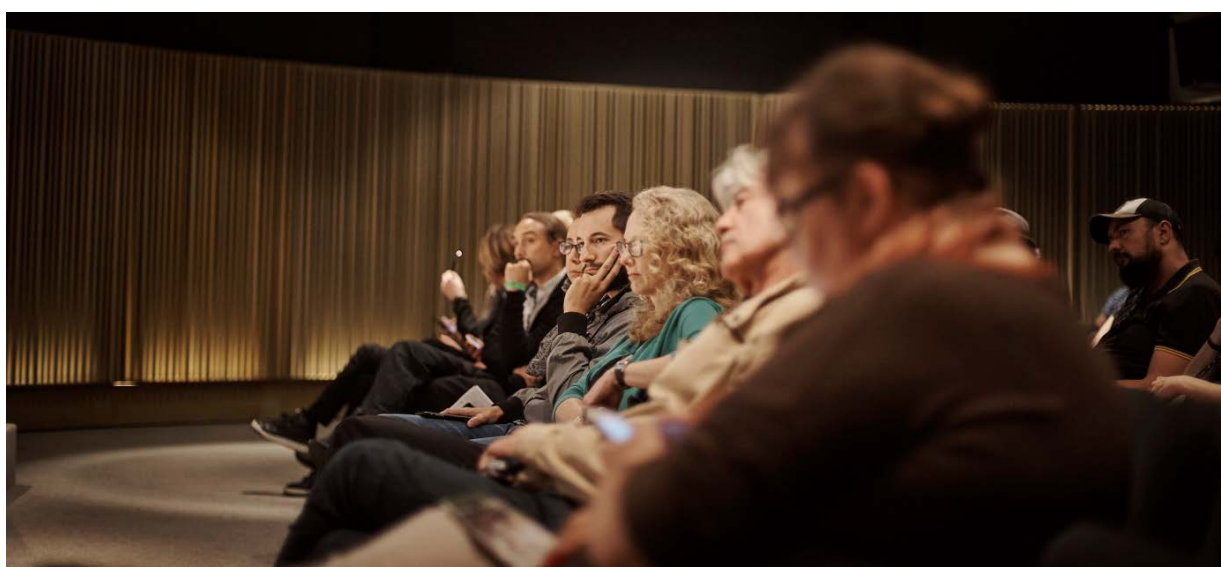


CONCLUSIONS

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PrimaveraPro - Barcelona - 1ST to 3rd June 2016



The second edition of the International Congress of Concert Venues, jointly organised by [PrimaveraPro](#), [ASACC](#) (Association of concert venues in Catalonia), [ACCES](#) (Spanish association of live music venues) and [Live DMA](#) (European network for music venues and festivals) has once again gathered together in Barcelona many associations and live music venues from Europe. The MACBA has hosted the 13 different panels and workshops of the Congress, and over 50 European panellists have been discussing during 3 days the main issues and topics identified by Live DMA members.

These conclusions sum up the contents of the workshops and panels. This material is also a basis for Live DMA network to continue its work and develop projects at the closest of the needs of its members.



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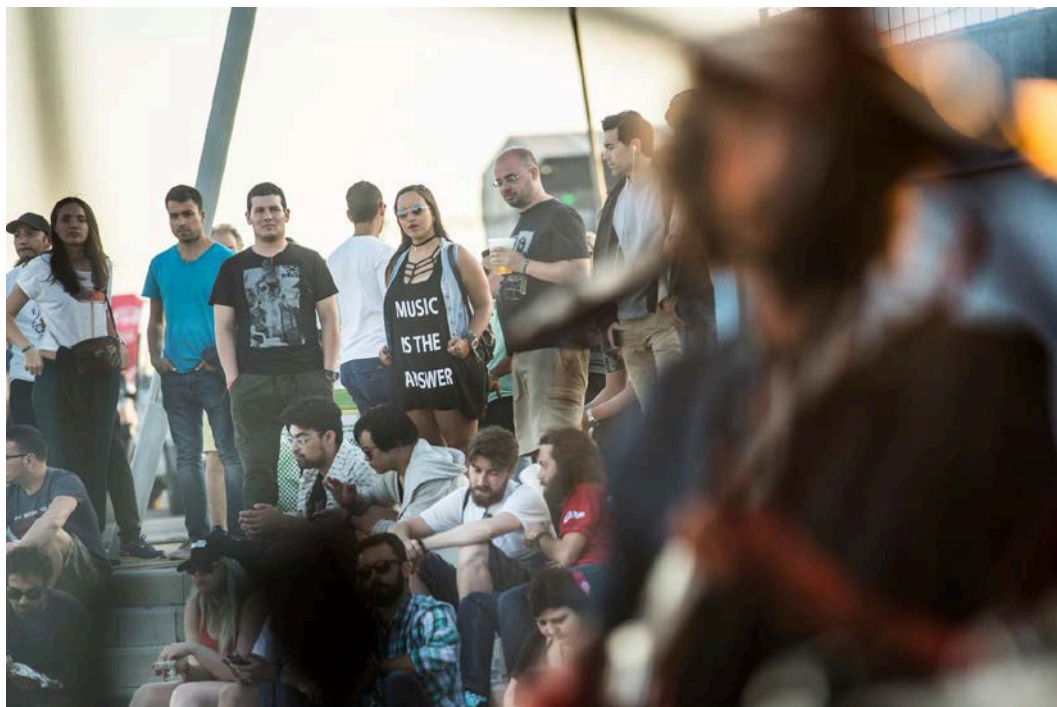
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How can concert venues continue to be attractive for young people?

Speakers: Karen Sofie Sørensen (Brak, Norway), Denis Talledec (Collectif Bar-Bars, France), Alejandro Tena (Queremos entrar, Spain), Ángel Aranda (Queremos entrar, Spain)

Moderator: Kees Lamers (VNPF, Netherlands)

Venues have been fighting for years to be recognised as places where young people can play and enjoy live music in a safe environment. Their evolution has been fast and on the fringes of established circuits, and currently, with the new models of creation, the listening to and publication of music online, they are facing new challenges: What role will venues have? What challenges do they face and how can they adapt to these new parameters? How can they strengthen their connection with young people through digital tools, programming and marketing?



With the current evolutions in the music environment such as festivals development and new digital formats, we can perceive that young music practises have shifted. Still, is it possible to acknowledge the statement that music venues' audience is getting older? It seems like we do not possess data at the European scale to observe concretely audience practises regarding live music. The panellists have been sharing their experience so we can understand why and how these changes are operating.

Demography needs to be taken in account: our European populations are growing older so young audience is becoming a smaller market than before. On the other hand, the audience that was young from the 70's to the 00's are still visiting the music venues: there is a mix of generations gathering around music. But young people should be able to find spaces where they do not necessarily meet their parents.

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Rules and regulation can be an obstacle for young audience to go to concerts

[Queremos entrar](#) is a movement, born in Madrid, promoting the accessibility for minors to concerts in Spain. By the end of 2015, the collective succeeded in [changing the law in the Comunidad de Madrid](#) but the restriction is still maintained in several other regions in Spain. Indeed, in Madrid until very recently, young people under 18 were not allowed to enter music venues, regardless of the fact of drinking alcohol. The music venues audience is naturally getting older then and it becomes harder to engage young people into live music habits, especially on the artistic side, since minor bands were not allowed to play in these venues either.

Engaging the audience and make them participant of the music experience rather than consumers

In Norway, there are still lots of young people attending concerts but it is a real challenge to engage young people in music as an important part of their spare time. [Brak](#) is a regional music organisation funded by the State and the city of Bergen to work on artists and music businesses professionalization. They help young people who want to organise concerts for other young people to build the next music generation. In the smallest cities, festivals are taking more attention from the audience. The challenge then is to compete with festivals to make venues more attractive. That is why the music venues need to be more than a concert space. The idea is to build a night as a whole experience and not just a concert.

Open the venue onto the city

In France, [Collectif Culture Bar Bars](#) gathers 400 clubs several cities and organise a “[club festival](#)” every year in November. Whether it is about recorded or live music, young generations are used to navigate like bees foraging from a flower to another. They roam in the city at night time from a place to another. In this perspective, we need to rethink the way we offer music to these generations because we cannot hold them in one place anymore. The cultural offer in the city is very important so encouraging the audience’s mobility is regenerating the audience and the venues never run empty. On the other hand, the music is then part of the city, and it might raise more safety, security and transport issues.

Are digital formats (streaming, virtual reality) a threat or a chance for the music venues then?

Digital formats like streaming and virtual reality are not the sole solution. They can be an addition to what is already happening but not that much is happening yet across Europe, relating to for example virtual reality. If new digital formats have truly changed our way to listen to music, it seems like the live experience is not in danger facing the virtual one.

Conclusions and recommendations

- ✓ We need more data about the age of our audiences!
- ✓ Lobby at the (local) government for looser age restrictions
- ✓ Marketing issue: music venues have now a very mixed audience, so there are more target group ages to address to.
- ✓ Need: find new ways to engage the audience, especially young generations in music projects and programming.
- ✓ New formats of concerts are rising, they are focused on the live experience, nightlife feeling, mobility.
- ✓ New urban issues (noise, transport, safety...)

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Pop Goes Politics

Speakers: Stephanie Thomas (FEDELIMA), Marina Watremez (French Ministry of Culture), Philippe Nicolas (CNV), Miquel Cabal (Heliogàbal), Esther Úbeda (La Sala), Daniel Granados (Cultura Viva).

VIP row: Beverley Whitrick (Music Venue Trust), Isabelle von Walterskirche (PETZI), Marc Wohlrabe (Clubcommission), Carmen Zapata (ASACC), Federico Rasetti (KeepOn Live)

Moderator: Audrey Guerre (Live DMA)

“Pop Goes Politics” is a concept that was developed in Switzerland by PETZI (association of concert venues and festivals) with PromotorSuisse, presented for the first time in April 2016 during M4Music Festival as an open dialogue between the representatives of organisation of concert venues and public institutions and politicians. Its objective is to understand and analyse the problems facing concert venues while drafting appropriate public policies and establish a suitable environment for their survival. Specific problems vary from one country to another, which is why Pop Goes Politics is proposing that several organisations meet up during PrimaveraPro to share experiences and exchange ideas, with the aim of cultivate across Europe a uniform way to recognize the concert venues as a cultural asset for society.



Since its creation, Live DMA is promoting the dialogue between music venues and public authorities from the local scale to the EU level. Live DMA members are regional or national organisations representing the interests of the music venues and festivals to the State authorities, to defend the cultural value of these music spaces and adapt their needs and practises with policies. If these goals are shared among Live DMA members, the history and the process are different from one country to another. The panellists have shared their experience to present their good practises in a way to inspire and get inspired about the current challenges they may face in this work.

The process initiated 30 years ago in France wills to put the music organisations and public authorities on a same level of dialogue

The French situation was introduced by the [French Ministry of Culture](#) and [FEDELIMA](#), the French federation of music venues. Their partnership and co-building strategy exists since the

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80's with an important focus on social and education impacts. The ministry and the federation have been working on elaborating a horizontal dialogue thanks to their common concern: to link the policies to the populations and territories' needs. Two schemes can be developed as examples: the [SMAC](#) label (Scène de Musique Actuelles) has been created in 1998 by the State for music venues which operate the following missions: diverse programming, support amateur and emerging musicians (rehearsal, trainings, studios, resource, residences and creation...) and community work (cultural actions); [SOLIMA](#) (Schéma d'Orientation des Lieux de Musiques Actuelles) is a method of consultation to identity the needs of the population, audience, musicians and professionals on a delineate area. The consultation is made by an external agent and all the stakeholders have the same voice and value at the table.

The [CNV \(Centre National des Variétés\)](#) gathers professional actors and national authorities as an office for performing arts. CNV is a public organisation originally funded by music actors. Indeed, the music sector is based on the record and the live, which are very close to each other, but also very distinct, by their structuration. The CNV only takes care of the live music sector, by establishing a redistribution scheme based on a tax collected on ticketing. 2/3 of this money is then redistributed to the ones who pay the tax, and 1/3 is allocated as a grant to support projects through specific commissions (venues, festivals, residencies, professionalization, export ...) and controlled by governance composed by all kind of professionals.

At the moment, the music policies in France are concerned by the territorial reform and the law about creation (loi NOTRe). The notion of "cultural rights" has been successfully added to this reform. Indeed, the French cultural policies have been following for several years the principle of "democratisation" (provide cultural access to the greatest number of people). The "cultural rights" then is a principle based on the individual freedom of expression through the arts, and guarantees that people and communities have an access to culture and can participate in the culture of their election ([Fribourg Declaration on Cultural Rights, 2007, UNESCO](#)).



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The recognition of the cultural value of music venues in Spain: a work in progress

[Heliogabal](#) is a [very dynamic music and cultural venue in Barcelona](#) but is only considered as a bar and has no licence to host live music. These past months, Heliogabal had to pay several fines and finally close the venue because there was too crowded (the bar license only allows 1 people/m2). This case demonstrates the need to change the regulatory legal framework and solve the misunderstanding of the real situation by the authorities. Moreover it shows the need to involve the whole ecosystem and work in collaboration with different departments, to change the perception of the live music scene, recognise the cultural value of the club scene and take in account their social impact (rather than the economic impact only). [ASACC](#) and [ACCES](#) the music venues networks in Catalonia and Spain are getting more competences and intend to work with a greater extend on this topic.

In Spain, there are no direct funds from the State to the venues. Each regional association has to deal with its local governments, something that it is not usually easy and can create big differences from a region to another. Venues and music organisations have to make agreements with the private sector and trademarks, especially beers and alcohol brands because of the lack of government support. Unfortunately, this fact provides the perfect excuse for the politicians to continue considering the venues as mere drinking establishments, and not recognize them as cultural spaces.



The venues are then working on different ways of getting recognition, based on organizing activities considered as a well of general interest, adapted to their environment and in permanent contact with their community : educative and creative projects such as artistic workshops with youth, team building & production skills.

The essential role of music venues and festivals organisations across Europe

In the UK, [Music Venue Trust](#) is a very young organisation for music venues. It is evident that a music venues association's structuration is needed to open this kind of dialogue with the authorities. In the UK, there were no public bodies for such a long time, so having an organisation really opened the door and succeed in changing planning policies in 2 years of time to help small venues which were in crisis. The study [Understanding small music venues](#), published by Music Venue Trust in January 2015 was certainly a useful contribution to lead this dialogue. Indeed, the major obstacle to build better public policies for the music sector does not seem to be a problem of ill-will if but a problem of misunderstanding or unawareness of the music venues values and way of functioning. Having a music venues organisation as interlocutor, and providing information and resource for the professional sector and the public authorities by leading their own studies is a key element for building the public policies for the music sector.

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In Berlin, the initial creation of [ClubCommission](#) and the opening of a dialogue with the local authorities were created to enable the clubs to survive, not as a business thing. Nowadays, ClubCommission is working with members in every different political party, so they can have a strong influence and remain independent. In Italy, [Keep On](#) is also looking for solutions, collecting data, working in parallel of the independent cinema industry and speaking with private companies to find win-win solutions.

In the follow-up of Pop Goes Politics organised by [PETZI](#) in Switzerland, a new conference will take place in the autumn with all the ecosystem, audience, musicians and politicians involved. The current framework for music policies is too complexed so workshops are going to be done with politicians themselves to create knowledge transfer and identify the needs.

Pop is politic but pop is also idealistic, music venues represent an inclusive vision of the society so they must carry their political speech by being recognised by the public authorities for their cultural and social value, and take part in the different policies reforms.



Conclusions and recommendations

- ✓ Observation, data collect and analyses are strictly necessary tools in the relationship with public authorities.
- ✓ Horizontal dialogue, co-building strategies and political independence are the most efficient ways to develop “music friendly” policies
- ✓ The legal live music framework is still too complex and unsuitable in several European countries
- ✓ The first step for the music sector is to be recognised for its cultural/social value but the second one is not be restricted to cultural policies
- ✓ The live music sector needs to work on its political and public image (music is no noise, culture vs entertainment...)

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Sustainable development: How can we unify the different focuses of sustainable development at a European level?

Speakers: Marjan Dewulf (Muziekclub 4AD), Chiara Badiali (Julie's Bicycle / EE Music), Maeva Justice (Le Grand Mix), Milena Dabetic (L'Aéronef)

Moderator: Stephanie Thomas (FEDELIMA)

Concert venues, as agents of culture, are an active part of the development and changes in society, which is why they have responsibility in the area of boosting new initiatives in the domain of sustainability. How can sustainability in venues be dealt with energy saving and regards to social and economic models? At this workshop several examples of European cooperation on sustainable development will be presented. What can be done at a community level to develop these good practices will also be debated.

Julie's Bicycle has been supporting the arts and creative industries on environmental sustainability since 2007, through research, including large-scale data collection and carbon foot printing, as well as policy and legislation, and collecting stories and methodologies of best practice with an initial focus on the UK but increasingly across Europe and internationally. They run workshops, training, events, consultancy, and projects including an environmental reporting contract with the arts council in England and diverse EU funded projects supporting organisations and individuals to take action, share and scale successful initiatives. They publish free resources and guides and a library of case studies, as well as free-to-use carbon calculators specifically tailored for creative organisations. They also undertake advocacy and campaigns - both directed at the creative sector, e.g switching from plastic cd packaging to card packaging or switching to 100% renewable energy; and increasingly targeted at broader policy frameworks so the role of the creative industries in addressing climate change and SD is better understood and acknowledged by policy makers and funders, to help unlock the necessary support, investment, and better partnerships.

Culture is the 4th pillar of sustainable development, in the sense that we have not assimilated climate change in our values yet and it will come with our cultural background, education, peers group and habits. How creative industries can interfere with policies about SD? Beyond policy frameworks and public narratives to decarbonise the music industry, now are emerging circular economies and new models that music venues can seize as a symbolic venue in the city with lots of relationships with the audience and the artists and professionals.

4AD is a 250 music venue capacity with a club philosophy in a rural area with 6000 inhabitants in Diksmuide, in the West of Belgium. The 4AD team is made of 6,9 ETP and 50 volunteers. Since the beginning, the music venue is a pioneer in sustainable development: it has its own hotel with upcycling material even before it becomes a trend. The catering is made of homemade vegetarian food and they are one of the first clubs to use



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eco cups and rain water. The venue has its own garden, 24 solar panels, and technical equipment with LED lights on stage. It is handy because it is budget friendly but it was also done consciously. Beyond the equipment, the venue has “sustainable relationships” with the neighbourhoods and has developed an “eco team” and “eco coach” with volunteers. The whole employed team is on the same level of skills with all staff involved in the sustainable process. More recently, the club started to communicate about their actions to the audience, the peers and the music sector. They started to measure and evaluate, work more on prevention, on a charter, and did a study about footprint: the results shows that audience’s transport was the main factor of CO2 emissions so the venue decided to counterbalance it by planting a forest of 600 trees next to the venue.

L’Aeronef is a 2000 capacity music venue based in Lille (France). The venue has recently obtained a standard for “« Sustainable Event Management » (ISO 20121) to help the implementation of the SD in their activities, create a responsible management system with the ethic idea of continual improvement. It will be certified by an external expert. This norm must be considered as a frame to guide them and improve the venues’ project rather than a constraint. The venue has been committed for 3 years already on how to restructure their social responsibility: with a 17 FTE team, the venue has decided to form a smaller working group for a diagnostic, and has published two documents, one to explain their SD politic in the venue with clear operational objectives: accessibility, audience reception, local development, health and security in the venue, waste management and rationalization of the purchases; and a second one with their missions and values.



European cooperation can be seized not just as an exchange of best practises but also as a driving force to lead projects that cultural organisations would not be able to do on their own. European cooperation is then a very good way to gather strengths and impacts. DEMO project is a 4 years European cooperation project funded by the European programme INTERREG France-Wallonie-Vlaanderen based on culture, tourism, social inclusion and sustainable development. . The project gathers 11 partners from both sides of the border between France and Belgium: sustainable development organisations, festivals and venues leaded by Le Grand Mix in Tourcoing (France). The objective is to realise three working units:

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diagnostic – action – dissemination and two other units dedicated to management and communication. The goal is to reach 400 000 people/year, 9500 professionals from the sector and 5500 members of the teams (employees and volunteers).

What are the main obstacles observed in Sustainable Development projects?

Obstacles are scaled from the individual to the collective and infrastructural level: the feelings of individual powerlessness in the face of very big challenges, the lack of time, skills and environmental literacy within the workforce... These kinds of projects encounter lots of resistance form, people do not like changing (technicians and artists with LED lights, audience and breweries with eco cups, team and artists about catering and sorting...) that is why management is very important. The risk is to lead environmental sustainability as an 'add-on' to activities instead of an integral and business critical part of operations which means it is de-prioritised in the face of other challenges that can seem more immediate. To avoid the 'greenwashing'-trap, and in order to take things to a serious level you may need professional guidance.

SD does not always come cheap: investments, special products, even traveling ecologically costs are a lot more important. Start small, there is a lot you can do on a micro level that does not cost a whole lot of money. Set clear goals each year. Grow steadily and implement SD in every level of your organization. Do not forget to inform and actively involve your staff and volunteers: it is a long process; you need to invest time in it.

One of the main obstacles concerns the music venue ownership which is a very important condition to facilitate the implementation of the project. If the music organisation is not the owner of the venue, then it might be complicated to make some work on the heaviest consumption of energy posts (heater, wastes...) which is an embarrassing paradox. Sustainable Development is a long term designing which might not be profitable on the short term so it is hard to convince politicians on act during their mandate. For instance, it is useless to propose to your audience to sort the waste during a festival if the local authorities do not organise waste sorting for big events: you would ask the audience to sort their waste but it would end in the same container.

How to pass through those obstacles?

In order to overcome the financial aspects, you have to be creative (sponsor deals, crowdfunding, DIY, use your local community).

Here is another very concrete example for festivals; there can be an ethical dilemma between selling local beers and the flow needed: regarding the sponsoring, the local partners might have not enough production to fuel the whole festival. The tip then is to multiply the local producers and negotiate deals with bigger sponsorship in which they accept that there will be another bar with local beers during the festival.

It is also possible to work collectively to overcome the obstacles by: measuring and monitoring the efforts; collect an evidence-base to make the case for successful interventions; share success stories to empower and inspire people and ensure nobody feels like they need to re-invent the wheel; create spaces for exchange among professionals at all levels of the workforce (since they may feel isolated within their organisation, but can learn and share problems with others working in similar positions in other organisations); bring together working groups around specific topics (e.g festival organisers, power suppliers,

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production professionals and researchers around the issue of festival energy supply (- see [Powerful Thinking](#)); mentoring of other organisations and individuals wanting to create change (e.g. [green culture Montenegro](#)); bringing together policy makers, artists, funders and creative organisations at events to create a more shared understanding of how we might work together; fostering groups around a shared vision that plays to the diversity and strength of its members (e.g. [the creative climate coalition](#), which brings together the performing arts and music, tv/film production, design & advertising, and fashion).

What are still the biggest issues for SD in venues/festivals/music sector?

Audience travel is the largest source of impact but not under organisations' direct control. An idea would be to create a shared narrative between organisations and how they speak to their audiences, as well as how we use incentives and choice design to encourage more sustainable behaviour.

The social dimension is of course also important – but measuring the social impact is difficult because it is less visible, that is why it would need more communication about it. For example, Le Grand Mix organises concerts for children with snacks which are baked by a community centre food-workshop, but it is not enhanced and it is hard to know what the impact is for the workshop's participants. The best solutions are those that take into account all outcomes and impacts (e.g. both audience's experience and waste; or workforce well-being as well as the environment). In many ways, when you are trying to change one thing it can be easier to take the opportunity to change multiple things as people can be resistant to change.

Conclusions and recommendations

- ✓ Environmental issues are often at the core of SD projects but social and cultural dimensions should not be underestimated.
- ✓ The management of the project is a key issue as the project is a slow process and must be integrated in the whole organisation project and team work, on a long term vision with factors that might inhibit to change.
- ✓ Diagnosis, measuring impacts and monitoring tools need to be develop to ensure the relevance and achievement of the project.

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Workshop Live music and amateur practises: A European overview

Speakers: Federico Rasetti (KeepOn Live), Jordi Planagumà (La Mirona), Samuel Arnoux (MAPL)

Moderator: Armando Ruah (ACCES)

Concert venues are an essential platform for emerging bands to begin their professional careers. They are also essential for amateur bands for rehearsals and concerts, even if they do not will to make a career out of music. How do concert venues support such bands? What legislation would be ideal to develop this amateur scene? The participants of this workshop will share their opinions and experience in order to determine the peculiarities of each country and what shared aspects can be dealt with at a European level.



Small and medium sized venues have lots of relationships with amateur and emerging scene. They are in direct contact with young musicians who have no connections yet with labels or agencies. Some of them do not even pretend to become professional someday, but the venues still provide their own equipment for them to rehearse, practise, record, and live their passion.

Las Cases de la musica – La Mirona (Girona, SP), is an organisation working on formation, creation and exhibition and is part of a network of 6 similar venues in Catalonia. It organises several activities, equipment and concerts to promote and support young local bands, based on the French model of band support, and receives subsidies from the city and government. MAPL (Lorient, FR) is a non-profit organisation running 5 rehearsal studios where 190 bands rehearse every year, and a concert venue called Le Manège. MAPL has been leading a project called “Le plus grand groupe de rock du monde” (the world biggest rock band) gathering on stage the entire amateurs from Lorient. Keep On is a live music network of venues which has been promoting and supporting live music in Italy for 12 years, especially as a platform to launch emerging bands and make them circulate.

How to define amateur musicians?

At the moment, there is no official status for amateurs musicians in Europe. Who are they? How many are they? How do they practise their hobby? The first task to answer these questions would be to define what an amateur is. And this task is not an easy one. Three key words seem to fit the notion of amateur musician: CREATIVITY (creation coming from the bottom scale of the music chain) SOCIAL (connecting people, building relationships through

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music) and PROXIMITY (active and participating in the venue programme, animating the local life).

Yet, the temptation to refer to amateur musicians in opposition to the professional ones is strong. For sure, the “income” separates the amateur from the professional musician, as the professional one is fully dedicated to music as a living. But what level of incomes can we consider as a proper minimum living? What is the limit? Currently, there is no “middle voice”: in France, if a performance is made only with amateurs (not paid performers), the venue is not allowed to have paid entrance (while the venue generates costs out of the programme costs), and the venue cannot give the musicians any food or money for their travel. In Spain, where venues receive no subsidies, it is an economical risk to programme amateur bands because the tickets sales will be very low so the venue cannot pay the charges. Only Belgium has developed a system where “amateur” or “volunteers” can benefit from a certain status: 2000km reimbursed and roughly 1300€ per year, including all their volunteer activities.

A tricky challenge: giving a definition out of professional perspective.

This leads to another question: a young artist at the beginning of its carrier maybe does not make enough money out of its music activity, is he still an amateur however? Indeed, the amalgam between amateur practises and emerging bands getting professional is easy as the boundaries are not so obvious. In other sectors (dance or circus for instance), the barrier seems clearer because ones becomes professional when ones goes to specific schools and gets a specific physical or artistic training or diploma. For the music sector, the boundary is blurrier as all bands playing in their garage might be discovered and put on a real stage. Still, it can be questioned: is it real or fantasy? Musicians willing to get professional usually need to commit themselves into a process where they try to be identified by contacting professionals, participate in contests, record their own tracks with own money, and not stay passive.

Then, it seems like professionalization is an aim in itself while, by questioning amateurs, we realise that this question is far away from their concern. Musician amateurs play for the pleasure, without even considering the fact to become professional someday. Defining amateurs out of the professional perspective is a big challenge then, but it would dim the worries about unfair competition between them.

Amateur musicians are usually stand out of talks because they cannot be represented by unions and syndicates (who represent only employers and employees). Few years ago, a study was led to create an amateur musician’s federation in Catalonia based on sport schools model, but it was stopped by social security laws that do not recognise their activity. The challenge then is to find a way to communicate with them to provide more information and a fairer regulation to support their practises.

Conclusions and recommendations

- ✓ There is a lack of clear definition and representation for amateur musicians in Europe
- ✓ The recognition of amateur practises would need to stand out against professionalization.

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Why should every musical city have a Night Mayor?

Speakers: Chris Garrit (Night Mayor of the city of Groningen), Mark Davyd (Music Venue Trust London), Carles Sala (Barcelona City Council)

Moderator: Isabelle von Walterskirchen (PETZI)

The Night Mayor is an ambassador of nocturnal culture. His role is to watch over a dynamic musical scene in the city and to build bridges between the institutions, concert venues and festivals, and the inhabitants of the city. Many cities understand that the night culture boosts and contributes to the positioning of music cities in the world, offering a window of creativity and cultural and social innovation. Paris, Amsterdam, Toulouse, Groningen and Zurich, London will name a "Night Time Champion" this year and cities such as Barcelona and Milan are formally considering it.



Night Mayors: a long tradition in the Netherlands.

Chris Garrit has been the first elected Night Mayor (Dutch: Nachtburgermeester) in the city of Groningen in 2011. With this position, he became the voice of the city for its nightlife, culture, festivals and other evening activities. In Groningen the night mayor is responsible for maintaining the intricate balance between the city's citizens who wish to get a sleep in the later hours and those who are in favour of a bustling nightlife. In this sense, the Night Mayor has to be neutral; he tries to make people sleep and/or party better. Having a Night Mayor was definitely a way to have a single voice to link the local authorities with the professional sector and the citizens. It also an important interlocutor to work on regulations, especially

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licenses. Chris Garrit now speaks around Europe about night-life and how to improve it in a city full of festivals and music conventions. He also started the Netherland's [INAF](#) (International Night Ambassador Federation) with a growing network of "night ambassadors" in cities throughout Europe. The goal of the INAF is to get more cities connected and help cities to elect their own Night Mayors. It is a network which gives information, exchanges ideas and supports the local evening economics. Also the INAF helps city councils worldwide to advice about how to get a night-mayor/ ambassador into the city system.



The Night Mayors principle applied to other European areas.

One of the main challenges of the Night Mayors is to support the necessary change of the public opinion about music venues. In London, since the 18th century, music venues were classified with "industrial noise" in the law and they were not quoted in the City plan at all. [Music Venue Trust](#) is a national organisation representing the music venues issues, and it was born in London where 35% of live music venues had disappeared these last 7 years. MVT has published two important studies to get into dialogue with the Great London authorities: "[Understand Small Music Venues](#)" and a "[Rescue Plan](#)" written by a Taskforce set up by the mayor and chaired by MVT. One of the key measures is work on housing and neighbouring issues, especially noise regulation and soundproofing regarding new constructions, gentrification and obsolete terms of licensing. London's music Taskforce plans to elect its own Night Czar to complete Music Venue Trust actions undertaken at the local and national level.

In Barcelona, music venues are considered as entertainment (among gambling and prostitution) instead of part of the culture department, they are definitely in the wrong category and do not benefit from an appropriate regulation then. In Gracia, [Heliogabal](#) only has a bar license so they can only welcome 1 person per meter square, while they welcome around 90 people during concerts. Following several police controls, the venue had to pay several fines and finally close the venue for several months. In this case, there is a real need to renegotiate the concert licences and the venues need an interlocutor to represent them to local government. On the other hand, music activities and nightlife are still different on certain points: venues do not only have nightlife activities. Their issues go beyond the scope of noise, security or safety regulations and so they cannot be reduced to this point. If working transversally on these topics with other Nightlife actors is totally necessary, the Night Mayors action cannot replace the role of local or national venues organisations that represent the venues interests and their artistic issues.

In Berlin, [ClubCommission](#) organisation decided not to elect any Night Mayor because it is not adapted to their federal system: there are too much local councils in the city; it would need

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13 different Night Mayors in each one. Club Commission exists since 15 years and is organised so they have relationships with all the different parties alliances in the local councils, which enable them to stay independent and be everywhere with representatives from the ground/the industry involved in all the councils. The Night Mayor's idea is unquestionably a supportive measure for the music sector in Europe, with whom each city will find its own way through its own DNA.



Conclusions and recommendations

- ✓ Night Mayors stresses the important role of music venues on urban development policies.
- ✓ Night Mayors and music venues organisations are leading a complementary work, especially on local level (cities) when the venues organisations operate regionally/nationally and not only on Night life purposes.
- ✓ Night Mayors' model is flexible and can be adapted for each city regarding its own structure.

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Cities of music: Paris, Glasgow, Berlin and Barcelona

Speakers: Dominique Muller (Bureau de la Musique, Paris), David Laing (Glasgow Life), Katja Lucker (Music Board Berlin), Carles Sala (Barcelona City Council)

VIP row: Dagur Bergþórsson Eggertsson (Mayor of Reykjavík), Tom Vangheluwe (De Kreun), Denis Talledec (Collectif Bar Bars), Berend Schans (VNPF), Jordi Puy (Sound Diplomacy)

Moderator: Daniel Granados (Cultura Viva)

The role of live music in big cities is still generating an intense debate, even after decisions like the ones taken by Barcelona and London to back live music in small venues. At this panel, representatives from institutions and local associations from Paris, Glasgow, Berlin and Barcelona (as well as a large number of guests from other cities) will explain their model and their experiences, with the aim of taking further the debate started at the first edition of the International Congress of Concert Venues last year at PrimaveraPro, in which representatives from Austin, Groningen, Reykjavik and London participated.



Paris Philharmonic © [William Beaucaredet](#)

Gaîté Lyrique, Paris

Performing arts are subsidised in France, including the live music sector. The music sector is very concentrated in **Paris**: the whole music chain is represented, and the concert venues have a different model than in the rest of France (there are more private venues) so producers take more risks of programming instead of the venues. The city of Paris supports several live music venues such as [La Gaîté Lyrique](#) which is dedicated to digital and performing arts, [FEO Barbara](#), a music venue supporting emergence and diversity with a concert hall, 6 rehearsal rooms and studios, [Les Trois Baudets](#) specialised in French creation and [La Place](#), a new venue dedicated to hip-hop culture. The brand new [Philharmonie](#) big concert room was opened in 2015 for classical, jazz and world music and was made by Jean Nouvel.

Since 2014, [Le Conseil Parisien de la Musique](#) is a consultative body created to work together with the music sector and improve the situation about specific topics. The council is composed of producers, venues, labels federations, trade unions, music schools and State representatives. The four main topics are: the economy, the artist (from training to employment), visibility and value-creation, shared topics about nightlife with [Le Conseil Parisien de la Nuit](#).

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The City of Paris has developed a partnership with the CNV to renovate venues (with a capacity < 1500) for a better security, accessibility and soundproofing. This help can fund until 60% of the eligible project budget. Another measure is dedicated to support the risk of programming for venues < 800 capacity with a maximum of 40 000€/year/venue.

The City of Paris is also working closely with [Collectif Culture Bar Bars](#) on the [GIP “cafés culture”](#) to finance artistic employment in the cafés, hotels and restaurants during concerts. This fund takes charge of 26% to 65% of the artistic costs volume.



Berlin Friedrichshain, April 2010, [Lutz Schramm](#). Kreuzberg by night

Since 2013, the [Music Board](#) supports the live music scene in **Berlin**. It has now five different programs (career springboard, “pop in the neighbourhood” (Pop im Kiez), Festival Grants, Scholarships & Residences, support funding).

The Music Board operates as a State actor with a budget of 1,7 millions of euros and through an intensive cooperation with Berlin music companies, music networks, and can help the administrative bodies as moderator in case of problems. A total of 41 projects were funded in 2015, in which 15 festivals benefited from the grants for instance. The next objectives for 2016 regards rehearsal opportunities, the link between music and film, game industry and the internationalisation of Berlin’s scene.

With gentrification, lots of venues had to leave the centre of Berlin; but still, Berlin is attractive thanks to its club culture. So the challenge is to save cheap spaces for artists and convince investors not to build expensive flats next to the venues. Now it exists a map addressed Berlin Senate where venues are spotted, not to build flats next to them and change the law like the principle of agent of change. The agent of change is principle which states that if a music venue is in place before the residential building, the residential building would be responsible for paying for soundproofing. Likewise, if a new music venue opens in a residential area, the venue are responsible for the cost.

“Pop and the neighbourhood” project developed by the Music Board specifically support projects which increases the acceptance of live music in Berlin.

Still the culture budget in Berlin is 2 million for the club/underground culture and 300 million for the “excellence” music.

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Young Street Band SambaYaBamba © Monique Campbell Celtic Connections, Glasgow

Glasgow Life is the charitable organisation that manages sports, music, arts and communities facilities, museums and libraries in **Glasgow**. Music is important for both tourists and students that come in the city. A “Vibrant Glasgow” was identified in Glasgow’s Community Plan as a key theme for transforming the city into a place where people choose to live, work or visit. Glasgow Life has been tasked by Glasgow Community Planning Partnership to lead the development of a Vibrant South East Glasgow. The role and function of the Vibrancy Thematic Management Group (VTMG) is to bring together statutory agencies, partner organisations including the voluntary sector to agree priorities on the planning and programme of services. Vibrancy approach is based on partnership: developing collective approaches, linking agencies and organisations, sharing resources and promoting equality and respect between partners. It encourages creativity by trying new things / taking risks and developing creative solutions to problems. It cares about affordability, ensuring costs to local organisations and people are affordable and accessibility by tackling barriers to participation for individuals in activities such as language, childcare, transport and caring responsibilities. It refers to early intervention as a program of activity which reduces the need for more intensive, specialised and costly public sector interruptions at later date.

Overarching Vibrancy Outcomes

- The South East of Glasgow has a positive profile that is known locally and nationally.
- People in the South East of Glasgow feel positive and enthusiastic
- Communities are engaged
- People in the South East are better informed of vibrant activity
- Communities are supported in their progress towards transformational and lasting change.
- Encourage and promote community participation in well-designed, sustainable places where individuals are able to access the amenities and services they need.
- Improve and enhance enjoyment of the built and natural environment and promoting engagement in processes to enhance it for future generations.
- Local residents are supported to sustain community/voluntary groups or social enterprises by building their capacity, confidence, resilience and skills over the long term.
- People in the South East are better able to actively participate in cultural, creative and sporting opportunities.
- The South East Glasgow’s deep rooted history and heritage is promoted and celebrated
- Volunteering is promoted and celebrated
- Volunteering supports and builds on vibrancy activity within the South East

Culture and Faiths Specific Outcomes

- Cultural diversity is recognised, promoted and embraced across all communities in the South East.
- The uniqueness of the population within the South East is recognised.
- All sections of all communities in the South East are reached and included
- Volunteer opportunities are developed and promoted
- Social isolation recognised and addressed.

Arts, Festivals and Events Specific Outcomes

- Local communities are better informed of arts opportunities within the SE.
- Providers of Arts activities are working together, sharing knowledge, raising awareness, developing existing good practice and identifying gaps in provision.
- There is a programmed partnership approach towards developing the arts and festivals across SE Glasgow.
- New audiences for the Arts are developed
- Local events and festivals are contributing to improved community spirit, cohesion and integration.
- High quality arts provision is delivered at local events
- Volunteer opportunities are developed and promoted

Sport and Physical Activities Specific Outcomes

- Local communities are better informed of sport and physical activity opportunities within the South East.
- Providers of sport and physical activity activities are working together, sharing knowledge, raising awareness, developing existing good practice and identifying gaps in provision.
- Pathways into Sport and Physical Activity opportunities are improved.
- Local groups grow the role volunteering plays in their work and local people are supported to discover the opportunities available within their community

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Primavera Sound 2015 Barcelona



Seward concert, Heliogabal, Barcelona

According to Carles Sala from **Barcelona** City Council, music should be considered as arts and culture, and not only as leisure issue. Music industry and the creative industries in general, is a key strategic issue for urban development. Music and culture is the fourth pillar of urban development, together with economic development, social development and environmental development. Music helps having a better society –so the City Council is working on cultural and social indicators as well as economic ones.

Barcelona City has 3 superior schools for music but few measures to encourage amateur practises, so there is a need to work on this especially with the education sector and schools.

The music festival scene has enormously increased in Barcelona, at the same time as its touristic attractiveness. Barcelona city council intends to develop Barcelona as a venues city as well as a festival city, to avoid the rise of competition between them and develop a strong local music scene that will benefit both populations and tourist hobbies.

Conclusions and recommendations

- ✓ Music venues are the heart of cities music policies
- ✓ Cities are getting more and more cultural competences and influence on music regulation and support
- ✓ Major European cities share common issues: gentrification, need of spaces for creation and rehearsal, fair balance between local cultural life and touristic attractiveness
- ✓ “Popular music” is still at the margin of cities funding because of its profitable appearance so there is a need to highlight their social and cultural impact rather than only economical one.

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Workshop: The evolution of the market of “bookers” in Europe

Speakers: Maude Paley (Rocking Chair), Stefanie Klär (Kuppel), Yann Rivoal (La Vapeur), Lluís Torrents (Razzmatazz)

Moderator: Torbjorn Heitmann Valum (NKA)

The position of agents, promoters and bookers has greatly changed in the past few years. Agencies contract their own venues directly now, which is something that has changed the relationship with bookers and the programming of music. At the same time, bookers are facing new markets and all sorts of pressures and competition. What are the challenges that they are facing? And how can they deal with them?



This panel's participants have used the vocabulary frame from Live DMA's Lighthouses project¹ to identify booking agents from programmers: the booking agent represents the artist and the programmer works for the venue.

What happens then when booking agencies rent/own the venue directly to book their bands?

How do the live market relationships work in different parts of Europe?

Over 50% of the total music industry is based on live market. Artists now rely more on booking agencies than record companies to live from their activity. Concerts are their first source of revenue and also an important part of the music economy. In France, programmers do not work with big foreigner booking agencies because international artists are represented

¹ Lighthouses was a 6 seminars training for venues' bookers and managers to meet and exchange about their practises at EU level. This project was funded by Leonardo Longlife learning Programme. During the first seminar about programming, participants have worked on their occupations definitions.

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by French agencies. In the French venue [La Vapeur](#), there are no rents to producers because the venue has subsidies. The positive point of working with French agencies is that French agencies know well the venues.

In Switzerland, the difficulty is that there is more and more stratum so it is getting harder to get to the direct management of the artist. In [Rocking Chair](#) venue in Basel, there are no rents and no subsidies either. The music programme is very important for the identity of the venue, which is why it is important that the venue own its programme, and assume all the risks.

In Spain, most of the venues have programmers but there are not really any booking agencies, only band managers. The venues jump over agencies to contact directly the UK or US managers. Some venues become then promoters and promoters who own venues are then in a dominant position. Local promoters are priority but it's a non-written rule.

For most of the countries, Sweden for example, local promoters are the most important for booking agencies because their bands are too small to be directly approached by a festival or a venue. Working with local promoter as long term partnership makes dialogue easier.

In Austria, the market is very small with a lot of German companies and big players pushing the venues. Music venues care about the quality so it is good that there are more bands and agencies because it means more choices for the programmers.

Exclusivity contracts abuses are a shared issue for music venues in Europe

Exclusivity is when a manager negotiates with the venue or festival higher artistic costs so the band will not play any other show in the same area for a certain period of time. It is a guarantee for the venue or festival manager to get more audience as there will be less competition with other venues/festivals with the same band.

The system has become very perverse: artists are getting more paid not to play. Exclusivity is not very moral. It is understandable that artists cannot play the day after in a twin city. But what's the problem of playing 3 months later 1000km away? It is the money that is important or not showing your artistic work? Artists should be more aware of the situation but in many case, they do not care as long as they make the best profit. Lots of agencies are working like big ones, asking for exclusivity for bands which are not even famous.

Exclusivities also tend to increase the festivalisation phenomenon. Although festivalisation of the live music sector is getting more and more important, audience likes to see artists both in festivals and venues, it's not the same experience but it's complementary.

A common need is to strengthen the collaboration with booking agencies about promotion and communication.

In some countries, there are more and more "packing artists": when you choose a band, you also have to book 3 other artists with it. This forced situation can be uncomfortable when programming is a strong piece of identity and independence for the music venues.

Agencies are not always aware of what is a good promo package. They do not send good materials so they need to be integrated in the process to attract the audience. Indeed, it is getting more and more important to get good material to use for press partners as emerging band discovery is usually made during concerts right now.

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Presentation of the study on the situation of concert venues in Europe (The Survey).

Speaker: Arne Dee (Live DMA)

The Live DMA network represents over 2300 music venues and festivals in Europe. Since three years Live DMA has been carrying out a study of the situation of European music venues, underlining their particularities and current challenges. The survey measures the audience capacity, number of music activities and visits, employment rate, income and expenses of the music venues in different countries. Is the sale of tickets enough to cover the costs of the programme? What role do volunteers play in the venues teams? What percentage of the income is covered by sales of food and beverage? How much grants are received?

Live DMA is an umbrella network gathering 15 associations of music venues and music festivals in 11 countries. There are 2308 member's members in total, of which 2080 venues and 228 music festivals.

Live DMA works on different levels. Firstly on an artistic, cultural and social front, with a focus on promoting artistic discovery, emergence and innovation, talent, development, cultural diversity, social impacts and educative activities. Live DMA also works on a political front by promoting the importance of live music as professional performing art, cultural development, advising and influencing rules and regulations on local, regional, national or international scales and trying to gain legitimacy on the European political field. Thirdly Live DMA works on an economic front in favour of a mixed economy of self-made incomes and public funds, non-profit logic, cooperation processes between the public sector, private sector and citizens and exchanging knowledge between festivals & venues.



Survey: facts about performances, visits, employment and finance

Since 2011, Live DMA collects data to represent the venues on a European level and compare them on different scales. The survey measures the venues: capacity, activities, performances and visits; employment: paid staff, volunteers, interns and others in persons and full time jobs; finance: programme costs, ticket sales, subsidy, food & beverages, total income, total expenses and financial result.

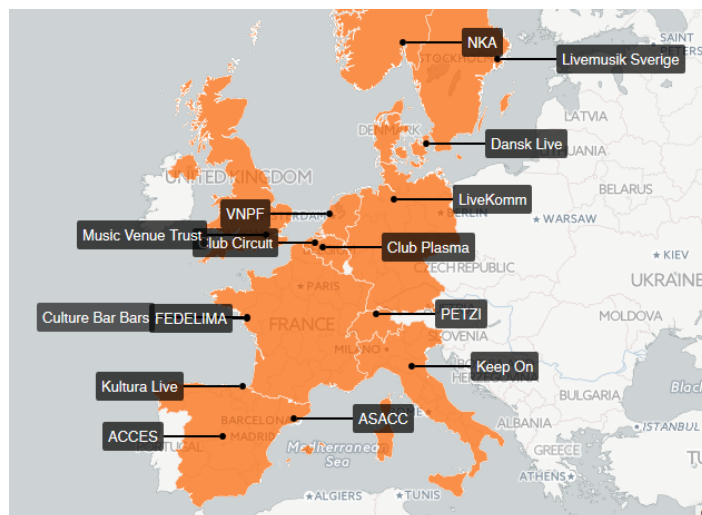
The survey will be repeated every year so we can soon discover trends and developments. Every year more countries and venues participate in this Survey. In 2014, Live DMA was

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counting fewer members, so the Survey was addressed to 837 venues, of which 435 responded, representing a rate of 52%. Fedelima (France), Norske Konsertarrangører (Norway), Dansk Live (Denmark), VNPF (Netherlands), PETZI (Switzerland), ACCES (Spain, excl. Catalonia), ASACC (Catalonia, Spain), Club Plasma (Wallonia, Belgium), Clubcircuit (Flanders, Belgium) have participated in the Survey. LiveKomm (Germany) is not included in the survey population, but some results of their own survey are included in the comparisons in the survey presentation.



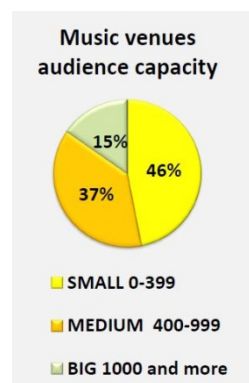
What is an 'average' music venue at European scale?

If we use the data to draw an average music venue, then the venue profile would look like this: a venue with 583 audience capacity that organises 107 music activities per year, during which 200 music acts perform. The venue welcomes 26 640 visitors, of which 78% paid entrance and 22% were free visits. The venue's team consists of 81 people of whom 21% are paid employees, 66% volunteers and 13% interns or other workers. Because the paid employees work more hours per week, expressed, in full time equivalent (FTE) 55% of the work is done by the paid staff, while 37% is done by volunteers and 9% by others.

The average venue's budget is €900.000, of which the programme costs represent 34%. The average ticket sales per visit is €8,49. Since ticket sales represent only 25% of the total income, other income is needed to realise the current level of music programming. This comes from the sales of food & beverage (17%) and most importantly government subsidies which represents 41% of the total income of an average European music venue. It's important to mention here the differences per country and between smaller and larger venues can be enormous, so it's important to also look at the data in more detail.

A large scale of music venues capacities and activities

An average audience capacity of 583 means that 66% of the surveyed venues are below the average. 46% of the music venues has a small capacity (under 400), 37% has a medium capacity (400-999), and 15% has a large capacity (1000 or more). Live DMA's network is mainly composed of numerous small and medium sized venues where local



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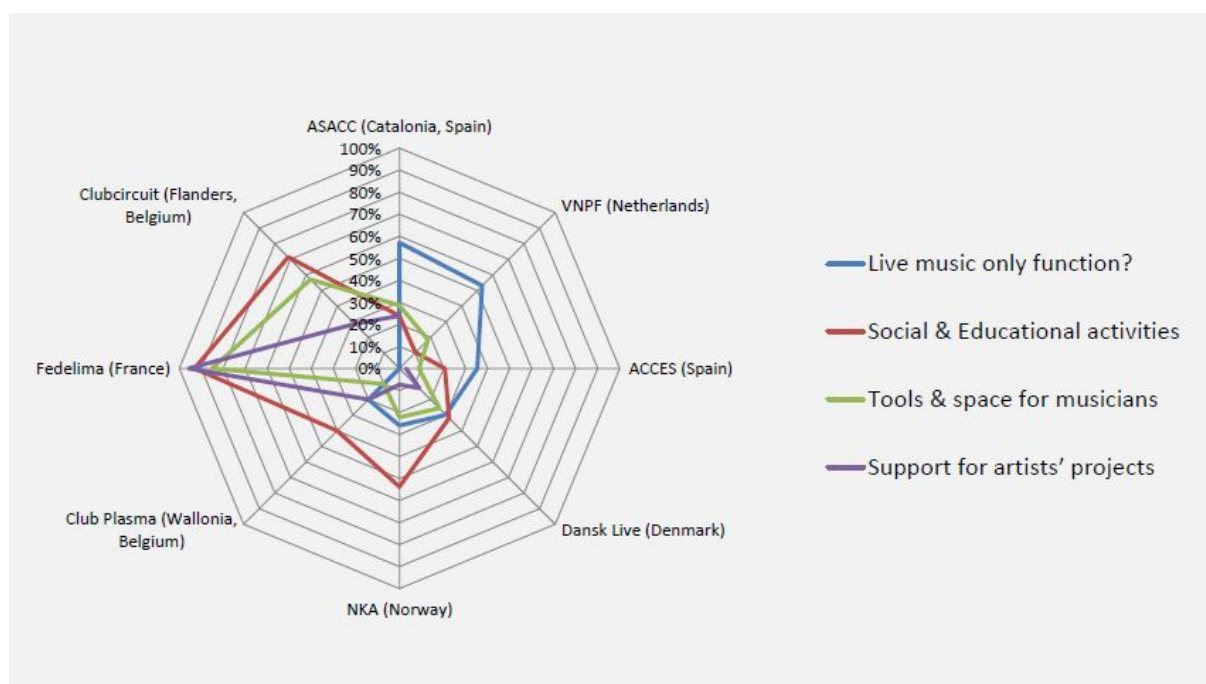
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and/or emerging artists start their carriers in all the different parts of Europe (urban and rural areas).

These venues are also an opened space for the audience to enjoy concerts but also practise music. Indeed, the survey results show that only 23% of the venues only have a live music programming function, which means 77% of the organisations combines live music with other activities, like:

- 53% organise social and educational activities
- 43% has tools and spaces for musicians (i.e. rehearsal rooms, studios)
- 45% support artistic projects (i.e. trainings, professional advice, support concerts)
- 29% has an exhibition/photo gallery
- 18% has a theatre/dance room or activities
- 13% is working on audio visual/multimedia arts
- 10% has a cinema room or organise film activities

The music venue plays an important role in the cultural life of the area where it belongs, as a citizen space for artistic expression and artistic & cultural diversity.



Still, the music venues profiles show specific trends from one country to another; especially in The Netherlands and Spain music venues activities are strongly dedicated to programming live music only, where venues in Belgium and France seem to focus also on social & educational activities and/or tool and spaces for musicians.

In total, nearly 90.000 music activities and 190.000 performances have been presented in the 837 music venues that are part of this Survey, of which 16% had free entrance. The music venues welcomed over 22 million visits of which 78% with paid entrance. Of course, the bigger the venue the more audience visits (79.270 average per year at larger venues; 21.965 at medium sized venues and 11.359 at smaller venues).

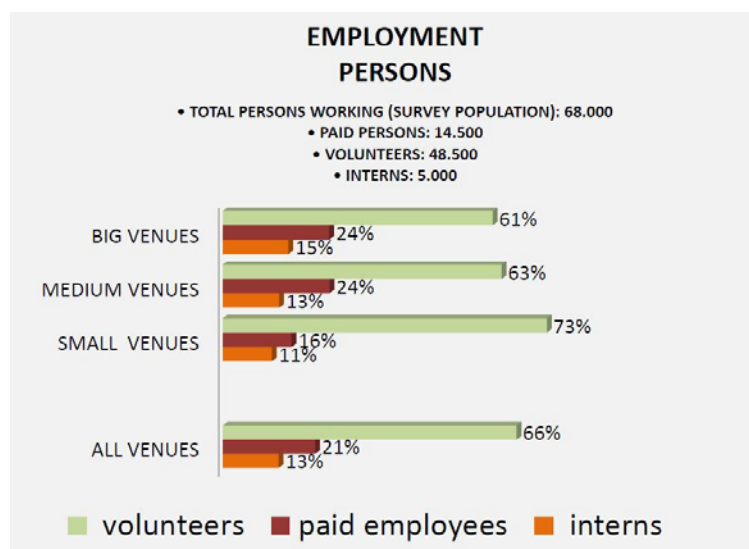
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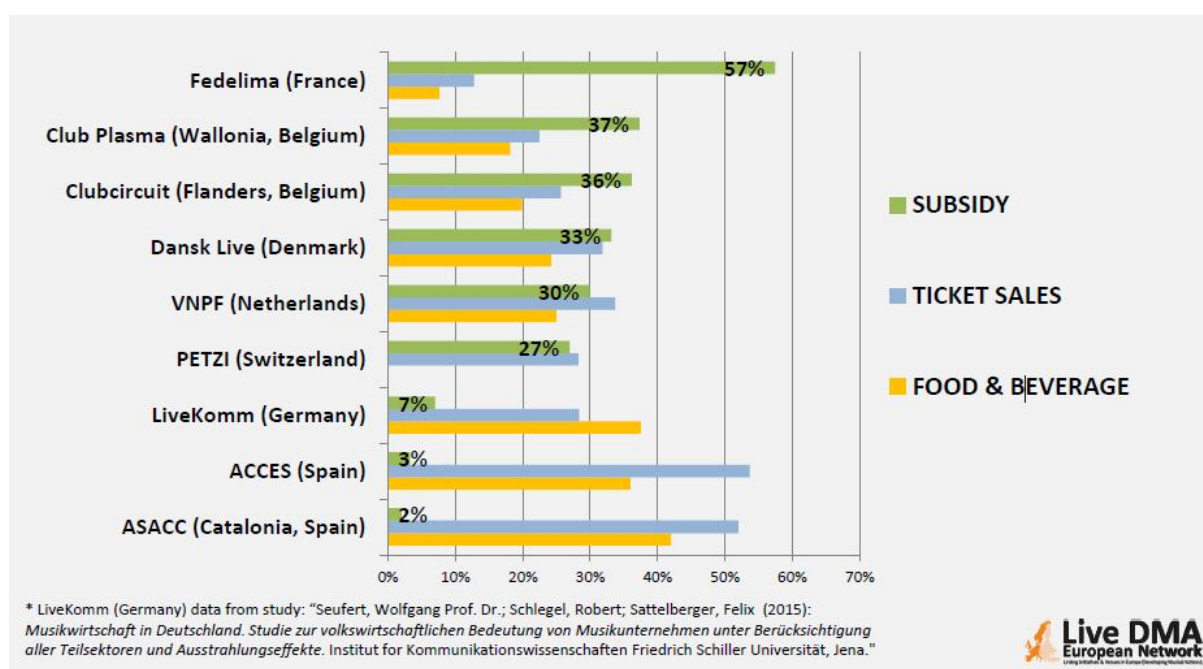
Employment in music venues: importance of volunteers

The music venues are ran by professional teams, but the amount of work volunteers do to realise the music activities is essential. In total, 14.500 professionals (6.200 full time jobs), excluded artists, are working in the 837 music venues that are part of this Survey. Next to that 48.500 people (4 .400 full time equivalence) are volunteering in the venues. Finally 5.000 students or apprentices (1.000 full time equivalence) have realised their internship in a music venue. Smaller venues have generally less paid staff and more volunteers than larger venues. In countries with mainly private music venues (Spain, Germany) the amount of paid staff is much higher than volunteers.



Where do music venues get their money from and how do they spend it?

The total income of the 837 music venues that are part of this Survey is 748 million euros while the total expense is 756 million euros. Most venues in most countries are non-profit organisations, but the business models are different from one country to another. Music venues in France and Belgium get more subsidies. but they also propose more social & educational activities. In Spain and Germany most venues are private organisations. The direct programme costs are about one third (34%) of the total expenses of the average venue and this is very similar in different European countries and for different sized venues.



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The bigger the venue, the more income from ticket sales and food & beverage they have. Smaller venues often depend more on subsidy.

Ticket sales in general do not cover the programme costs:

- in large venues, ticket sales cover 94% of the direct programme costs
- in medium venues, ticket sales cover 54% of the direct programme costs
- in small venues, ticket sales cover 53% of the direct programme costs

This means the current level of programming can only be maintained if enough other income is realised. In average the venues realise 17% of their total income from the sales of food & beverage. Most important for (especially the smaller) venues is the support of governments and foundations in the form of subsidies, which generates an average of 41% of their total income. In France, ticket sales cover only 37% of the programme costs while in Spain it covers more than 100%, which makes sense if we compare this to the percentage of subsidies allocated to the venues in these countries (57% of total income in France, 3% in Spain).

Conclusions

If we use these data to draw the estimations for the whole Live DMA network, then it would show that, in these 11 European countries:

- 222 000 music activities, 396.000 artist performances and 56 million visits per year
- 48 500 paid personnel working and 120 500 volunteers
- Financial turnover of nearly 2 billion euros (€1.870.000.000) per year.

For more information download the whole presentation [here](#).

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How can the European Commission support the music sector?

Speakers: Alessandro Senesi (Deputy Head of the Creative Europe Programme, European Commission), Javi López (Member of the European Parliament, PSC), Audrey Guerre (Live DMA), Helen Smith (IMPALA)

By the end of 2015, The European Commission has decided to intervene to support the European music sector through a dedicated Music programme. More than 40 organisations from the whole music sector were invited to feed the European Commission about the current challenges the sector is facing and provide them with solutions that could be experimented from 2017 to 2020. This panel is a good opportunity to meet the DG Culture of the European Commission, understand the process and see how music organisations can use this programme to run their activities.



Creative Europe is the current programme dedicated to the support of the cultural and creative sector at the European scale. Creative Europe is a 1.4 billion euros programme divided into “MEDIA” and “Culture” sub-programmes, which represents in total 0,1% of the overall EU budget for 2014-2020. The European Commission has started a process to create a sub-programme dedicated to the music sector from 2020, based on the same dynamic as it was done for the audio-visual sector 25 years ago. The EU’s music sector accounts for 1,2m jobs and a major part of music businesses are micro, small or medium sized enterprises or non-profit organisations.

From December 2015 to May 2016, The European Commission has launched a consultation with 40 organisations from the European music sector. [IMPALA](#), the independent music companies association, and [Live DMA](#), the European network for music venues and festivals, both participated in this working group. The independents are the innovators and early adopters, discovering new talent and producing 80% of all new releases for the labels. The combined market share of the majors is more than 80%, climbing to a massive 95% for Top 100 on radio and downloads in Europe. Even the Top 2000 is concentrated - only 10% is independent. 50% of top tracks played on radio and downloaded in Europe are American. Regarding the live music sector, 85% of Live DMA music venues are under 1000 capacity (half are under 400), these venues are the most fragile: programme costs represent 34% of total the venues costs. But for the small venues, ticket sales only cover 41% of programme costs

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(96% for larger venues). In London, for instance, the number of grassroots venues has declined by 35% in eight years.

The European Commission has already developed useful tools for the music sector through the current Creative Europe Programme. Indeed, on 30th June 2016, the EC is launching a new financial instrument with €121 million guarantee facility, to enhance the access to finance of SMEs in the cultural and creative sector and answer the difficulties for cultural and creative SMEs and projects in accessing bank credits. Successful projects have already been funded by the Europe Creative programme, such as the platform [Liveurope](#) or the award [EBBA](#) that promote European emerging artists.

But culture is still a national competence; Europe can only fund projects that show an added value through a transnational cooperation process. The consultation in Brussels was a good opportunity to explain once again how the Creative Europe programme works and raise awareness about it. In the perspective of the new Music Programme, four thematic workshops have been raised to identify issues from the representatives of the music sector: the collection and use of data, metadata and usage data; cultural diversity: mobility of artists and circulation of a European repertoire; empowering creators and nurturing creation: education, training and professionalization; Innovation & Creativity: how to best support music start-ups in a fast evolving context?

The music organisations are welcoming this initiative from the European Commission, as the recognition of the value of the music sector is therefore essential from local to national and European scale. This dialogue was a first step to work with peers at the EU level, even if it takes a long time to structure this work because of a lack of equal representation and structuration. The participants do not necessarily have the same objectives, the same vocabulary, the same values but it is at least important to have an overview of the sector and finally being able to map it, as it is very fragmented, in order to be able to deconstruct concentration phenomenon. Participants are now convinced that it is through cooperation that they will find solutions to their key issues and be able to elaborate better redistribution schemes. By organising and giving the ability to develop their skills, the music sector should be able to adapt to the changes it has to face.

The European Commission now has to convince the members of the Parliament to vote for the budget that will define the scope of the programme. Preparatory actions will take place from 2017 to 2020 to experiment some projects via “calls for proposals”, to build the programme until 2020. Members of the European Parliament from Barcelona or any other main cultural city in Europe are aware that the European dimension for culture is very important for the cities themselves, as part of their local life, attractiveness, job growth and tourism development. For the music organisations, the priority is that the programme can be easily accessible for their members, especially the smaller ones as they are the most fragile and need more support. The guidelines should fit their structure and activities. To obtain the support from the European Parliament, the music sector needs to define itself as a major industry in Europe with a strong economy. On the other hand, the cultural and social impact of the sector should not be pushed in the background.

The next day of this panel, the European Commission has presented during a panel “[Music Moves Europe](#)” in MIDEM the results of the 6 months consultation and has officially announced the creation of the Music Programme for 2020.

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*Special thanks to PrimaveraPro for hosting the Congress,
especially Almudena Herrero and Marta Millet.*

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