

## FREGRA 1

20 JULY 2020 (1.0)

### METHODOLOGY

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Participants of the CAPO-I Project Choir met on Sunday 19 July via Zoom and during the course of the meeting gave anonymous responses to the following questions.

Results have been ordered from highest to lowest with sample sizes ('n') ranging between 25 – 29.

### POLLS

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#### 1. What platform are you using to access Zoom?

Desktop / Laptop	<b>52%</b> (13)
Mobile phone	<b>32%</b> (8)
iPad / Tablet	<b>16%</b> (4)
Other	<b>0%</b> (0)

#### 2. Which of the following would be your number one reason for going to choir?

The people (fellow choir members, conductor, etc.)	<b>46%</b> (13)
The choice of music	<b>39%</b> (11)
Music education	<b>11%</b> (3)
The routine	<b>4%</b> (1)

#### 3. If the situation allowed and safety protocols were in place, would you return to choir rehearsals in September?

Yes	<b>90%</b> (26)
No	<b>10%</b> (3)

#### 4. Who should be responsible for implementing safety protocols at rehearsal?

The choir members	<b>46%</b> (13)
The committee (if there is one)	<b>36%</b> (10)
The conductor	<b>18%</b> (5)

5. Should there be a charge for online choral practice?

Yes – less than usual	<b>59%</b> (16)
Yes – same as usual	<b>37%</b> (10)
No charge	<b>4%</b> (1)
Yes – more than usual	<b>0%</b> (0)

6. If in-person rehearsals are not feasible this September, what would be your likely action?

Continue online	<b>92%</b> (25)
Wait until in-person rehearsals can resume	<b>4%</b> (1)
Find something else to do in the meantime	<b>4%</b> (1)

## CONCLUSIONS

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In interpreting the results above, one must be mindful of the sample audience and its potential bias towards online singing (indeed, there were no ‘offline’ participants). Given that those polled had actively signed up for an online project choir experience, the collective response to Q6, for example, is to be expected!

It also comes as no surprise that the social aspect of a choir is hugely important to singers but, interestingly, the choice of music also appears to have equal weight (Q2). For conductors, this might mean investing more time in the former despite the perceived dichotomy between work and play. As we move forward, if rehearsals are compromised by public health advice, might we look to ‘social’ substitutes?

Of particular comfort is the desire of singers to get back singing (Q3) along with a willingness to contribute, both logistically (Q4) and financially (Q5). These two findings help to challenge certain fears raised in the conducting community: firstly, that choir members would not return; and secondly, that online practice would fail to elicit a feasible financial worth.

In short, choral singers keenly await the resumption of activities (whether in person or, arguably, online) and also seem willing to lend a hand in achieving this goal.