

## REPORT OF THE LIFELONG LEARNING PROGRAMME

LEONARDO DA VINCI Partnerships

# Lighthouses

2013-2015



## TABLE OF CONTENTS

THIS PROJECT WAS MADE POSSIBLE WITH THE SUPPORT OF THE LIFELONG LEARNING PROGRAMME

1

<b>Preamble</b>	page 3
<b>Summary of the project</b>	
Genesis of the project	page 5
Partners of the project	page 7
Aims of the project	page 15
<b>Methodology of work</b>	
Leonardo partnership - Lifelong learning programme	page 19
The kick-off meeting	page 20
Implementation	page 23
Organisation of the seminars	
Communication between partners	
Communication about the project	
Evaluation	page 29
Achievements	
Impacts	
Dissemination	
Future & perspectives of the project	
<b>Meetings</b>	
Seminar #1 : ARTISTIC PROGRAMMATION	page 34
Seminar #2 : THE FUTURE IS NOT WHAT IT USED TO BE	page 37
Seminar #3 : BRANDS AND COMMUNICATION	page 39
Seminar #4 : TICKETING SYSTEMS AND STRATEGIES	page 41
Seminar #5 : COCREATION AND USERS INVOLVEMENT	page 44
Seminar #6 : ARTISTIC STATUS AND CONTRACTS IN E.U	page 48
Final conference	page 51
<b>Results of the project</b>	
Quality Label – toolbox	page 52
Online resource tool	page 53
Job description - ESCO contents	page 54
Informal network	page 62

## Preamble

Europe has always been a space of circulation and exchanges. The European Union was built to guarantee peace, respect and freedom in this area, and took measures to bring a fair development on this huge and diversified territory. The UNESCO Universal Declaration on Cultural Diversity reaffirms those principles through the cultural diversity protection and the right of expression.

Popular music is a cultural medium to convey these ideas, and is also a fertile ground for experimentation and innovation in Europe. Live music venues are often only considered as entertainment places, however they have a significant role in the society. People working in these venues are promoting cultural diversity and trying to safeguard it. The artistic circulation and expression can only be possible if the artists have spaces to express themselves and perform. These venues are organised through professional networks on their national scale, gathered in a European network to create exchanges of knowledge and practises : Live DMA gathers more than 1300 music venues in Europe, most of them are small and medium sized venues, promoting emerging talents and local bands.

From that point on, working in music venues requires a strong responsibility : a personal involvement, a good awareness of its ecosystem and a specific knowledge of the “unsaid” rules and habits to defend those principles. Being manager, booker or communication manager in a music venue is not the same as working in any other kind of business. It needs special skills to be recognised, and also qualifications.

Most of the skills and abilities of the cultural actors still come from the “field” , even if many dedicated master degree are emerging. These master degrees can give a good overview of cultural politics, administrative rules and an important reflexion about the sector. But many professionals in the live music sector agree on the fact that one does not learn how to become a professional, but one becomes a professional by learning his trade in the field. Lighthouses was a first step to answer the question: how to get this informal knowledge being recognised?

In doing so, Lighthouses partnership makes sense because of the questions raised on the national and European levels. They include the objectives the European Commission gave itself : support the cultural diversity in Europe by encouraging the artistic circulation and talent development in music venues spread all over the European territories; support the development and the exchanges of skills among the workers from European music venues.

## Summary of the project

### Genesis of the project

LIGHTHOUSES is a professional training programme carried by seven organisations (ACCES, Court-Circuit, Clubcircuit, Dansk Live, FEDELIMA, Live DMA, and VNPF). Live DMA represents more than 1300 music venues and festivals in Europe, and more than 15 000 employees. It represents more than 100 000 music activities and attracts 25 millions of people<sup>1</sup>. Live DMA gathers 10 organisations through 8 countries, 6 of them participated in Lighthouses project. Those organisations represent music venues and festivals established in their countries and work on artistic, political and economic issues from the live music sector. Those organisations are recognised for the achievements they have made for the live music sector in the past years, and they are admitted as strong partner for both professionals and institutions. The aim of those organisations' cooperation in a European network is to create knowledge and practises' exchanges between them in a way to improve the sector's development. Lighthouses was a concrete way to apply those exchanges. Moreover, it was an opportunity to include the people working in the venues and festivals in Live DMA's project by creating seminars where participants from 5 different countries can meet and talk about their experience and compare it with others.

The objectives of this project were turned on an identification of professional skills in the creative sector in Europe. The bookers, the artistic directors, the communication

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<sup>1</sup> From The Survey, data collect 2013 carried by Live DMA on its members

managers were the careers target. This project dealt with the development of an integrated training, through the exchange of knowledge and skill, with 6 seminars about the following themes : artistic Programmation & booking emergence, sector' s prospective, brands and communication, ticketting, audience involvment and artists status & administration. Those seminars led to the production of information and contents, linked and enabled professional exchanges and European awarness.

A third of the participants were women, which is a high number if we compare it to the general proportions for the sector. 30 Lighthouses participants answered a survey to give an idea of their profiles: the age average is 36 years old, with 6 years of job experience in the music venue. Almost all of them were already working in the music sector before, on another qualification. 13% have a highschool degree and 37% have a bachelor degree so 50% have a master degree in arts, political sciences, cultural management or languages. 76% have a long term contract, but 4% have short term contract, 10% are volunteer and 10% are free-lancers.

## Partners of the project



Live DMA was established in May 2012 to represent small and medium sized music venues and

festivals. The network is a cooperative framework of professionals, organised around an ethical charter and shared goals. Members of Live DMA are working together on common political, artistic and economic objectives. Live DMA and its members sustain and participate actively in artistic discovery, emergence of new artists and innovation, therefore playing a key role in structuring the live music sector. They also base their activities on a global approach towards artistic and cultural practices, both amateur and professional. Projects and activities set up by organisations within the network must support the diversity of artistic forms as well as cultural practices, be it current or future. The networks (and their own members) associated with Live DMA are committed to having a precise vision of the different organisational structures of the popular music sector in each country. They are aiming at identifying the actors of the sector, particularly the venues, the professionals and the artists they support.

Live DMA is working on the structuration and professionalisation of the live music sector through the recognition of the role of the music venues and festivals in our societies. It is a network of representation and exchanges. One of the network's first project is to identify the different careers represented within the sector, as well as to try and define a common framework and an ethical way of working between the venues and the several stakeholders

of live music sector. Live DMA was the coordinator of Lighthouses program to follow the different objectives set by the partners.



FEDELIMA is a national network of music venues whose current projects revolve around the distribution and support of artistic practices in the area of live music. It is now gathering over 140 venues spread across the French territory. The network conducts observation, analysis and support tools to help the operators to professionalize and to grow around in partnership with their politic, economic and civil environment. The new

activities project of FEDELIMA is divided into three areas of work: artistic, territories and environment of the venues, and cultural policies for the venues.

FEDELIMA identified several entries for the artistic area of work. One of those is to work on the professions related to artistic in venues: booker, artistic directors, and also communication jobs. In France, there is no degree or training to become a booker, neither an artistic director. The curse of these professionals cannot be sum up in a common frame. And the ways they exercise this professions are totally different too, in terms of their personal curse, of the location of the venue (urban, countryside, with others venues in the same territories...), and also on the gauge and the project of the venue. It seems that booking is a precarious balance between emerging artists (which are the heart of most of venues projects), and “bankable” ones. In the middle, a lot of constraints related to the music industry and the professional environment of the artists. FEDELIMA wanted to be part of the LIGHTHOUSES project because it reaches a lot of works they prepared. They proposed to



hold a seminar about the booking role and the artistic direction in venues, entitled “The place of emergence in popular venues and festivals, based on the implementation of the territories and the various constraints related to the professional environment.” The seminar took place during the biggest festival of popular music discoveries in France, named “TransMusicales” , in Rennes, on december 2013.

Dansk Live was founded in 2011 by a merger of the associations Festival Denmark (founded 2003) and [spillesteder dk] (founded in 1972). Dansk Live thereby maintains a longstanding effort to live music. They represent almost 100 Danish live music organizers, that with artistic or ideal aims presents live popular music to an ever growing audience. Together these nearly 100 live music arenas organise more than 10.000 concerts in Denmark per year, to an audience of more than 1.3 million visitors. The artistic line-up is very diverse: ranging from pop, rock, folk and jazz to metal, electronica, hiphop, indie, soul, reggae and other popular music genres.

Besides public affairs the organization also arranges projects, campaigns and events that will ensure activity and income to the live music environment in Denmark.

Dansk Live also provides legal advice and other expert assistance to the festivals and venues, to ensure the artistic and non-profit part of the music business a good position towards more commercial oriented partners. Through seminars and training the competence and knowledge sharing between the members are priorities. The international perspective is for Dansk Live formalized through collaborations with similar interest groups in other Nordic countries and Europe.



Denmark has a long lasting tradition for association work and volunteering, based on our historic Grundtvigian school development and cooperative movement. This also plays a very central role in the organisation of the Danish live music scene, where volunteers are a part of the livelihood for 9 out of 10 of the Danish music festivals and -venues. This is also the reason why a large majority of the live music in Denmark is presented in nonprofit structures, with artistic and/or ideal aims. Bringing these perspectives to an European level within this project, and passing on knowledge on how to work with volunteers, in a value-added aspect to the festivals, venues and the sector - and not mistaken volunteering with cheap labor or compensation for salaried employees - will be Dansk Live' s role in this project. Dansk Live organised a seminar on volunteering.



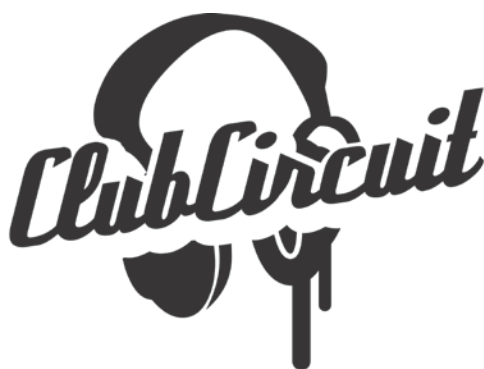
ACCES was founded in late 2005 to bring together the current music scene in Spain. It is intended to help to structure the sector reflecting the specific national identities that coexist within the Spanish State, to establish associations and regional authorities in the

Autonomous Communities, to represent places with public partners, including the State and civil society, promote the dissemination of new directories and / or minority, to work for the sustainability of places up and support the creation of suitable places.

Today, ACCES is a network of 167 music venues Spain. These venues organize more than 10.000 concerts per year and welcome almost 1.500.000 visitors on a yearly basis. The line-up is very diverse programming all styles in Popular Musics. The venues are real laboratories

and places of discovery for new musical talents and they offer young bands the chance to perform under professional conditions.

ACCES organize seminars and workshops associated with the billing aspects of the musicians playing in their room, on aspects of Social Security, and sound management and seminars around the new technologies of communication, on which they focused their involvement for Lighthouses project.



Clubcircuit is a network of 11 music venues in Flanders and Brussels. These 11 venues (4AD, Cactus, De Kreun, De Zwerver, Democrazy, N9, Nijdrop, Petrol, Recyclart, Vk\* and VUB Kultuurkaffee) formed the network in 1996. In total these venues organise more than 650 concerts per

year and welcome almost 300 000 visitors on a yearly basis. The line-up is very diverse: ranging from new folk to breakcore, without forgetting reggae, soul, metal, indierock and hiphop. The venues are real laboratories and places of discovery for new musical currents and they offer young bands the chance to perform in front of an enthusiastic and interested audience under professional conditions. As one of the main representatives of the Belgian live music sector, the venues of Clubcircuit play an important role in the development and the career of music professionals. Clubcircuit as an organisation offers these young professionals the opportunity to acquire new knowledge and to share their experiences with colleagues through the organisation of professional meetings and seminars. Topics range from VAT regulations over author rights to hearing risk prevention, new business models

and the use of new media to communicate with the public. Clubcircuit thus serves as knowledge center for everything that has to do with the skills and competences of professionals in the live music sector.

In these modern times, where the whole music sector is evolving very fast, there is a clear need to educate young professionals to make sure they have the right skills to perform the tasks in a way they should be done. This will help to professionalize and further stimulate the music factor. In this context it is important to provide well developed information, based on experiences in different European countries. The ticketing solutions are a current topic for many venues in Europe, willing to develop this area to know the audience better and develop new marketing strategies.

Club Plasma is a network of concert organizers located in Wallonia and Brussels.



Created in 1995 and coordinated by the Association Court Circuit, it aims to professionalize the activities specifically focused on popular music, promote joint promotion and improving the infrastructure of existing

sites. These places, which represent the major cities of the French-speaking Belgium, also offer artist residencies, training and rehearsal. Club plasma represents 11 venues in french speaking part of Belgium. Most of artists they work with are semi-professionals or “emergents” . It means that it is not always easy to find an audience and that they have to be creative to be attractive. The main goal of participating in this new european exchange project was to find new way of thinking and developing musical activities in their country. On the one hand, there is a lack of public investment and they need new business models.

On the other hand, they have to attract a new audience, by having a good communication and the best quality services. In exchange, they offered a seminar about contracts and legislation with some of their best lawyer.



Association of Dutch Pop Venues and -Festivals (Vereniging Nederlandse Poppodia en -Festivals) is an organization serving an established venue and festival community, focused on creating and driving platforms that service fundamental industry needs. VNPF is an association of 81 music venues and festivals, representing 17000 music activities (concerts and dance nights) and attracting over 3.000.000 visitors annually. VNPF unites almost all (small and big) more important venues and festivals in the Netherlands. Objectives of VNPF are serving the common interests of the venues towards government (cities, provinces and state), audiences and performing artists, serving its members and promoting their professionalism, promoting pop culture as a performing arts in general, organising network meetings. Serving the common interests of venues lobbying on relevant government policy in general (social, fiscal, environmental, economical) on a local, national and when possible international (European) level lobbying national, regional and local cultural policy, especially i.r.t. pop culture lobbying on authors rights, fiscal regulations for venues representation of VNPF in other relevant organisations like the Federation of Dutch Venue Associations (together with Theatres and (classical) concert halls) the Association of Dutch Municipalities (VNG), Federation of Employers Organisations in the Arts, et cetera. Membership service and promoting professionalism. VNPF gathers facts and figures about its members and both collates this data and reports on

the facts (a summary of the pop industry in the Netherlands and an examination of key measurement: number of shows, attendance, costs, income, performance, turn over) in an annual publication. Last but not least, VNPF is promoting pop music as a performing art, advising local government on local policy concerning pop culture, influencing national policy on pop culture, presenting awards in Dutch pop industry in association with EuroSonic Noorderslag organisation.

In these modern times, it is also important to think about the future and our developing models of management to guarantee the longevity of our activity, that is why VNPF proposed to meet other cultural organisations in the seminar about prospective and sector' s evolutions.

## Aims of the project

With Lighthouses project, the participating organisations develop new tools and methods that will be transferred internally and externally. They develop new activities, new partnerships, and new relations on local and national scales. The professionals involved in this project gain new skills which will allow them to improve the quality of their daily work.



### Exchange of knowledge and experience

The main seminar's objective is to give our participants the chance to observe and analyse new innovating and inspiring practices. Group exchanges and workshops are organised during the seminar for internal exchanges as well as presentation from external speakers. These speakers were called to give some expertise about a specific subject or to testify about their own successful experience. The speakers could be people related to the music and

cultural sector, but some experts from other sectors were also invited to give tips to our participants (AirBnb manager about user' s involvement, airplane companies for ticketing...) and so open partnerships with other industrial sectors.

The organisation of the seminars itself by the different project' s partners is a kind of training to innovative management methods.Indeed, it is interesting to see how the organisations have different methods and habits to organise the seminars and work with partners.

Finally, arranging seminars for participants from different countries shows that practises can be diversified because of the differences in the legislation and the professional & rules environment. These seminars also raised up some possibilities in case of the further developments of European policies and uniformisations, and how they could be implemented by colleagues from other countries.

### **Use a common terminology**

The seminars are predated by « homework sessions » during which ones the participants prepare the seminars : they brainstorming in groups or answer questions or bring some documents to the seminars. The participants are then asked to share their homework on the first day of the seminar in order to define common terminologies between different countries. This method gives the opportunity for each participant to situate himself in a group of peers and build a common curriculum aiming at professionalising these activities and employees. The English language is used to lead all the seminars, while no participant is an english native speaker. This is why Ali Smith, from Superact, joins some of the workshops to establish some english consensus between the different languages.



### **Share tools and practises**

These seminars were an opportunity for the participants to exchange and collate their experiences, identify the weaknesses and strengths of their activities, methods and partnerships, define benchmarks for a permanent evaluation process. It was a personal reasearch and reflexion about their work and experience, led collectively. The process of professional structuration in the music venues in Europe has been influenced by many different national or local factors, so it produced different management models and work organisation. The European cooperation enable the participants to discuss other ways to practise their occupations and discover other tools that have been developped. In this way, these meetings are usefull for each participant to rethink the position in the venue he/she is working in and develop new skills in the job activities.

### **Networking and cooperation**

The seminar' s purpose is to gain intercultural skills through mobility. It strengthens the dynamic of European partnerships between participants : it is not easy to meet peers outside European programmes such as Leonardo. It also strengthens the cooperation between the organisation and their network. These kind of projects are very important for Live DMA organisations because it makes the participants aware of the European network and the opportunities of cooperation.

This project lays the foundations for sustainable partnerships on a national level : when organising a seminar, the project' s partners are working with local partners and experts through rewarding intentions. Significant festivals are involved in hosting Lighthouses

seminars, which creates good and strong relationships with the participants and the seminar's organisers. It gives possibility of new cooperations on other topics in the future.

## Methodology of work

### Leonardo partnership - Lifelong learning programme

Lighthouses is a project funded by Leonardo da Vinci funds – Lifelong learning programme. This project was a second experience of cooperation for most of the partner, in the following of Musication project. The Lifelong Learning Programme (LLP) was designed to enable people, at any stage of their life, to take part in stimulating learning experiences, as well as developing education and training across Europe. With a budget of nearly €7 billion, the programme, which ran from 2007-2013, funded a range of exchanges, study visits, and networking activities. The programme allows the creation of educational partnerships that facilitates cooperation between organizations working in the fields of vocational training and adult education. Multilateral projects and networks also offer the opportunity to develop innovative teaching materials and methods.

The Leonardo da Vinci sub-programme funds practical projects in the field of vocational education and training. Initiatives ranged from those providing work-related training to individuals, to larger cooperation efforts. A Leonardo da Vinci Partnership is a framework for small-scale cooperation activities between organisations working in the field of vocational education and training ("VET") which will be cooperating on themes of mutual interest to the participating organisations. The cooperation shall not only include VET schools or institutions but also shall also involve the world of work.

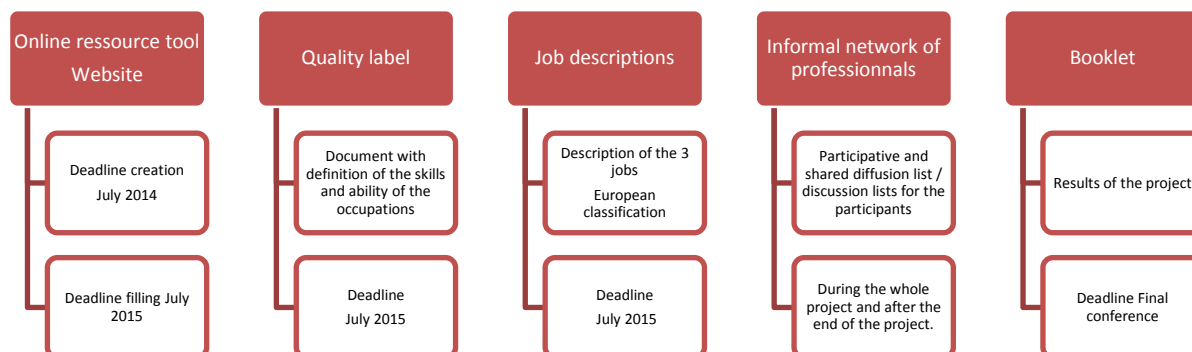
Partnerships could also be used to continue to cooperate on results achieved in a previous project or be a first step towards a mobility or transfer of innovation project. However, LdV

partnerships should not be used to carry out pure mobility projects or to prepare a transfer of innovation project.

## **The kick-off meeting**

The kick-off meeting was organised in Vic, during el Mercat de la Musica, in September 2013, after the approval from the programme. The partners met to set and organise the work, tasks and agenda during the project.

The terminology and the topics used in the application did not fit with the attendees' language and needs. Terminology is important, we do not use the same word in the same sense (i.e: Booker or emerging bands) so this had to be made clear at the beginning of the project. As the expectation depends of the countries, the partners committee decided to develop the seminars around the idea of: What will be our venues and our occupations in 5 years? What is our future, how our business models have to evolve, and how we have to deal with the evolution of our sector?



Partners agreed with the results they have to produce, however some changes had to be done about deadlines, format or people in charge of the production.

- > Live DMA was in charge of the coordination (management of the project) and of the evaluation of Lighthouses.
- > FEDELIMA was in charge of the organisation of the first seminar in Rennes about talent development and of the online booklet
- > ACCES was in charge of the organisation of the third seminar and of the photo reporting of the project
- > Club circuit was is in charge of the fourth seminar and of the design (logo, graphic charter) The idea of the logo is a lighthouse with ray of light that highlighted the countries that are involved in the project.
- > Court Circuit was is in charge of the organisation of the seventh seminar and the final conference
- > VNPF was in charge of the organisation of the Second seminar and of the creation of the website.

- > Dansk Live was in charge of the organisation of the fifth seminar and of the “maker movement”

News about the project had to be integrated in the newsletters and website of each partners.

A [facebook fan page](#) was created, and the administration of this page should be shared with all the partners in order to have more information from each county available.

Two [facebook private groups](#) were created in order to make the communication and the exchange of documents between the attendees easier, and informal exchanges about music.

The website was ready on 22<sup>nd</sup> November : <http://www.lighthouses-project.eu/>

We decided that each partner would take care of its travel and accommodation fees (hotels, food...). The host partner will help each team to find a hotel and will book it to make it easier.

The shared costs identified were: the website, Ali smith’ s accommodation fees, the logo, the translation for the final products, and the external experts.

Partners have agreed on these small modifications but the objectives stay the same. It was decided that the results of the project would not be written by the participants but the Lighthouses coordinators. These documents were written thanks to the participants inputs and the reports from the seminars. The booklet will not be printed, but it will be available online. So the modifications are mostly linked to the organisation of the project and do not have a real impact on the results.

## Implementation

### Organisation of the seminars

We decided to organize, to the extent possible, our meetings during international events for the performing arts sector. The host partner is in charge of the organization of the meetings in his country. Three steps can be identified, before, during & after the meetings; and at each step, every partner has a part to play.

Before, during the preparation, the host partner has an important part because, he' s in charge to:

- prepare the agenda of the meeting
- give homework to participants to prepare the seminar
- find a meeting place
- book accommodations



- take care of the delegate pass of the people attending during the events or the visit of venues
- find some contact person, organizations, current or potential partners to stimulate debate.

The coordinator gives its point of view about the agenda and the homework, and makes sure all the partners get all the informations.

The other partners have to inform on the number of people attending & to do their “homework” in order for the meeting to be efficient. Some of them organises pre-meetings while others prepare the seminar only with email exchanges between their team. They are free to add a topic to the agenda if needed.

During the meeting, the host partner is in charge of taking notes of the discussions & moderate if they get off the topic. The others partners:

- explain the research they made on the topic (actions, organizations, regulations...)
- sign the attendance list
- the host of the future meeting make a proposal of date & topics.

After the meeting, a satisfaction suvey is sent to all the participants. The project' s coordinator gathers the results, and send the whole evaluation report to the affected host and the next host to anticipate the organisation of its seminar. Then, the project' s





coordinator writes the report, include a short summary about evaluation and publishes it by sending it to all the team coordinators, on the website and facebook page.

Positive points:

- Good methodology to prepare and run the meetings
- Efficient & practical discussions on difficult topics
- Many rewarding & rich encounters for every partner
- Good relationships with the events organisers where seminars took place
- Participants always really appreciated the welcome from the host organisations

Negative point:

Even if the seminars started and finished at 12.00, the flights and travels scheduling led to the fact that some participants arrived late or had to leave earlier.

When the seminars programme was really intense, some participants had problems to manage their venues work (email, phonecalls...) at the same time

The topics of the seminars should have been decided with the support of a survey before the first seminar.

Some seminars were charged to the partners.

## Communication between partners

The cooperation and communication was good between the participating organizations.

As each partner has its own native language, we choose to manage the project all in English: speaking part & also the working documents such as report, agenda...

Participants were brought to mix themselves : workshops were made of groups with one participant of each nationality and the table for the meals were also organised in a way that people do not stay only with peers from their country.

Each national participants' teams were managed by a coordinator from the national partners' organisation. All the coordinators were able to communicate, using a shared mailing list, [coordination@lighthouses-project.eu](mailto:coordination@lighthouses-project.eu). It was efficient because when one partner ask a question or send a document to this email adress, each partner received it so it can be filled by new mails if necessary.

Participants could post messages in the two facebook private groups and we realised after the first seminars that participants were becoming facebook friends very fast.

### Positive point:

Communication between the partners was really well structured

The different nationalities mixed themselves very well.

The atmosphere was friendly

Negative point:

Discussions in English with very specific & technical vocabulary are not easy

We did not sort the participants according to their level in english so the group was unequal

The contact between the different participants after the project is uncertain if they do not get possibilities to meet again.

### **Communication about the project**

One of the aims of the project was to spread the knowledge and the information gathered during the different meetings and research to our audience, members, staff and networks.

Each partner had to communicate about the project on its own communication medium through websites and our newsletters to inform our network about the next meeting in order to be able to attend.

We created a logo, and we did most of the communication about the project & its results through workshop or debates during the several professional events we attend (announced in the programme) such as :

- Transmusicales in Rennes, (December 2013), with 1700 professionals
- TransEuropeHalles meeting in Amsterdam, (February 2014), 350 cultural professionals from 29 countries attended
- Mercat de la Musica in Vic (September 2014) with almost 400 cultural organisations



- Glimps Festival in Ghent (December 2014), with more than 5000 people attended
- Les Ardentes Festival and Melting Pro (July 2014 and 2015), with around 50 professionals

In order to communicate on the results of the project : guide, information & tool-kit, we create a specific website (more detail in the part «Production of the results & tools») :

[www.lighthouses-project.eu](http://www.lighthouses-project.eu)

Positive points:

Several communication tools (website, newsletters...)

Good oral dissemination in relevant professional events and different countries.

Negative point:

Sometimes « Lighthouses » was not named like this but explained with different terms, which makes the identification more difficult.

## Evaluation

The evaluation is an important part of a project, we choose several evaluation processes: one with questionnaires for the attendees, and an evaluation meeting with the partners' organisations. The questionnaires (see annexe) were focused on the seminar contents and were relevant for the enhancement of next seminars. The coordinators tried to improve the project after each meeting or seminar and implement some results of the evaluation questionnaire.

The evaluation process was made by internal resources, we tried being as objective as possible. Questionnaires were sent to all the participants at the end of each seminar. There were quantitative questions on which participants had to answer on a rank from 1 to 5 points and qualitative questions to give their point of view and say what they like and dislike about the seminar. Questions were :

- Before departure : Have you found appropriate the previous information given about the seminar?
- Have you found appropriate the length of the seminar?
- Do you agree with the structure of the seminar?
- Have you found appropriate the facilities (hotel, meals..) used during the seminar?
- Has this seminar answered your expectations of training and information?

There were also specific questions to ask about the interest and usefulness of the topics and the quality of the trainings given.

All the results were gathered by Live DMA and an excel file sheet with all the results was sent to the organiser of the seminar and the organiser of the next seminar to take into account those results for the preparation of the next one. A short result's summary was added in the conclusion of each report, to identify the best and the least of each seminar. All the results were positive with an average higher than 3 upon 5 for all the seminars. The critics were focused on specific workshops, which were not always suitable to the all participants' experiences because of their diversity.

The evaluation meeting with the partners helped us to identify the strengths and weaknesses in the cooperation and the coordination of the project. This meeting took place besides Live DMA General Assembly in Barcelona during PrimaveraPro in the end of May 2015. It gathered Lighthouses coordinators who attended all the seminars to give their opinion about the project, from the comments they recovered from the participants.

The seminars were very inspiring; it was also good for national group to live this experience as a group. Contents were not the main goal: meeting was the main goal and attend big events besides the seminar was a good added value. Maybe there was too much diversity in the participants group : it was hard to find the good participants for whom the seminar is going to be the most relevant when we do not know so much about how the topic will be treated, especially when all the themes have to be announced very early in the project

writing. The main concern for the coordinators is to find a way to transfer all these benefits to all their members.

## Dissemination

Our partnership was dedicated to the Live Music Sector, with participants working in music festivals and small or medium sized music venues. Nevertheless, the organisation of those seminars was opened to partners from the whole sector: for example, the seminar in Amsterdam was set in partnership with TransEuropeHalles (network of cultural centers) or during professional fairs (Mercat de la Musica in Vic). Our seminars were private but there was the possibility to meet other professionals. For example, during the seminar in Brussels, the participants were invited to a conference organised by the Music Export Office. This project gave many opportunities to create new meetings and links between different professional networks in Europe.

The seminars were led or animated by external professional and experts who get the opportunity to take part in multi-cultural seminar, which is also a good benefit for them. All the reports from the seminar were published on Lighthouses website and Live DMA's facebook pages so the people who were interested in the contents of our seminars but who could not join were able to find it on the internet. At the end of the program, we are planning to restructure Live DMA website to have a resource platform where the results from the



project will be easily reachable. Those results can be very useful for musicians, students, professionals and curious.

This project was interesting regarding the seminars' contents but it was also very enriching for the methodology and the seminar's animation during the workshop. It was really rewarding for the partner's organisations which attended the seminars and the organisations coordinators will surely use the methods experimented in the different countries for their own work.

To finish, Live DMA is ready to help other networks to share the project's methodology for the ones who would like to organise the same kind of seminars' programme.

## **Future & perspectives of the project**

Participants have received a contact list for all the participants. They are now able to be autonomous to keep a contact with each other, especially via facebook groups. Partners from the project will now try to open some of their national professional events to European participants. Live DMA and FEDELIMA are for example co-organising POP MIND on 29th and 30th september 2015, 2 days of professional meetings about European perspectives where Lighthouses participants could meet again. This event is meant to be exported in the upcoming years so each country and organisation can use it.

The results from the project will be highlighted in the partner's communication and used in everybody's next projects, especially in the European consulting to establish next cultural





priorities. Participants are welcome to use this project's result to add value to their professional profiles. One of the great impacts we have noticed, is that the network that was created with Lighthouses has already been used outside of this project. Two of the Dutch participants met with a participant at his venue during the course of this project, and stayed at this venue for several days, experiencing the way this venue works, how it organizes events and learned about new, local bands which they booked at their own venue. Some exchanges have strated between Denmark and Netherlands about contracts. There are also some band exchanges between Belgium and Spanish bookers. The partners are still interested to lead similar projects with other themes : sustainable development, digital practises, and nightlife regulation are some topics which have been identified.

## Meetings

### Seminar #1 ARTISTIC PROGRAMMATION



Lighthouses team in Rennes, 4th – 6th December 2013

This introductory seminar was an important start of the activities of the Lighthouses project. Its first aim was to get the participants to know each other's and to begin to work together about artistic programming. This first seminar gathered 31 European professionals of the music sector, coming from Belgium, Denmark, Spain, France, and Netherlands. All these people are working in live music venues, and are in charge of the artistic programming, the venues represented are both in rural and urban area, and are both small or big venues. The interest of that, was the

confrontation of the point of view, of the experiences and practices regarding the location and territory of the venues.

The main objectives of this seminar were:

- Getting to know each other' s
- Create an informal network of professionals throughout Europe
- Learn how the music sector works in each country represented
- Begin to develop common definition and terminology
- Identify skills and competencies needed to be in house promoter

The seminar proceeded as follow:

- Presentation of the participants and of their venues or organisation (see presentations online, mailing list and participant' s profiles document)
- Learn how the music sector works in each country represented
- Develop common definition and terminology (see results)
- Identification of the 5 skills needed to be an in house promoter

To define these five skills and competencies, we decided to split the participants in four sub groups depending of the type of venues they are working for (Big venues, Small venues, urban area, rural area). During this workshop the aim was to decide of an artistic programme for a year regarding the territories they had. They had to choose what type of venues they



will run, what kind of artistic programme, what their artistic budget was. They also have to list 5 competencies needed to be an in house programmer.

The interesting fact during these workshops was that the same issues and problematics were shared by all the participants, they also identified that the basic competencies needed to be in house programmer were the same everywhere.

## Seminar #2 : THE FUTURE IS NOT WHAT IT USED TO BE



Lighthouses team warm up training in Amsterdam, from 2<sup>nd</sup> to 4<sup>th</sup> april 2014

This second seminar was an important step for the lighthouses project. This seminar was hosted by our Dutch partner, VNPF, and took place in the frame of a bigger European cultural event. The Frame of the Seminar was the Trans Europe Halles conference: The Future Is Not What It Used To Be. As you can guess in the title, this conference was all about having a prospective point of view about the cultural sector and the challenges it will faces in

the upcoming years. This seminar gathered 33 european professionals, all these people are working in live music venues, and are in charge of the artistic programmation, or direction of the venues. The venues represented are both in rural and urban area, and are both small of big venues. The interest of this seminar was that each of us could follow a specific “route” with a specific topic.

The main objectives of this seminar were:

- Develop a prospective view of our sector for the upcoming years
- Create an informal network of professionals throughout Europe with other countries that partner’ s countries.
- Learn how the cultural sector works in other countries
- Create bridges between music venues and cultural centres
- Exchange of good practices and information with TEH Members

The seminar proceeded as follow:

Workshops regarding several routes :

- Creating a campaign for your cultural centre
- Power to the People: Strategic marketing through audience development
- Prepare the Future

## Seminar #3 : BRANDS AND COMMUNICATION



Lighthouses team in Vic, from 10th to 12th september 2014

While the 2 firsts seminars were focused on directors and programmers professions, this seminar gathered people in charge of communication and marketing in the different European music venues. More than 40 professionals joined the seminar. This seminar was organised by the Spanish organisation ACCES and took place in Vic, a medium-sized city in Catalunya. Its configuration in a smaller event and its organisation through workshops lead to a lot of formal and informal exchanges between the participants from different nationalities. The goal was for them to share about how they work, what tools and skills they need, and to inform them about new brand strategies.

Objectives:



- Understanding and value of “Brand” concept.
- Identifying Brand and business. Enhancing audiences through the Brand.
- Knowledge and implementation of new resources in branding development.
- Optimization of existing tools in branding development.

The seminar proceeded as follow:

- Presentation: From the different name they call themselves, this job can be seen on a “marketing” aspect or “social relations” aspect, and either communicants are also working with different tasks (ticketing, volunteers, program...) either promoters, managers or programmers are also doing some communication tasks in their venues.
- What tools do communicants use? (see summary sheet in the results)
- Workshop: create a brand concept for your venue or festival
- Conference day: presentations of some innovating organisations and projects about brands, contents, communication and business.
- Debates:

**Online vs. off-line media:** Is it still cool to use posters/flyers? What works in your country? Where to be in the future?

**Engaging artists:** How can we collaborate with artists to engage their fans more in the future?

**Engagement:** How can we engage the audience more via social media before, during and after the event?

**Visual identity:** How do you work with visual identity? How important is the visual identity for your venue/festival?



## Seminar #4 : TICKETING SYSTEMS AND INNOVATING STRATEGIES



Lighthouses team in Ghent from 10th to 12th december 2014

This seminar was focused on ticketing systems and the strategies concerning the relationship with the audience regarding tickets sells. 30 professionals and coordinators joined this seminar. It was organised by the Flemish organisation Club Circuit and took place in Ghent, a medium-sized city in Flanders, during [Glimps Festival](#). Glimps Festival is a showcase festival that encourages emerging bands and takes place in music venues and cafes in Ghent's center town. This partnership with Glimps enabled a good cohesion between



participants outside the working sessions. Glimps suits perfectly Live DMA objectives when we organise this kind of seminars. First, it is important to organise our seminars in parallel of great music shows because most of our participants are venue bookers or managers: it is a big plus for them if they also have access to concerts, even more if they would have not come to the festival otherwise. In this sense, it is also positive for many bands who played in Glimps and for the festival itself because it becomes a meeting point between artists and bookers.

Several expert speakers have led the training sessions, giving to the participants another point of view about their practises, and presenting innovating tools with a different impact on the audience.

Besides the seminar, two of the partner' s organisations in Lighthouses, Club Circuit and Court Circuit, from Flanders and Wallonia in Belgium, did a press conference about their new common project Be For Music. This partnership is an interesting sign of cooperation which has been made possible thanks to European exchanges.

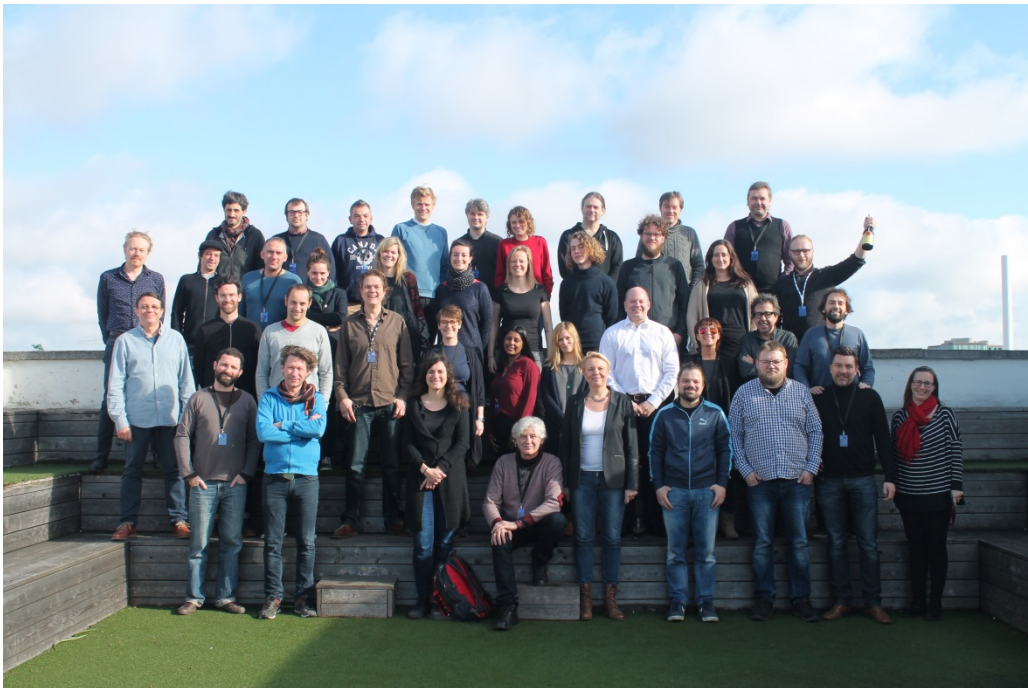
#### Objectives :

- Understand some current different ticketing strategies
- Understand the future trends in Europe for venue' s ticketing
- Understand the concerns about data
- Discover how ticketing works in other business sector' s
- Learn from the best practises in the Lighthouses team

The seminar proceeded as follow :

- How do music venues sell tickets? Short overview from each participant (see summary sheet in the results)
- PETZI tickets system presentation :PETZI is a new Live DMA member in 2014 so they could not join Lighthouses since the beginning but they joined us in Gent to present the ticketing system they have created on their own. (see summary sheet in the results)
- Conferences :
  - « How to evolve from transactional ticketing to a customer relation ? »
  - « Dynamic pricing: Why do airline companies use dynamic pricing? How does it work? »
  - « Start-up story on how to sell last minute tickets »
  - « Ticketing and regulations : What are the rules and regulations for venues with regard to ticketing? »
  - « Mike Van Gaasbeek, a Lighthouseer, presents Stager, his own ticketing solution »

## Seminar #5 : CO CREATION AND USER' S INVOLVEMENT



Lighthouses team in Copenhagen from 3rd to 5th march 2015

This seminar was focused on the venues strategies to involve the audience and the volunteers. Why and how does it make sense to involve the users? What does it really mean? What are the effects and the challenges? Engaging users create a value through interaction because mutual values are shared. Why is it so interesting the organisations? Why it makes sense for the users?

This seminar was divided in 3 days. The first conference “Come on in” took place in Borsen, the Chamber of Commerce of Copenhagen with the Lighthouses delegation and more



Dansk Live members. Around 200 people attended this conference. Then the Lighthouses delegation went in Roskilde for a workshop day with Orange Innovation team. Last day in Soho, Copenhagen was dedicated to storytelling exchanges about volunteers working in our venues.

During the evenings, the Lighthouses participants got the chance to discover two venues from Denmark, meet the team and get inspiration from their volunteer policy : Huset in Copenhagen (<http://www.huset-kbh.dk/>) is an historic venue (40 years of existence) with 10 diverse stages with everything from live music, theatre performances, comedy and old movies. Huset even has it's own board game café, a small kitsch cinema and the first European's non-profit restaurant to battle food waste. Gimle (<http://www.gimle.dk/>) is a 500 audience capacity music venue in Roskilde that also develops a bar with 100% volunteers, a smaller stage for music activities and works with European Voluntary Services.

#### Objectives:

- Think about the meaning of « user's involvement » in our venues in 2015
- Understand the use of new technologies and new economy linked to co-creation
- Understand this trend in a wider perspective than music sector
- Discover other european practises
- Create new tools to improve the participants' strategies and practises

The seminar proceeded as follow:

- Conference: Come on in – Do we really dare involve our users?
  - « Put your user at the center : Co - creation is not just a way to engage the user, but a tool to create new original content. »
  - « Sharing – a new economy. New technology allows new ways of sharing across the globe. Even from Airbnb will talk about how collaboration can be the driving force in new business models. »
  - « Understand your user & involve them. By interacting with their fan base, LEGO has made an exciting reconnection to their fans which not only has strengthened LEGO’ s brand, but also paved the way for innovative and high quality crowdsourced products. »
- Debate :
  - « What is our role as an organisation in this new user paradigme? »
  - « How do we ensure quality if we are not the ones making our products? »
- Sharing experience : an introduction to the « maker movement » and how we can let ourselves by inspired of the tools, methods and ideologies when we work with co - creation.
- Inspiration: a great case. Visit from Steen Andersen, Co - founder of the creative collective, Prags Boulevard, PB43.
- Workshop session : how can you engage your user in developing your concert experience? Introduction to the “Confession Booth” . The participants are then



separated into six groups of four persons. Every group is given one of five themes the will work with throughout the day.

- Group discussion : How do we involve the volunteers at the venues? Where in the process? Challenges and perspectives.



## Seminar #6 : ARTISTIC STATUS AND CONTRACTS IN EUROPE



Lighthouses team in Brussels from 11th to 13th may 2015

This seminar dealt with the artistic contracts legislation. In a globalised system, venues bookers have to deal with foreign stakeholders and deal with different rules and habits regarding the contracts and the costs. Concerning this point, there is no uniformed European legislation, and the national regulation can be different. Moreover, some parts of the agreements are not ruled by the law and are based on trust and habits. The purpose of this seminar was to learn about the most important rules from each country and exchange about the bookers' practises.





This seminar was divided in 3 days. The first afternoon was a workshop session in Magasin 4. The participants had to bring an example of contract and set the 5 most important points they put in a contract. On the second day, the participants went to new town of Louvain-La-Neuve, close to Bruxelles, to visit and work in La Ferme du Bi é reau. The building was constructed in 1972 and it is now managed as music venue by 2 participants of the Lighthouses project. It is one of the most important place for music in Wallonia where tables are going to be renovated as a new concert hall.

Some law experts came for an interactive conference to present what should be in the artistic contracts. Then on the third day, participants were invited to talk about employment contracts in the venues, observe some data collected on Live DMA' s music venues and give their wishes for the future of Lighthouses.

During the evenings, the Lighthouses participants got the chance to be invited to a conference about Scandinavian professional networking by the Music Export Office. The attendance of such a group of participants was very valuable for the organisers. The Lighthouses team was also invited to join Les [Nuits Botaniques](#) festival on Monday evening to enjoy concerts and network with musical representatives who were assisting to the same event. On Tuesday evening, Court-Circuit organised a “Goodbye Party” in [Recyclart](#). Once again, this seminar proved that the project Lighthouses led to strong links between the participants.

Objectives:

- Have an overview of the legislation about contracts and artistic deals in Europe (differences and similarities)
- Understand the field practises
- Get the feedback from the participants about Lighthouses seminar
- Draw some perspectives to keep the dynamic of European meetings and exchanges

The seminar proceeded as follow :

- Workshop session : what are the 5 most important things to put in a contract ?
- Meeting Scandinavians at the Music Export Office : Building a Network in Scandinavian Countries : Where to start? Who to talk to? Where to go?
- Conference, debates and exchanges :
  - « How to deal with bands (from your country and from abroad)? »
  - « International taxation of entertainers »
- Workshop and exchanges about cultural employment in Europe with Live DMA statistics and the question of volunteers.
- Discussion : which future for Lighthouses ?

## Final conference :



Final conference organised during Les Ardentes Festival, Liege (Belgium) on the 9th July

Armand Llacer, a spanish Lighthouses' participant, came to Liege to talk about its experience in the project. It was more relevant to let a participant speak than a partner because it showed to the press and professional partners a real impression about the project and what it could bring to individuals.

Lighthouses results will be presented in all the partner' s activities report and integrated in the results presentations they organise until end of years 2015/2016.

## Results of the project

### Quality Label

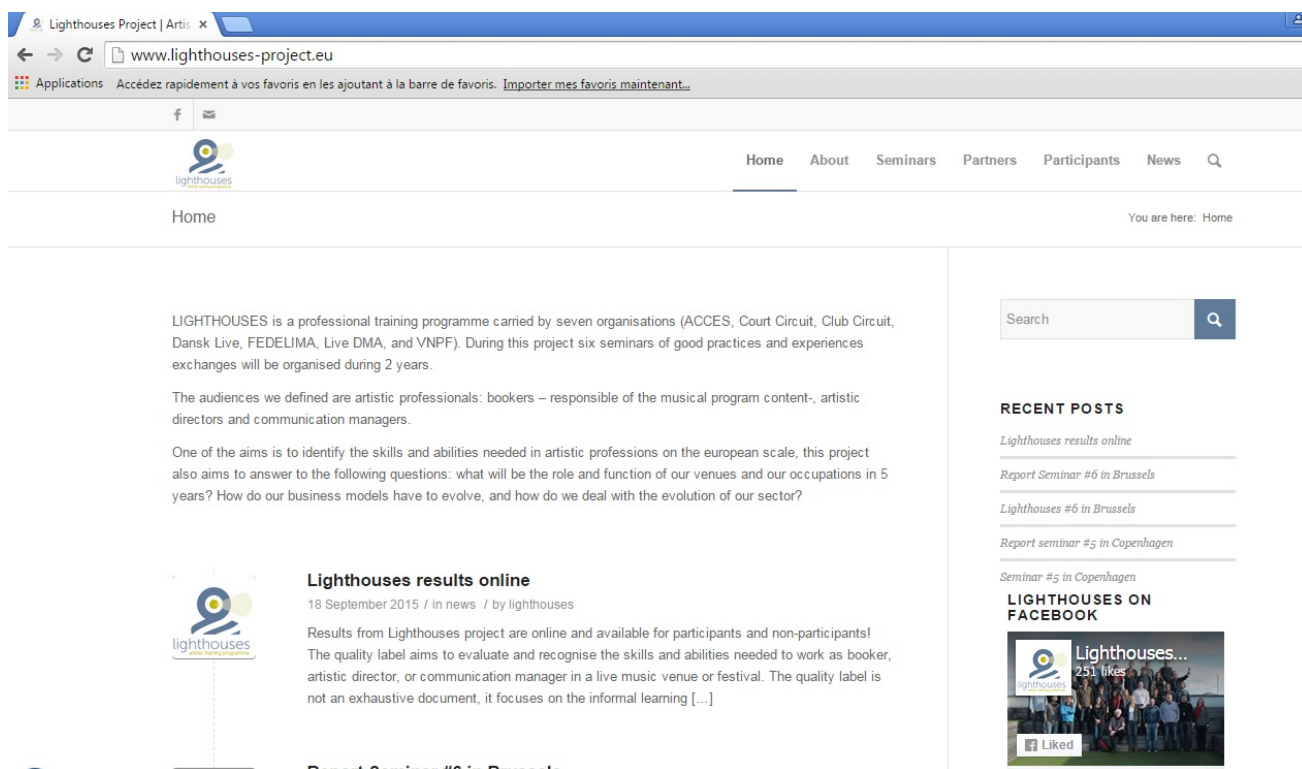
The quality label aims to evaluate and recognise the skills and abilities needed to work as a booker, artistic director, or communication manager in a live music venue or festival. The quality label is not an exhaustive document, it focuses on the informal learning based on ground experience, and reflects the professional habits from Lighthouses participants.

The quality label is divided in several parts. A short recap presents the profile of the Lighthouses participants, and the essential skills bookers have recognised for themselves. A link to Live DMA study about music venues in Europe called « the Survey » highlights the specificities of the venues where Lighthouses participants work. This information is connected to the presentation of different national contexts and completes the report from the routes for prospective and scenario planning, to help venues manager to foresee the future. Last but not least, the quality label presents the working tools and tips Lighthouses participants have been working on the different seminars, following topics such as communication, ticketing, PR strategies, professional vocabulary and contracts.

## Online resource tool

The website <http://www.lighthouses-project.eu> is essential to find informations about the project, read reports and find contacts and information about other participants. All the results are available online. The website was published at the beginning of the project and was liven up during all the project's duration.

Facebook groups and page <https://www.facebook.com/lighthouses2013> complete the network and are a usefull tool to redirect people to the website.



The screenshot shows the homepage of the Lighthouses Project website. The header includes the project logo and navigation links: Home, About, Seminars, Partners, Participants, News, and a search icon. Below the header, there is a section titled "Lighthouses results online" with a date of 18 September 2015. The text describes the project's goals and the quality label. To the right, there is a "RECENT POSTS" section with links to seminar reports and a Facebook post titled "Lighthouses ON FACEBOOK" showing a group photo of participants.

## Job descriptions

We declared we would write the job description of the 3 types of profession:

Artistic directors / Communication managers / Bookers.

This description would allow us to create a European classification of skills and ability needed to work in a venue.

## ESCO contents

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 standardise 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. Our proposition for the communication manager was not accepted in this group because it refers to a transectorial occupation despite our experience showing that communication managers in the cultural sectors have developed specific skills. 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. Lighthouses inputs were very useful to write precise job descriptions and attach skills.

### *Screenshots of the nomenclatura*

Title
▼ <a href="#">arts, entertainment, media and recreation</a>
▼ <a href="#">arts, entertainment and recreation</a>
▼ <a href="#">artistic policy of an organisation</a>
promoter
artistic director
venue programmer

## artistic director

Email Print Delete Faceted concepts

### Details

**Description** Artistic directors are in charge of the program of an artistic project or a cultural organisation. They are responsible for the strategic vision, the visibility and the quality of all kind of artistic activities and services.

**Scope notes  
(semantic  
boundaries)**

**Formal definition**

**Regulatory aspects**

**Further information  
on the regulation**

**NACE code**

► 90.04 - Operation of arts facilities

**ISCO 08**

► 3435 - Other artistic and cultural associate professionals

### Essential skills

**Title**

[cultural projects](#)

[art-historical values](#)

[art history](#)

[perform project management](#)

[apply strategic thinking](#)

[define artistic vision](#)

[develop cultural activities](#)

[develop artistic framework](#)

[lead artistic team](#)

[liaise with cultural authorities and partners](#)

[monitor activities](#)

[define artistic approach](#)

[manage operational budgets](#)

[coordinate artistic production](#)

[develop a network in music and performing arts](#)

[communicate in English at a competent user level](#)

[represent artistic production](#)

[ensure safety of exhibition](#)

[provide information on exhibitions](#)

[cope with challenging demands](#)

[respect cultural differences in the field of exhibition and collection](#)



## Optional skills

Title
<a href="#">museum databases</a>
<a href="#">advertise art collection</a>
<a href="#">present exhibition</a>
<a href="#">organise exhibition</a>
<a href="#">plan resource allocation</a>
<a href="#">participate in cultural or artistic mediation activities</a>
<a href="#">use intuition in booking projects</a>
<a href="#">Attend events</a>

venue programmer

Email Print Delete Faceted concepts

Overview

Details

Terms

Hierarchy

Comments (6)

Attachments (3)

History

#### Description

Programmers are in charge of the artistic programme of a venue (theatres, cultural centers, concert halls etc.) or of temporary settings (festivals). They follow artistic trends and up-coming artists, keep in contact with bookers and agents to build a consistent programme and encourage artistic creation. All of this happens within the boundaries of the artistic and financial scope of the organisation they are involved in.

#### Scope notes (semantic boundaries)

Venue booker

#### Formal definition

#### Regulatory aspects

#### Further information on the regulation

##### NACE code

► 90.04 - Operation of arts facilities

##### ISCO 08

► 3435 - Other artistic and cultural associate professionals

##### Notation

##### Facets

## Essential skills

### Title

[coordinate operational activities](#)

[business management principles](#)

[develop artistic project budgets](#)

[formulate artistic programming policy](#)

[negotiate artistic productions](#)

[program artistic productions](#)

[engage artistic staff](#)

[monitor programming finances](#)

[coordinate artistic production](#)

[follow developments in music and performing arts](#)

[promote event](#)

[communicate in English at a competent user level](#)

[select artistic productions](#)

[encourage performers to experience different states](#)

[Manage programme deadlines](#)

[Have a wide cultural knowledge](#)

## Optional skills

Title
<a href="#"><u>art-historical values</u></a>
<a href="#"><u>set sales promotions</u></a>
<a href="#"><u>communicate in multiple languages</u></a>
<a href="#"><u>monitor sales activities</u></a>
<a href="#"><u>develop artistic project budgets</u></a>
<a href="#"><u>study music</u></a>
<a href="#"><u>plan musical performances</u></a>
<a href="#"><u>collaborate with music librarians</u></a>
<a href="#"><u>musical genres</u></a>
<a href="#"><u>develop an artistic network</u></a>
<a href="#"><u>contextualise artistic work</u></a>

Overview	Details
Terms	<b>Description</b> Promoters work with artists (or their agents) and venues on to arrange a show. They liaise with bands and agents to agree on a date for a performance and negotiate a deal. They book a venue and promote the upcoming gig. They make sure everything the band needs is in place and set up soundcheck times and the running order of the show. Some promoters work freelance, but they may also be tied to a single venue or festival.
Hierarchy	
Comments (6)	
Attachments (1)	<b>Scope notes (semantic boundaries)</b>
History	<b>Formal definition</b> <b>Regulatory aspects</b> <b>Further information on the regulation</b>
	<b>NACE code</b> ▶ 90.02 - Support activities to performing arts
	<b>ISCO 08</b> ▶ 3435 - Other artistic and cultural associate professionals
	<b>Notation</b> <b>Facets</b>
<b>Essential skills</b>	
<b>Title</b>	
<a href="#">manage contracts</a>	
<a href="#">plan self-organisation</a>	
<a href="#">adapt to artists' creative demands</a>	
<a href="#">promote music</a>	
<a href="#">select musical performers</a>	
<a href="#">arrange event needs</a>	
<a href="#">confer with event staff</a>	
<a href="#">plan events</a>	
<a href="#">solicit event publicity</a>	
<a href="#">manage relationships with artists</a>	
<a href="#">musical genres</a>	
<a href="#">adapt communication style to recipient</a>	
<a href="#">match performers and venues</a>	
<a href="#">promote event</a>	
<a href="#">develop an artistic network</a>	

## Optional skills

Title
<a href="#"><u>music literature</u></a>
<a href="#"><u>select event providers</u></a>
<a href="#"><u>direct event administrative details</u></a>
<a href="#"><u>stay up-to-date with music and video releases</u></a>
<a href="#"><u>find concert funding</u></a>

## Informal network

Lighthouses was a very successful project for the informal network it made possible.

Sustainable relationships are set between participants as exchanges continue through Live DMA activities, social networks, cultural events and cooperation projects.

For example, one Danish and one Dutch participant from Lighthouses joined El Mercat de la Music in Vic in 2015, one year after the seminar which took place there.

A photo report has been created to promote Lighthouses as a positive programme and is available on our website.

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