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Short-term creativity and long-term concerns: Music making during the COVID-19 lockdown in Belgium

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Abstract

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In late May 2020, CEMPER – Centre for Music and Performing Arts Heritage in Flanders (Belgium) launched an online survey on the impact of the COVID-19 lockdown in Belgium on music making activities. This came at a pivotal moment in the crisis: after two and a half months of lockdown in which all (musical) activities outside of one's own household were prohibited, and just before public social and cultural life was slowly allowed to resume. The survey provided insights about how people found alternative ways of making music during this period before new rules on group rehearsals and public events began to shape the summer of 2020. Based on the 118 responses to the survey and nine follow-up interviews, this article discusses the impact of the COVID-19 lockdown from March to June 2020 on amateurs, professional musicians, and music students of over 60 different genres. While the financial consequences for professional musicians and the social impact for amateurs cannot be underestimated, many respondents indicated that the lockdown had a positive effect on their musical life. It offered more time for practice and composition. Digital technology enabled online teaching, socially distant music collaborations, and new ways of engaging with audiences. These possibilities provided short-term opportunities to deal with the lockdown. But, at the same time, respondents expressed concerns about the future of music making. While a temporary way of coping with the lack of physical rehearsals, performances and music classes, the respondents suggested that digital alternatives are not a sustainable solution. Many respondents praised the current creative opportunities but indicated that a prolonged loss of income and diminished social interaction would adversely affect not only individual musicians and music groups, but also musical genres as a whole in future.

1. Introduction

‘That Thursday,’ my partner and I often say, referring to 12 March 2020, ‘when the madness really began.’ For more than two months, news about the then-newly discovered virus, SARS-CoV-2, causing the newly named disease COVID-19, had been travelling closer and closer to Belgium. On that Thursday, the day after the World Health Organization (n.d.) declared the outbreak a pandemic, no one could ignore that the virus was circulating freely in Belgium. In the following days, the federal government announced restrictions on work, schools, events, and shops, before going into lockdown on 18 March.

The lockdown halted public musical life. Concerts were cancelled or postponed. Music societies, groups and orchestras stopped rehearsing. Music schools closed their doors. The internet, which became the main source of news and activities, revealed a dual reaction to the lockdown. On the one hand, the media reported on the anticipated financial losses for the cultural sector. Artists, event organizers and venue owners called for government support. On the other hand, social media revealed the rise of online musical activities. Musicians turned to online performances, created alternative possibilities to engage with their audience, and found new ways to remotely make music together. Based on a questionnaire and interviews with 118 musicians from over 60 genres, this article will focus on the latter: the creativity that arose as an immediate effect of the COVID-19 lockdown on musical practices in Belgium. What alternative ways of making music did musicians find during the Belgian lockdown from March to June 2020? To what extent has the lockdown inspired new musical practices for the future? What impact will the lockdown have on the participants’ musical future, the ensembles they play in, and their genre?

This article opens with a short overview of the measures that the Belgian government took to slow the spread of COVID-19 between March and August 2020, following the official announcements of the National Crisis Centre (NCC). The overview focuses on those aspects that have the most impact on musical activities: the restrictions on the cultural sector and social contacts. The following section introduces the research process. The results will be discussed in two large sections: ‘short-term creativity’ and ‘long-term concerns’. ‘Short-term creativity’ focuses on the activities that happened during the lockdown. To conclude, ‘long-term concerns’ presents the participants’ reflections on those actions. To what extent are these lockdown activities sustainable? What hopes and concerns do they have for the future of their musical lives?

2. Measures to slow the spread of COVID-19 in Belgium, March-August 2020

As the number of people infected with COVID-19 rapidly increased in early March 2020, Belgium’s federal government implemented restrictive measures to prevent the spread of the disease. The cultural sector took the first hit on 10 March, as the government discouraged indoor events of over 1,000 people (Marien, 2020). As of midnight on 13 March, the first restrictions for all citizens came into force. Primary and secondary schools suspended classes. Third level education switched to online teaching. Teleworking was strongly encouraged and public transport was limited to necessary travel only. Nightclubs, pubs, restaurants and cultural venues had to close. All events regardless of their size and whether they were private or public were cancelled (NCC, 2020a). This halted all music life; concerts, sessions, rehearsals, and music lessons could not take place.

A few days later, Belgium went into full lockdown. As of 18 March, everyone had to stay at home and avoid contact with anyone not living under the same roof. Telework became the norm, non-essential shops were closed, and non-essential travel outside of Belgium was prohibited (NCC, 2020b). The lockdown was to be in place until 5 April, but it was extended on various occasions. In May some restrictions were lifted. For example, DIY and garden centres reopened on 3 May (NCC, 2020c). Over the next days, fabric shops and businesses reopened, and contactless sports were allowed in small groups (NCC, 2020d). Families were allowed to have contact with four other people from 10 May, shops reopened on 11 May (NCC, 2020e), and museums and cultural sites reopened on 18 May. Little guidance

was given to the entertainment sector at that stage; all cultural, sport, touristic and recreative events would remain forbidden until at least 30 June (NCC, 2020f).

The lockdown officially ended on 8 June. People were allowed to meet with ten different people per week, restaurants and pubs reopened, and trips within Belgium became possible. Cultural activities with 20 people, but without audience, were allowed to resume, meaning that some rehearsals could happen (NCC, 2020g). As of 1 July, cultural activities with an audience could resume, according to strict safety protocols and with a maximum audience of 200 people indoors or 400 people outdoors. These numbers were anticipated to double from August onwards, pandemic permitting (NCC, 2020h).

However, the pandemic did not permit this. By the end of July, the number of COVID-19 infections was rapidly increasing. This resulted in new restrictions. Social bubbles were limited to five fixed people per household. Private activities could happen with a group of ten people if the social distance of 1.5 metres was kept. And instead of doubling, the allowed maximum audience for events was halved to 100 people indoors and 200 people outdoors (NCC, 2020i). On 20 August, the NCC announced that as of 1 September, events of up to 200 audience members indoors and 400 people outdoors would be allowed again (NCC, 2020j). These rules stayed in place until 23 October, when the government limited events because the number of COVID-19 infections was rising again. (NCC, 2020k).

3. Assessing the impact of the COVID-19 lockdown on music making in Belgium

The above overview shows that the potential impact of the COVID-19 lockdown on musical activities in Belgium is considerable. No live music events were allowed between mid-March and early July. The restrictions on audience numbers on events from July to October made it financially unviable for organizers and venues to host events. The closure of schools also applied to music schools, so music classes were suspended or moved online. The restrictions on social life and gatherings impacted larger ensembles and smaller music groups alike; all orchestras, choirs, bands, and music societies had to cancel rehearsals and concerts. Music making was limited to the musicians' household. The negative financial impact for professional musicians and the social consequences for many amateur musicians cannot be underestimated.

However, in the first weeks of the lockdown, the home page of my Facebook account showed a rise of new musical activities. There were 'together-apart' music videos, where people recorded musical parts separately and subsequently edited them together into a single performance. Others livestreamed performances from their living rooms or embarked on tune challenges. New 'corona themed' Facebook pages emerged, including the international *Quarantunes* (to share music videos) and *Quaranstream* (to share livestreams concerts in times of quarantine). Other groups were more local, like *België zingt ... uit het raam!* – *La Belgique chante ... de sa fenêtre!*, encouraging people to 'sing out of their windows', a response to similar initiatives in Italy to cope with the lockdown (Van Poucke, 2020).

Looking at these new musical activities, I became interested to investigate the lockdown's impact on music traditions. I work for CEMPER, Centre for Music and Performing Arts Heritage in Flanders (the Dutch-speaking area of Belgium). More specifically, I work on safeguarding intangible cultural heritage. I became curious as to how these activities might be viewed from an intangible cultural heritage perspective. This resulted in a research project I set up for CEMPER.

The research consisted of a questionnaire and interviews. The questionnaire was launched on 26 May 2020, coinciding more or less with the end of the strictest part of the lockdown, and ran until 30 June, when cultural activities with small audiences resumed. It comprised a combination of closed and open questions (see Appendix I) and addressed three main themes:

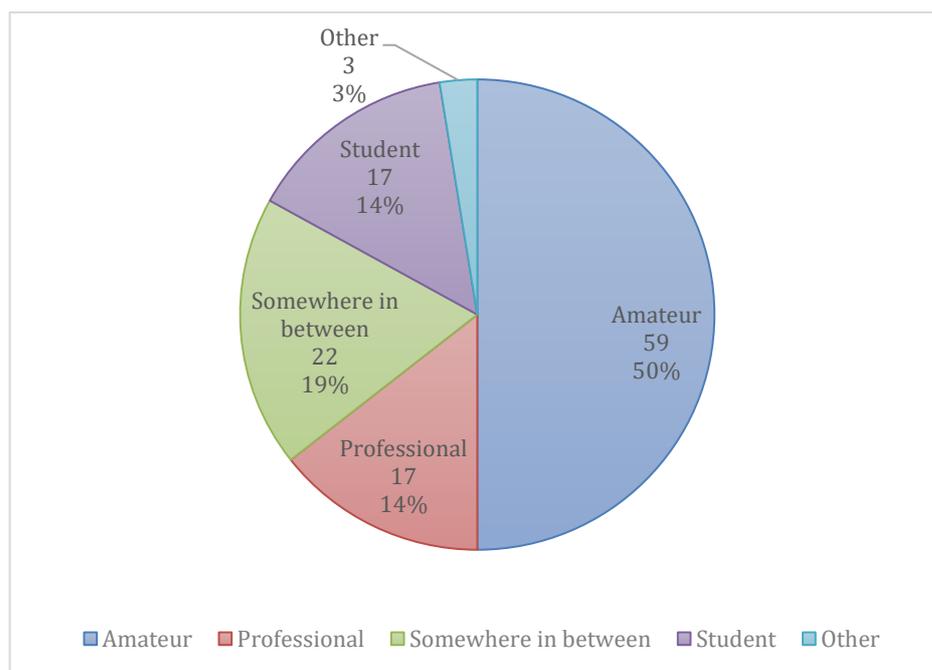
- (1) Making music in normal times: The respondents saw two lists of musical activities, one for offline activities and one for online activities. They were asked to select how often they did these activities before the lockdown. In open questions, they were invited to clarify.

- (2) Making music during the lockdown: Based on the same two lists of offline and online musical activities, the respondents were asked to indicate how often they did these activities during the lockdown. Open questions gave the opportunity to clarify and to indicate which alternatives they had found to their usual musical activities.
- (3) The final section addressed the impact of the lockdown on three levels: for the musician personally; for the group, orchestra or ensemble they play in; and for their music genre or tradition at large.

The questionnaire was spread through the communication channels of CEMPER (website, newsletter, and social media), via Facebook groups for musicians in Belgium, and informally by CEMPER's staff to their personal network. When the questionnaire closed on 30 July, it had received 118 responses.

Exactly half of them were amateur musicians, defined in the questionnaire as people who mainly make music for fun and expect little to no income from it, regardless of their level of competence. Furthermore, 17 participants (14%) were professional musicians who relied on performing or teaching music for most of their income. 22 (19%) people identified as somewhere in between amateur and professional, meaning that they earned some money from making music but also held other professions. 17 (14%) participants were music students (Figure 1).

Figure 1. Responses to 'How would you describe yourself as a musician?' (CEMPER, 2020).



The questionnaire invited respondents to opt-in for follow-up interviews. 54 respondents gave their contact details for an interview. Of these, I contacted 16 in early July, which resulted in nine interviews, covering five different genres: carillon, *HaFaBra*,¹ opera, folk, and metal. All interviews were conducted in July, the period with the least restrictions (at the time of writing). The new restrictions put into force in late July marked a new period of Belgium's response to the COVID-19 pandemic. I therefore decided not to organise more interviews in August, as the responses would be incomparable to those

¹ *HaFaBra* is a commonly used acronym in Belgium to refer to three types of wind orchestras: *harmonie* (woodwind, brass and percussion), *fanfare* (brass with the focus on flugelhorn and percussion, and a flexible line-up), and brass bands (brass, with a fixed line-up).

collected in July. The interviews were semi-structured with open questions (see Appendix II) to investigate the topics of the questionnaire, focussing primarily on musical activities during the lockdown, musical activities as the lockdown was slowly being lifted, and, future perspectives and concerns for themselves as musicians, their group, and the genre they play.

The collected material was analysed in two ways. First, to identify general trends on the immediate impact of the lockdown on making music, a statistical analysis was made on the information collected in the questionnaire (raw material available in Appendix III). In particular, I compared both online and offline activities before and during the lockdown to see whether these activities continued at the same frequency, were done more or less often during the lockdown, or which activities were not done at all. I further looked at the answers about the impact of the lockdown on musicians, groups, and genres. Quotes from the corresponding open questions helped to interpret these results. In addition, these responses were compared to a report by *publiq*, a Flemish communication organization that promotes cultural participation for all. They conducted a survey in May 2020 on cultural participation during the lockdown, focussing on online cultural activities. However, it also looked at amateur art practices, including music making (Siongers, Verboven, Bastiaensen, Lievens, and Schramme, 2020). As their questionnaire reached a wider public and received over 13,000 responses, my discussion below will check the smaller sample of CEMPER's work against their conclusions on amateur music making. This will show comparable results regarding musical activities during the lockdown.

Second, reading through the respondents' individual answers, it became apparent that the reactions varied widely according to the genre, whether the respondents were amateur or professional musicians, and the type of ensemble they play in. A qualitative analysis of the interviews with two carilloneurs, two *HaFaBra* musicians, one opera singer, one folk musician, and three metal musicians, as well as the responses in the questionnaire from those genres (including those who were not interviewed), provided more details of the lockdown's impact on those specific genres.

The following section will discuss the respondents' and interviewees' musical activities during the Belgian lockdown from 18 March to 30 June 2020. It will consider which alternatives they have found to their regular musical activities and which aspects of their musical lives stopped completely. The subsequent section will cautiously look at the future, considering what short-term and long-term impact the respondents perceived and if the musical activities during the lockdown will change the ways in which people make and experience music in the future.

4. Short term creativity: musical activities during the COVID-19 lockdown in Belgium

4.1. Offline music making

The questionnaire examined 11 offline music making activities:

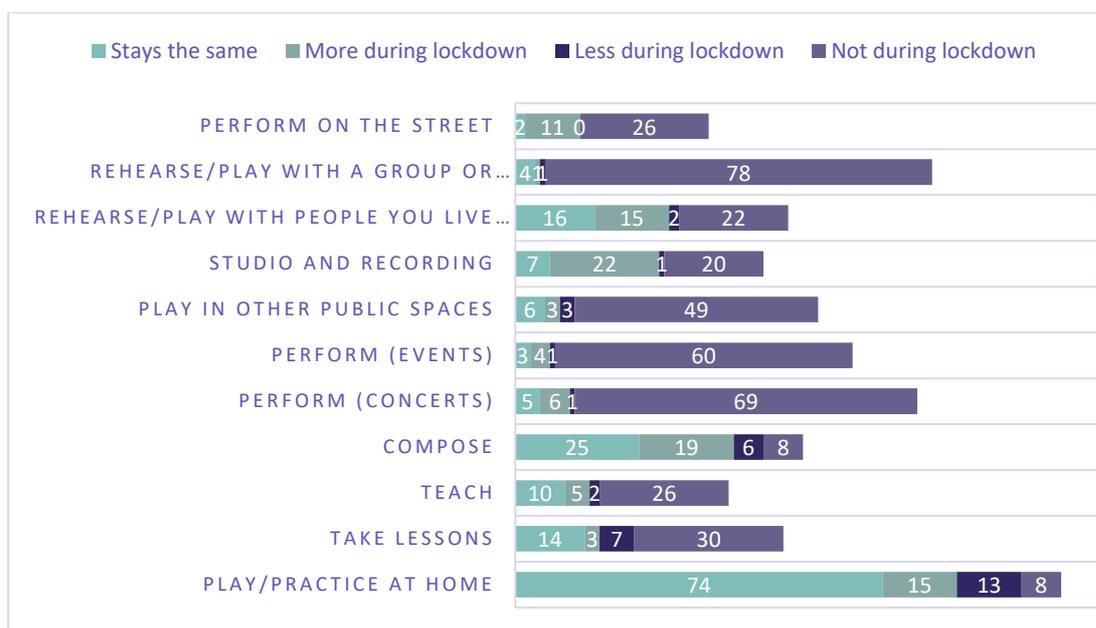
1. Playing and practicing at home
2. Taking music lessons
3. Teaching music
4. Composing
5. Performing during concerts/gigs whereby music is the main activity
6. Performing at other events where music livens up the event, for example celebrations
7. Playing music together with other public space, for example sessions
8. Studio and recording work
9. Rehearsing and/or playing with people you live with
10. Rehearsing and/or playing with a group or society
11. Performing on the street

In the first section, respondents indicated whether they did each of these activities daily, weekly, monthly, annually, less than annually, or never (not applicable) before the lockdown. In the following

section, respondents saw the same list of activities and indicated whether and how often they did this during the lockdown: daily, once or more a week, once or more a month, never because they could not, never because there was no reason or motivation to do so, or never although that did not have anything to do with the lockdown.

Where respondents answered ‘never/not applicable’ in both questions or ‘never, but this is not due to the lockdown’, their feedback was interpreted as not applicable. Where responses were applicable, I compared the results from both questions on an individual basis (see Figure 2), showing whether they did this activity more or less than before, about as often, or not at all during the lockdown.

Figure 2. Comparison of offline music making activities before and during the lockdown, for those to whom the activity was applicable (CEMPER, 2020).



The questionnaire confirms that the lockdown stopped almost all musical activities outside of one’s home. Of the 84 respondents who played with a group or society, 78 (92%) could not attend any rehearsals. Of those who performed regularly, 69 (85%) had no concerts, 60 (88%) respondents could not perform at events, and 61 (80%) did not play in other public spaces anymore. More than half of the people who taught or learned music could not give or attend physical classes, and street performance was reduced.

The following citations from the open questions in the questionnaire attest to this loss of public musical life. ‘The weekly live sessions and monthly repetitions are gone. There is no alternative.’ (CEMPER, 2020: ID35),² ‘[e]verything happens at home – rehearsals and recordings in the context of the conservatoire have stopped completely – that’s the most drastic’ (CEMPER, 2020: ID43), and ‘[n]o classes, no rehearsals, no concerts. Total loss of music’ (CEMPER, 2020: ID63).

Weekly rehearsals of amateur music societies, like *fanfare* and *harmonie* orchestras, were cancelled and their performances were cancelled or postponed. This impacted them both artistically and financially. Interviewee Kasper Vanoverbeke shared the situation and its consequences for his fanfare:

² References to the questionnaire (CEMPER, 2020) refer to the ID number of the respondent.

For us, I think like a lot of [music] societies, this period from March until June actually is a very busy period. [...] In total we actually had about nine activities in that period that were cancelled. Some of them have been postponed. But yes, how those will happen, we will have to see. But musically speaking, that's a major loss and especially also financially, that's a loss. (Vanoverbeke, 2020).

Similarly, band members of smaller ensembles felt the immediate loss of rehearsals and concerts. Interviewees mentioned, for example, that they had to postpone the planned production of an album (Tackaert, 2020; De Smet, 2020), or had just finished an album but could not promote it because of the lockdown (Van Campenhout, 2020), or lost their major source of income as all opera houses in Europe had to shut their doors (Mostin, 2020).

There was one exception to the shutdown of musical life; carillon performances were able to continue, more or less, as normal. The instrument comprises of at least 23 bells and is typically housed in a bell tower. It is played by a single carillonneur, sitting up in the tower. The music rings out over the surrounding area for people passing by, rather than for a stationary audience. Out of the five carillonneurs who responded to the questionnaire, four regularly performed before the lockdown. Three of them were able to continue to do so during the lockdown (CEMPER, 2020: ID51, 55, 71; Rombouts, 2020; Van Eyndhoven, 2020). One of them even played two additional performances per week (Rombouts, 2020). These performances were livestreamed, impacting the performers' interaction with the public, as will be discussed below.

Private musical activities fared significantly better than public ones. 75% of the respondents who regularly practiced music at home before the lockdown did this just as often (74 musicians) or even more (15) than before. Similarly, publiq's study on culture participation suggested that 'more people found the time during the lockdown to practice music, at least when it concerns playing an instrument' (Siongers et al., 2020: 34, my translation). Their study showed that before the lockdown 13.7% of the 13,000 respondents regularly played a musical instrument. During the lockdown, this increased to 16.5%. This study also showed that the amount of participants in musical activities that rely on social contact, like 'singing' or 'making music in other ways', dropped from 11.4% to 6.7% and from 3.1% to 2.3% respectively (Siongers et al., 2020: 34-35).

CEMPER's questionnaire further revealed a rise in other private music activities. 16 and 15 respondents respectively rehearsed equally much and even more with people they live with than before, which was confirmed by five respondents in the open questions (CEMPER, 2020: ID1, 58, 76, 80, 87). The lockdown also proved to be a fruitful period in terms of composition and recording. Although those activities diminished for some, 24 respondents indicated that they composed as often as before and 19 composed more often. While seven respondents reported no change in recording activities, 22 respondents recorded more often. Similarly, while 26 people (66%) indicated that they could no longer perform on the street, nonetheless 11 respondents (18%) gave more street performances.

'I play a bit more often because I am home more often and don't lose time commuting' (CEMPER, 2020: ID41).

'Making music together at home happens much quicker now' (CEMPER, 2020: ID1)

'Busy with music much more often because of the extra free time' (CEMPER, 2020: ID54)

These, and other similar, responses to the open questions praised the newfound free time as a result of fewer public activities, less commuting, and being at home more often. Further comments as well as the interviews revealed what musicians did with this extra free time.

13 participants confirmed that they had more time to play at home (CEMPER, 2020: ID8, 9, 12, 26, 31, 54, 61, 73, 108, 113 and 118; De Wetter, 2020; Tackaert, 2020) and five participants restated that

they played more often with their families at home (CEMPER, 2020: ID1, 58, 76, 80, 87). Others specifically mentioned that they took the time to focus on improving vocal techniques (Tackaert, 2020) or study new repertoire (Mostin, 2020). Many people took to making home recordings, as 12 respondents specified in the questionnaire (CEMPER, 2020: ID6, 9, 79, 80, 81, 83, 84, 86, 89, 96, 100, 103) either as a challenge to ‘learn and record a new tune every day’ (CEMPER, 2020: ID6) or ‘to exchange ideas with other musicians’ (CEMPER, 2020: ID33). Two people mentioned that they started to learn new instruments (CEMPER, 2020: ID7, 21) and another two simply said they listened to music more often (CEMPER, 2020: ID36; Vanoverbeke, 2020).

Others took the time to work on the business-end of being musician like ‘designing courses for online teaching [and] applying for grants’ (CEMPER, 2020: ID81). Another used the time to ‘promote music projects by making websites or looking after social media, setting up a non-profit organization, [and] looking at how performances can be more profitable’ (CEMPER, 2020: ID84). An opera singer started to write her first libretto. As she had no rehearsals or performances, it was a useful way to spend her free time because ‘in the long run, I don’t have to play in [the opera] every time, so I can get royalties from it’ (Mostin, 2020).

Furthermore, musicians showed solidarity towards each other and the public. This built on the non-musical ways which people sought support each other during the lockdown. Many families hung white sheets out of their windows or applauded from their window at 20:00h to show their support for the health sector. Others, inspired by Michael Rosen’s *We’re Going on a Bear Hunt* (1989), put teddy bears or ‘other fluffy fauna’ in their windows for children to spot and count while walking with their parents (Werkplaats immaterieel erfgoed, 2020).

Musicians joined in by taking to their window, balcony or street corner as their new stage. Six participants mentioned that they regularly, often daily, played outside for their neighbours and passers-by (CEMPER, 2020: ID6, 9, 34, 114), as part of the 20:00h applause (CEMPER, 2020: ID58), or when invited to celebrate a birth or birthday (CEMPER, 2020: ID80). Also, three participants from publiq’s study indicated that they organized small concerts for their neighbours (Siongers et al., 2020: 88). Care homes for the elderly, rehabilitation centres and psychiatric hospitals were closed for visitors and had to cancel their group activities. To create some entertainment and distraction, musicians across the country volunteered to perform for the residents. Four respondents to the questionnaire mentioned they played outside of those homes. They performed on a central spot where residents could listen from their windows or sit outside at a safe distance from each other and the musicians (CEMPER, 2020: ID6, 60, 61, 66).

The questionnaire did not reveal whether these musical activities had a psychological impact on the respective participants. A multiple-choice question asked about the mental impact of the lockdown on the participants’ musical lives (see Figure 4, below). But these answers are difficult to relate to the musical activities of these participants, as no-one elaborated about the psychological or mental impact in the open questions. Instead, they mainly stated that they made use of the free time.

This, however, did not apply to everyone. For each of the proposed activities, a handful of participants selected that they did not do it during the lockdown because there was no motivation or reason to do so. Several participants confirmed this in the open questions. Some responses suggested a negative psychological impact of the lockdown on their music making. An amateur saxophonist in a fanfare noted that without rehearsals ‘there was almost no purpose to rehearse’ (Vanoverbeke, 2020). For a professional opera singer, the first month of the lockdown was a time of reflection about her life, career so far, and what she wanted to achieve in the future (Mostin, 2020). Only after that, she started to sing again and focussed on technique and a new repertoire. One participant mentioned that he ‘does not play music now because I only did that anyway in function of playing together with others outside of the house’ (CEMPER, 2020: ID3). For one respondent, being home with the whole family made it harder to practice the piano, as it disturbed the others too much (CEMPER, 2020: ID29). Others mentioned in the questionnaire that they had tried to find new ways of making, learning or practicing music but that it

simply did not work, for various reasons. An amateur pop and house musician could not play because the delivery of a keyboard she had ordered was delayed (CEMPER, 2020: ID48). These statements suggest that the newfound free time was not a universal incentive for musicians to increase their musical activities.

4.2. Online music making

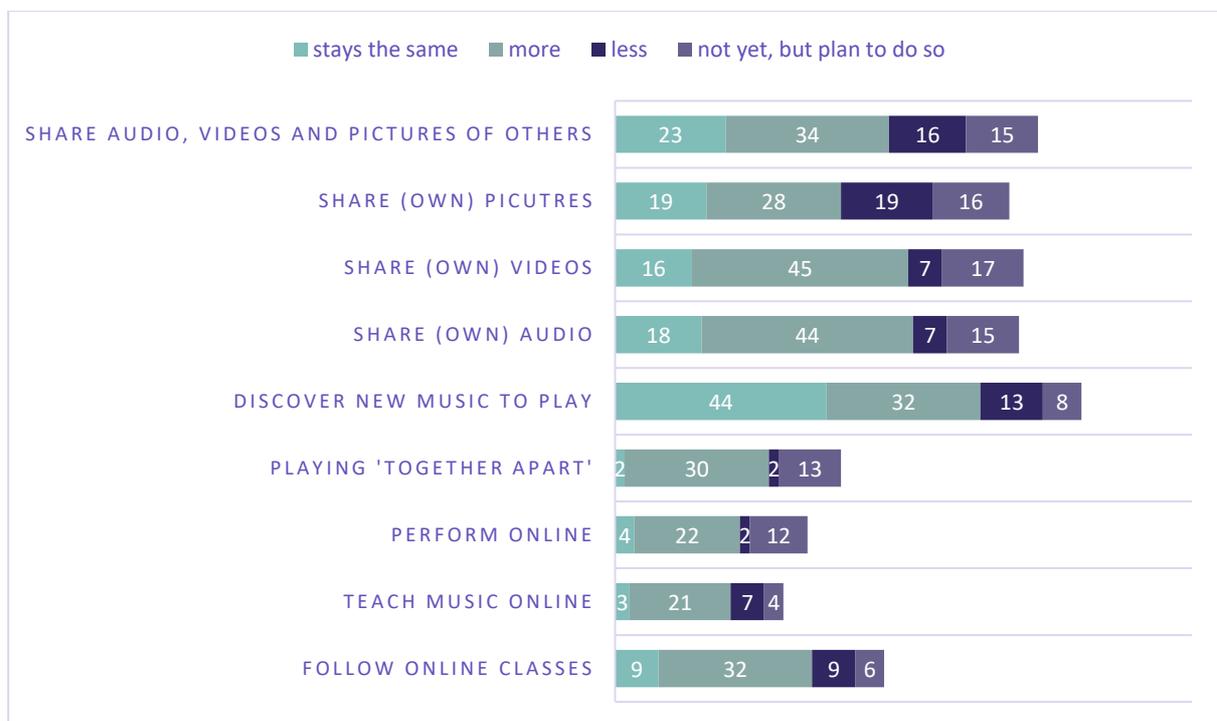
The questionnaire investigated online music making activities in a similar way as the offline activities. It considered nine possible activities:

1. Taking online music classes
2. Teaching music online
3. Online performances such as livestreams or watch parties
4. Playing ‘together apart’ – referring to videos that compile individual performances into one
5. Discovering new music to play
6. Sharing audio recordings in which you can be heard
7. Sharing videos in which you can be heard and/or seen
8. Sharing pictures of yourself making music
9. Sharing audio, videos or pictures of others making music

In the first section, respondents indicated the frequency with which they engaged in these activities before the lockdown, with the same possibilities as those of offline activities. In the second section, respondents indicated whether they had done these activities daily, once or more a week, once or more a month, or never during the lockdown. In addition, they also could select that they had not done an activity yet but are planning to, or not applicable if they had not done the activity before the lockdown either.

The individual results again were compared to show who did which activity more or less than before, just as often, and who had not done it yet but was planning to (see Figure 3). Responses to whom an activity was not applicable were not calculated into the analysis.

Figure 3. Comparison of online music making activities before and during the lockdown, for those to whom the activity was applicable (CEMPER, 2020).



Before the lockdown, the internet was mainly used to discover new music to play (by 85% of the respondents, graph in Appendix III), to share audio (68%), videos (70%) or pictures (76%) of themselves making music; or audio, videos or pictures of others making music (76%). The number of people who did each of these activities dropped to 70%, 55%, 53%, 42% and 53% respectively.

Nevertheless, the comparison in Figure 3 shows that a considerable number of participants did this as often or even more often than before. Saxophone player Vanoverbeke mentioned that he listened to a lot of music to ‘make a list of nice music for [suggesting it to the conductor and playing it with the fanfare] in the future’ (2020). Other than that, none of the respondents elaborated on this.

The lockdown also meant the rise of online performances and playing ‘together-apart’, referring to videos of musicians recording their part of song at home which is then edited into a single performance. 19 respondents had given online performances before the lockdown and 18 respondents had made a ‘together-apart- video. These numbers rose to 26 and 32 respectively during the lockdown,³ and 12 and 13 respondents indicated that they still planned an online performance or a ‘together-apart’ video. The frequency rose during the lockdown. Online performances and ‘together-apart’ videos were at most an annual activity. During the lockdown, it became a monthly or even weekly activity.

Not many participants shared their experiences on making ‘together-apart’ videos, apart from one questionnaire respondent specified that he had taken part in the *Viral Session Chapter II* (CEMPER, 2020: ID26), an international collaboration of ‘141 amazing artists, 5 cats and 1 parrot from 6 of Earth’s continents’ playing a set of Irish traditional reels (Viral Sessions, 2020a). The video was well received; the YouTube video got over 8,700 views and more than 320 likes between April and August 2020. The Facebook post got even more reaction, with more than 66,000 views, almost 1,000 likes and loves, 233 comments, and over 1,300 shares in that same period (Viral Sessions, 2020b). One interviewee participated in a ‘together-apart’ video with his orchestra and said that ‘it was received well. [We] received good comments on it’ (Vanoverbeke, 2020).

Many participants shared their motivation for and experiences with livestreamed performances and sharing audio, videos or pictures of themselves playing music. They did this, for example, ‘to keep a connection with their audience’ (CEMPER, 2020: ID9) and ‘get some gigs out of this afterwards, so also to promote ourselves’ (CEMPER, 2020: ID6).

Carillonners, in particular, took to livestreaming their performances. The livestreams brought an otherwise public instrument, centred around a bell tower, to the people’s living rooms. In normal times, the audience is far removed from the carillonneur; they often cannot see the musician and carillonners are not always aware of their audiences’ reactions. Now, the livestream showed the carillonneur playing and the audience was able to interact with likes and comments, which the carillonneur could see. The online medium, therefore, brought the performers and their audience closer together than regular performances. Furthermore, carillonners sought and played requests, which furthered audience interaction and created more awareness about carillon music (Rombouts, 2020; Van Eindhoven, 2020).

For most other genres, the opposite was true. For example, folk singer Linus De Smet gave one online performance in the name of his band Bards and Beards. He played alone because it was technically not feasible to perform with the usual five-person line-up. He said that:

It was weird. You are completely alone in your rehearsal space. I had fixed my phone to record [the performance]. But it is a very weird feeling to know that people are watching, but it is not a setting that you are used to. You don’t get instant feedback. You play your set and talk a bit in

³ The two performers that played less often in both online performances and ‘together-apart’ videos during the lockdown in comparison to before, as shown in Figure 3, did not do those activities at all during the lockdown, whereas they had before.

between. But you can't respond to the things that are happening. It is strange to talk to your camera alone (De Smet, 2020).

The performance lacked the usual audience interaction. While digital likes and comments increased means of audience interaction for carillonners, they could not replace the 'liveness' of stage performances in most other music genres.

Music education was also impacted. The number of people that took music classes online stayed almost the same, going up from 41 respondents before to 42 respondents during the lockdown. For 32 of them (76%), the frequency went up. Before the lockdown, online music classes seemed to be mostly occasional, since only 17 respondents took daily, weekly or monthly online lessons (respectively 2, 7 and 8 respondents each, not shown in graph). These numbers rose to 4, 21 and 17 respectively (not shown in graph). The questionnaire revealed a similar trend in terms of online teaching.

The experiences with online teaching differed for students and teachers. A classical voice student mentioned that 'individual singing classes go fine via Zoom' (CEMPER, 2020: ID27) but a percussionist said that she 'occasionally followed djembe classes via Zoom with a colleague, but this is not ideal in terms of satisfaction and image/sound' (CEMPER, 2020: ID35). Also, carillonneur Carl Van Eyndhoven experiences issues with sound and image:

I'm not saying that online is not possible. But I noticed that if you put your iPad or your laptop at your carillon and it's a lot of notes that there is kind of [...] overdrive, that the sound becomes very strange. On top of that, you can't always see the movements etc. (Van Eyndhoven, 2020).

Professional soprano, Lisa Mostin, noticed that a lot of colleagues gave online singing classes to compensate for the loss of income but that she did not because of the inferior sound quality: 'I think that people aren't optimally helped like that. Unless you already know the voice from singing classes before corona, before all this. I think that if you hear the voice for the first time digitally and start working with them based on that, yes, that's not optimal' (Mostin, 2020).

A manager of a music school saw that they now only 'have roughly one third of the number of students we had before. Students and teacher[s] who have continued have adapted to challenges very well, but online does not suit everyone.' (CEMPER, 2020: ID89). Others explained the ways in which they had adapted their classes. Some students recorded themselves and sent the recordings to the teachers for feedback (CEMPER, 2020: ID17, 87). Other teachers mainly sent on interesting videos or recordings for their students or members of their music society to work on (CEMPER, 2020: ID22, 108). Van Eyndhoven took more time to talk about the pieces and discuss the new repertoire for the following school year (2020). Carillonneur Luc Rombouts mainly gave theoretical courses—including music theory, campanology, and carillon culture—so he thought it was easier for him than for his colleagues who taught instrumental classes as he only needed to talk. He did not explain how his students responded to these online courses. As a teacher, he found the online format challenging. He could not always see everyone on the class. Sharing slides was often too time consuming for short classes. In other classes, it proved difficult to work on shared documents, for example, to analyse a score in class (Rombouts, 2020).

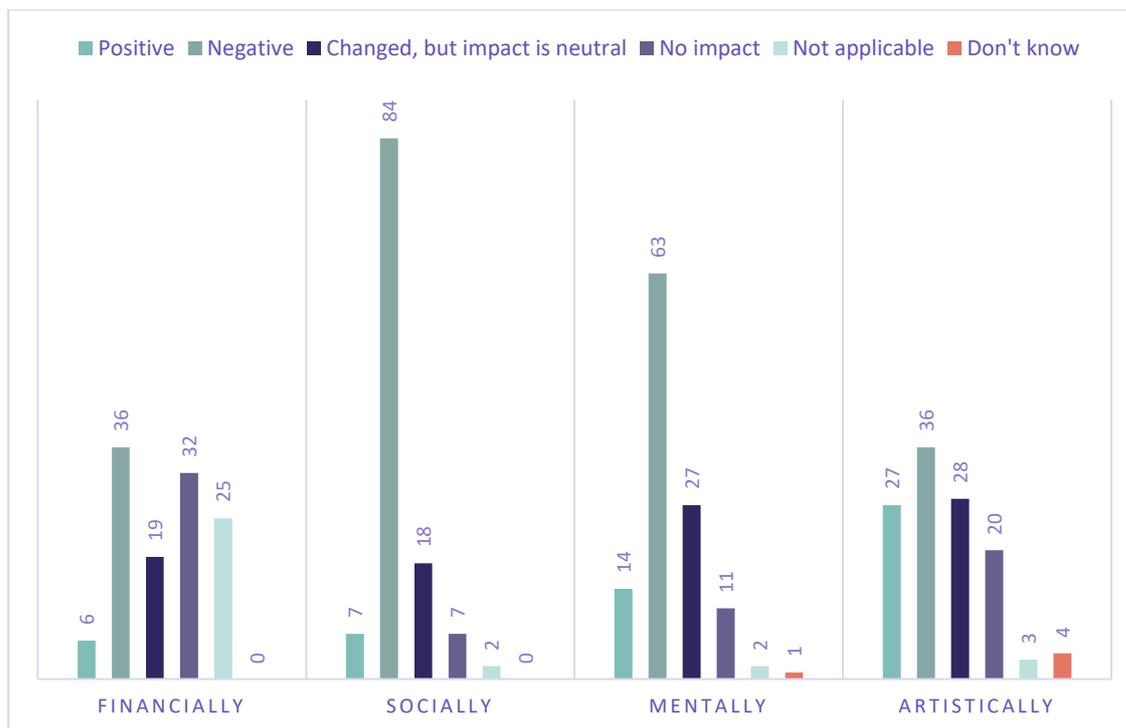
Aside from these respondents who sought digital or online ways of making and performing music, the questionnaire also showed that online music making is not a solution for everyone. Two people tried to send recordings to band members to continue to work on music but it did not work because 'others didn't master the computer enough to work on it' (CEMPER, 2020: ID13) or it 'absolutely did not replace [live] music making' (CEMPER, 2020: ID64). Digital technology also did not seem to enable online rehearsals (CEMPER, 2020: ID64; Tackaert, 2020). Others indicated that the element of human contact was too important and that 'everything online is way too asocial and inhuman for everything concerning

making music. [...] Music is too much interhuman to even consider doing anything with it online' (CEMPER, 2020: ID29).

4.3. Immediate impact

The first aim of the questionnaire and interviews was to determine which musical activities happened during the lockdown. The second aim was to determine the impact of the lockdown on the participants' musical lives. Figure 4 shows the participant's reactions to the question about the impact of the lockdown on their personal musical lives in four areas: financial, social, mental and artistic/technical.

Figure 4. Reactions to the question 'What impact does the COVID-19 lockdown have on your personal musical life' (CEMPER, 2020).



The lockdown stopped all public and group activities. For most of the respondents, this had a negative impact on the social (84 respondents, 71%) and mental (63 respondents, 53%) aspects of their personal musical lives. 36 respondents (30%) indicated that they personally experienced a negative financial impact. This might seem a relatively low number, given the scale of the lockdown. It can be explained by the fact that only 39 respondents were entirely or partly financially dependent on music. Half of the respondents were amateur musicians who mostly play in bands or amateur orchestras. In contrast to (semi-)professional musicians, they expect no personal income from playing music. Instead, the lockdown mostly impacted the ensembles they play in. A group's income is used to finance the group's expenses, and not its individual members. Therefore, it did not financially impact those respondents personally, whereas 57 respondents (48%) indicated that the lockdown negatively impacted their ensemble's finances. One *harmonie* musician confirmed this and even suggested that the lockdown had a positive financial impact on amateur musicians like himself, saying that 'we don't earn money with our music making. In contrary, for us, it costs money!' (Poot, 2020).

Of the 17 professional musicians, 13 (76%) experienced a negative financial impact. Their losses were not or insufficiently compensated by the government's unemployment schemes, while their profession continued to cost money. Mostin, for example, mentioned the financial challenges: 'This month, I have spent €1,000 on auditions. [...] That's difficult, because normally you earn money this year to be able to afford the auditions of the following year. And that [income] is gone now.' (Mostin, 2020).

Also 12 (54%) of the 22 musicians who situate themselves in between professional and amateur experienced financial losses.

Despite financial challenges, the lockdown gave opportunities. As discussed above, respondents had more free time to practice and play music at home, for small scale initiatives of solidarity, and for projects and work that otherwise were delayed. This presumably explains the more evenly divided opinions on the artistic impact of the lockdown. The circumstances opened new possibilities up for online and digital musical activities, as a way of being able to make music or to keep contact with the audience. The final section of this article will discuss the respondents' and interviewees' thoughts on what these activities might indicate about the future of making and sharing music, as well as their hopes and concerns for their musical future. It will consider if the lockdown opens a door for future online concerts and festivals, and people performing digitally. It will also discuss which initiatives from the lockdown we can learn from for the future, and what should return to normal.

5. Long term concerns

5.1. Private music making

The lockdown freed up time for musical activities in the private sphere. The majority of the participants found more time for playing music with their families, practicing, composing, and recording. They valued the available time as they were able to reflect on their musical life and develop themselves as musicians. An amateur metal guitarist found 'the lockdown now fantastic because I can practice almost eight hours a day' (De Wetter, 2020). For a metal vocalist it was 'very nice to sit at home, a short relief. Being able to improve, experiment, your self-expression. That can continue' (Tackaert, 2020). A semi-professional musician thought that 'the lockdown has made people take stock of their career and reflect on their work, which is a good thing. It may have allowed people to give more value to their time. This is the only silver lining however' (CEMPER, 2020: ID83).

While the extra time to develop as a musician was valued, the same cannot be said about the other aspects of the lockdown. The impossibility of rehearsing was frustrating for professional and amateur musicians alike; soloists, small ensembles and orchestras all felt that this impacted them negatively. Lisa Mostin, a professional opera singer, explained how she was left to her own devices:

It is frustrating as an opera singer to always have to practice alone. We often depend on piano or orchestra to accompany us to perform a piece. Also psychologically, it's not motivating to keep your muscles in condition without a purpose or colleagues to encourage each other. The uncertainty about when theatres will reopen is psychologically difficult. (Mostin, 2020)

Small bands attempted to work remotely, by exchanging recordings with band members or by testing online platforms. This was hardly ideal as not everyone possessed the necessary skills to make music via the computer (CEMPER, 2020: ID13) and digital rehearsal platforms 'had too much delay to rehearse together' (Tackaert, 2020). Nevertheless, bands were able to write music, as metal musicians Guy Van Campenhout and Mieke Tackaert explained. This, on the one hand, may lead to the release of more music in 2021 as '[m]any say that "yes, we're writing again and will release something next year" [...] Because of the time that has passed, much more qualitative metal will be released' (Tackaert, 2020). On the other hand, working in this way is not sustainable for a band:

After a month or two [the writing of new songs] diminished. We need that contact. If you don't come out, it's tricky to get new ideas and there is no more inspiration. In the beginning, it was like 'yeah, what else do you do?'. You're at home and have little else to do. So we started to write. But that lessened. (Van Campenhout, 2020)

Furthermore, interviewees mentioned that—as rehearsals resumed—they noticed that everyone had to get used to playing together again (De Smet, 2020; Tackaert, 2020; Vanoverbeke, 2020).

While the lockdown offered some short-term opportunities for private music making. It does not seem, however, that these opportunities will have long-term effects. None of the respondents preferred to exclusively make music remotely in the future. If there is a future in combining offline and online ways of making music in group, it was not offered as a possibility by the participants at the time of the questionnaire and interviews. Also the productivity that resulted from extra free time was not sustainable. Musicians, nonetheless, can learn from the experience. De Smet said that ‘in the past [...] if two people could not make the rehearsal, we quickly said “ok, we’ll skip a week and return next week”. I assume that now we will say “there’s three of us, let’s go on anyway”, because there is a change that you’re not allowed to meet the following week.’ (De Smet, 2020). This, for example, indicated that he would not readily miss any opportunity to rehearse.

5.2. The future of online performances

As public performances were cancelled, some people took to livestreams and sharing pre-recorded music online, including in the form of playing ‘together-apart’ videos. Those videos seemed more of a one-off venture, as several respondents indicated (Vanoverbeke, 2020; CEMPER, 2020: ID1). The carillonners, who had livestreamed their performances several times a week, said that they stopped them as the lockdown eased up:

[This is] because those livestreams were meaningful as long as people had to stay at home. [...] Now that people can come outside, the livestreams became less essential of course. Because, of course, the best carillon experience is if you are in the neighbourhood of the carillon. (Rombouts, 2020).

When asked ‘what should return to normal as soon as possible’, interviewees asked for the ability to physically rehearse and perform again (De Smet, 2020; Tackaert, 2020; Van Campenhout, 2020), which implicitly discounted the digital alternatives as viable substitutions. As mentioned above, respondents shared pre-recorded music primarily to promote their music, to ‘keep the fire burning, stay in contact with peers and followers, [and] keep the network alive for the time after Corona’ (CEMPER, 2020: ID19), and to be ready to perform when it is possible again. This, similarly, suggests that online alternatives were primarily a way to bridge the gap until things return to normal.

This does not necessarily mean that there is no future for livestreams as a way of performing. The carillonners will continue livestreaming their performances on an occasional basis to reach people beyond those who can show up in person (Van Eyndhoven, 2020), to avoid too large audiences, or, when it rains and people will not go out to listen (Rombouts, 2020). Some musicians said that the music scene will become more competitive in the future as a direct result of the pandemic and its aftermath. Opera houses, for example, might not risk spending the little funds they have on hiring unknown singers (Mostin, 2020). Similarly, festivals, when possible, might be smaller and will focus on booking larger bands (Van Campenhout, 2020). Smaller venues risk closure, which means that smaller bands might lose their stage (Tackaert, 2020). In this situation, Van Campenhout believes there may be a future for online performances because it may be ‘a solution for many smaller bands to organize your own festival. [...] If you can record and broadcast it yourself. Yes, then you have more possibilities to play’ (2020).

This study mainly focussed on musicians, rather than audiences. Nonetheless, four interviewees shared their mixed views on watching online performances. While it was interesting to look at what his colleagues were doing, Van Eyndhoven admitted that he would not listen to an hour of online carillon performance: ‘it does not have that spaciousness [of a physical live performance]’ (2020). Van Campenhout, similarly, did not find online music festivals appealing: ‘I’d rather be there myself. If I want to watch something online, I’ll look up a show by an international band on YouTube’ (2020). Two metal musicians admitted that they missed the atmosphere of a live concert, but noticed that online shows had

other advantages: ‘You’re at home behind your computer. You can drink what you want. You can eat what you want’ (De Wetter, 2020) and ‘It’s a different way of enjoying. Just purely listening to the music. Yes, you don’t have your friends. That’s less fun. But it’s better than nothing’ (Tackaert, 2020). Also publiq’s study, which focused on online culture participation, showed that there is some—but not an overwhelming—interest in online concerts in the future. 10.3% of the 13,000 respondents indicated they would watch an online opera performance in the future. These numbers go up slightly for non-classical (16.5%) and classical (17%) concerts or festivals (Siongers et al., 2020: 44).

5.3. Lockdown activities

None of the respondents who participated in lockdown-related offline music activities—such as street, balcony or window performances and entertaining residents of care homes—elaborated on these. They simply stated that they did those activities and they did not share plans do to them in the future. Presumably, people were inspired by the new free time and by a feeling of solidarity, but without the pressure of lockdown do not feel the need to repeat the activities.

Another lockdown action that does not seem to have an immediate future is online teaching. The interviewees’ reflections suggest that online teaching is not impossible. However, the inferior sound quality, the limits on seeing everything a student is doing, and the lessened attention span of both teacher and student, make it less than ideal. None of the respondents who teach music expressed any desire to continue with online teaching in the future. Instead, they would look for ways to make physical teaching possible as soon as possible. Van Eyndhoven, for example, started teaching his carillon students in a bell tower because the conservatoire where they usually have their classes was still closed (2020).

6. Some concluding thoughts

Writing in a liminal period where the pandemic is still ongoing and no one knows what a ‘new normal’ will be, it is impossible to predict the long-term impact of the COVID-19 pandemic on music making in Belgium or abroad. Instead, it is possible to offer some concluding observations. The lockdown period between mid-March and early June 2020 showed a shift in musical activities. Online performances, online teaching and solidarity activities temporarily boomed. Towards the end of this period, my Facebook newsfeed—which initially inspired this research—already showed fewer of these activities. Similarly, the respondents to the questionnaire indicated that, at best, some aspects of the lockdown activities will be kept into the future in addition to—and never as a replacement of—physical music activities.

Interviewees were pessimistic about the prospects of performing again in the near future, stating that it will presumably not happen—or will only happen in a limited capacity—until at least 2021 or when an effective vaccine has been found (Mostin, 2020; Poot, 2020; Vanoverbeke, 2020; Van Campenhout, 2020). Even if, and when, the current restrictions ease and things potentially can return to normal, respondents fear the long-term impact of the lockdown. While this article focused on what musicians did during the lockdown, it did not present the full picture of the financial, social and psychological hits the music sector is taking.

The participants expressed their concerns. Amateur music societies fear losing members if the break is too long and if the restrictive measures take away the social aspect of music making (Poot, 2020; Vanoverbeke, 2020). Smaller bands fear that many performance venues may not survive the financial crisis (Tackaert, 2020; CEMPER, 2020: ID107). Professional soloists realize that the funds of culture houses will be limited (Mostin, 2020). The free initiatives of the lockdown period might set a dangerous precedent ‘for the post-corona era’ (CEMPER, 2020: ID19); audiences might become less willing or unable to pay for culture. Others fear that certain contexts might be lost. For example, if mass gatherings of dancing people remain limited, balfolk musicians will lose their audience (CEMPER, 2020: ID66).

At the same time, people from the cultural and event sectors were demonstrating in Brussels as ‘the restrictions do not take the feasibility for the affected sector into account’ (Maerevoet, 2020). This refers to the fact that, although concerts were allowed, the permitted amount of people in the audience was too low for concert organisers to break even on the event. Local organizations that support different segments of the music sector—such as VI.BE for the broad music scene, VLAMO for amateur instrumental music societies, Koor&Stem for choirs, Muziekmozaïek for folk and jazz, and CEMPER for music and performing arts heritage—lobby for the musicians they represent. They gather updates about the current restrictions, and help them with organising rehearsals and performances according to the limitations imposed by the government to counter the spread of COVID-19.

Musicians also saw opportunities that may carry on into the future. For example, Mostin hoped that people will remain aware of health and how infections work, ‘I always thought it very selfish, if people came to the rehearsal sick, infected others, and cause me to be sick by the premiere. [...] I will have had no income because rehearsals [are unpaid, while I will have had travel and living expenses]. Then I am left with a deficit’ (2020). More generally, some believed that the lockdown activities will have a positive impact on the future of their music. Many indicated that they hoped to retain the attention of their audience by their online presence during the lockdown. For example, the carillonneurs’ livestreams showed that the general public is interested in carillon music, which will help carillonneurs to get support from local municipalities (Van Eyndhoven, 2020). De Smet hoped that ‘many people will realize what the impact and enjoyment of music is. Maybe it will boom again. That people have missed it badly and will go back to small concerts and festivals’ (2020). Finally, musicians were forced to rethink the ways in which music is presented ‘with the restrictions that are in place now, distance and performances and so on. I think that if every society makes that exercise, they will come out positively. Yes, so being creative in ways that they come out’ (Vanoverbeke, 2020).

To what extent the lockdown activities have a permanent impact on musical practices is impossible to predict, but the entire COVID-19 situation will likely leave its traces. As we have done in Belgium for the last few months, since ‘that Thursday’, we must continue to wait and see what happens next.

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Appendices

Appendix I: The questionnaire (English version)

Muziek maken in coronatijden – Making music in times of corona – Jouer de la musique en temps de corona

Page 1/7: Making music in times of corona

Over the past few months, many countries went into lockdown as a result of the rapid spread of the new coronavirus. Public musical life has stopped. Music societies, groups and orchestras cannot rehearse anymore. Gigs and festivals are cancelled or postponed. Festivities and events cannot take place. Music schools temporarily have had to close their doors. This is, at the same time, also a period of creativity and new possibilities. Musicians look for new ways to make music or have more time to practice.

About the questionnaire

How do musicians experience the Covid-19 crisis in musical terms? What do you do now you cannot rehearse or perform? How do you stay involved with music? How do societies and bands cope with this? Does it have an impact on the continuation of certain music traditions? This survey explores the answers to these questions.

Who are we?

The research was initiated by CEMPER, Centre for Music and Performing Arts Heritage in Flanders and Brussels (Belgium) (www.cemper.be). The questionnaire was set up by Dr. Anaïs Verhulst, staff member intangible heritage with CEMPER. She is also responsible for processing the results.

Anaïs is an ethnomusicologist from Leuven (Belgium). Ethnomusicology is the study of music in its cultural and social context, and of people making music. Anaïs got her PhD in Ethnomusicology in 2018 from University College Dublin (Ireland) with a thesis about the violin in India, Norway and metal. After this, she took her interests into the professional field. At CEMPER, she helps communities, groups and individuals with safeguarding their intangible heritage. This means that she helps them to give their music and performing arts practices a viable future. From her home in Lubbeek, she now tries to find new ways of approaching them. Outside the working hours, she is an amateur musician who plays (classical) piano, (folk) violin, (Great Highland) bagpipes and (Javanese) gamelan.

If you have any questions regarding this questionnaire, feel free to contact her at anaïs.verhulst@cemper.be.

Your contribution and your privacy

Who can participate?

Everyone who is involved with making music in daily life, from amateur to professional, occasionally or regularly, and in any genre, is welcome to participate in this survey. The questionnaire will take about 15 minutes.

Which information will be collected and how is it processed?

- Some personal details: these will help me to better understand the answers and to get an idea of who participated in this questionnaire. These details will be processed anonymously.
- Questions about your musical activities before and during the Covid-19 lockdown: with these, I want to know more about the ways in which the lockdown changed musical life and which impact this has on the people. This information will be processed anonymously in so far as this is possible. This means that some information you may provide, may make it possible to identify you (e.g. the name of your band or a link to video). If you do not want this information to be published, please indicate so or only answer with general descriptions (e.g. 'I play in a rock band' or 'we made a video for the medical staff').
- At the end, you may give your email address if you want to be informed about the research results or wish to participate in an interview about this research. This is not mandatory and your email address will be detached from your answers.

The results will, first and foremost, find their way into all kinds of publications (like articles and presentations) about the impact of the Covid-19 crisis on music making. In these, we would also like to share inspiring examples of how people make music in these times. Furthermore, we will use the results to improve CEMPER's services.

You can stop the questionnaire at any time by closing your browser. Your answers will only be saved if you complete the entire survey and click 'submit' at the end.

By clicking 'next', you declare that you agree with the above and you will start the questionnaire.

Page 2/7: Personal details

Question: How old are you (in years)?

- 0-12
- 13-18
- 19-25
- 26-40
- 41-65
- 65+

Question: What is your gender?

- Female
- Male
- Other
- Prefer not to say

Question: In which country do you live?

- (text box, short answer)

Question: What is your current home situation? I live...

You can select multiple answers.

- Alone
- With my spouse, partner, significant other
- With my children
- With my parents
- With friends
- Other: (fill in)

Question: What was your work situation before the Covid-19 lockdown?

- Full time
- Part time
- Student
- Retired
- I don't work
- Other: (fill in)

Question: Did your professional situation change during the Covid-19 lockdown?

Please indicate how it changed. You can select multiple answers.

- Full time, from home
- Part time, from home
- Partly loss of work, sessions or commissions
- Complete loss of work (temporarily unemployed)
- No more classes (as a student)
- Following classes online
- No change
- Other: (fill in)

Page 3/7: Musical details

Question: How would you describe yourself as a musician?

Please select the answer that is the most applicable to you.

- Professional musician: I rely on music for the largest or a significant part of my income.
- Amateur musician or hobbyist: I mostly play music for fun and expect little to no income from making music.
- Something in between: I regularly get income from music but also work in another job.
- I study music.
- Other: (fill in)

Question: What kind of music do you play?

For example, which genre, repertoire or music tradition would best describe your music making.

- (text box, short answer)

Question: Do you play in one or more music groups?

For example music societies, bands, orchestras, choirs, ...

- Yes, as a regular member.
- Yes, but not as a regular member.
- No, I mainly play alone or in e.g. jam sessions.

Question: If you are a regular member of a music group, in which group, band, music society, orchestra, ... do you play?

- (text box, short answer)

Page 4/7: Making music in normal times

These questions are aimed to understand your musical activities during normal times, that is to say before any measures were taken to halt the spread of Covid-19. Note: I make a distinction between offline and online activities.

Question: In which OFFLINE ways do you make music in normal times? How often?

(Respondents are shown a grid. Every row shows a musical activity. Every column shows a frequency)

- Rows/musical activities:
 - Play and practice at home
 - Take music lessons
 - Teach music
 - Compose
 - Perform during concerts/gigs (music is the main activity)
 - Perform at other events (music livens up the events, e.g. feasts)
 - Playing music together with other people in a public space (e.g. sessions)
 - Studio and recording work
 - Rehearse and/or play with people you live with
 - Rehearse and/or play with a group or society
 - Perform on the street
- Columns/frequency:
 - Every day
 - Once or more a week

- Once or more a month
- Once or more a year
- Less than annually
- Never/not applicable

Question: Please describe your musical activities in normal times. What does an average week or month look like for you in terms of music?

Question: In which ways were you involved with ONLINE music making in normal times?

(Respondents are shown a grid. Every row shows a musical activity. Every column shows a frequency)

- Rows/musical activity:
 - Take lessons
 - Teach
 - Perform (livestream or watchparties)
 - Play together with others from a distance
 - Discover new music to play
 - Share audio recordings in which you play
 - Share videos in which you play
 - Share pictures of you making music
 - Share audio, videos or pictures of others making music
- Columns/frequency:
 - Every day
 - Once or more a week
 - Once or more a month
 - Once or more a year
 - Less than annually
 - Never/not applicable

Questions: Which platforms did you use before the lockdown for these online musical activities?

You can select multiple answers.

- Facebook
- YouTube
- Twitter
- Instagram
- Bandcamp
- Soundcloud
- Reddit
- TikTok
- WhatsApp
- Tumblr
- Spotify
- Mixcloud
- None
- Other: (fill in)

Question: How did you spread and share your musical activities on these social media channels before the lockdown?

For example your personal profile page, the page of your band, private messages, (public) groups, ...

- (Text box, long answer)

Question: What motivated you before the lockdown to do these (offline and online) musical activities?

- (Text box, long answer)

Page 5/7: Making music during the lockdown

These questions are aimed to understand your musical activities during the measures taken against the spread of Covid-19. Note: I am making a distinction between offline and online activities.

Question: In which country are you at the moment?

- (text box, short answer)

Question: In which OFFLINE ways do you make music during the lockdown?

Please indicate all activities that you do during the lockdown, even if you did not do these before. If an activity ceased, please select the 'never' option that is the most applicable to you. If you didn't do this activity before and not now either, select 'not applicable'.

(Respondents are shown a grid. Every row shows a musical activity. Every column shows a frequency)

- Rows/musical activities:
 - Play and practice at home
 - Take music lessons
 - Teach music
 - Compose
 - Perform during concerts/gigs (music is the main activity)
 - Perform at other events (music livens up the events, e.g. feasts)
 - Playing music together with other people in a public space (e.g. sessions)
 - Studio and recording work
 - Rehearse and/or play with people you live with
 - Rehearse and/or play with a group or society
 - Perform on the street
- Columns/frequency:
 - Daily
 - Once or more a week
 - Once or more a month
 - Never, because I can't
 - Never, because there is no reason or motivation now
 - Never, but that's not due to the lockdown
 - Not applicable

Question: Please describe your musical activities during the Covid-19 lockdown.

Which alternatives did you find for your usual musical activities? In which ways are you involved with music?

Question: In which ways are you involved with ONLINE music making during the lockdown and how often?

Please indicate all your online activities, even if you didn't do these before. If you didn't do an activity before and not now either, select 'not applicable'.

(Respondents are shown a grid. Every row shows a musical activity. Every column shows a frequency)

- Rows/musical activity:
 - Take lessons
 - Teach
 - Perform (livestream or watchparties)
 - Play together with others from a distance
 - Discover new music to play
 - Share audio recordings in which you play
 - Share videos in which you play
 - Share pictures of you making music
 - Share audio, videos or pictures of others making music
- Columns/frequency:
 - Daily
 - Once or more a week
 - Once or more a month
 - Not yet, but plan or want to
 - Never
 - Not applicable

Question: Which platforms do you use during the lockdown for these online musical activities?

You can select multiple answers.

- Facebook
- YouTube
- Twitter
- Instagram
- Bandcamp
- Soundcloud
- Reddit
- TikTok
- WhatsApp
- Tumblr
- Spotify
- Mixcloud
- None
- Other: (fill in)

Question: How do you spread and share your online musical activities during the lockdown?

For example on your personal profile page, in private messages, on your band's page, in (public) groups, ... If relevant, you may provide the link to your online musical activity/activities.

- (Text box, long answer)

Question: What motivates you to do these (offline and online) musical activities during the lockdown?

- (Text box, long answer)

Page 6/7: Impact

Question: What impact does the Covid-19 lockdown have on your personal musical life?

(Respondents are shown a grid. Rows show the area which might be impacted. Columns show the possible impact.)

- Rows/area
 - Financially
 - Socially
 - Mentally
 - Artistically/technically
- Columns/impact
 - Positive
 - Negative
 - Change, but impact is neutral
 - No impact
 - Not applicable
 - Don't know

Question: What impact does the lockdown have for your music group, band, orchestra, society, ensemble, ...?

(Respondents are shown a grid. Rows show the area which might be impacted. Columns show the possible impact.)

- Rows/area
 - Financially
 - Socially
 - Mentally
 - Artistically/technically
 - Continued existence in the future
- Columns/impact
 - Positive
 - Negative
 - Change, but impact is neutral
 - No impact
 - Not applicable

- Don't know

Question: What impact does this have for the genre or the music tradition that you play in?
(Respondents are shown a grid. Rows show the area which might be impacted. Columns show the possible impact.)

- Rows/area
 - Financially
 - Socially
 - Mentally
 - Artistically/technically
 - Continued existence in the future
- Columns/impact
 - Positive
 - Negative
 - Change, but impact is neutral
 - No impact
 - Not applicable
 - Don't know

Question: Do you have any more remarks or questions about the above? Would you like to tell anything else about the impact of the Covid-19 lockdown on your musical activities or your music genre?

- (Text box, long answer)

Page 7/7: Thank you!

This questionnaire is a first introduction into this research subject. During interview, I hope to study the impact of the Covid-19 on music making and music traditions in greater detail. Below, you can indicate whether or not I can contact you for an interview about this subject.

Question: May I contact you for an interview? If so, please write down your EMAIL ADDRESS here. If not, you can simple write 'no'.

Thank you for your participation!

If you provided us with your email address, you will only be contacted about an interview. This email address will be detached from the results, so your answers remain anonymous.

If you prefer to contact us by yourself - or have any other questions regarding this study - you can contact me at anais.verhulst@cemper.be.

Thank you for your participation! By clicking 'send', you will register your answers.

Close

Uw antwoorden werden opgeslagen. Wil u graag op de hoogte blijven van de onderzoeksresultaten, meer te weten komen over CEMPER of over het immaterieel erfgoed van de muziek en podiumkunsten? Neem dan een kijkje op onze website en/of schrijf je in voor onze nieuwsbrief via www.cemper.be. Bedankt voor uw deelname!

Your answers were saved. Would you like to stay informed about the research results, know more about CEMPER or about the intangible heritage of the music and performing arts? Have a look at our website and/or subscribe to our newsletter on www.cemper.be. Thank you for your participation!

Vos réponses ont été enregistrées. Souhaitez-vous rester informé des résultats de la recherche, en savoir plus sur CEMPER ou le patrimoine immatériel de la musique et des arts du spectacle? Jetez un œil sur notre site et/ou abonnez-vous à notre newsletter via www.cemper.be. Merci pour votre participation!

Appendix II: Questions for interviews

1. Formalities:
 - a. Check if the interviewee has received and read the consent form.
 - b. Ask for consent to record the interview.
 - c. Ask for consent to use the interviewees real name in publications about this research.
2. Please introduce yourself as a musician.
 - a. What type of music do you play?
 - b. What are your typical musical activities in an average week, month or year?
3. In which way did your musical activities change during the lockdown?
 - a. Which activities could you no longer do?
 - b. What did you do differently?
 - c. What was new?
4. Recently, some of the restrictions have been lifted. What changed for you since them in terms of making music?
5. How do you look towards the future in terms of making music?
 - a. For yourself, for your orchestra?
 - b. What might the impact on your genre be? What might change?
 - c. Do you have any concerns or hopes for the future?
 - d. Which aspects of the lockdown can we learn from or may continue into the future?
 - e. What should return to normal as soon as possible?
6. (I also looked at the interviewee's response to the questionnaire. If relevant, I would ask additional questions about things they said in the questionnaire)
7. Do you have any other remarks, questions, something to tell related to music and corona? Is there anything else you would like to share?