

# Survey for Choirs for Future Design of Choral Events

## analysis of survey results

### Survey Overview

The purpose of this survey was to get input from choirs across Europe on what kind of choral events / festivals they would like to attend in future.

We hope that results presented will help the board, youth committee and team of the European Choral Association to design future events.

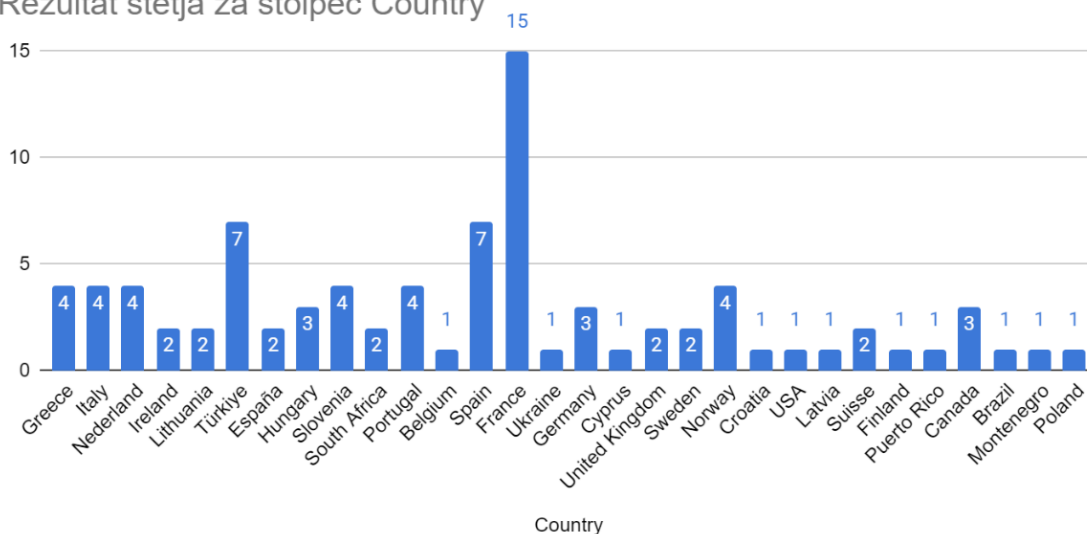
**This survey with 79 questions was distributed to choirs across Europe:**

- to members of the member organisations of the European Choral Association (categories A1 & A2) – with request to our members to disseminate this survey.
- to members of the Friends of the European Choral Association
- to former members of the European Choral Association
- to choirs which registered / participated in the last EUROPA CANTAT and Europa Cantat *junior* festivals
- other interested choirs (through social media)

**General result of the survey that was conducted from November 2023 till May 2024:**

We received 88 responses from 30 different countries (5 from countries outside Europe: USA, Puerto Rico, Canada, Brazil, South Africa)

Rezultat štetja za stolpec Country





# SURVEY FOR CHOIRS



NOVEMBER 2023



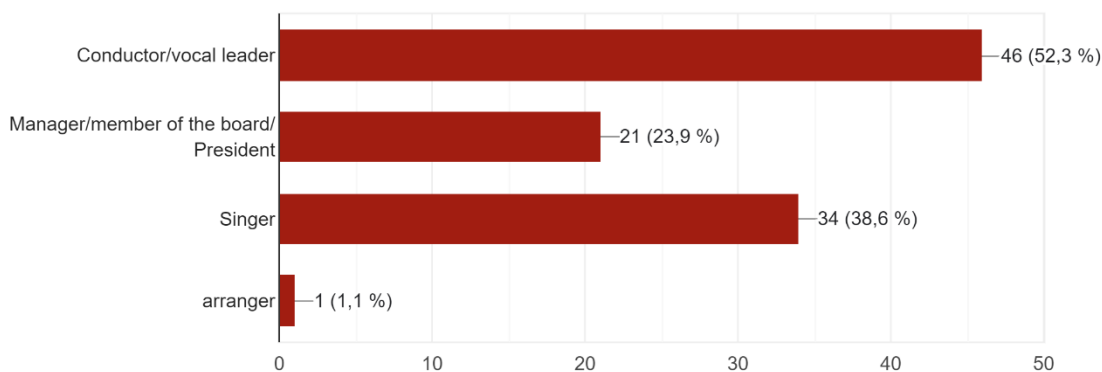
## 1. Information about Choirs and Ensembles

In the first part, we asked questions to get to know the people/choirs that responded to our invitation and filled in the questionnaire. We asked about the status of the person in the choir, where they come from and some characteristics of the choir on whose behalf they are filling in the questionnaire.

We can see that the questionnaire was mostly filled in by conductors, managers, board members, in short, by people who are in one way or another responsible for its management.

What is your position in the choir?

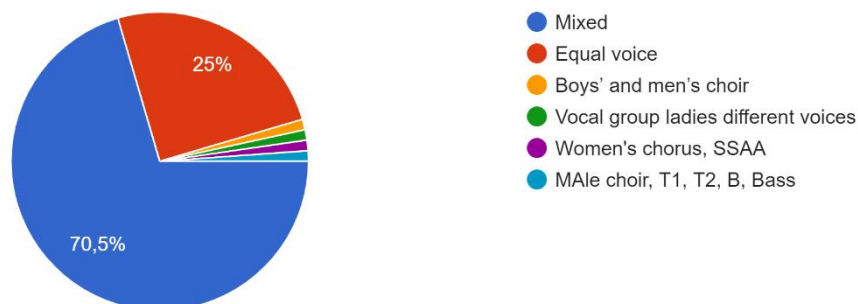
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Most of the survey respondents were representatives of mixed choirs (70.5%), followed by those from equal voice choirs or vocal groups (25%). Some respondents indicated that their choir or vocal group falls into a different category, but their replies suggest that they generally belong to equal voice choirs or ensembles.

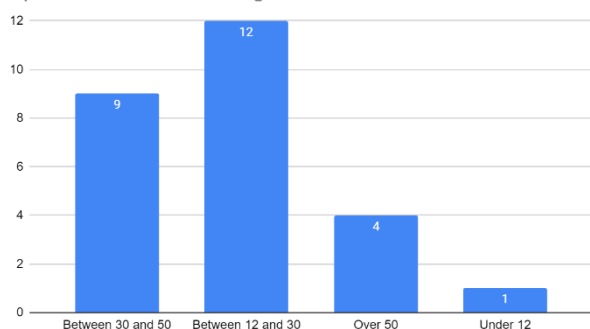
## Type of choir / ensemble

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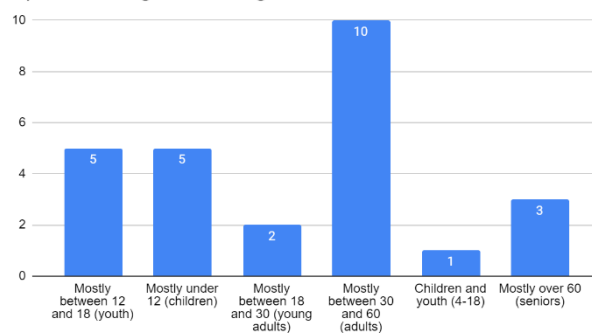


From the comparison bellow we can see that in general **mixed choirs** have more singers but the **age of the singers in both groups is mostly between 30 and 60**.

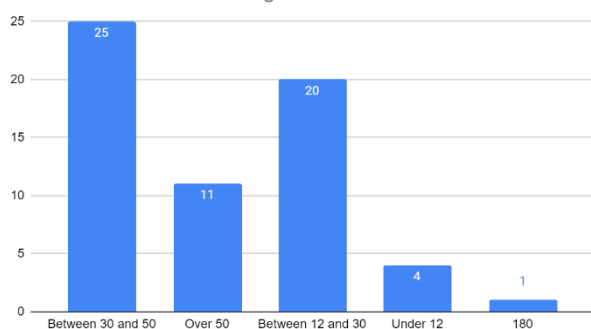
Equal voice: Number of singers



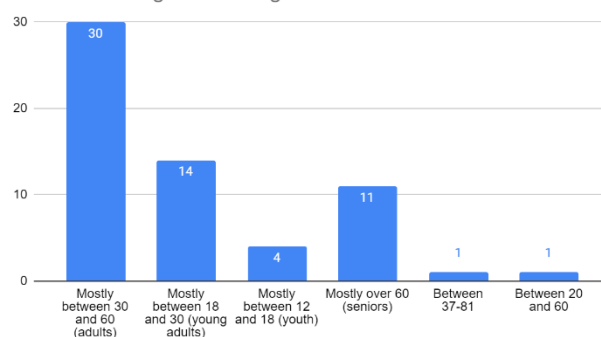
Equal voice: Age of the singers



Mixed choirs: Number of singers



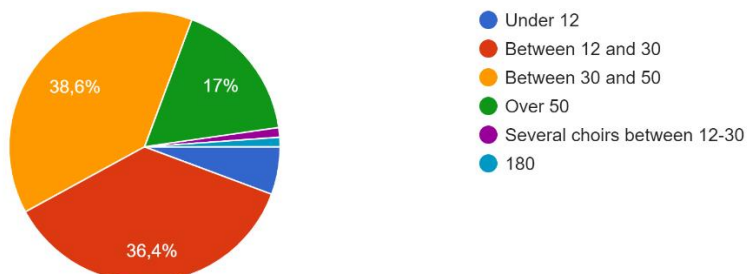
Mixed choirs: Age of the singers



When considering both groups together, our survey reveals that 38.6% of respondents belong to choirs or vocal ensembles with 30 to 50 members, while slightly fewer (36.4%) have 12 to 30 singers. Additionally, nearly half of the singers are between the ages of 30 and 60. Regarding gender balance, there are significantly more women in choirs than men. See charts bellow:

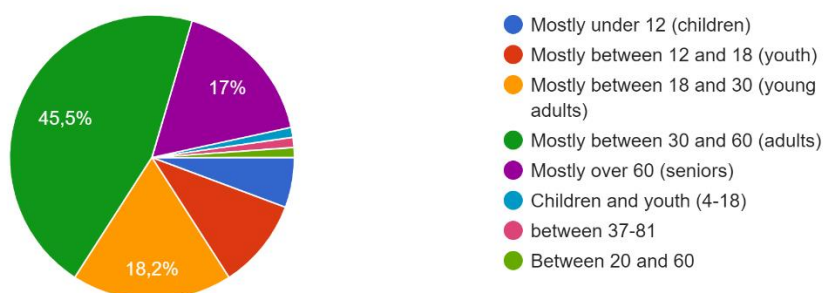
## Number of singers

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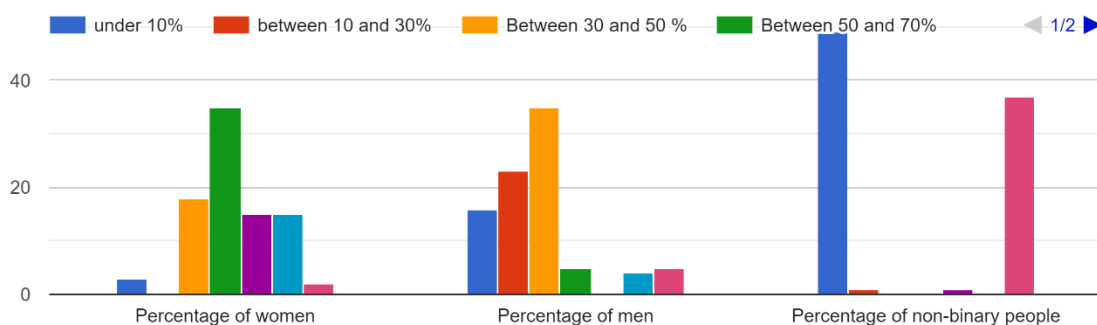


## Age of the singers

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## Gender balance



Between 70 and 90% Over 90% I don't know

## 2. Participation in Choral Festivals and Events

### Engagement And Festival Attendance

In the second part of the survey, we asked questions to understand the choirs' experiences with choir events, their goals, their expectations, and their capacities.

From chart we can see that big majority of choirs participated in choral festivals/events in the last 10 years. Here multiple answers were possible. The most frequent response indicates choirs/ensembles participating in a combination of local/regional, national, and international events, with 14 responses fitting this description. This highlights that many choirs are actively engaged across all levels of choral events, suggesting a broad range of involvement in the choral community.

This analysis shows that participation in choral festivals is diverse, with a notable number of choirs having attended Europa Cantat and other significant international events. Many choirs also have special achievements and engage in unique activities such as arranging international collaborations.

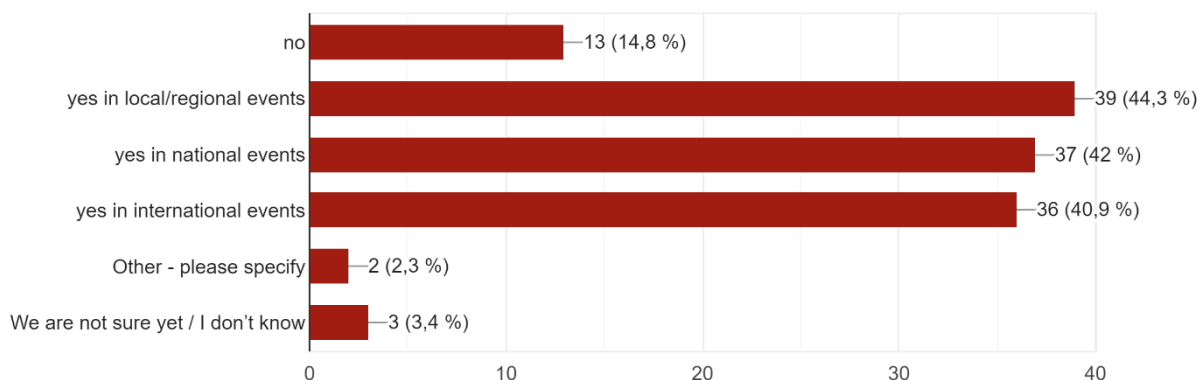
Summary of main festivals/events that choirs attended:

- Europa Cantat: 8
- Choralies: 4
- Tollosa Festival: 2
- Other Specific Festivals: 11

**Despite this figure, it is not negligible that 14,8% of choirs have not participated in festivals in the last 10 years.**

Has your choir/ensemble participated in choral festivals/events in the last 10 years?

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## Main Goals and Expectations

The answers to the following two questions will certainly help us to shape future choral events:

- *What are your main goals and expectations when attending a choral festival/event?*
- *What kind of activities would you like to see / would you need within the event?*

In the first question, the respondents freely wrote down their opinion; in the second question, they were offered a set of options to choose from.

We tried to group the answers on first question in different categories and came up with the following results. Here are main goals and expectations from people that filled in the survey:

### 1. Experience and Learning:

- Gaining experience and engaging choir singers: 2 responses
- Learning new techniques and repertoire: 10 responses
- Workshops and educational opportunities: 6 responses
- Learning from other choirs and conductors: 10 responses
- Perfecting performance: 2 responses

### 2. Networking and Connections:

- Meeting and connecting with other choirs and singers: 13 responses
- Connecting with conductors and organizers: 3 responses
- Networking opportunities: 5 responses
- Building new contacts for future projects: 5 responses

### 3. Cultural Exchange and Exposure:

- Cultural exchange and discovering new music: 8 responses
- Sharing music with others and promoting own music: 7 responses
- Meeting people with similar interests and opening views: 3 responses
- Interacting with different cultures: 4 responses
- Promoting Brazilian Choral Music: 1 response

### 4. Performance Opportunities:

- Performance opportunities and audience engagement: 9 responses
- High-quality concerts and showcasing high standards: 5 responses
- Singing together with other choirs: 4 responses

### 5. Motivation and Inspiration:

- Motivation boost for choir members: 5 responses
- Inspirational and intense experiences: 4 responses
- Fun and enjoyment – having good time: 6 responses

### 6. Recognition and Promotion:

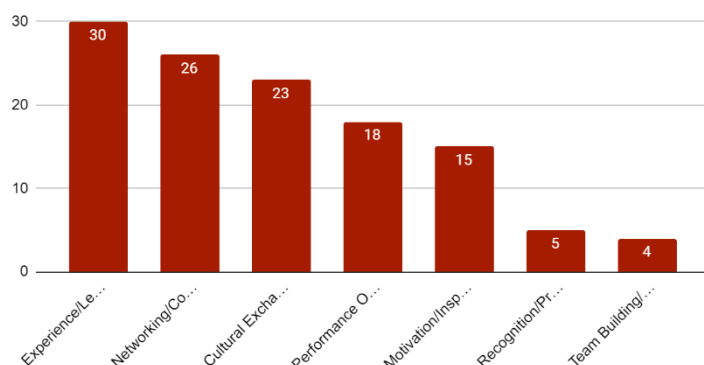
- Recognition and promotion of the choir: 3 responses
- Showing that the choir is on a high level: 2 responses

### 7. Team Building and Personal Development:

- Building teamwork and personal bonds: 2 responses
- Team building and working towards a common goal: 2 responses

## Summary of Main Categories with Number of Responses:

What are main goals and expectations when attending a choral festival/event?



Experience and Learning: 30  
Networking and Connections: 26  
Cultural Exchange and Exposure: 23  
Performance Opportunities: 18  
Motivation and Inspiration: 15  
Recognition and Promotion: 5  
Team Building and Personal Development: 4

The data indicates a strong emphasis on learning and networking, with the most responses highlighting the importance of acquiring new techniques, repertoire, and making connections with other choirs. Cultural exchange and performance opportunities are also significant, with participants valuing the chance to discover new music and engage with audiences. Additionally, motivation, having fun, and team-building experiences are significant aspects of their festival participation but slightly less prioritized.

While most of our respondents are conductors, presidents, board members, and managers, the list of priorities changes slightly when we focus solely on the responses from singers.

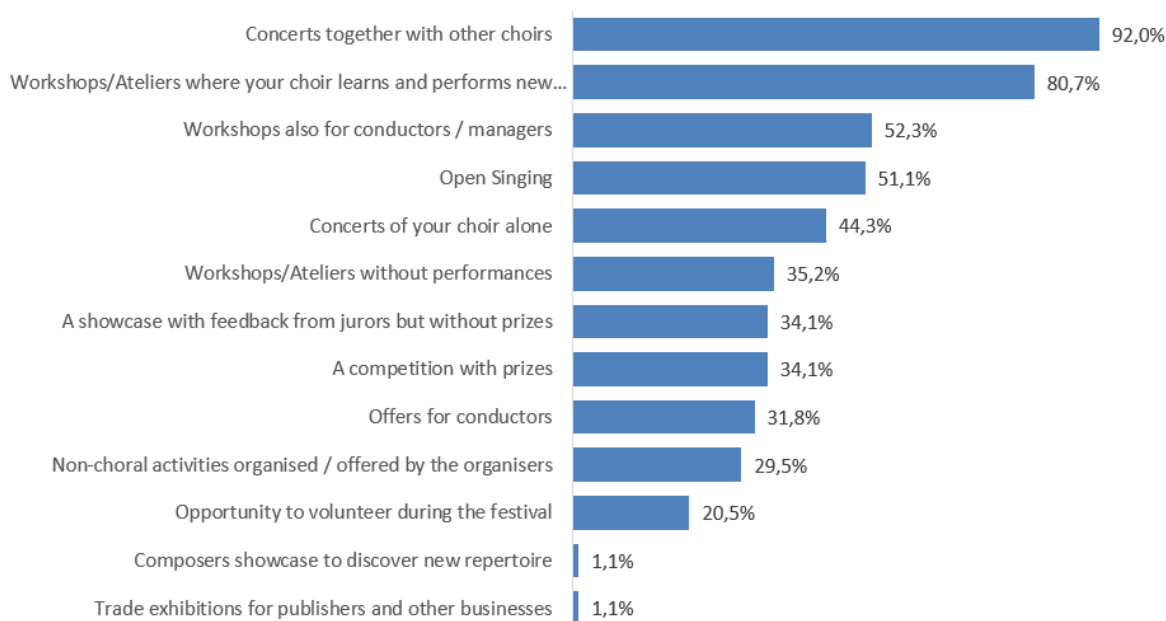
This would be the list of priorities listed only by singers:

1. **Networking and Cultural Exchange** (11 responses)
2. **Performance and Recognition** (8 responses)
3. **Fun and Enjoyment** (5 responses)
4. **Learning and Training** (4 responses)
5. **Musical Experience** (2 responses)

## Desired Activities at Choral Events

And now let see what kind of activities respondents would like to experience at choral events. People could choose multiple answers to this question. Here is an analysis of all the answers, the activities are ranked by the number of responses indicating a preference for each type of activity:

Most popular activities in the event(s)



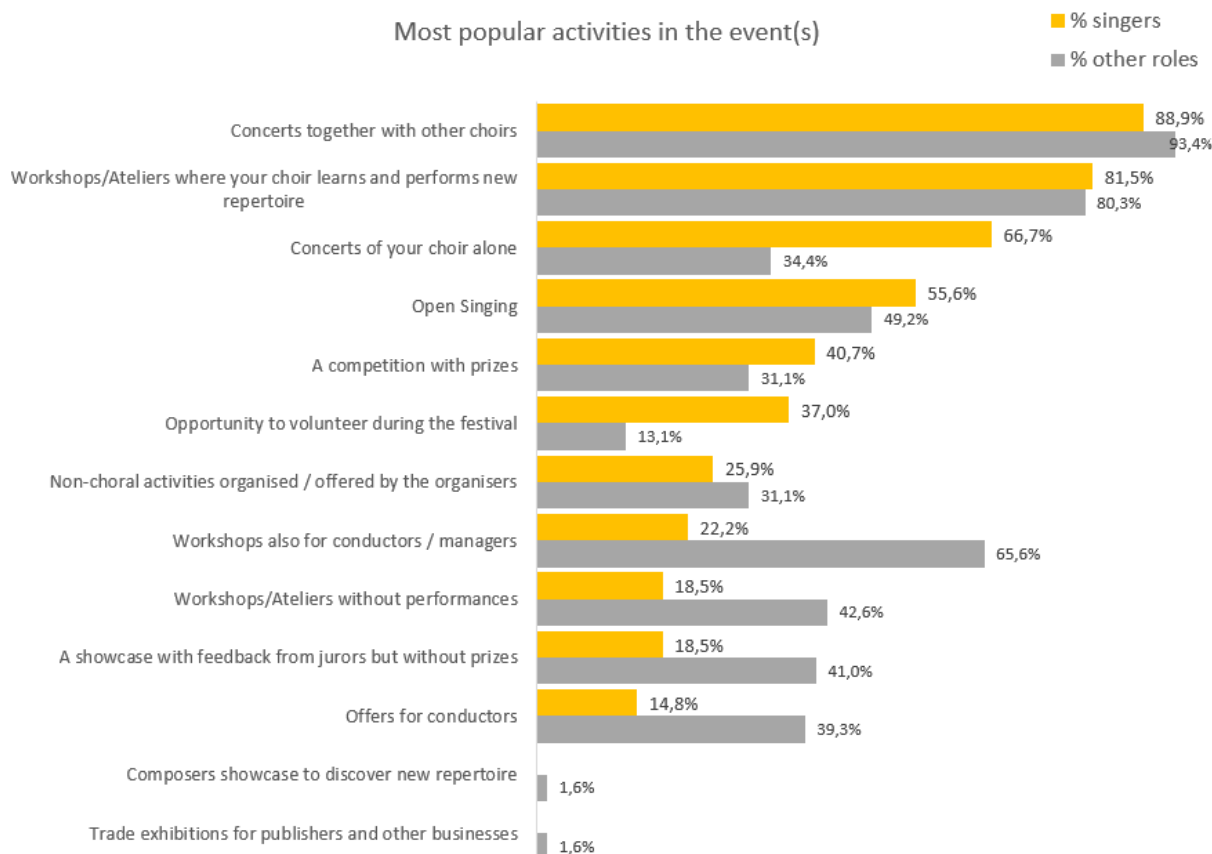
number code	Content	nr. of answers	among 88 respondents
1	Concerts together with other choirs	81	92,0%
6	Workshops/Ateliers where your choir learns and p	71	80,7%
8	Workshops also for conductors / managers	46	52,3%
3	Open Singing	45	51,1%
11	Concerts of your choir alone	39	44,3%
2	Workshops/Ateliers without performances	31	35,2%
4	A showcase with feedback from jurors but withou	30	34,1%
9	A competition with prizes	30	34,1%
10	Offers for conductors	28	31,8%
5	Non-choral activities organised / offered by the o	26	29,5%
7	Opportunity to volunteer during the festival	18	20,5%
12	Composers showcase to discover new repertoire	1	1,1%
13	Trade exhibitions for publishers and other busines	1	1,1%



This ranking provides an overview of the most desired activities for participants at choral festivals based on the provided data. The data reveals that the most favoured activities are "Concerts together with other choirs" with 92% of responses and "Workshops/Ateliers where your choir learns and performs new repertoire" with 80,7% of all responses. Workshops for conductors/managers (52,3%) and Open Singing (51,1% ) also show strong interest. In contrast, activities such as trade exhibitions and composers' showcases are the least favoured, each receiving only one response.

From the data we can see also a notable interest in competitive events, with "A competition with prizes" receiving 30 responses (34,1%) and "A showcase with feedback from jurors but without prizes" also with 30 responses (34,1%). This suggests that a significant portion of respondents value opportunities for their choirs to be evaluated and recognized, highlighting a desire for both competitive achievement and constructive feedback.

However, knowing that the survey was mostly completed by conductors, managers, board members, we **were interested to know whether singers have the same preferences regarding the activities** offered at the festivals as the first group mentioned. From the graph below we can see that there are important differences. If the group with conductors and managers - in the chart marked as others - at the events as third priority would like to have workshops for conductors and managers we can see that singers put this kind of activities at the end of their priorities.

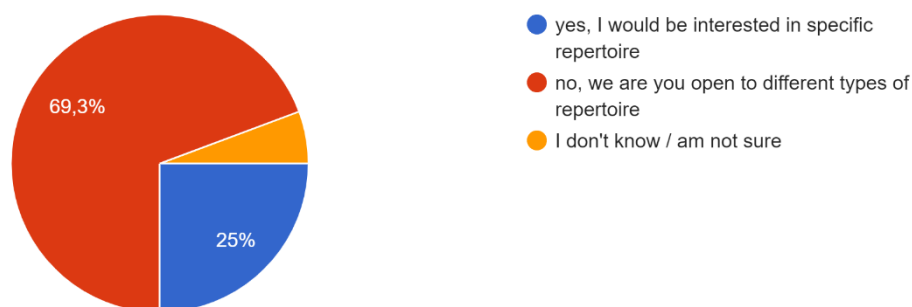


## Repertoire Preferences

As we have already noted, there is a great deal of interest in workshops in the context of choral events, but further down the line we see that most people have no particular preference in terms of repertoire and are open to different types (69,3%).

If your choir/ensemble attended a festival with ateliers/workshops, would you be interested in specific types of repertoire?

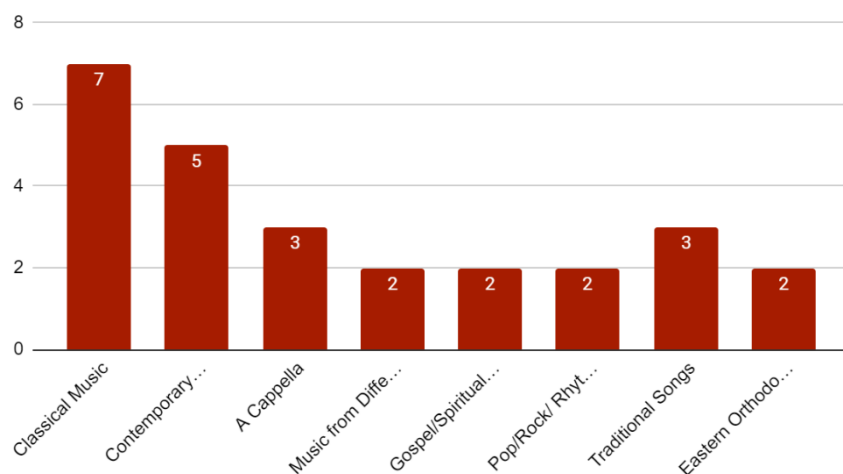
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25% have a specific preference for what they would like to sing. They wrote the following suggestions in the comments, which we have tried to put into following categories:

1. **Classical Music: 7** - From the Renaissance to the present, they present repertoire that includes Classical, Baroque, Scandinavian, and British choral music, as well as oratorios.
2. **Contemporary Music: 5** - Contemporary music, music by attending living composers, XXI siècle
3. **A Cappella: 3**
4. **Music from Different Countries: 2** - ex: music from North America, music from north Europe, etc...
5. **Gospel/Spiritual Music: 2**
6. **Pop/Rock/ Rhythmical/World Music: 3**
7. **Traditional Songs: 3** - Traditional songs, national in the given country
8. **Eastern Orthodox Music: 2**

### Repertoire proposals

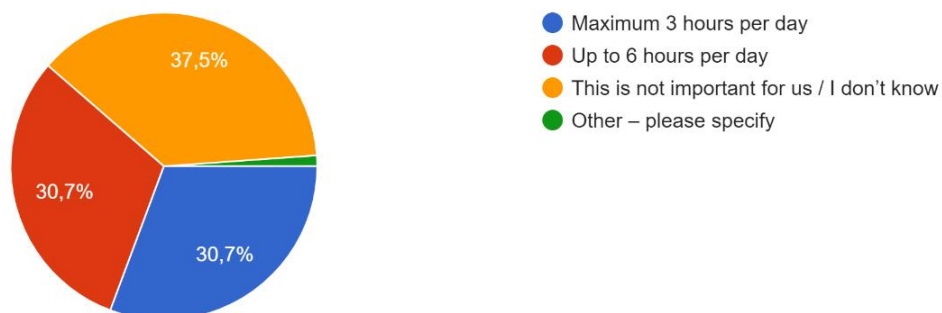


This list shows the popularity of different categories based on the given answers, with Classical Music being the most frequently mentioned category. And when we asked how much time they would like to dedicate to rehearsing, the data show a different distribution of time preferences for the activity, with equal number of respondents (30,7%) expressing a willingness to spend up to 6 hours a day on the activity others indicated a maximum of 3 hours per day. However, there is a significant proportion of respondents who consider the duration of the activity to be irrelevant or are unsure about their preferences. This reflects different levels of involvement and preferences among respondents.

From the comments we can see that somewhere between 3 and 6 hours is optimal (depending on repertoire), where respondents mention that there should still be time for attending concerts and free time.

How many hours of singing would your choir like to do at a choral event?

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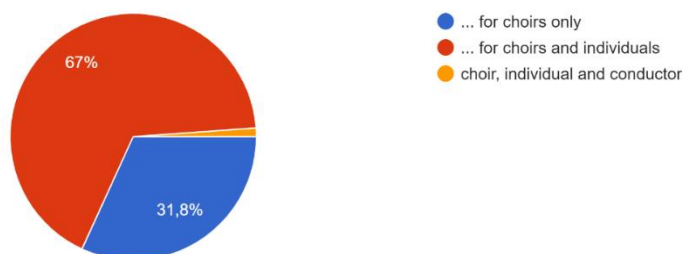
## Participation Preferences

When asked about attending events for either choirs or individuals, most preferred events open to both (67%). This choice was supported by comments emphasizing the need to accommodate individual preferences, as not everyone in a choir may want to participate. Some also found it easier to attend as individuals rather than coordinating group tour.

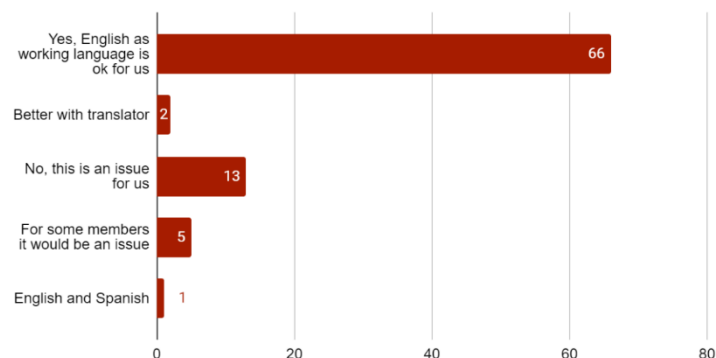
For the majority (66%), English as a working language in workshops is fine, but it is not insignificant that for 34% of participants this can be a problem.

Should the festival offer activities ...

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Is it ok for your choir to attend events with English as the working language?



## Age Relevance

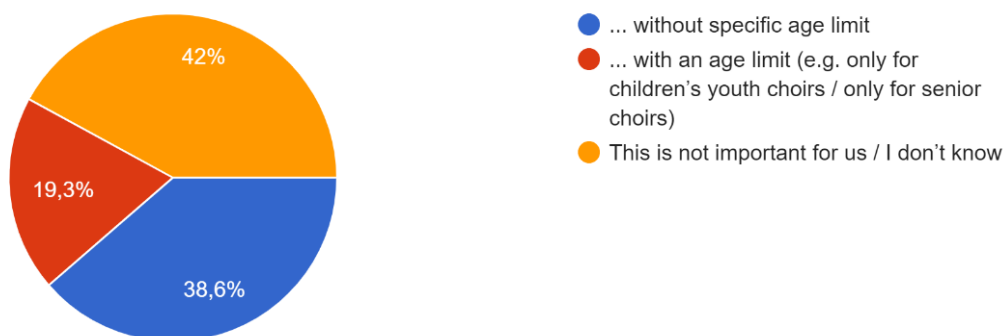
Singing is a timeless activity that enriches experiences at all stages of life. Although there is no age limit for participation in choral activities, age can influence choirs' or singers' decisions when choosing which festival events to attend. In this part of the research, we explore the views and decision-making processes of different age groups within the choral community.

We can see that most of them are open to participate with different age groups, but we still have 19.3% of participants who would prefer to participate in an event dedicated to a specific age group.

Respondents who indicated an age-limited event were 47% from mixed choirs and 52.9% from equal-voice choirs.

Would you like to attend an event ...

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Bellow we can see the **distribution of the answers according to the age group of the choir** to which they belong, and which was indicated at the beginning of the survey. We can notice a trend that the older participants are, the more open they are to participating in events without a specific age limit. Children's and youth choirs are understandably inclined to take part in events that are just for them.

Across all age groups, there is a noticeable percentage who do not consider age restrictions to be important, indicating a general openness to inclusiveness in attending events.

Row Labels	... with an age limit (e.g. only for children...)	without specific age limit	not important	Grand Total
Children & Youth (up to 18)	46,7%	26,7%	26,7%	100,0%
Young Adults (18-30)	25,0%	18,8%	56,3%	100,0%
Adults (30- 60)	14,3%	40,5%	45,2%	100,0%
Seniors (over 60)	0,0%	66,7%	33,3%	100,0%
<b>Grand Total</b>	<b>19,3%</b>	<b>38,6%</b>	<b>42,0%</b>	<b>100,0%</b>

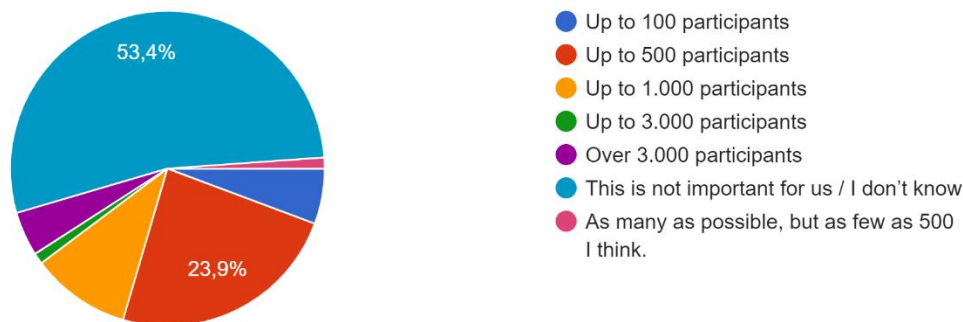
Here is one comment that reflects personal experience of one choir reading age limitations to workshops:

*»Festivals rarely offer workshops suited for our kind of choir, i.e. a mixed-voices choir with both children and (young) adults. We are usually told that we should split our choir into two workshops (one for the children, one for the youth/adults). Sometimes the age limit for a workshop is 12, so we're even supposed to split our boy sopranos into two groups. That's not something we like to do.«*

## Optimal Festival Size and Length

Which size of a choral festival/event is ideal for you?

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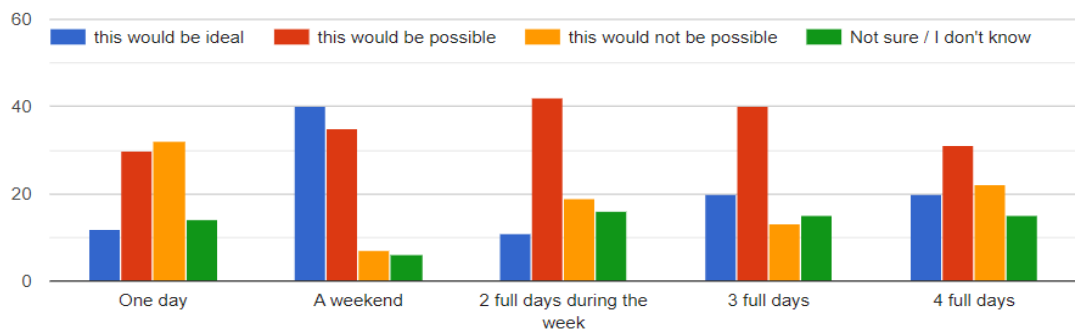
The data indicates that most people are indifferent to the size of the festival (53,4%), although there's limited interest in large-scale events up to 3000 or even more than 3000 participants. Notably, 23,9% of respondents prefer events with up to 500 participants there is some interest also in events up to 1000 participants. In the commentary, there was a positive note about the community and organisational aspect:

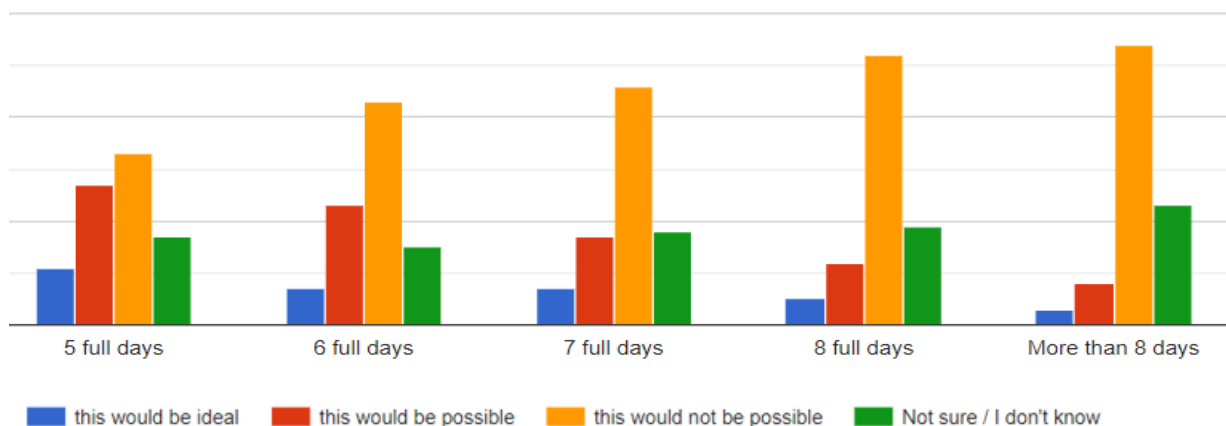
- Events with lots of people often have organizing problems.
- Necessary to have some areas where we can meet everybody (can be for lunch, or in the evening in a special area, ...)

And opposite opinion: - the more the merrier

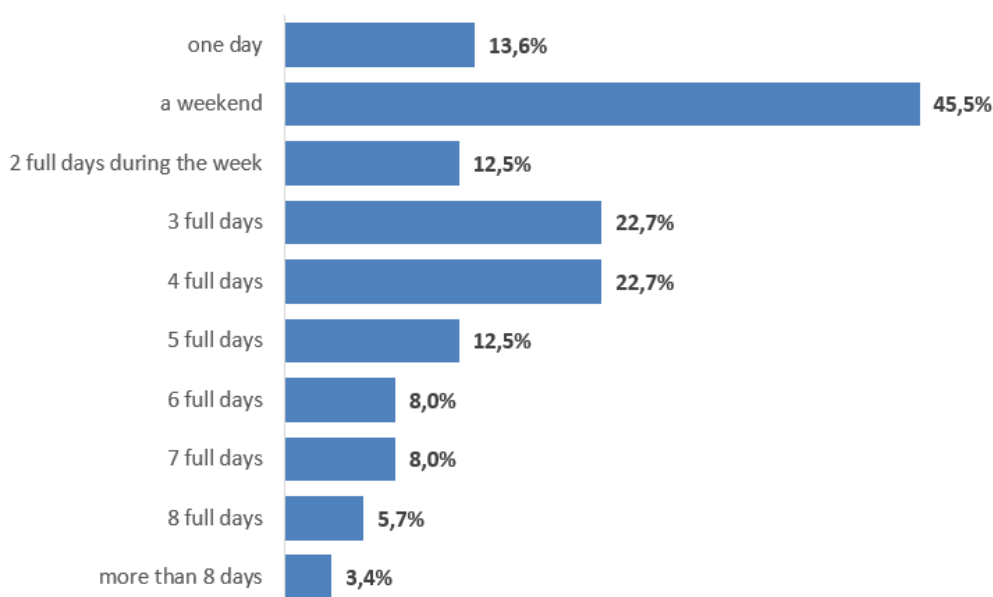
Understanding the time commitment that choirs and singers can dedicate to attending events is crucial as we aim to customize events to their needs. Here is an overview of all responses, followed by a chart indicating the optimal time frame.

**Excluding travel time, how many days should a choral festival/event be if your choir wanted to attend it?**





### Ideal duration of choral festival/event



### Comments:

- Only during holidays it's possible to attend for a longer time.
- Most members working so couldn't commit to longer length of events.
- All the longest durations would be possible only during school holidays.
- Because of work and no possibility to get days off
- Depend of the organization. But 2 types of festival: short ( 2 3 days ) and long festival ( 7 8 days ).
- I wish events in big European cities for easy access.
- A week (with weekend worth the travel). If a weekend it's ok for national events

**Weekend events:** The most popular choice for event length is "a weekend," with 45.5% of respondents preferring this duration. This suggests that a two-day event fits well into the schedules and preferences of many participants.

**Shorter Events:** "One day" events and "2 full days during the week" are less preferred but still significant, garnering 13.6% and 12.5% respectively.

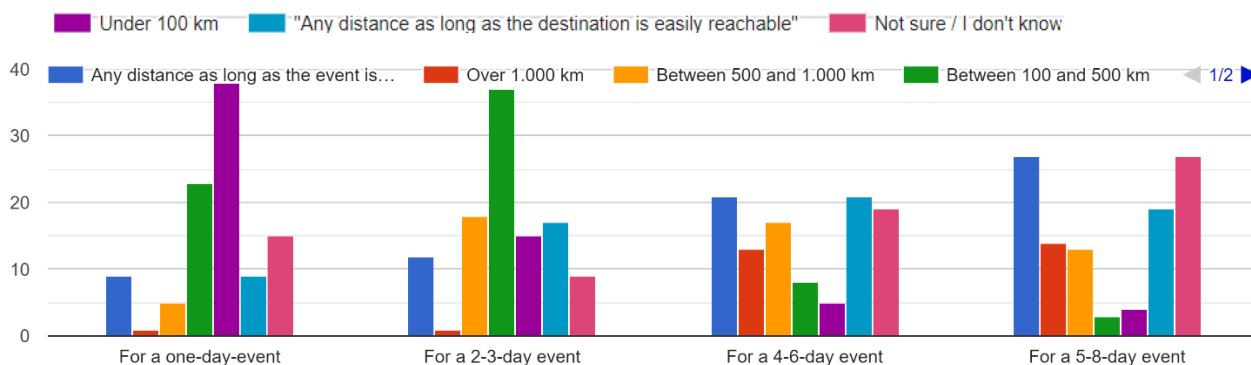
**Longer Events:** Preferences decrease as the duration increases, with "3 full days" and "4 full days" both attracting 22.7% of responses, indicating a reasonable interest in slightly longer events. However, the interest levels off significantly for events lasting more than four days.

## Travel Considerations

In the decision-making process for attending a festival, the distance of the event is undoubtedly a one of the main considerations, as it is increasingly intertwined with temporal, financial, and environmental factors.

From the data, we see a connection between the length of the festival and the number of kilometres. The longer the event, the more kilometres the choirs are willing to travel. If in the previous chapter we saw that weekend events are most optimal, we can conclude that the optimal distance is between 100 and 500 km. The scenario shifts notably for events lasting 4-6 days, where additional factors such as accessibility and the festival program's appeal become also important.

How far would your choir be prepared to travel?



Comments:

(if the distance is not important, we asked them to indicate how long they are prepared to travel for which kind of event)

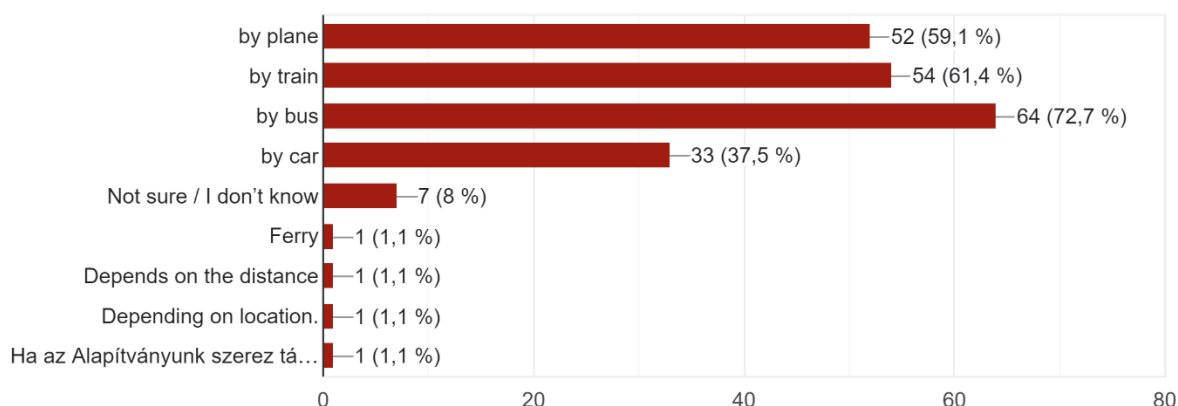
- For a 2–3-day event, travel time should not be more than 4-5 hours.
- One day
- preferably half a day to travel.
- I think, longer events than three days the choir wouldn't accept.
- We know that for some of members travel by plane is not a thing anymore.
- We will not fly to events.
- From Canada, everything is a long distance, so short events are not practical.



We were also interested in what means of transport the choirs would choose for their journey. The data shows that to travel to this kind of events as a means of transportation, most choirs would choose buses followed by airplanes and trains.

How would your choir be prepared to travel?

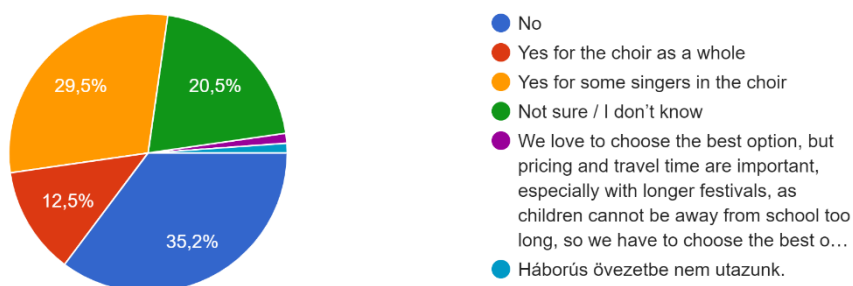
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We also wanted to know whether environmental sustainability influences the travel decisions of choirs and ensembles. From the responses, we found that 35,2% of participants are not influenced by these considerations, while 20,5% are uncertain, 29,5% acknowledge that these topics are important to individual singers in the choirs. By comparing attitudes based on geographic origin, we divided respondents into three groups. It appears that people in Western and Northern Europe are more environmentally conscious and base their travel decisions on environmental impact, whereas those in Southern, Eastern, and Central Europe pay less attention to these issues.

Do environmental issues / climate change have an influence on your decisions on how and how far to travel?

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Comments by participants:

- *People would travel by plane, if necessary, but we would rather stay closer. Not everybody would go I suppose.*
- *Important trend to be considering.*
- *The main influence is, how to travel as a community.*
- *If during the festival, the food provided is local and the concerts are local too, that can be a reason for coming.*

We were interested in whether the results differ based on the region from which the choirs come. We divided respondents into three groups. It appears that people in Western and Northern Europe are more environmentally conscious and base their travel decisions on environmental impact, whereas those in Southern, Eastern, and Central Europe pay less attention to these issues.

Count of X. Do environmental issues Column Labels				
Row Labels	Yes for the whole c	Yes for some singer	No	Not sure
South, Eastern, Central Europe	11,63%	16,28%	46,51%	25,58%
West or Northern Europe	15,79%	42,11%	23,68%	18,42%
Other-Out of Europe	0,00%	42,86%	57,14%	0,00%
<b>Grand Total</b>	<b>12,50%</b>	<b>29,55%</b>	<b>37,50%</b>	<b>20,45%</b>

### South, Eastern, Central Europe:

A relatively small proportion (11.63%) report that environmental issues influence travel decisions.

for the entire choir. A slightly higher percentage (16.28%) state that these concerns influence some members of the choir. Nearly half (46.51%) say environmental concerns do not influence their travel decisions. A notable 25.58% are unsure.

### West or Northern Europe:

A higher percentage (15.79%) report that environmental issues affect the whole choir's travel decisions compared to South, Eastern, Central Europe. A significantly larger portion (42.11%) indicate that these concerns influence some choir members. Fewer respondents (23.68%) in this region say that environmental issues do not influence their decisions. Fewer are unsure (18.42%).

West or Northern Europe shows higher sensitivity to environmental issues affecting travel decisions, both for the whole choir and individual members, compared to South, Eastern, Central Europe. This could be attributed to stronger environmental advocacy and policies in Western and Northern Europe.

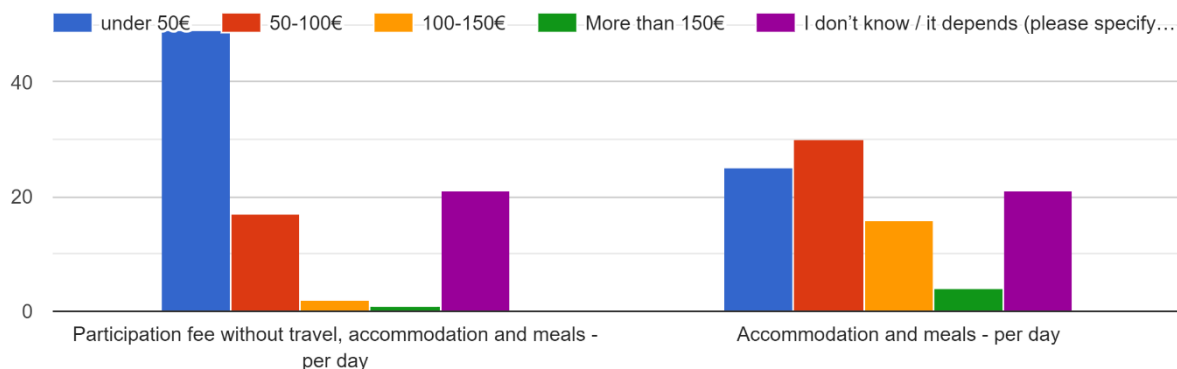
## Financial Considerations

The figures below show how much money choirs, individuals can spend on attending a particular choir event, either per day or for the whole event.

...*ACCEPTABLE COSTS PER DAY* (participation fee, accommodation, and meals)

For most of them, resources are very limited. Choirs are willing to spend less than 50 euro per day (without travel), a little more for accommodation (between 50 - 100 euro). There is a large percentage of undecided.

What would be acceptable costs per person for your choir to participate in a festival / event - PER DAY (without travel) If you cannot answer this per ...o to the next question about the costs PER EVENT



### Comments

- *Our Ensemble works on international quality (as our results prove it) but we do not have any financial support and as in a unique way our all members belong to one family, we do not have good financial background.*
- *It depends how long the choir would stay or how many festivals we could participate together in the same trip.*
- *They expect no participation fee.*
- *Everything is paid by parents.*
- *The members of our choir are students. Therefore, they would be very happy to participate in the events at the expense of the organizer.*

We wanted to explore if there are differences based on the geographical origin of the respondents regarding **acceptable participation fee**.

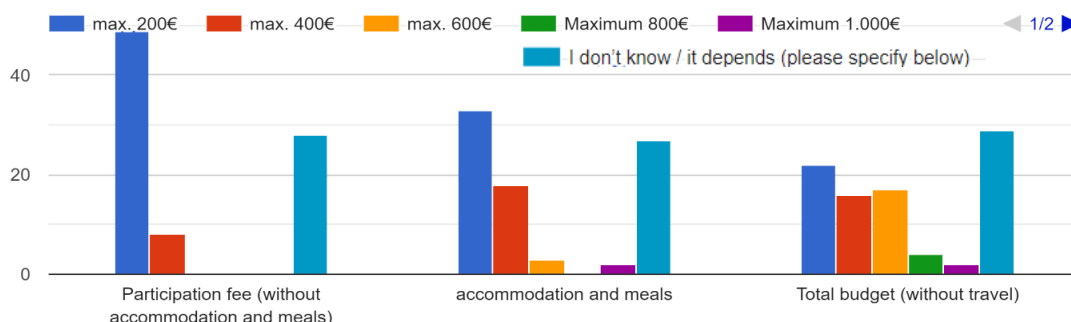
Count of X Acceptable participation	Column Labels		
Row Labels	under 50€	50-100€	I don't know
South, Eastern, Central Europe	58,14%	18,60%	23,26%
West or Northern Europe	59,46%	16,22%	24,32%
Other-Out of Europe	28,57%	28,57%	42,86%
<b>Grand Total</b>	<b>56,32%</b>	<b>18,39%</b>	<b>25,29%</b>

From the matrix we can see that both South, Eastern, Central Europe, and West or Northern Europe show **high sensitivity to price, with a strong preference for lower fees (under 50€)**. This suggests that affordability is a crucial factor for participation.

### ...ACCEPTABLE COSTS PER EVENT

Most participants are willing to spend a maximum of 200 euros per event for participation fees, although a significant percentage remain undecided. They are open to spending more on accommodation and travel, with the total cost per event expected to range between 200 and 600 euros. Across all three questions, a high percentage of respondents are undecided.

What would be acceptable costs per person for your choir to participate in a festival / event - PER EVENT without travel If you cannot answer this per event, please answer "I don't know" here



### Comments:

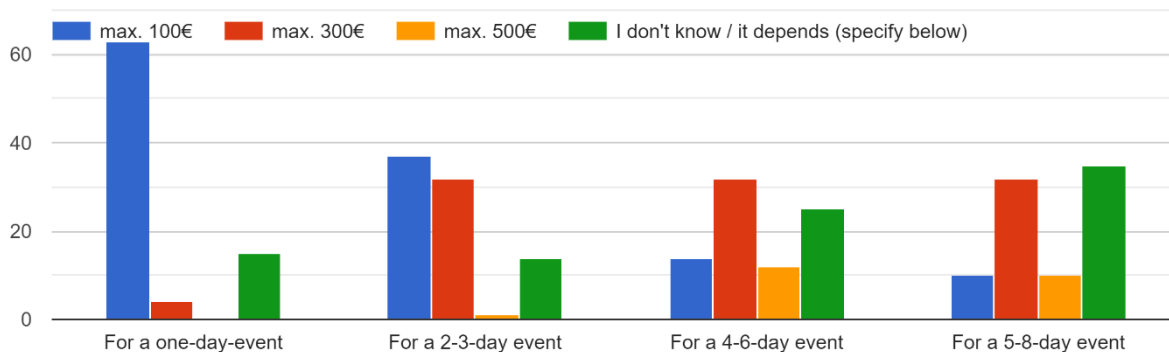
- *It depends on how many days of course.*
- *This is a big group. I would say to go for one day or a weekend, with paid travels, meals and accommodation would be great. Fees are paid to the Production and Conductors.*
- *It would depend on how many days in total the event lasted.*
- *Our Ensemble works on international quality (as our results prove it) but we do not have any financial support and as in a unique way our all members belong to one family, we do not have good financial background.*
- *Do not forget that it's our holidays.....*
- *They expect no participation fee. The answer respects a three-day-event.*
- *It really depends on the length of the event. For a week, total should be max 1000€ and it could be a »no go« for some of our members.*

- *There are so many variables.*
- *Nowadays, Turkish economy is in a bad situation. Because of that, Turkish choirs prefer affordable alternatives.*

### ...ACCEPTABLE TRAVEL COSTS

Regarding travel costs, it is understandable that choirs are willing to spend more on travel for multi-day events, which are likely to be held in more distant locations. As the number of event days increases, so does the percentage of undecided respondents. If we have already concluded that the optimal event length is between 2 and 3 days, we can infer from the data that the optimal travel cost range is between 100 and 300 euros.

What would be acceptable travel expenses per person?



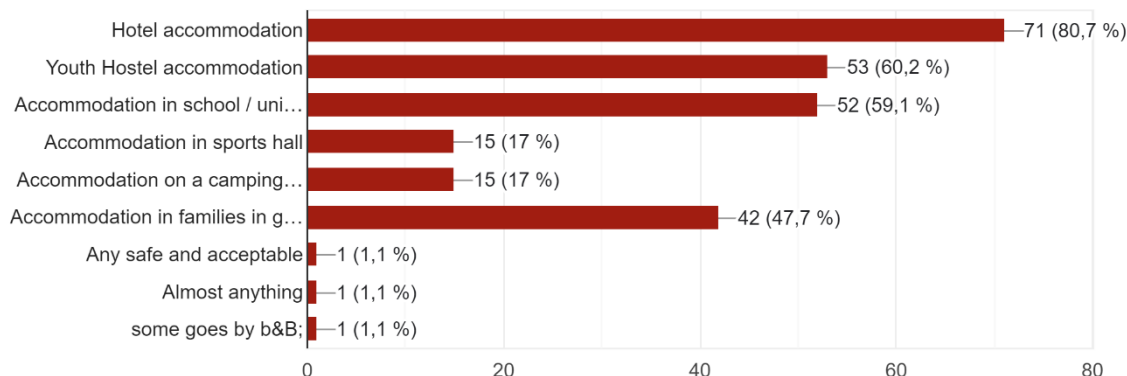
### Comments

- *Can be up to 1500 Eur for a destination outside Europe.*
- *This comment is general for all cost-related questions. Considering Turkey's economic situation none of the numbers seem attainable for us if we can't find sponsors*
- *It depends on the way of travel (train can be more expensive than plane, etc.)*
- *An international tour could be at least 2000 EUR I suspect, including international airfare, registration fees, accommodations, and meals.*

## ....ACCOMODATION

What kind of accommodation would be acceptable for your choir in a choral event?

88 odgovorov



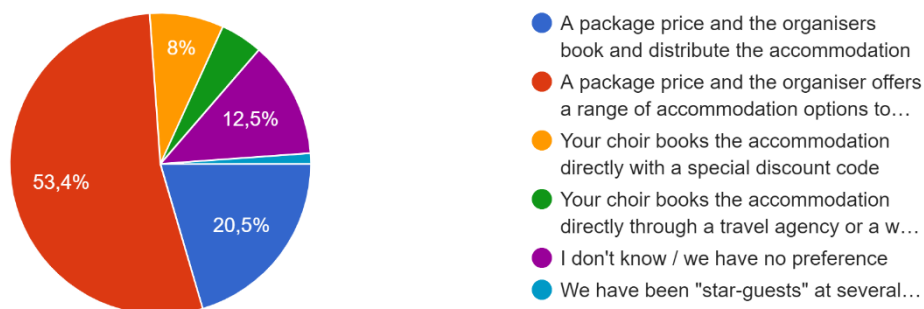
### Comments:

- *Hotel for adult choir; hotel/youth hostel/university dorm for youth choir*
- *Our Ensemble works on international quality (as our results prove it) but we do not have any financial support and as in a unique way our all members belong to one family, we do not have good financial background.*
- *As our choir is mainly composed by adults' necessity to have choice and mix of proposals*
- *Possible are accommodations in two-bedrooms.*
- *we are adults' choirs; don't like to sleep in dorms anymore.*

Regarding organisation of accommodation the responses show that for **53,4% of respondents a package price and the organiser offers a range of accommodation options to choose from** is the best option and for 20,5% a package price and the organisers book and distribute the accommodation is also a good option.

What is your preference concerning the organisation of the accommodation

88 odgovorov



## Key Factors Influencing Decisions

The final question summarized the key factors influencing choirs' decisions. The most important factors are ranked as follows:

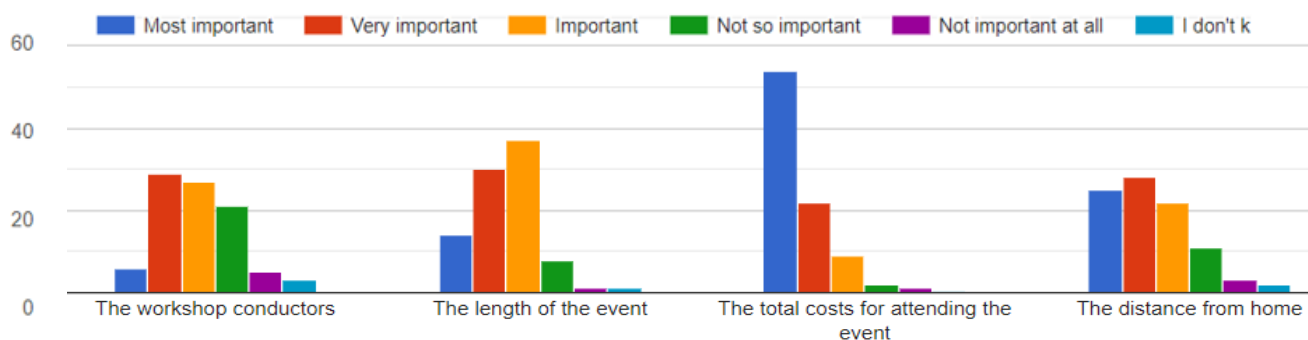
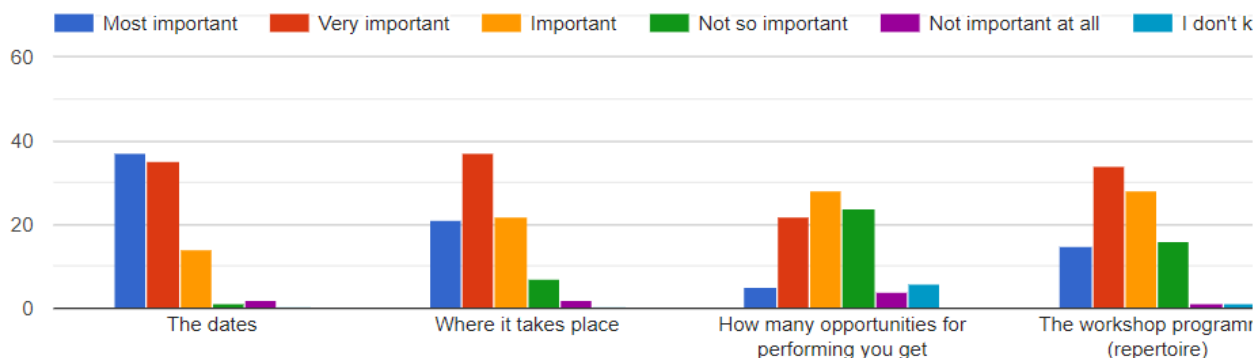
1. Total costs for attending the event
2. The dates
3. Travel options
4. Distance from home
5. Event location

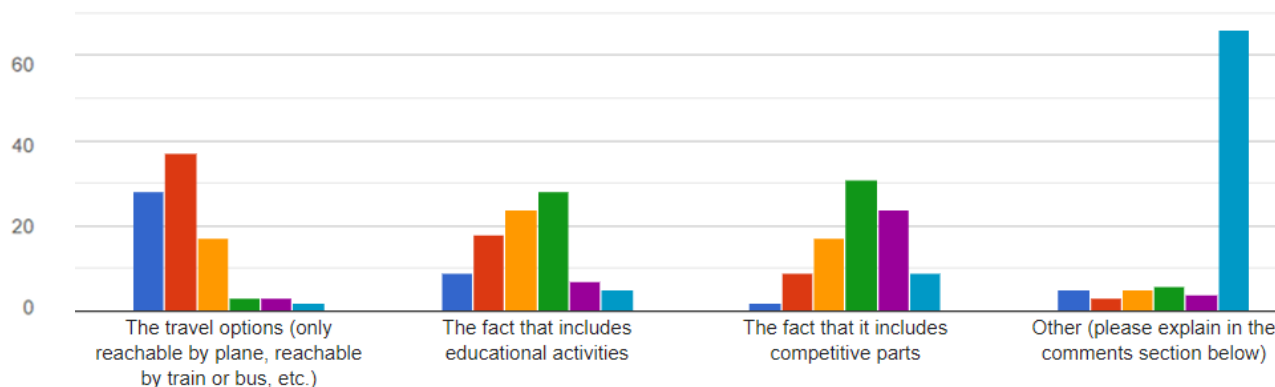
In addition to these, three other very important factors are:

- The workshop program
- The length of the event
- The workshop conductors

**What elements are most decisive for your choir when choosing to attend a festival / event?**

Figure 1





### Comments

- *Possibility of meeting other similar choirs*
- *Offers for free participation as a unique form and level of the Ensemble.*
- *Important to the choir to keep »team building « and necessity to propose activities around (ex : conference ; visit, discovering the town or landscape ; ....)*
- *Visa*

These survey results offer valuable insights into the preferences and priorities of choirs across Europe, providing a solid foundation for designing future choral events that are engaging, accessible, and fulfilling for all participants.

Report prepared in May 2024



# Key Conclusions from Survey for Choirs for Future Design of Choral Events

## Summary analysis of survey results

The purpose of this survey was to gather input from choirs across Europe on the types of choral events and festivals they would like to attend in the future. The survey, which included 79 questions, was conducted from November 2023 to May 2024 and received 88 responses from 30 different countries, including 5 responses from countries outside Europe (USA, Puerto Rico, Canada, Brazil, and South Africa). 15 of the respondents came from France, 7 from Spain and 7 from Türkiye, for the other countries we have between 1 and 4 responses.

## Information About Choirs and Ensembles

- **Respondents:** The survey was predominantly filled out by conductors, managers, and board members, individuals involved in the management of their choirs, 38,6% of the respondents were singers.
- **Choir Types:** The majority of respondents represented mixed choirs (70.5%), with a significant portion from equal voice choirs or ensembles (25%).
- **Choir Size and Demographics:** Most choirs have 30-50 members (38.6%), followed closely by those with 12-30 singers (36.4%). Nearly half of the singers (45,5%) are aged between 30 and 60, with a higher proportion of women compared to men and under 10% non-binary people (or their percentage is unknown).

## Participation in Choral Festivals and Events

- **Engagement:** A significant majority of choirs have participated in choral festivals/events in the last 10 years. Many choirs are actively engaged at local, national, and international levels.
- **Festival Attendance:** 8 choirs already experienced Europa Cantat Festival, 4 Choralies, and 2 Tolosa Festival, among others (11). However, 14.8% of choirs have not participated in festivals over the last decade.

## Main Goals and Expectations

Choirs have diverse goals and expectations when attending choral events. Key goals include:

1. **Experience and Learning: (mentioned by 30 persons)**
  - Gaining experience, learning new techniques and repertoire, attending workshops, and learning from other choirs and conductors are highly valued.
2. **Networking and Connections: (mentioned by 26 persons)**
  - Meeting and connecting with other choirs, conductors, and organizers, and building contacts for future projects are important.
3. **Cultural Exchange and Exposure: (mentioned by 23 persons)**
  - Engaging in cultural exchange, discovering new music, sharing music, and interacting with different cultures are significant motivators.
4. **Performance Opportunities: (mentioned by 18 persons)**
  - Opportunities for performance, audience engagement, high-quality concerts, and collaborative singing with other choirs are crucial.

5. **Motivation and Inspiration:** (mentioned by 15 persons)
  - Providing motivation, inspirational experiences, and fun are also important, though slightly less prioritized.
6. **Recognition and Promotion:** (mentioned by 5 persons)
  - Some choirs seek recognition and promotion through their participation.
7. **Team Building and Personal Development:** (mentioned by 4 persons)
  - Team-building activities and personal development opportunities are valued.

If only looking at singers, priorities are slightly different and networking and cultural exchange received the highest number of responses (11), followed by performance and recognition (8) and fun and enjoyment (4).

### Desired Activities at Choral Events

- **Concerts and Workshops:** The most desired activities include concerts with other choirs (92%) and workshops/ateliers where choirs learn and perform new repertoire (80.7%).
- **Workshops for Conductors/Managers:** There is strong interest in workshops specifically for conductors and managers (52.3%).
- **Open Singing and Competitions:** Open singing (51.1%) and competitive events (competition or showcase with feedback from jurors - 34.1%) are also popular.
- **Composers showcase to discover new repertoire and**
- **Trade exhibitions for publishers and other businesses:** The least interest was for these two activities with only 1,1 % = 1 person.
- It is important to note that singers have a completely different list of priorities (activities for conductors and managers are at the end of the list of desired activities)

### Repertoire Preferences

- **Variety in Repertoire:** Most respondents (69,3%) have no particular preference regarding repertoire type, though some express specific interests in classical music, contemporary music, a cappella, music from different countries, gospel/spiritual music, pop/rock/world music, traditional songs, and Eastern Orthodox music.
- **Rehearsal Time:** Optimal rehearsal time ranges between 3 to 6 hours per day (depending on repertoire and final performance), balancing rehearsal with attending concerts and free time.

### Participation Preferences

- **Event Participation:** Most prefer events open to both choirs and individuals (67%).
- **Language:** English as a working language is acceptable to the majority (66%), though it presents a problem for 34%.

### Age Relevance

- **Age Inclusivity:** Most respondents are open to events without specific age limits, though 19.3% prefer age-specific events, particularly among children's and youth choirs.

### Optimal Festival Size and Length

- **Event Size:** Most people are indifferent to the size of the festival (53.4%), but there is a preference for smaller events with up to 500 participants (23.9%). Larger events (with over 1.000 participants) have limited appeal.
- **Event Duration:** Weekend events (45.5%) are the most preferred, followed by events lasting up to 4 full days. 12,5% think 5 days is also feasible, less than 10% favour longer events.

### Travel Considerations

- **Travel Distance:** The willingness to travel increases with the length of the event. For weekend events, the optimal travel distance is between 100 and 500 km. 59,1 % would be prepared to travel by plane, 61,4% by train, and 72,7% by bus.
- **Environmental Impact:** Environmental sustainability influences travel decisions for 29.5% of choirs (partly for the choir as such, partly for individuals in the choir), with higher sensitivity noted in Western and Northern Europe.

### Financial Considerations

- **Participation Fees:** Most choirs prefer to spend less than 50 euros per day on participation fees. A significant portion is willing to spend more on accommodation and travel, with total costs per event expected to range between 200 and 600 euros.
- **Accommodation Preferences:** A package price with a range of accommodation options is preferred by 53.4%. Hotel accommodation is acceptable for 80,7% of adult's choirs / ensembles as youth and children choirs are ok also with accommodation in Youth Hostel or in schools, universities (60,2%)

### Key Factors Influencing Decisions

The most important factors influencing choirs' decision to participate in a choir event, ranked in order of importance, are:

1. Total costs for attending the event
2. The dates
3. Travel options
4. Distance from home
5. Event location

Additionally, the workshop programme, event length, and workshop conductors are also very important in reaching the final decision.