



Live DMA European Network

Linking Initiatives & Venues in Europe (Developing Musical Actions)



ACTIVITIES REPORT

2015

➤ Introduction

In 2015, Live DMA achieved important objectives that were set as priority since the network's creation. The publication of the Survey enabled a great dissemination of our work and a clear vision of the members' situation to present to the European Commission and other national and European partners.

There have been numerous meetings between members (Lighthouses, Primavera, POP MIND) with the European Commission (ESCO, Support programme) and other European partners (Reeperbahn, MEDIMEX, European Lab...)

The 3 year old network is still in development, and has entered a process of reflection about membership and communication strategies to open the network to further partnerships, connections and exchanges in the forthcoming years.



up-left: Member's picture, General Assembly, Primavera, may 2015

up-right: Meeting between French and Spanish Jazz venues, POP MIND, sept 2015

bottom-left: Lighthouses participants, La Ferme du Biéreau, may 2015

bottom-right : European Commission discussion group, december 2015

Orientations 2015-2018

Voted during Live DMA extraordinary G.A on 7th and 8th October 2014 in Berlin

WORK ON MEMBERS' PROFESSIONAL AND POLITICAL ENVIRONMENT

The network is working for the membership's interest and must propose activities to create exchanges, to share knowledge and to support the members with their professional activities in their political/economic environment. As a European network, Live DMA can drive analysis and actions that respond to the logistics of its territories. This goal involves solving daily problems for the members (fieldwork) and in the increasing the recognition of their artistic and professional practises to external institutions.

PROPOSE SERVICES TO THE MEMBERS AS A CONSULTING POOL

Live DMA network gathers national organisations who are experienced and have specific knowledge. The idea is to be able to share this knowledge and help each other from everyone's own experience or connect resources and people, via the network's connections.

IMPROVE THE NETWORK VISIBILITY

The visibility of the network is important to show who Live DMA represents and what ideas and models the members defend. The visibility is tied to a strong communication strategy.

The visibility concerns **external** relationships (other networks, political authorities, medias, professional administrations...) and **internal** relationships (venues and festivals must be aware of Live DMA existence). It must be effective on the European scale and on the national scale.

A TRANSVERSAL GOAL: THE SURVEY

The Survey is a collection and representation of Live DMA's venues based on their activities, employment and finances. It can be considered as a transversal project because it answers the 3 strategic goals. It could be a starting point for many other activities, which is why it should become a priority and also an even greater benefit if all organisations from Live DMA could join it.

➤ The Survey

Data collection and the sector's observation (developed under the name « The Survey ») has been one of the first main projects of Live DMA. Our objectives are to:

- Share knowledge on musical venues
- Develop equal opportunities among our members
- Control our own data

- Establish a common basis of work and a basis of analysis for our specific sector

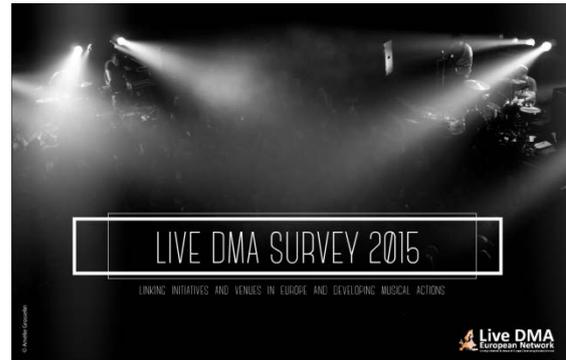
Some national members have been working on data collection for more than 15 years (VNPF, FEDELIMA) so we wanted to develop this process with all the members. It is a long process because we needed to harmonise our questionnaires (and agree on the concepts) and the resources (tools, employees, time) of the different members regarding this task are unequal.

Having our personal survey is a strong asset because it is the best way to analyse our member's needs and support them. The members are active participants in this project and the information comes directly from the grassroots because they are in charge of its production. It is also a direct help for the venues themselves, for they can use the data to progress, confront, explain their work.

Our coordinator (Arne DEE from the Dutch network VNPF) ensures effective use of the methodology and the collection tools.

For now, the Survey has only 20 questions about activities, finances and employment, but it enables us to create a lot of ratios and show several trends and issues for the music venues sub-sector.

Our objective is to use robust data to challenge traditional perceptions, and propose instead a clear analysis with simple facts and figures to understand how the system is functioning. This year, we have developed more questions about activities to highlight the plurality of the venues' actions.



Goals & results

For European authorities and partners:

Understand the roles of the grassroots venues in Europe thanks to a short and dynamic format

For the European network

- Form the network's identity with an overview of the music venues features

Ex: small and medium sized venues represent 85% of the surveyed members (under 1000 capacity), 50% are under 400 capacity. So Live DMA is definitely working on the side of grassroots venues.

- Set specificities of the music venues sector in Europe

Ex: 75% of the music venues teams are volunteers, but they represent only 25% of FTE. It means that music venues would probably not be able to work without volunteers. It means that they are open-places, working with communities and the users. But it also means that main tasks are carried out by professional and skilled employees.

- Give concrete arguments/proofs to support the music venues in Europe

Ex: Tickets sales are not covering the programme costs of the music venues (and these artistic costs only represent a third of the venues' expenses). It means that most of the venues spend more money on programme costs than they earn from ticket sales. It also shows that the venues do not derive any benefit from their artistic activities and other income streams are therefore essential to realise the current programme of music venues.

For the members (national organisations)

- Develop their national profile/position

Ex: In Belgium or Spain, the national organisations used their data to make their own national presentations. It is something they would have not been able to do if an external consultant or agency had made the Survey for Live DMA.

- Compare models and question our systems

Ex: If the averages show that music venues incomes are 42% subsidies, 32% ticket sales and 26% others, there are big differences from one country to another. Denmark has 60% of other incomes (sponsorships, rentals, bar and food incomes...), Spain has only 3% of subsidies while France has 60%. These

numbers push us to understand why there are such differences in the organisation of management models, related to the structuring (non-profit organisations or small companies), politics (laws and regulation about VAT, sponsorship, venues accessibility) and cultural practises.

For the member's members (music venues)

- Place them in a context
"I am a small part of a bigger thing"
- Maintain curiosity and discover other ways of functioning
"How does it work in other countries?"
- Allow the emergence of a collective European awareness
"We are in a different environment but we have the same problems"

What happened last year?

February 2015: The Survey meeting in Amsterdam shows some difficulties with collecting data, especially around building trust with the venues members that do not give their full data (especially about finances) and the coordinators that need more time to process data.

March 2015: First presentation in By-Larm (Oslo) with powerpoint graphs. A lot of journalists attended and this first presentation had a good impact in Norway.

March-september 2015: 5 presentations in Norway, Switzerland, Spain, Belgium and France (M4music, Primavera, Les Ardentes, POP MIND). The impact was inconsistent depending on the events.

September 2015: the official Survey presentation is published (work has been done with an intern, Benjamin) and spread. The different organisations send it to their members or/and publish it on their websites.

We will add a sentence to protect the Survey so it can be quoted when it is used.

The European Commission receives our Survey and contacts and invites us to participate in a working group to create a support programme for the music sector.

Our data methodology and results are presented during a workshop in March 2016.

Germany, Catalunya and Switzerland are ready to join the Survey of data collection for 2014.

Next steps

- Develop our capacity to collect and analyse information
 - Find a way to have a strong coordination taskforce (voluntary work until 2016)
 - Give more collecting means to the national members and equal tools
 - Spread the Survey to more countries and more venues as soon as possible
 - Develop a benchmark system to compare the data from one year to another and observe evolutions
 - Work on a Survey about festivals in partnership with other festival organisations

- Highlight and disseminate our methods and our results
 - Work on graphics and communication to improve the readability of the information
 - Use our methodology and results to feed the dialogue with public authorities from local to national and European level
 - Connect with other organisations' studies
 - Connect our data's work with EU cultural commission needs

- Complete this action with other analysis tools and resources
 - Thematic studies
 - Resource platform with tips and tricks
 - Mapping

Documents

Live DMA results 2015: <http://www.live-dma.eu/wp-content/uploads/2015/09/Live-DMA-Survey-publication-20151.pdf>

For more information about the questionnaire, please contact:

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➤ Events, meetings and results

ESCO (European Skills, Competences and Occupations)



The European Commission is coordinating the management of ESCO, a multilingual classification, linking skills and competences and qualifications to occupations and will be available free of charge to all labour market, education institutions and other stakeholders.

The European Commission needs information about employment in the cultural sector and they also need to have a standardised view of the occupations and skills from all the European countries. Our objective was to build a tree of occupations and skills (generic profiles) for a European platform for employers and employees.

Live DMA was named as an expert to build this tree with the Arts, Culture, Entertainment, Sport and Active Leisure group. Live DMA was the only representative of popular or alternative music venues among representatives of classical orchestras and conservatories. Between 2013 and 2015, Live DMA coordinators attended 10 meetings in Brussels to develop this occupation tree. Live DMA especially worked on the occupations and skills for the musician, booker, promoter, and community workers. This work was almost scientific work as the sources were collected by every expert (out of national unions, ministries, professionals and experts' work), gathered and combined through the collective discussions, and synchronized as the occupations were written down and discussed again.

- This expert nomination is an evidence of Live DMA's legitimacy in the music sector and its work for the recognition of live popular & alternative music in the European institutions.
- Working on the recognition of occupations and skills in the cultural & musical administration is still a challenge: besides the artistic and technical occupations, it is hard work to make administrative occupations (such as venue manager, PR manager, production manager...) specific to the cultural sector recognised.

Workshop about network's development in Eastern Europe, European Lab, Nuits Sonores Lyon (France) – 14th may 2015



During the European Lab (important conferences place during les Nuits Sonores festival), Live DMA invited independent stakeholders who want to create a venues network in their own country to meet during a workshop. Why and how to connect projects into a network ? What are the benefits and which difficulties can be overcome ? Live DMA's members came to share their own experience of network's development.

Participants:

- Isabelle von Walterskirchen, PETZI (Suisse)
- François Jolivet, 4 Ecluses manager (France) and FEDELIMA board member
- Audrey Guerre, Live DMA
- Luca Bergamo, general secretary of Culture Action Europe (biggest cultural network in Europe)
- Corinne Rigaud, responsible of european platforms in the Creative Europe program from the European Commission
- Zivile Diawara, project manager in LOFTAS, Vilnius, Lithuania
- Agata Loszewska, PR manager in Stodola, Warsaw, Poland

This meeting opened new avenues of the network's development in Poland and Lithuania and how Live DMA could support them. It also gave us good information about cultural policies and musical development in those countries. During this period of development, it could be smart to include Loftas and Stodola as Live DMA's partners or observers and include these initiatives in a working group.

International Congress for Music Venues, Primavera,
Barcelona (Spain), 28th may 2015



Live DMA, ACCES and ASACC are associated with Primavera to organise an International Congress for music venues. This meeting spot is a great opportunity to organise conferences and workshops about common issues in Europe and exchange best practises with an international exposure and the possibility to meet new partners. In 2015, 2700 delegates from 51 different countries attended PrimaveraPro. The Congress programme was made of The Survey presentation, a visit of Barcelona's most iconic venues, a cities meeting with Austin, Groningen, London, Reykjavík and Barcelona and several panels about business models and management in music venues or audience & new technologies.

You can read all conclusions by clicking here: <http://www.live-dma.eu/990/>

POP MIND, 29th and 30th september 2015, Nancy (France)



Through the two themes "Diversity" and "New spaces for democracy", [POP MIND](http://pop-mind.eu) tried to figure out the main political, social, economic and philosophical trends that form our world. Panels and debates have raised this principal question: What is our role and responsibility in making a fairer society possible? How can we take part in the decisions that rule our daily work?

More than 30 different organisations have been working on [POP MIND](http://pop-mind.eu)'s programme with researchers, artists, philosophers, politicians and people from different countries and professional sectors.

[POP MIND](http://pop-mind.eu) has also been a space for meetings and exchanges for European projects leaders to work together. The European Box was a dedicated space for the presentation of European projects, with ClubCommission's project "Enter the Void" and La Ferme du Biéreau from Louvain-La Neuve. Spanish and French jazz organisations have met to start working together on exchanges of information about their structures, and to develop a band's exchange programme to create new artistic routes.

All Results in French:

http://pop-mind.eu/images/pop-mind-2015/actes2015/ACTES_POPMIND_2015.pdf

Lighthouses



The artistic activity is our core business, music venues and festivals are working on a professional level to organise this activity. However, we often feel that artistic activities are not considered as real “careers”. Numerous official training courses focusing on the cultural sector have flourished but most of the skills and abilities of the cultural actors still come from the “field”. How to get our informal knowledge and experiences being recognized? The objectives were turned on an identification of professional skills in the creative sector in Europe. The bookers, the artistic directors, the communication managers were the careers target. Leonardo Program gave funds to Live DMA and 6 of its members for a 2 year project (2013-2015) to realize this goal. It dealt with the development of an integrated training programme, through the exchange of knowledge and skill, with 6 seminars gathering around 50 participants (Live DMA venues’members).

- Artistic programs for emerging artists, Rennes (France), December 13
- Prospective about the sector’s evolutions, Amsterdam (Netherlands), Feb 2014
- Brands and communication, Vic (Spain), September 2014
- Ticketing, Ghent (Belgium), December 2014
- Audience,volunteers and user’s involvement,Copenhagen (Denmark),March 15
- Artistic contracts and legislation, Brussels (Belgium), May 2015

Each seminar was organised during an important music event (Transmusicales in Rennes, Mercat de la Musica in Vic, Glimps in Ghent, Les Nuits du Botanique in Brussels) or congress (with Trans Europe Halles conference in Amsterdam and in the Chamber of Commerce in Copenhagen): it was great exposure for Lighthouses project and it was also very interesting space for networking. This project was a very positive opportunity to create concrete relationships with/and between Live DMA venues member, and raise European awareness. It was a good challenge for the partners to organize a seminar beyond their national issues and habits. The results will be produced for 30th of September.

Results have been validated by all national agencies between September and December 2015. Results are online:

<http://www.lighthouses-project.eu/lighthouses-results-online/>

<http://www.live-dma.eu/lighthouses/>

Reeperbahn, 23rd to 26th september 2015



Live DMA was invited by LiveKomm to join Reeperbahn to talk about the Survey with the German members who had recently worked on a common study about the German music industry. **In this occasion,**

Live DMA also participated to the following panels and debates:

Why There Is a Need for an IFLI, establishing an International Federation of the Live Music Industry. The concert industry has become the primary revenue driver in the music business. However, there is no international-level umbrella organisation for the concert business, while it has been affected by political and administrative guidelines at the European and international level. This is setting the process of establishing an international federation of the live music industry.

Bridge to Brussels, Connecting European Institutions to the Music Sector. It's no secret that European policies have a strong impact on the popular music sector. However, it seems that music professionals and EU officials are sometimes missing a common conversational ground for collaboration. Do European policymakers really know what's going on in this music ecosystem? This panel explores solutions for bridging the gap between popular music and the EU.

Overview of Funding Structures and Schemes for Live Music Venues. It seems we're always reading about historic opera houses receiving funding in the millions for the purposes of protecting "cultural property". But what about contemporary culture, the kind that's taking place every night in live-music clubs around the country? This panel aims to provide a look at access to existing funding instruments and support structures.

These panels inform us that the live music sector is still looking for fairer models and examples of sustainable economic patterns because of the indeterminate situation of many venues. Models can be re-evaluated thanks to the exchanges of initiatives and good practises all around Europe. It also shows that the live music sector is aware that collaboration is the only way to make solutions emerging from the ground.

Venues Day 2015 - Ministry of Sound

20th October 2015 London UK



Music Venue Trust was created in 2014 and in 2015 established the Music Venues Alliance, a collective of venues across the UK. Work has shown that 35% of the grassroots venues from London have disappeared in the last 8 years. The difficulties these music venues were going through represents the national issues, as evidence during the 1st edition of Venues Day in December 2014.

This year, the Music Venue Task Force, composed of Club owners, Music Venue Trust and Greater London Authority, prepared a Rescue Plan with recommendations to safeguard the grassroots venues. This work was presented during Venues Day and the Trade Association of the Music Venues Alliance (TAMVA) was launched.

Venues Day conferences and workshops gathered many music venues owners, politicians, journalists and music sector developers. Many problems were identified such as business rates, licences, incompatibility between administrative funds and actual needs. These problems can be solved if there is recognition of the artistic contribution of grassroots venues and measures to protect the “musical ecology”. Turning the current problems into development opportunities would help the vitality of communities, the development of attractive places to live and economic growth. There is a need for dialogue with institutions but there is also a need for dialogue with the music industry because money is concentrated at the top end.

Live DMA led a workshop to present the opportunities of being part of a music venues network. The models of music venue management are very diverse but the music venues defend the same values in their work. The network is a key for a lot of exchange of good practise and help to represent their role and needs with one voice.

MEDIMEX, 29th to 31st October 2015, Bari (Italy)



This workshop objective was to make music representatives sit around the same table to make propositions to the European Commission and the Parliament to support the music sector in future programmes and European cultural policies. The first task then is to share our different objectives to set some common goals: European repertoire and circulation, data collection and observation, training and professional mobility... One of the first missions is to define what the music sector is and to create a map with all the representative organisations and gather all the existing data to identify all the needs.

The second meeting was planned on 3rd of March during ILMC in London to exchange information about the following topics: Grassroots venues, Support for emerging talent, Security, health and safety, Collection Societies & performance royalties, Cross-territorial training, policy and best practice



➤ Resource & Communication

- A monthly newsflash for the members, with 56 subscribers and 50-60% opening rate
- A quarterly newsletter with 1700 subscribers and 25% opening rate
- A Survey release and Lighthouses release with 100 openings each
- A members' mailing list used only for specific reminders and/or info between the members
- A website <http://www.live-dma.eu/> updated last summer
- A Facebook page <https://www.facebook.com/LiveDMAnetwork> with 200 new "likes", 55 posts and a broadcast range up to 950 views
- Stands during major events close to the office, such as Les Transmusicales in Rennes (December 2015)
- A map, aimed to be developed with more resources & info about the venues, the networks and the countries
http://umap.openstreetmap.fr/fr/map/live-dma_63127#6/51.000/2.000