**
Les Pratiques Chorales des Amateurs, Actes des rencontres qui se sont tenues le dimanche 13 février 2011 Gare Saint-Sauveur à Lille.
- **Babé 2012:**
Babé, L., Les pratiques en amateur Exploitation de la base d'enquête du DEPS « Les pratiques culturelles des Français à l'ère du numérique - Année 2008 », 2012.
- **Lephay-Merlin and others 2007**
Lephay-Merlin, C. and others, Une approche des pratiques chorales en France, Plateforme interrégionale d'échange et de coopération pour le développement culturel / Missions voix en région, Institut Français d'Art Choral and Ministère de la culture et de la communication / DMDTS, 2007. www.culture.gouv.fr
- **INSEE 2003:**
Participation culturelle et sportive. Tableaux issus de l'enquête PCV de mai 2003, INSEE, Ministère de la jeunesse, des sports et de la vie associative, 2003.
www.insee.fr/fr/publications-et-services
- **La pratique musicale amateur 2000**
La pratique musicale amateur, 26.04.2000 nr 65, Ministère de la Culture et de la Communication www.culture.gouv.fr

Other publications and research

- Evolution des pratiques chorales en Bourgogne 2001-2011, Méthodologie et paysage général, Pratiques musicales en amateur 2008, Les pratiques culturelles des Français, Département des études et de la prospective, http://www.pratiquesculturelles.culture.gouv.fr/08resultat_chap8.php

GERMANY

- **Brünger/Kreutz 2012:**
Brünger, P., Kreutz, G., Musikalische und soziale Bedingungen des Singens: Eine Studie unter deutschsprachigen Chorsängern in: *Musicae Scientiae*, July 2012 vol. 16 no. 2 168-184.
- **MIZ01:**
Deutsches Musikinformationszentrum, "Orchester, Ensembles, Chöre und Mitglieder in den Verbänden des Laienmusizierens 2013/14", www.miz.org, retrieved on 15.10.2014.
- **MIZ02:**
Deutsches Musikinformationszentrum (MIZ), „Instrumentales und vokales Musizieren 2005 und 2000“, miz.org, retrieved on 12.06.2014.
- **MIZ03:**
Reimers, A., Laienmusizieren, Deutsches Musikinformationszentrum (MIZ), 2012, www.miz.org, retrieved on 12.06.2014.
Musikalische Aktivitäten in Familien mit Kindern unter 6 Jahren, 2009
- **MIZ04**
Deutsches Musikinformationszentrum (MIZ), "Chöre und Mitglieder in den Chorverbänden", www.miz.org, retrieved on 12.06.2014.
- **Friedel:**
Friedel, N.-H., "Bunte Familie Chor" in: *Chorzeit* 0/2013.
- **DCV**
Handbuch Chormangement, DVC e.V., 2012.
- **Bildung in Deutschland 2012**
Bildung in Deutschland 2012, Deutsches Institut für Internationale Pädagogische Forschung (main publisher), Statistical Office – Destatis and others, 2012.
find under <https://www.destatis.de>

HUNGARY

- **MTA Institute of Sociology 2004**
„Close encounters with culture: The audience of community centers. On the role of cultural consumption“, MTA Institute of Sociology for the Ministry of Culture, 2004.

ITALY

- **Istat 2006:**
„Spettacoli, musica e altre attività del tempo libero“, Istat, 2008.
www3.istat.it
- **Istruzionemusica 2007:**
Indagine Conoscitiva nazionale sulle attività realizzate dalle istituzioni scolastiche statali di ogni ordine e grado in campo musicale (anno scolastico 2007/08), www.istruzioneemusica.it
- **DEPS 02 2008**
see under "International"
- **Donati, musicheria.net**
Donati, L. and others, *Scuola e coralita*, www.musicheria.net
- **La Repubblica_08.03.2014**
Di Carlo, M., Canto (im coro) che ti passa, *La Repubblica*, 08.03.2014, ricerca.repubblica.it
- **La Cita' della Musica 2008**
La Cita' della Musica, Una risorsa per Milano, Una ricerca dell'Associazione MeglioMilano, 2008, www.meglio.milano.it
Figures on professional choirs and conductors in Italy
- **Bilancio Sociale 2007**
Bilancio Sociale 2007, FENIARCO, 2008. [one of the original source of inspiration for the Singing Europe research]
www.feniarco.it

IRELAND

- **Arts Council 2006**
The Public and the Arts, Hibernian Consulting, Insight Statistical Consulting and Martin Drury for The Arts Council/An Chomhairle Ealaíon, 2006.
- **Sheil 2008**
Sheil, F., Raising your voice, The Arts Council/An Chomhairle Ealaíon, 2008.
Latvia
- **Culturelab 2014**
Latvijas iedzīvotāju kultūras patēriņš un līdzdalība kultūras aktivitātēs 2007-2014: pētījumu dati un statistika (Latvian population's cultural consumption and participation in cultural activities 2007-2014: Research data and statistics), 2014.
<https://culturelablv.files.wordpress.com/2014/12/kulturas-paterins-web-versija-3-decembris.pdf>
- **The world of Young Singers 2012**
The world of Young Singers 2012, International Symposium on children and youth choral music, Guangzhou, China 2013.

LITHUANIA

- **Verikienė and others 2014**
Verikienė, J. and others, Gyventojų dalyvavimas kultūroje ir pasitenkinimas kultūros paslaugomis (Survey on cultural participation and satisfaction with cultural services), Social Information Center and UAB ESTEP Vilnius', submitted for the Ministry of Culture, 2014, http://3erdve.lt/media/public/gyventoj_dalyvavimas_kultroje_ir_pasitenkinimas_kultros_paslaugomis.pdf

LUXEMBOURG

- **Archidiocèse de Luxembourg 2014**
Faits & Chiffres. Raport 2013, Archidiocèse de Luxembourg, 2014
www.cathol.lu

MALTA

- **Survey Kultura 2000**
Kultura 2000, a survey on cultural participation, National Statistics Office, Malta, 2002.

MOLDOVA

- **Copiii Moldovei, National Bureau of Statistics, Chisinau 2012.**
www.statistica.md

NETHERLANDS

- **Sociaal en Cultureel Planbureau 2010**
Van den Broek, A., FAQs over kunstbeoefening in de vrije tijd, Sociaal en Cultureel Planbureau, 2010, www.scp.nl
Jaarboek Actieve Cultuurparticipatie 2010
Ijdens, T. And others, Jaarboek Actieve Cultuurparticipatie 2010, Fonds voor Cultuurparticipatie, 2010, www.cultuurparticipatie.nl.
- **Amateurkunst 2009**
Amateurkunst – de feiten, Monitor Amateurkunst in Nederland 2009, www.kunstfactor.nl

NORWAY

- **Bamford 2012**
Bamford, A., Arts and cultural education in Norway 2010/2011, The Norwegian Centre for Arts and Cultural Education (KKS), 2012.
- **Jensen 2013**
Jensen, C. H. (red.), Kulturstatistikk 2012, Statistics Norway, 2013.
- **Egeland/Agedal 2010**
Egeland, H., Agedal, O., Kultur i kirken. En kartlegging av kulturaktiviteter i to bispedømmer i Den norske kirke, KIFO Stiftelsen Kirkeforskning 2010.
- **Amatørkulturlivet i Bergen 2008-2017**
Amatørkulturlivet i Bergen 2008-2017, City Council of Bergen, 2007, https://www.bergen.kommune.no/bk/multimedia/archive/00020/Amat_rkulturlivet_i__20946a.pdf, visited on 21.10.2014.
- **Kulturbarometer 2012**
Vaage, O., F., Kulturbarometer 2012, Statistics Norway, 2013.
- percentage for choral singing and playing in orchestra are grasped together

POLAND

- **CSO – Cultural participation 2009:**
Uczestnictwo ludności w kulturze, Central Statistical Office, 2009.
- **Pawłowski 2009:**
Pawłowski K. and others, Raport o stanie kultury w obszarze szkolnictwa artystycznego, 2009.
- **Raport o stanie muzyki polskiej 2011:**
Raport o stanie muzyki polskiej, Instytut Muzyki i Tańca, 2011.
- **CSO - Education 2013:**
Education in 2012/2013, Central Statistical Office, 2013.
- **CSO – Cultural institutions 2013:**
Działalność instytucji kultury w Polsce w 2012 r, CSO, 2013.
- **Ministry of Culture and National Heritage**
Column „Szkoły artystyczne”, Ministry of Culture and National Heritage, <http://www.mkidn.gov.pl>
- POLMIC www.polmic.pl

Choirs
http://www.polmic.pl/index.php?option=com_mwinstytucje&view=chory&Itemid=13&lang=en, visited on 20.10.2014.
Operas, theatres and filharmonies
http://www.polmic.pl/index.php?option=com_mwinstytucje&view=operyteatry&typInstytucji=3&Itemid=15&lang=en, , visited on 20.10.2014.
Other interesting sources
<http://socjologia-muzyki.blogspot.de/2013/06/konsumpcja-muzyki-uczestnictwo-w.html>

PORTUGAL

- **Gomes 2001**
Gomes, R. T., Praticas Culturais dos Portugueses, Observatorio das Actividades Culturais, 2001, www.ics.ul.pt
- **OBS 1998**
El Shawan Castelo-Branco, S., Joao Lima, M., “Praticas musicas locais: alguns indicadores preliminares”, Observatório das Actividades Culturais, OBS no. 4, Oct. 1998, pp. 10-13.

Interesting sources

Institute of Ethnomusicology: Research Centre for Music and Dance at the University of Aveiro has performed a survey directed to choral groups; the results are unknown at the time of publication of this report.

ROMANIA

- **Our survey from 2014 concerning singing in a choir or a vocal group**
Data available under conditions, please contact the European Choral Association

Interesting sources

- internet sources:
listings of choirs:
choralnet.org, 11 choirs
list of contemporary Romanian musicians (not exhaustive):
<http://muzicieni.cimec.ro/index.html>
Trilulilu with word „corul” displays numerous choir recordings to listen online
<http://www.trilulilu.ro>

SERBIA

Interesting sources

Vukanovic, M., Amateurs in culture (in Serbian), 2012. gives a scratch of a choral life, especially in Belgrad, as it used to be in the socialist times
<http://www.e-kultura.net>, the research under music ensembles displays 112 music ensembles

Kulturne prakse građana Srbije 2011

Kulturne prakse građana Srbije 2011, Zavod za proučavanje kulturnog razvitka, 2011.
- the question on choral singing was posed but no results according this topic were published

SLOVAKIA

- **Národné osvetové centrum Bratislava 2013**
The results of the analysis Statistical data on local culture, Národné osvetové centrum Bratislava, 2013.

SLOVENIA

- **JSKD**
Choral singing in Slovenia, JSKD brochure, www.jskd.si.
- **Our survey from 2014 concerning singing in a choir or a vocal group**
Data available under conditions, please contact the European Choral Association

SPAIN

- **Musicadanza**
www.musicadanza.es, visited on 16.10.2014.
- **Encuesta 2011:**
Encuesta de hábitos y prácticas culturales en España 2010-2011 (Ministry of Culture, Survey on habits and cultural practices, 2011, www.mcu.es/estadisticas)

SWEDEN

- **LCS 2007**
Living Conditions Survey (LCS), Swedish Statistical Office, 2007.
- **Svenska Kyrkan 2012**
Antal körer och körsångare i Svenska kyrkan 2001-2012.
- **Kulturvanor i Sverige 1989-2012**
Brodén, D., Kulturvanor i Sverige 1989-2012, SOM-Institutet, 2013.

SWITZERLAND

- **OFS 2011**
Les pratiques culturelles en Suisse. Analyse approfondie – enquête 2008, l'Office fédéral de la statistique, 2011.

UKRAINE

- **Panina 2005**

Panina, N., Ukrainian Society , 1994-2005: Sociological Monitoring, Institute of Sociology, National Academy of Sciences of Ukraine, Democratic Initiatives Foundation, Kyiv, 2005, http://dif.org.ua/modules/pages/files/1337234258_1666.pdf

UNITED KINGDOM

- **Kent 2003:**

Kent, B., „Facts, Figures, Futures“, Voluntary Arts: the State of the Sector. Northern Ireland, 2003.

www.voluntaryarts.org

- **Arcibishops' Council 2013:**

Cathedral Statistics 2012, Arcibishops' Council, 2013.

<https://www.churchofengland.org>

Interesting sources

“Music Sector Review”, Final Report for Creative Scotland, Ekos Limited, May 2013.

www.creativescotland.com



Festival
europa
cantata

XV

Torino

12-14 maggio

www.europacantata.it

UNIVERO

CANTATA

INTELL - SANGUIGLI



Festival
europa
cantat

XVIII

torino

2012 21-31 AUGUST

torino 70 *torino*

torino201

Voice
VISION ON
INNOVATION FOR
CHORAL MUSIC
IN EUROPE

singingeuropa.org
your voice makes a difference!



Culture

www.thevoiceproject.eu | www.singingeuropa.org