

# Showcase European Agenda for Music: Share your Story!



EAM for your own strategy



In the next 45 minutes I would like to share my story / our story of the European Choral Association – Europa Cantat with you and maybe inspire you for your own stories with the EAM in future.

*One voice for collective singing in Europe*



Regional office of IFCM for Europe

Introducing ...

## **The European Choral Association – Europa Cantat (ECA-EC)**

[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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für Familie, Senioren, Frauen  
und Jugend

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Let me first shortly introduce the association I represent, so that you have a context for what we decided to do.



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The European Choral Association - Europa Cantat (ECA-EC) is a network of organisations, choirs and individuals in the field of Collective Singing in Europe.

We are Founding Members of the International Federation for Choral Music (IFCM) and members of the European and International Music Council, Culture Action Europe, Musica International and the Choral Festival Network.

[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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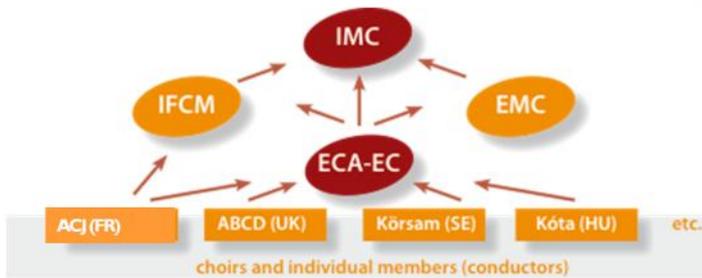
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See text above

# The Network



We have more than 60 member organisations in 31 countries and several hundred member choirs and individual members in 43 European countries and almost 60 countries worldwide.

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We are a network of around 63 national and regional choral associations in 30 European countries plus Israel and several hundred choirs and individuals.



Why do we use “collective singing” rather than “choral singing” nowadays?  
(And we might have a discussion later on whether this could be replaced by another term)

## Data collection “Singing Europe”



We indirectly represent 2.5 Million singers, but there are many more singers in Europe - we did a study some years ago in the frame of the EU-funded project VOICE, a data collection under the title “Singing Europe” which started with the question: “How many choral singers in Europe?” – Or in other Words “How many Europeans practice collective singing?”

## The Big Figures



**4.5%** of the European population

**37,000,000**  
collective singers

[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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Since the late 1990ies we have been coordinating and participating in a number of multi-annual projects co-funded by the European Union.



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## Upgrade – Connect – Reach Out



## Raising Awareness for Collective Singing in Europe: 09/2017 – 08/2021

[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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We are currently funded as European Network by the EU Creative Europe Programme for a project called Upgrade – Connect – Reach Out.



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## Upgrade – Connect – Reach Out

**We, the European Choral Association – Europa Cantat, believe that Collective Singing has benefits both for the individual and the society and can help contribute to building a stronger European community.**

[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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The project is based on the sentence you can see on the screen, and on a number of topics and ideas which were also developed in cooperation with our membership over several years.

For example: *Access to music should be a human right* or *Musik-making as driver of personal and societal growth, paying an important role in society* for example for a better inclusion of groups in danger of exclusion. Under the keyword „Reach Out“ we want to *increase cooperation cross-sectorial cooperation* and offer access to singing to people who are not singing (yet). Under „connect“ we want to reach those who are already singing but not in touch with us, yet.

# Upgrade – Connect – Reach Out



[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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I do not have time to present the full four-year-project – and I don't want to frighten you off, so I would like to focus on two of the topics here:



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## Upgrade – Connect – Reach Out

- A **Singtank** to work on a strategy for our sector for 2021 and beyond
- Cooperation with a university:  
PHD student collecting and analysing existing **research** on the benefits of singing
- At the end of the project:  
**Campaign** on benefits of Singing

[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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We have brought together a group of people, members and non-members, choral and non-choral people, to work on a vision and strategy for 2021 and beyond – how will changes in society influence the world of collective singing and what can collective singing do in relation to changes in society?

One of the topics we are dealing with under the keyword “Reach Out” is how to raise the awareness for the benefits of singing – as we called it in the subtitle of the project.

So we are cooperating with a university and have found a research student who will collect and analyse existing research on the benefits of singing.

Our vision is to end the project with a big campaign on the benefits of singing.

**But what I want to focus on today is the first point, the “Singtank” and how we used the European Agenda for Music in its development.**

## The Singtank and the EAM



If you are conductors, you can also think about your choirs. You can send them to the festivals we mentioned, but if you have special young singers in your choirs, especially talented ones or curious ones, or if you teach open-minded curious students at university who are looking for new opportunities, tell them about these special choirs we are offering.

# Think-Sing-tank

## on the future of Collective Singing



a body of experts  
providing advice and  
ideas on specific  
political or economic  
problems.

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

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The Singtank is a body we created in the frame of our network funding project, to have a group of people being able to think freely about the future, without having to think about statutes, budgets, structures etc.



# What is the Singtank?



**A think-tank for the development of  
a sustainable vision for the sector of  
Collective Singing for the years beyond 2020**

**There was a first retreat in June 2018 with:**

- staff members and board members of ECA-EC -
- representatives of members of ECA-EC -
- representatives of other choral organisations -
- people from other sectors including the business sector -



This is how we explained what the Singtank is – and how we put the group together. The European Agenda was already an inspiration for the decision of creating this opportunity.

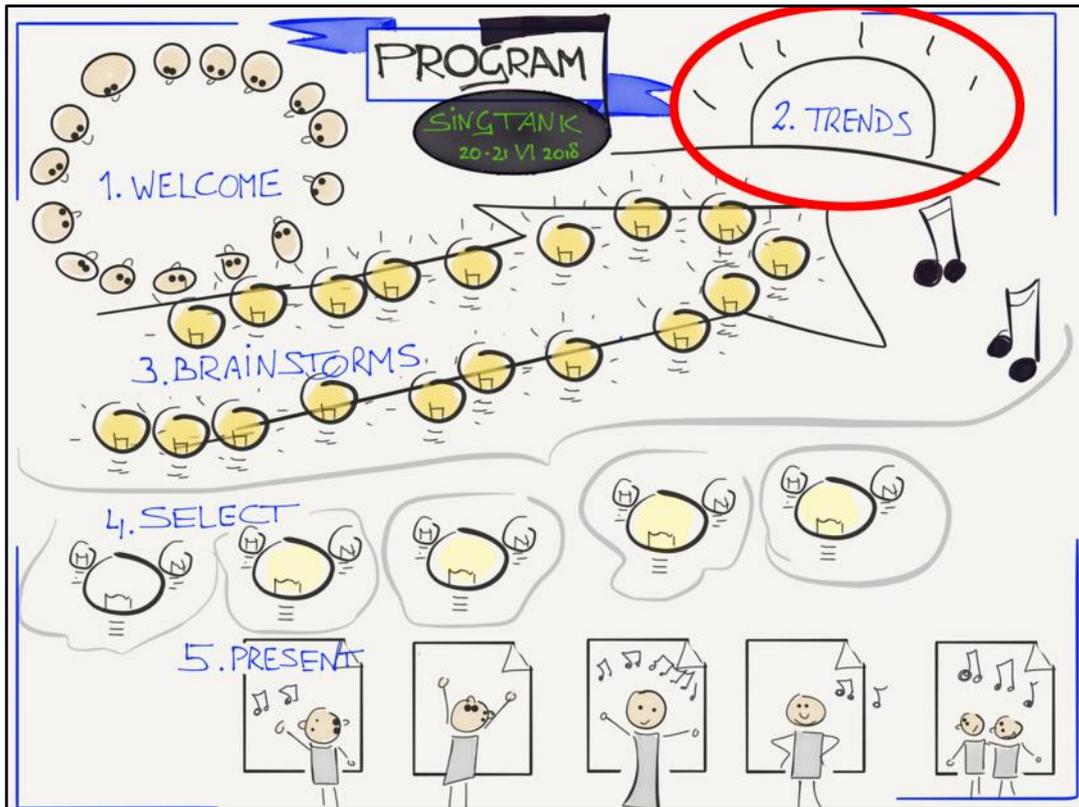
Some people were not able to attend physically, so we had a 2-day standing Zoom meeting through which they could join whenever they were free. We had two cameras showing the room, they could see the presentations, and we had a screen to show them to the participants present when they wanted to speak. This does not work for all the process, but for a lot of it.

## What is it not?

- The first retreat was not**
- a meeting about ECA-EC -
  - the place to discuss the strategy of ECA-EC –
  - the final meeting of this group -
  - an obligation to produce a final, elaborated strategy –



We also explained what we did NOT want to happen at the Singtank. The group had as task to develop a strategy for the sector, not just for ECA-EC and its members (so not for 60 organisations and several hundred choirs and individuals, also not „just“ for the 2,5 million people we can reach through them, but ideally for all the 37 million people singing in Europe....



This is the process of what we did during the day. We worked with a professional facilitator who designed this, made those drawings and started the process with all the trends we can identify in society today. I will now show you some slides with trends, I will also mention a few examples, but you should recognize most yourselves. Afterwards I will give you a few minutes to think what you think are the trends important for your work.

## 1st step: Analysing current „trends“ (topics important for the future of our society)



You can probably recognize many of the trends: digital communication, climate change, startups, artificial intelligence, but there are also others such as the increasing speed of life (the ratrace) and the danger of isolation.

And asking: Which of these trends are relevant?  
Which will influence our sector? Can our sector influence them?



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[www.mariannezuur.n](http://www.mariannezuur.n).

Here are some more trends such as ageing societies, Holistic approaches, sustainability, the search for the meaning of life etc.

So these are the two main questions we asked about the trends:

- How do we think some of these trends may/will influence our sector?
- And do we believe that our sector can influence some of these trends?

**PROGRAM**  
SINGTANK  
20-21 VI 2018

1. WELCOME

2. TRENDS

3. BRAINSTORMS

# It's your turn!

Which of these trends are relevant for you?  
Which will influence your sector? Which can your sector influence?

Now I will give you a few moments to think, take notes to answer this question and discuss your ideas with your neighbour if you want.



The next step was to look at the European Agenda for Music and use it for inspiration. Which elements in the agenda could be relevant for our sector? On which should we focus?

Can they be used as they are or do we have to adapt them to our needs?

So we made a short presentation of the agenda, highlighting the parts which we felt were the most important for our sector.

- Based on the 5 Music Rights of the IMC (International Music Council)

## 5 Music Rights

<p><b>THE RIGHT FOR ALL CHILDREN AND ADULTS</b></p>	<p><b>1</b> To express themselves musically in all freedom</p>
<p><b>THE RIGHT FOR ALL MUSICAL ARTISTS</b></p>	<p><b>2</b> To learn musical languages and skills</p>
<p><b>THE RIGHT FOR ALL CHILDREN AND ADULTS</b></p>	<p><b>3</b> To have access to musical involvement through participation, listening, creation, and information</p>
<p><b>THE RIGHT FOR ALL MUSICAL ARTISTS</b></p>	<p><b>4</b> To develop their artistry and communicate through all media, with proper facilities at their disposal</p>
<p><b>THE RIGHT FOR ALL MUSICAL ARTISTS</b></p>	<p><b>5</b> To obtain just recognition and fair remuneration for their work</p>

EUROPEAN AGENDA FOR MUSIC

We started with the 5 music rights. In a way all 5 rights concern us, the first three more than the next two since we deal more (but not only) with amateur musicians. And among the first three rights maybe the 2nd, the right to learn, is the one our association focuses on mostly, though we also want, of course, to allow everybody to express themselves freely and to have access to musical involvement. The word „Participation“ is a key word for us, too.

- Core Objectives
- Areas of Action
- Means

Identified through a process of several years

The infographic is a 3x3 grid with the following categories:

CORE OBJECTIVES	AREAS OF ACTION	MEANS
<b>Education &amp; Access to Music</b> Access to music's benefits <a href="#">READ MORE</a>	<b>Technology</b> Technology has made a huge impact on every part of the music sector, and has the capacity to serve it further in new and unexplored ways. <a href="#">READ MORE</a>	<b>Cooperation &amp; Partnership</b> Greater cooperation on all levels – across business, between peers and with other artistic, social and commercial sectors – brings immense benefits, not just to those working in the music sector, but to all members of society. <a href="#">READ MORE</a>
<b>Diversity</b> Diversity in every part of the music world – genre, creator, education, venue, audience, funding, spin and structure of organisations – is the engine of a thriving music sector. The key to a vibrant, innovative sector that resonates with everyone. <a href="#">READ MORE</a>	<b>Mobility</b> The circulation of ideas, skills, networks, works and products is at the heart of a strong music sector. <a href="#">READ MORE</a>	<b>Dissemination</b> Dissemination is the process of getting artistic creations out to audiences. It is a key element in the promotion of cultural diversity. <a href="#">READ MORE</a>
<b>Shaping Society</b> As a powerful driver of personal and societal growth, music can play an important role in society for identity, inclusion and the furthering of all democratic principles. <a href="#">READ MORE</a>	<b>Recognition</b> Professionals and non-professionals alike deserve recognition for their contributions to the music sector and society at large. <a href="#">READ MORE</a>	<b>Data Collection &amp; Analysis</b> Accurate, standardised data collection on European music will bring the music sector a clearer picture of itself and allow it to grow more efficiently. <a href="#">READ MORE</a>

EUROPEAN AGENDA FOR MUSIC

Again objectives, areas of actions and means are important one way or another, but we identified four out of the nine we feel are most relevant for our sector: Education & Access to Music, Cooperation & Partnership, Shaping Society and Recognition

**YOUR TURN NOW!**

And which ones are the most relevant for your sector?

CORE OBJECTIVES	AREAS OF ACTION	MEANS
<b>Education &amp; Access to Music</b> Access to music's & heritage <a href="#">READ MORE</a>	<b>Technology</b> Technology has made a huge impact on every part of the music sector, and has the capacity to serve it further in new and unexplored ways. <a href="#">READ MORE</a>	<b>Cooperation &amp; Partnership</b> Greater cooperation on all levels – across borders, between peers and with other artistic, social and commercial sectors – brings immense benefits, not just to those working in the music sector, but to all members of society. <a href="#">READ MORE</a>
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EUROPEAN AGENDA FOR MUSIC

Again, I give you a little time for you think about the question which of the 9 points are the most relevant for your own sector, try to pick maximum 3 or 4 for yourselves.

## Excerpts from the contents

- **OBJECTIVE: Education and Access to Music**

*Access to music is a human right*



- **Priorities:**

- Ensure that access to and participation in music is open to all, regardless of physical or intellectual ability, gender, age, cultural origin, geographical or economic circumstance

- **Measures:**

- Make music a compulsory subject from primary school on
- Exploit the use of new technologies in music education and capacity building
- Provide better and lifelong training for music teachers and trainers in all areas of the music sector

 EUROPEAN AGENDA FOR MUSIC

We then presented some excerpts from the actual agenda point under the priority areas we had identified, again trying to pick for each point which priorities and which measures are most important for our sector. We can share this presentation with you later if you want to have a closer look at the choices we made because I will now mostly jump over these slides. This is an exercise you would have to make for yourself with more time.

## Excerpts from the contents

- **OBJECTIVE: Diversity**

*Diversity (...) is the oxygen of a thriving music scene, the key to a varied, innovative sector that resonates with everyone*



- Priorities:

- Foster diversity in audiences, creators, musical genres. in music education, in dissemination and programming in broadcasting, festivals, concert halls, etc.

- Measures:

- Increase the mobility of artists, professionals and non-professionals
- Improve the dissemination of musical practices and works

 EUROPEAN AGENDA FOR MUSIC

As you can see, we did not only focus on the areas that we thought were of highest priority, we also went to the others to see what was relevant for us there, since in the end there is something relevant for everybody under each point.

## Excerpts from the contents

- **OBJECTIVE: Shaping Society**

*Music can play an important role in society for identity, inclusion and the furthering of all democratic principles*



- **Priorities:**

- Increase awareness of the benefits of music-making and of experiencing a diversity of music on the individual and on society as a whole
- Foster awareness throughout the sector regarding social and ecological responsibility

- **Measures:**

- Bolster the volunteer base in music for wider societal involvement in music
- Further explore the benefits of music on health and wellness in general

## Excerpts from the contents

- **Area of ACTION: Technology**

*Technology has made a huge impact on (...) the music sector, and has the capacity to serve it further in new and unexplored ways*



- Priorities:

- Use technology to foster innovation in various areas (artistic, distribution, teaching, learning, etc.)
- Further digital technology's capacity to access new audiences and develop audience participation

- Measures:

- Train music professionals in technology-driven solutions as a means to a sustainable career

## Excerpts from the contents

- **Area of ACTION: Mobility**

*The circulation of ideas, skills, persons, works and products is at the heart of a strong music sector*



- **Priorities:**

- Increase international exchange in training and education as well as in business
- Enhance personal and professional development through cross-border cooperation and circulation

- **Measures:**

- Set up enhanced international programmes, conferences, projects and networks
- Increase the mobility of artists, professionals and non-professionals

## Excerpts from the contents

- **Area of ACTION: Recognition**

*Professionals and non-professionals alike deserve recognition for their contribution to the music sector and society at large*



- **Priorities:**

- Recognise the value of all contributors to creation (both music professionals and non-professionals)
- Increase awareness of authors' and performers' rights

- **Measures:**

- Foster more crossover between professionals and non-professionals through knowledge-sharing, training and collaborative projects

Under this point we added that internally, for ourselves, this includes the recognition of volunteers, an important aspect for the amateur sector but also for many professional festivals for example. It is implicitly included in the first point of course, but not visible.

## Excerpts from the contents

- **MEANS: Cooperation & Partnership**

*Greater cooperation on all levels (...) brings immense benefits not just to those working in the music sector, but to all members of society*



- **Priorities:**

- Foster cooperation for professionals and non-professionals
- Enhance cooperation among peers
- Nurture interdisciplinarity between the music sector and other sectors

- **Measures:**

- Expand programmes supporting or funding cooperation
- Promote cooperation between schools, music schools and non-formal music activities as well as between the aforementioned and other stakeholders

## Excerpts from the contents

- **MEANS: Dissemination**

*Dissemination is the process of getting artistic creations out to audiences. It is a key element in the promotion of cultural diversity.*



- **MEANS: Data Collection and Research**

*Accurate, standardised data collection on European music will bring the music sector a clearer picture of itself and allow it to grow more efficiently.*



- Increase, standardise and compare data collection at European level

# How can I get involved?

- Use it for your own policy work
  - > *This is what we want to do with the Singtank*
  - > *Which ideas / activities etc. Can we draw from the Agenda?*
  - > *How can we include them in the strategy to be developed?*
- Propose concrete activities for implementation

The EAM is a living document and the process is continuous.  
Please send an email to [eam@emc-imc.org](mailto:eam@emc-imc.org) to receive all further communication.

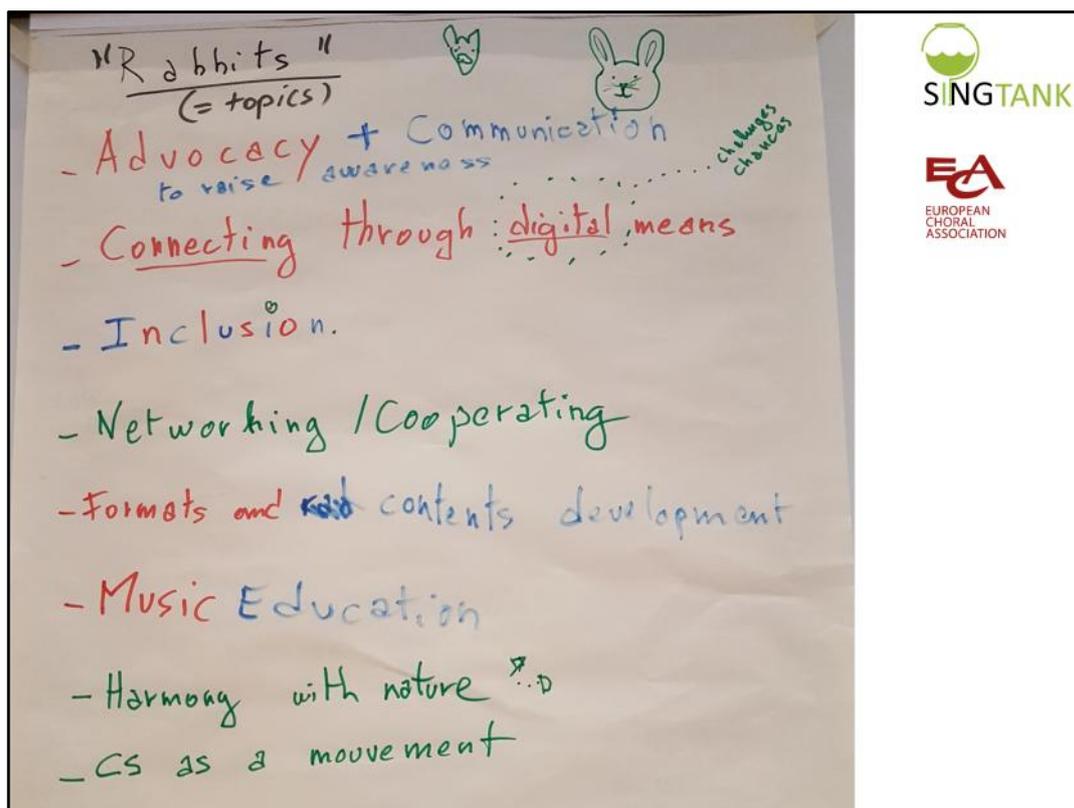
[www.EuropeanAgendaForMusic.eu](http://www.EuropeanAgendaForMusic.eu)

 EUROPEAN AGENDA FOR MUSIC

Here you can see in black the points the EMC raised about how others can get involved with the European Agenda for Music. In the Singtank we focused on the first point „Use it for your own policy work“, so after the presentation we asked the participants of the Singtank which ideas we can draw from the agenda and how they can be included in the strategy.



After a brainstorming in groups about the priorities the participants felt the sector of collective singing should focus on in the future, we presented the proposals and made a group selection.

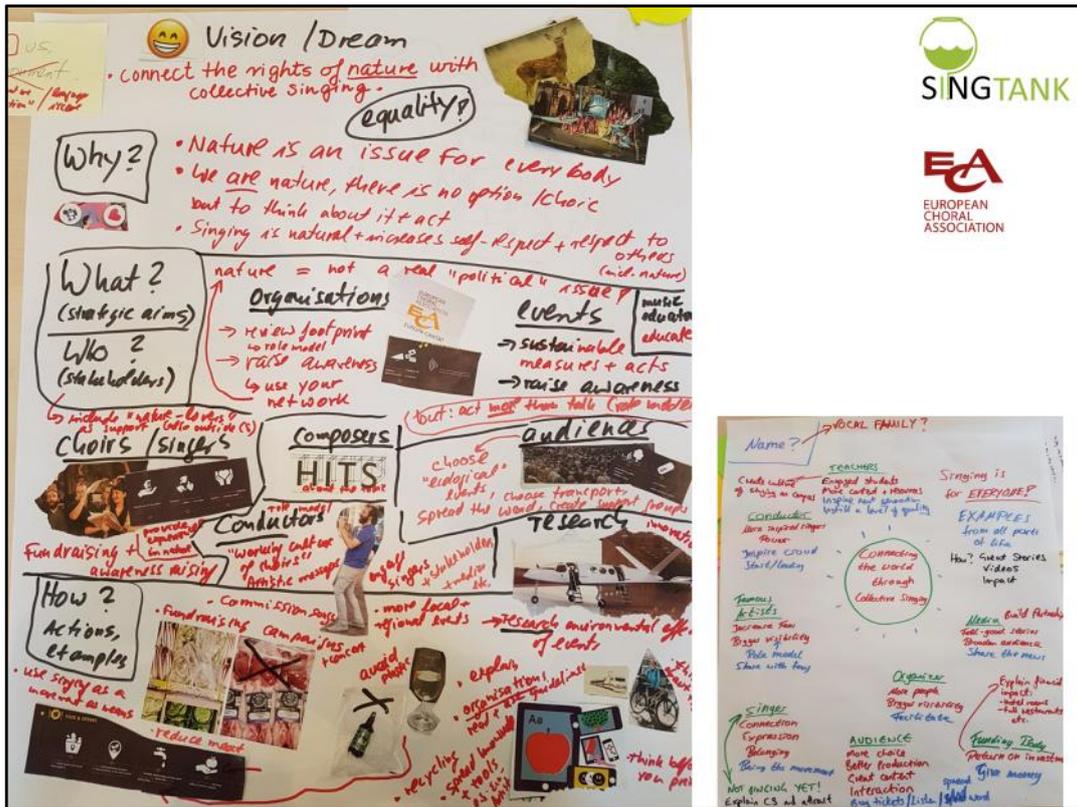


We selected the topics we wanted to elaborate – which our facilitator called the „rabbits“.

Do you recognize some of the topics from the Agenda?

Interestingly enough, the keyword Music Education, even though we think this is central to our work, had not come up as topic after the presentation of the trends, it was only included after we presented the Agenda.

We had quite a lot of discussions about the agenda point „Harmony with nature“ around the question if and how we as choral association have the duty to act in relation to environmental issues. Some people in the Singtank said yes, of course, this is very relevant for all individuals – but how is it relevant for us as association? The Working Group then tried to answer these questions to make sure this point would remain in the draft agenda.



In working groups we then worked on these topics. Ideally we wanted to discuss for each topic:

- What is our vision?
- What do we want to reach?
- How do we want to reach this? Which tools we want to use?

We also talked about the targets / aim groups and tried in some cases already to collect concrete examples.

Each group had a different process / way of getting there, here are two examples of the results they presented.

## Singtank Retreat 2018 – Summary



EUROPEAN CHORAL ASSOCIATION  
EUROPA CANTAT

**INTRODUCTION**

**What is the Singtank?**  
A think-tank for the development of a sustainable vision for the sector of Collective Singing for the years beyond 2020. The process will happen in several steps:

- First retreat in early June 2018
- First draft with main topics and ideas as a result
- Feedback on outcome of this retreat at the Round Table with representatives of different choral organisations in Tallinn in August 2018 (*Round Table comments added in blue*)
- 2<sup>nd</sup> feedback at Membership Day in Cappadocia in November 2018
- Evaluation of feedback and elaboration of a 2<sup>nd</sup> draft in spring 2019, discussion with and validation by the Board of ECA-EC
- Second retreat in early autumn 2019 (to add more concrete ideas on how the different strategic aims can be reached and a "free thinking" session on new ideas and possible activities -> production of 3<sup>rd</sup> draft as result
- Feedback on 3<sup>rd</sup> draft at Membership Day in autumn 2019
- If possible third retreat in 2020, elaboration of final draft
- Publication and dissemination of final draft

The Singtank is part of the project "Upgrade - Connect - Reach Out: Raising Awareness for Collective Singing in Europe", co-funded by the European Union Creative Europe programme. (See [www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org))

**Who is the Singtank?**  
A working group selected a group of 16 experts from different parts of the Sector of Collective Singing, conductors, singers, managers, teachers and artists, with some representatives from the Board, Music Commission and Youth Committee of the European Choral Association – Europa Cantat (ECA-EC), some representatives of members, some people who have worked with the association but have never been inside it, and some people who had not been in touch / did not know the association before, supported by staff members of ECA-EC.  
(Should non-choral, non-musical people be added at a later stage? Other artists? Non-Artists?)



Left to right: Marianne Zuur (NL, Facilitator), Sorja Greiner (DE, ECA-EC staff), Helmut Schumberger (AT, EAS), Sylvie Kozub (DE, ECA-EC staff), Flannery Ryan (DE/AT - ECA-EC Youth Committee), Ben Lewis (UK), Bursak Onur Erdem (TR, ECA-EC Board), Rosalinde Zehn (AT), Miroslava Pflüger (RO), Kathrin Renz (CH) / Front: Miroslava Gudzok (TR), Céline Ferrand Cooper (FR/DE, ECA-EC staff)  
Not in the picture: Daphne Hazzard (NL, ECA-EC Board), Tilo Wöber (NL) / Connected digitally: Carle Fawcett (IT, ECA-EC Board), Jan Drees (DN, ECA-EC Music Commission), Peter Karlsson (SE), Mattis Bille (DK)

Singtank Retreat 2018 - Summary – August 2018, page 1




## Report

- Description of Singtank
- Description of process
- 8 topics chosen
- Each with the points
  - \* vision
  - \* why?
  - \* who?
  - \* what?
  - \* how?

In a collaborative writing process (using google docs) we asked each group to identify one „writer“ who should start turning the poster into a text, then all others were able to comment until we came to a final common version with the first draft strategy. For each of the topics we tried to describe the vision and answer the questions why? who? what? and how?

## **Topic 1: Advocacy & Communication Raising Awareness**



### **We want everybody to know why Collective Singing is important and valuable**

- We need more data and research
- We need to improve the ways in which we communicate
- We need material and methods for advocacy
- We need new, more appealing communication tools
- We need a new “narrative”, new ways of telling the story
- We need to translate our messages into different languages to reach the different stakeholders

Here you can see the summaries mostly of the „why“ for each point.  
Again I will jump over the slides since you will make your own structure and describe your own topics in the end.

## **Topic 2: Connecting through digital means**



### **Use digital means to connect, cooperate and share, while optimising the use of resources**



- upgrade communication tools, data, membership and project management tools
- cooperate with target groups, with providers & associates
- offer remote training (webinars, tutorials, 1 to 1 training)
- offer remote rehearsals & remote performances
- digitalise governance of organisations (flatten hierarchies, peer-to-peer) , mutualise resources (databases)

## Topic 3: Inclusion



### Facilitate access to collective singing for everybody



- immaterial fields of evolution:  
attitudes / representations / values / artistic vision
- material fields of adaptation:
  - logistical / financial / repertoire
- Outreach is an important factor
- Inclusion is a two way street -> change for both parties
- Inclusion also concerns "quality" ensembles,  
not only amateurs
- trigger the debate and self reflection in the sector
- Inclusion requires specific skills > specific training needed

## **Topic 4: Networking & Cooperation**



**Creating meaningful encounters within choral music and with the outside world  
-> initiate new opportunities**



- encourage singers to talk more about choral music
- initiate partnerships
- need for training for the new leaders/ambassadors of choral music.
- Choirs -> get into dialogue with other peers
- Organisations -> initiate multidisciplinary camps build ties between different art forms
- train new 'translators' -> get into dialogue with political actors
- work on databases to produce meaningful information

## Topic 5: Format & Contents Development



**Implement some ideas of the Singtank during planned collective singing activities.**



- Build audiences -> new concert format
- Pop-up events (Flashmobs etc.)
- increase interaction between performers & audience
- Use digital connection / Virtual choirs
- International collaboration projects
- Unusual venues / more intimate events
- “bring a friend” concept -> more singers in rehearsals
- Involve non-singers in the concerts
- Teach more improvisation
- Cooperation between professionals and amateurs
- Collaboration with other fields (Sports, dancing, arts...)
- Beatbox battles
- Create new trends and revise old ones

## Topic 6: Music Education



### Education should provide empowerment through artistic expression



- develop less hierarchical communication
- develop a structure for everyone
- make the 1st step into making singing easier
- teach the teachers & conductors
  - > more skills to transmit high artistic experiences
- Open spaces in schools and choirs for creativity
- A change in education -> new kind of leadership
- dialogue with curriculum makers and school administrations

## **Topic 7: Harmony with Nature**



### **We want to connect the Rights of Nature to the topic of Collective Singing**



- Organise more local and regional events
- Explain what you do, spread the knowledge
- Use your network to spread & support campaigns
- Consult and promote existing tools and guidelines,
- Develop specific guidelines for events
- Commission songs about nature issues
- Do fundraising concerts / campaigns
- Think before print / avoid plastic / donate leftover food
- Reduce packaging /recycle

## **Topic 8: Collective Singing as Movement**



**Connecting the world through collective singing  
Singing is for everyone!**



- Conductors: Inspire crowd / Singers: Be the movement
- Teachers: inspire next generation / Instil a level of quality
- Organisers: act as a facilitators
- Those not singing yet or don't know they are:  
discover Collective Singing
- Audience: support the cause / buy tickets
- Funding Bodies or Governments: fund projects
- Media: Spread the message / connect people  
build partnerships



## Schedule for Strategy



- First retreat in early June 2018
- First draft with main topics and ideas as a result
- Feedback at the Round Table with representatives of different choral organisations in Tallinn in August 2018
- **2<sup>nd</sup> feedback at Membership Day in Cappadocia 11-2018**
- Board Strategy Retreat on ECA-EC Strategy in autumn
- Digital meeting in early autumn 2019 -> 3<sup>rd</sup> draft as result
- Feedback on 3<sup>rd</sup> draft at Membership Day in autumn 2019
- If possible third retreat in 2020, elaboration of final draft
- Publication and dissemination of final draft



Here you can see the total process.

In the meantime we organise the Round Table with representatives from other organisations including Legato, the association for gay and lesbian choirs, several church choir associations or the Barbershop association, and we had a feedback round with members at the Membership Day in November 2018.

Our Board wants to do a Strategy Retreat for the Board to discuss the strategy for our own association for the coming years, especially the time after 2021, and then go back to the draft strategy developed by the Singtank.

Why two strategies?

Because it is still possible that the Singtank believes a topic like the environmental issue or the last topic about creating a „movement of collective singing“ may be relevant for the sector as such, but may be less relevant for the association – or more relevant. So the two strategies, the one for the sector, where we also involve people from other associations dealing with collective singing, and the strategy for the European Choral Association – Europa Cantat do not have to and may not be identical in the end.

## Summary of ~~Think~~-Sing-tank on the future of Collective Singing



a body of experts  
providing advice and  
ideas on specific  
political or economic  
problems.

• <http://www.singtank.com/>

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So this was the process during the first Singtank Meeting in June 2018.

This was a year ago and we still do not have a final strategy, we expect and hope to have it in spring 2021.

However, we did further steps.

## Summary of Sing-tank on the future of Collective Singing

- Please feel free to send us
- your comments
  - your questions
  - your proposals for change
  - answers to the questions on the previous slide

Per mail to  
[SecretaryGeneral@EuropeanChoralAssociation.org](mailto:SecretaryGeneral@EuropeanChoralAssociation.org)

This is what we told our members after the presentation in November.

## Leading questions



- Do you agree with the topics chosen?
- Is there an important topic missing?
- Any ideas on how to describe „Collective Singing“ in a more attractive way?
- Do you agree with the process we have suggested? (Singtank with members and non-members, Consultation with membership, further development in Singtank etc.)
- Should we add non-music / non-choral people?

And we gave them some leading questions for their feedback.

Your turn - your examples?



If we have a little time left, we would like to hear if there are further examples of how the European Agenda for Music was used for the strategy of a national or European association. You already heard some examples yesterday, but maybe there are others in the room who have examples?

# Any Questions?



[www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

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*One voice for collective singing in Europe*



Regional office of IFCM for Europe

**Thank you very much for your attention!**

**Sonja Greiner**

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So this is the end of my presentation. We are still in the middle of the process as you can see, but this is not important.

What I wanted to share with you, the story I wanted to tell is how we used the European Agenda for Music as a tool for our own strategy development work, and how we structured the process in our case.

Thank you very much for your attention!