

IGNITE Singtank – strategic recommendations

What could collective singing look like in 2030? Recommendations for governments, institutions, organisations and individuals working in the field

Developed by the European Choral Association with the help of a Singtank as part of the project “IGNITE – IGNiting an Inclusive and Sustainable Future for Collective Singing throughout Europe”, co-funded by the EU Creative Europe programme (see Annex 1 p. 12)

Preface/Foreword

I love to hear a choir. I love the humanity to see the faces of real people devoting themselves to a piece of music. I like the teamwork. It makes me feel optimistic about the human race when I see them cooperating like that. Paul McCartney

Throughout Europe at least 37 million people sing together with others on a regular basis (see www.SingingEurope.org). Many people sing for the sheer fun and joy of raising their voices together. For some it is an art form, for others it is a framework of socialising. For some it serves as a vehicle for a spiritual connection and for others it is for physical and mental health and cultural learning. The benefits of singing are well documented by researchers from around the world (see [curated research list on www.EuropeanChoralAssociation.org/BenefitsOfSinging](http://www.EuropeanChoralAssociation.org/BenefitsOfSinging)) and so is the fact that people have been singing as a way of communication and expressing emotions for thousands of years. Also, since everybody has a voice, everybody can sing.

As Sir Paul McCartney states in the quote above, we can see the humanity in the faces of people who sing together. Singing together is a central part of human nature with many dimensions and purposes. We are convinced that collective singing holds an important key to unlocking many of the challenges that we are facing in the present time as individuals and as societies.

We have experienced how singing has the power to stop time for a moment and create a strong connection to ourselves as well as a feeling of belonging. A song can resonate deep inside a human being and offer us a language for all the aspects of our inner life that are too complex to put into words and can be a vehicle for us to empathise with others. When we hear or sing a song we know, it can spark a memory of where we were, who we were together with and how we felt at a certain point in our personal history. A song can also remind us how we are also part of a much bigger shared history together with a lot of other people, who may know the same song. But not only can singing stop time and bring us back in time; singing also has the power to bring us into the future. When singing, for a moment we can imagine that the world is different than it is right now. For better or for worse, we can imagine something we can long for or something that we are afraid of. The ability to imagine and share a vision is the foundation for innovation and development, and thus is a fundamental part of our shared humanity.

Collective singing can be a powerful tool that can highlight the beauty of our humanity and the world we live in - but we know that it can also be misused. With great power also comes great responsibility and thus the following recommendations are intended to strengthen our collective ability to remember and learn from the past and our ability to come together and imagine how we can create a sustainable future for us all.

Introduction

What does “Collective Singing” mean?

Collective singing means that several people sing together regularly (in choirs, vocal ensembles, a cappella groups, in classrooms, etc.). These groups are often led by conductors/vocal leaders. We use these terms throughout the document in order to be more inclusive and make sure that everybody who works in this field can identify with what we are writing

What is the IGNITE Singtank?

Following up on a first “Singtank” between 2018 and 2021, the European Choral Association (www.EuropeanChoralAssociation.org) decided to constitute a second Singtank for the years 2022 to 2024. The aim was to put together a think tank to collect and develop perspectives on what collective singing might look like in the future. The members of this think tank came together over a period of two years and the result is a set of recommendations for governments, institutions, organisations and individuals working in the field. The group was named the “Singtank” and its members represent a diverse field of innovative European artists, educators, organisers and thinkers representing different genres and styles as well as teaching institutions, choral associations, festivals, composers, conductors and singers. During the process the Singtank members received invaluable help from the external facilitator Bogdan Imre who set up the framework of the brainstorming and debates.

For a more detailed description of the Singtank see Annex 1.

The Singtank’s Strategic Recommendations

These recommendations are not a scientific paper, but the result of talks and discussions between the members of the Singtank, as well as being based on a number of facts and convictions that led the discussions of the group. These are a contribution to the debate about collective singing in Europe and its opportunities for fulfilment. Our hope is that these recommendations will feed into discussions across Europe and beyond and contribute to the shaping not of one, but of many strategies for the sector of collective singing.

The Benefits of (Collective) Singing

The vision of the European Choral Association is that everybody should be able to experience the benefits of collective singing, and we hope that these recommendations can contribute to it.

#BenefitsOfSinging

There is research proving the following benefits of collective singing for the individual and society:

- Educational benefits
- Social benefits
- Physical benefits
- Psychological benefits

You will find a curated research database on the website of the European Choral Association:

www.EuropeanChoralAssociation.org/BenefitsOfSinging



Ccooperation will lead to a stronger sector

Across Europe, there are now many new and strengthened connections between people from different professions, genres and styles in the field of collective singing. We see that different people (conductors and vocal leaders, composers and arrangers, music educators, managers, those working with professional choirs and those working with amateur choirs) are cooperating more and more. Also, many are breaking down the walls between different genres, cooperating with other art forms and actively involving the audience and the community.

Singing is and has to be part of sustainable development

Our experience in some European countries demonstrates that there is strong grassroots demand for us to become active and contribute to UN Sustainable Development Goals in the sector of collective singing, namely, climate change and other environmental issues on the one hand, and reducing inequalities (fostering equity, diversity, inclusion and accessibility) on the other hand. Many organisations and individuals in the sector have started working on strategies and policies that can guide their action plan for the future.

The European Choral Association subscribes to the International Music Council's 5 Music Rights

The Five Music Rights, proclaimed in 2001:

The right for all children and adults

- to express themselves musically in all freedom
- to learn musical languages and skills
- to have access to musical involvement through participation, listening, creation, and information

The right for musical artists

- to develop their artistry and communicate through all media, with proper facilities at their disposal
- to obtain just recognition and fair remuneration for their work

Based on these rights we are convinced that:

- collective singing activities have to become more accessible for people who are currently not able to access them or feel that these activities are not for them
- collective singing activities have to be more open to all kinds of people including different marginalised groups, such as:
 - people from different cultural, geographical or ethnic origins
 - people with disabilities
 - people of different religions
 - people from diverse economic backgrounds
 - people with different sexual orientations and gender identities
- there must be more equity, including a better gender balance, in institutions, organisations etc.
- professionals in the field must receive fair pay for their work.

this will lead to more diversity in collective singing activities and organisations

Beyond Fair Pay: What is Fair Practice?

It means that all individuals within a certain context are treated in an equitable and just way. This includes the following key principles:

Fair Pay: ensuring that all those working receive fair remuneration for their work

Inclusiveness: providing equal access and learning opportunities for people from diverse backgrounds and with diverse characteristics

Professional Development: offering opportunities for lifelong education and training, ensuring career growth is possible

Respect: treating everybody with respect and maintaining a positive, supportive environment

Transparency: ensuring transparent governance, implementing clear and accountable decision-making processes

Fair partnerships: Encouraging fair and respectful cooperation and partnerships

The areas of recommendation

The recommendations of the Singtank fall into the following main areas

1. Making the sector sustainable

1.1 Securing the future of singers and vocal leaders

1.1.1 Singing in schools (formal music education) p.5

1.1.2 Singing outside schools (non-formal music education) p.6

1.1.3 Vocal leadership (training conductors and vocal leaders) p.6

1.2 Embracing digital transformation

1.2.1 Promoting artistic innovation p.7

1.2.2 Securing the future of organisational structures and individual professionals p.8

2. Contributing to social and ecological sustainability

2.1 Accessibility & Diversity p.9

2.2 Collective singing as cultural vehicle and for social and individual wellbeing p.10

2.3 Addressing ecological sustainability through collective singing p.11

We hope that this will be an inspiring and motivating read that will support you in taking action and stepping forward into the future of collective singing with us.

Signed by the members and facilitators of the Singtank (see page 12)



© Festival Europa Cantat Torino 2012

Recommendations Chapter 1: Making the sector sustainable

1.1. Securing the future of singers and vocal leaders

1.1.1. Singing in schools (formal music education)

Since we believe that everybody should be able to experience the benefits of singing, and most children can be reached through the regular school system, promoting music education and singing in music education at schools is an essential recommendation for us.

Concretely we recommend aiming at:

- reaching higher awareness among decision-makers (governments, school leadership etc.) for the importance of collective singing in schools
- organisations designing strategies on how to reach politicians and convince them of the importance of collective singing in schools
- finding advocates (ambassadors) for collective singing among influential people (politicians, famous people from other fields such as sports and film)
- encouraging more singing in schools under the motto “Singing should become an essential part of daily life in every school”. This can be reached by promoting the ideas that:
 - music should be a subject in all schools during the full school year
 - the school curriculum should include a diverse range of genres in repertoire, thus music teachers should also come from diverse backgrounds
 - each primary school should have a specific music teacher who can sing and lead collective singing
 - teacher training should include a seminar about the power of singing
 - future teachers should be empowered to sing with their pupils
 - primary school teachers should thus be trained on how to get pupils to sing
 - all schools should introduce 5 minutes of singing together every day
 - each school should have at least one choir
 - music education should offer opportunities to reach all levels of artistry
- where the school cannot offer this by itself, connecting schools/music educators to amateur choirs to facilitate daily singing in schools
- organisations creating a call for local partnerships as exemplary model
- the European Choral Association joining forces with the European Association for Music in Schools (EAS) to encourage their respective members at national level to cooperate more for the promotion of singing in music education
- promoting the creation of modern, up-to-date teaching material such as digital singing games
- organisations creating contents/teaching material that can be offered to teachers/offering such material through an online platform (see examples such as *Kortools*)
- organisations disseminating examples of good practice from different countries such as the Danish tradition of boarding schools where they regularly sing in the morning, before dinner, etc., or the Slovenian government funding choirs at every school

- the European Choral Association collecting further examples of good practice also in cooperation with European Association for Music in Schools (EAS) and compiling them in a kind of handbook in order to disseminate them
- encouraging professional choirs to set up educational programmes, sing together with children, and share examples of good practice, for example through the TENSO network (the European network for professional chamber choirs)

1.1.2 Singing outside schools/Lifelong learning (non-formal music education)

At the same time, children who want to sing outside school, and adults of all ages should also be able to profit from the multiple benefits of singing.

Therefore we recommend promoting:

- the creation of new children's choirs (Dutch example of Kangaroo choirs)
- the offer of collective singing possibilities for all ages
- opening more courses and singing events for the public
- ways of unlocking the potential of singers (throughout Europe - the 37 million) as ambassadors for collective singing
- open singing activities at events and in concerts and in order to achieve this, creating a toolbox and offering training for conductors for open singing
- more storytelling about collective singing in media (in movies, on TV etc.), creating new ways of how to tell the story

1.1.3 Vocal leadership (training conductors & vocal leaders)

If we want to see strategic changes in the field of collective singing, and we want more people to enjoy the benefits of singing, we need to look at the training of those who work with choirs and vocal ensembles and those who teach music and singing. The European Choral Association discussed strategic changes needed in the training of conductors and vocal leaders recently in a panel, and it showed that many changes are needed in order to open the way for new approaches to collective singing.

We thus recommend aiming at:

- having a holistic approach to training conductors/vocal leaders and music educators
- reflecting the topics raised in this document in the training curricula
- including training on open singing and on how to engage audiences during performances
- including AI in training, teaching which AI tools can be useful for the work of conductors/vocal leaders, and how they can be used intelligently with a critical eye
- ensuring diversity in training, e.g. conservatories and music universities opening up more to vocal pop and jazz and enabling conductors/vocal leaders and music educators to introduce different genres and styles
- inviting experts from different fields for parts of the trainings
- including training about how to plan holistic performances and how to be an entertainer
- offering more conducting/vocal leadership training in music schools and organised by choral/conductors' associations

1.2. Embracing digital transformation

1.2.1. Promoting artistic innovation

In today's rapidly changing world, collective singing must innovate and embrace digital transformation to stay relevant and inclusive. This approach will help us reach wider audiences and ensure everyone, regardless of their musical background, feels connected to this art form.

In order to reach this, it is necessary to:

- make collective singing part of the digital transformation, to benefit from new opportunities that this transformation can give
- make sure that conductors and vocal leaders can discover and connect artificial intelligence to collective singing with care and recognising its power
- at the same time stress the importance of protecting and supporting creatives and their intellectual property in relation to artificial intelligence, with legislation, tools etc.
- advocate with governments to introduce legislation that will protect:
 - intellectual property in relation to artificial intelligence creating/composing
 - individual voices and the work of conductors/vocal leaders
- provide tools to professionals and amateurs to keep creating and recreating and communicating efficiently with audiences and communities.
- offer more training for conductors and vocal leaders within conservatoires and universities and through organisations on the use of artificial intelligence:
 - to enhance performances
 - for storytelling
 - as a tool for getting feedback as conductors and for choirs, for example on intonation
 - to reduce workload (for example translations of texts, creating programme notes)
 - to promote hybrid presentation forms for communities and audiences
- encourage publishers to use and provide a wider range of resources for innovative training of conductors and vocal leaders
- develop new concert formats
- develop opportunities for collaborative co-creation for all of those involved in performances, including communities
- reduce the divide between the interests that people have in music (for example pop/rock etc.) and their perceptions of collective singing (recognising that it is not just classical music)



1.2.2. Securing the future of organisational structures and individual professionals: Economic Sustainability and Fair Pay

Financial stability is essential for the future planning of choirs, ensuring the sustainability of events and employment opportunities for conductors and other professionals. Government support, increased funding, and fair practices, including equitable pay for professionals and ongoing (institutional) funding for organisations offering activities, are crucial.

In order to make the sector resilient and sustainable in the long run, it is necessary:

- for organisations and institutions on a national and international level to:
 - advocate for the financial support of choirs/ensembles and organisations
 - create guidelines and handbooks (for financial negotiations) which can assist choirs and ensembles in securing the necessary financial resources
 - help choirs raise more funding from outside the choir itself, lobbying for financial support from political institutions, creating grants from inside of the choir
 - prepare a handbook on how to talk with decision makers and advocate for collective singing events (including economic figures, statistics, evidence, testimonials, etc.).
 - collect and disseminate examples of good practice on how people can support choral music for the future (through ticket sales, donations, friends' societies, voluntary work, inheritances and legacies)
- for organisations such as the European Choral Association and other international organisations to:
 - collect and disseminate examples of regulations and guidelines for the collective singing sector, including economic practices and realities (both nationally and on a European level), helping both professionals and volunteering amateurs working with choirs and ensembles
- for choirs/ensembles and conductors/vocal leaders to:
 - engage in discussions with service providers and stakeholders in order to adapt to the changing economic landscape and ensure the vitality of collective singing
 - create events and concerts focused (also) on older people's needs and wishes since they can often afford more expensive events, and this can also be a source of income
- for all stakeholders in collective singing to:
 - engage in more advocacy work on the (financial) effects of the pandemic and the resulting needs of the sector

FAIR PAY RECCOMENDATIONS FOR INTERNATIONAL EVENTS

The European Choral Association is a member of the European and International Music Council (IMC) and subscribes to the **Five Music Rights** developed by them. The 5th right is the right for all musical artists "to obtain just recognition and fair remuneration for their work". This right has often not fully been respected in the choral sector in the past.

The European Choral Association therefore decided to research what could be "fair pay" for choral conductors and vocal leaders working at international events, as conductors of auditioned international ensembles, as workshop leaders, masterclass leaders or lecturers, as well as for composers who are commissioned a choral work.

These recommendations are the result of this work and were partly applied for the first time at the event **Leading Voices** in Utrecht, The Netherlands.

Check it out here: [Fair Pay Recommendations for International Events](#)

Recommendations Chapter 2: Contributing to social and ecological sustainability

2.1 Accessibility & Diversity

Everybody (whatever their gender, gender identity, sexual orientation, religion, ethnicity, origin, socio-economic background, physical or mental (dis)abilities or other statuses) should have the right and the opportunity to have access to all parts of the collective singing sector. Collective singing opportunities should be as diverse as our societies are.

In order to achieve more accessibility and diversity in the sector of collective singing

- Everyone should:
 - talk to people from the target group(s) who are currently not included sufficiently, asking for their needs, tips on how to improve and about sensitive issues to address
 - raise awareness for inclusive performance practices, such as inclusive dress codes/clothing options to avoid discrimination on the basis of gender and gender identity
 - consider offering grants, scholarships and/or a solidarity system for free participation in choirs/ensembles and for events so that economic barriers do not result in exclusion
 - practise creating safe(r) spaces and developing guidelines for this
 - run, co-create or participate in a public relations campaign to encourage everyone to join the collective singing community whatever their background or characteristics
- Conductors/vocal leaders should:
 - work on communication and raise awareness for using inclusive language
 - evaluate if repertoire and venues (rehearsal rooms, concert venues, etc.) are inclusive and accessible enough or if steps need to be taken for improvement
 - develop skills in the field of inclusive music-making
- Organisations and institutions on national and European/international level should:
 - develop strategies for more inclusivity and diversity (based on a sample strategy)
 - research how diversity is perceived in different countries and disseminate guidelines on increasing diversity in respect of the local context
 - collect and disseminate examples of good practice, testimonials and quotes from people from marginalised groups (short videos, quotes on social media)
 - sharing knowledge about the barriers (external, social, internal/mental) that prevent certain people from joining collective singing activities and how to tackle them
 - organise events specifically for those who are marginalised)
 - offer more lifelong training opportunities for conductors/vocal leaders/educators (also reaching older generations)
 - push for gender balance in vocal leadership and in organisational structures
 - create working opportunities and better visibility for individuals from marginalised groups, with support for any additional needs they may have, to achieve better representation of diverse perspectives
- Universities/Teacher Training institutions should:
 - train conductors, vocal leaders, educators about equity, diversity, inclusion and accessibility

2.2 Collective singing as cultural vehicle and for social and individual wellbeing

Social Sustainability for Collective Singing: Migration and an aging population are transforming our societies, presenting both challenges and opportunities for choirs. It is crucial to help newly arrived and established cultures flourish while fostering intergenerational communication and mutual understanding. Recognising the diversity of social, cultural, economic and environmental backgrounds enriches our communities.

In order to promote collective singing for social and individual wellbeing:

- Choirs/ensembles and organisations/institutions should:
 - facilitate more cultural exchanges and educational programmes
 - supporting inter- and transcultural processes
 - bringing generations together
 - celebrating shared values and differences
 - design concrete actions that can help strengthen the social fabric through collective singing, such as:
 - creating inclusive events
 - training facilitators
 - encouraging common singing activities
 - create events for professionals and amateur singers from different cultures to bring communities together and foster mutual learning
 - invite visitors with varied aesthetic perspectives
- (European) organisations and training institutions/universities should
 - develop educational programs for facilitators to gain experience in inter- and transcultural processes
 - offer training for professionals interested in working with older voices
- National and European/international organisations should:
 - identify common interests for different generations so that they can plan intergenerational encounters
 - enter into more partnerships within and outside the sector, also exploring the boundaries of our sector
 - open up spaces for culture professionals (not just choral professionals) in events such as the European Choral Association's event Leading Voices to discuss topics such as "music and health", "music and advocacy", "culture and society", etc.
 - in cooperation with publishers: collect, publish and disseminate repertoire that choirs can use in a specific social context (for example for singing with elderly people, for singing with people with additional needs, for singing with people from different cultural backgrounds – see repertoire guide for the Sing Me In project, etc.)



2.3 Addressing ecological sustainability through collective singing

Ecological sustainability concerns us all and the 37 million singers in Europe have a great potential to reach audiences and raise awareness for the importance of addressing climate change, the loss of biodiversity and other environmental topics and a unique possibility to add an emotional dimension.

Addressing ecological sustainability through collective singing is necessary in order to:

- make everybody understand how human beings influence the biosphere
- establish a feeling of belonging to the non-human natural environment
- rebuild humankind's connection to nature
- understand the impact of collective singing activities and events (including major festivals) on the environment and how this can be reduced
- add an emotional aspect to the communication about environmental topics to reach more people more effectively
- facilitate the learning of deep listening, namely, listening to the natural word and elevating the voices of nature
- respect a country's environmental context in a holistic sense (its nature, tradition, culture)

We recommend to choral organisations/institutions and choirs/vocal ensembles to

- design environmental sustainability strategies and policies (which could be based on the example of the European Choral Association's strategy, which was designed on the basis of the SHIFT guidelines)
- "walk the talk" by giving a good example to choirs and other organisations
- collect, commission and disseminate repertoire that can be used to raise awareness for this topic (in cooperation with publishers)
- use rehearsing processes and singing to spread awareness
- share existing materials as well as exemplary projects and examples of good practice such as Choirs for Ecocide Law
- create a platform to connect artists and choirs with similar interests in this topic
- research connection between science and art and plan actions/events where these are connected
- commission new art-based research on the relationship between ecological sustainability and collective singing
- Take choirs to sing outside, in the forest, in nature



The Voice Children's Choir sings for the climate, trees, oceans, conservation of wildlife and for the children's future.
www.wearethevoice.org.uk

ANNEX 1: What was the IGNITE Singtank 2022 to 2024?

IGNITE Singtank 2022 to 2024

Following up on the Singtank of the previous Network Funding Project Upgrade – Connect – Reach Out, a new Singtank was put together for the years 2022 to 2024 to work together during several online, hybrid and physical meetings over 3 years with the aim of identifying “hot topics” for the future of the sector and suggesting strategic ways towards the years 2025 to 2030.

Composition of the Singtank

The members of the Singtank were selected with the aim of gathering a group of around 15 people based on the following principles:

- 2 members of the board of the European Choral Association
- at least one representative of the Youth Committee of the European Choral Association
- at least 2-3 members of the previous Singtank to ensure a certain continuity
- at least 1 representative from the sector of music education in school
- at least 1 representative from the sector of higher music education/conductors' training
- a good balance (geographical balance, age balance, gender balance)
- diversity of styles, backgrounds, working fields etc.

In 2023 an open call was sent to the members of the European Choral Association but there were no applications.

The members selected were:

- Daphne Wassink (NL - previous Singtank and board member, president of the Friends' Association)
- Jeroen Beckers (BE - board member)
- Silvija Prockyte (LT - board member)
- Jean-Claude Wilkens (FR - former board member)
- Augustas Kvedaravičius (LT - youth committee member)
- Merzi Rajala (FI - previous Singtank, choir leader, conductor, arranger, higher music education, global music)
- Laura Lopes (PT - TENSO network of professional chamber choirs)
- Stefan Lutermann (DE - higher music education/multidisciplinary work)
- Tine Fris-Ronsfeld (DK - from the vocal pop/vocal jazz scene, a professional singer, conductor composer/arranger)
- Hans-Hermann Rehberg (DE - interdisciplinary approach)
- Helmut Schaumberger (AT - EAS, music education)
- Imre Ploeg (NL - composer, multidisciplinary)
- Nadezhda McCune (BG - singer)

Attending (parts of) the meetings for the European Choral Association:

- Dermot O'Callaghan (IE, President)
- Sonja Greiner (DE, Secretary General)
- Burak Onur Erdem (TR - Vice-President)

External facilitator invited to ensure fruitful ways and methods to reach a satisfying result:

- Bogdan Imre (FR)

Meetings:

- The first, hybrid meeting was connected to the Leading Voices event in Utrecht in July 2022 where new and innovative formats were presented and wishes and recommendations for the future were formulated after the event
- The second, physical meeting (with some hybrid participation) was organised in Freiburg, Germany, in June 2023 and included visits of the Black Forest Voices Festival in Kirchzarten, an innovative festival for vocal pop and jazz
- The third, physical meeting was organised in Novi Sad, Serbia, in July 2024, just before the Singing Bridges festival where some Singtank members were invited as conductors and a panel about the future of the training of conductors and vocal leaders.

Topics

The main idea was for the Singtank to identify “hot topics” for the future of the sector and suggest strategic ways towards the years 2025 to 2030. The Singtank members were asked to discuss which could/should be included in the strategy document to be produced at the end of the process.

Topics identified by the European Choral Association before the first meeting were:

- Inclusion, diversity and sustainability (based on the strategy document of the previous Singtank)
- Lessons learned from Leading Voices (after watching the Labs and panel discussions)

In addition, the Singtank was asked to consider whether they wanted to also include the following topics:

- Digital development and collective singing – challenges, chances, vision
- Changes in the training of conductors needed to adapt to changes in the sector
- Resilience of the sector after the pandemic and in view of other challenges (war, climate)
- How can the choir community help the individual?
- Social inclusion and singing
- And any other topics they feel are important/relevant

Further ideas were collected at the hybrid meeting after Leading Voices 2022 in Utrecht.

The first list was then presented to the membership at the Membership Weekend 2022 in Novi Sad who were asked to rate the importance of the different topics suggested, and adding additional topics if they felt something was missing.

Singtank meeting in Freiburg in June 2023

At the Singtank meeting in Freiburg the topics were prioritised after an introductory session where current trends and challenges were discussed. Then the topics were discussed in small working groups and reviewed/commented on by all members of the Singtank.



Singtank meeting in Novi Sad in July 2024

At the Singtank meeting in Novi Sad, the topics were reviewed, and a structure was suggested for the final strategy document. Also, an introduction was added.



Online work

In November 2024 the Singtank members worked cooperatively on a Google Doc.

ANNEX 2: Background reading and links

Background reading LINKS

Before the physical meeting in Freiburg we shared some links for background reading/inspiration:

- **About the Benefits of Singing:**
 - The Benefits of Singing website
www.EuropeanChoralAssociation.org/BenefitsofSinging
 - An advocacy statement of the European Choral Association published during the pandemic:
www.europeanchoralassociation.org/wp-content/uploads/2020/07/June-2020-Press-Release-on-Covid-19-and-Collective-Singing.pdf
- **About "Breaking down walls", a call for cooperation (a result of Leading Voices)**
 - An advocacy statement of the European Choral Association:
www.europeanchoralassociation.org/wp-content/uploads/2023/04/Advocacy-Statement-April2023_post-LV.pdf
- **About the sustainability of international choral events:**
 - Recording of panel discussion in Marktoberdorf on May 28th 2023
www.youtube.com/watch?reload=9&v=5_p1JtPmjk&fbclid=IwAR2lw6L4g3aGu7zbS2UgXrQGWNF7hwlaQFi4Mq0_9Wp8QIUdXfzjUqAf2Bc
 - First results of surveys disseminated in April 2023
www.kammerchorwettbewerb.org/en/survey