

Live DMA Activity report 2017



INTRODUCTION

2017 was definitely a milestone for Live DMA as our European network was selected by the Creative Europe programme of the European Commission to receive a funding support until 2021.

Live Style Europe is a 4 years project, started in June 2017, aims at empowering music venues and festivals, as well as regional and national live music associations by providing them with skills and tools for an easier adaptation to the evolution of the live music sector. LSE strives to structure the live music sector and to enhance the visibility of music venues all over Europe.

Results of the first half-year of the project are very promising and reinforce Live DMA's values with its members and members' members commitment to highlight the cultural and social role of music venues and festivals.

In these times of development and recognition, so many opportunities flourish for Live DMA that it is essential to keep on questioning ourselves, stay flexible to adapt to new challenges, as well as affirming our own discourse, values, and mark our influence on the European music sector.

Live DMA – 35 rue crucy 44000 NANTES

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NETWORK'S LIFE

Board meetings

12-13 January – Eurosonic (NL)

22 June – Oslo (NO)

23 – 24 November – Milano (IT)

Board members also meet for a monthly skype board meeting

Board meetings minutes are available upon request. Feel free to ask the team.

Board members are : Anders Tangen (NKA - Norway) & Isabelle Von Walterskirchen (PETZI - Switzerland) (co-presidents), Armando Ruah (ACCES - Spain), Stéphanie Thomas (FEDELIMA - France), Joppe Pihlgren (SvenskLive - Sweden), David Dehard (Court-Circuit - Belgium), Marc Wohlrabe (LiveKomm - Germany)

General Assembly

20-22 June – Oslo (NO)

During the General Assembly on the 20th there was a run-through of the activities for 2016 and 2017. In order to get to know each members' challenges and focus areas, each member got the opportunity to present this to the other members. Afterwards the members could unite on common issues and what should be the focus areas for the network in the future.

Survey committee meeting

22 June – Oslo (NO)

Coordination team

Elisa Thoma joined Live DMA in September 2018 as communication manager (full time)
Audrey Guerre works full time since September 2018.



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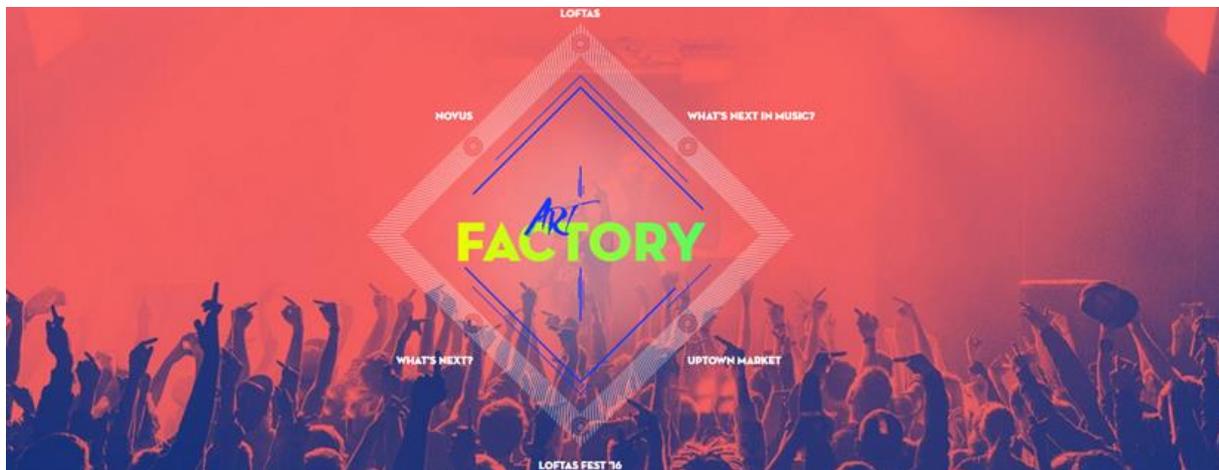
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New associated members - They joined Live DMA in 2017 ! IKSV / SALON



Istanbul Foundation for Culture and Arts (IKSV) is a non-profit cultural institution founded in 1973. The general objectives of the foundation are to make Istanbul one of the world's leading capitals of culture and arts, to create continuous interaction between national and universal values and between traditional and contemporary values via culture and arts and to contribute actively to the development of cultural policies. The foundation hosts cultural and artistic events at its venue, Salon, and moreover, conducts IKSVM studies and reports on the industry contributing to the cultural policy development. The foundation is deeply engaged in structuring the music sector in Turkey, which is under influence of the currently delicate political situation. Salon/IKSV has after several years of collaboration with Live DMA been integrated as an associated member in 2016.

LOFTAS



Officially named the most active culture venue in Lithuania, LOFTAS Art Factory was founded in 2010. It is a well-known place of creative opportunities and events including gigs, fashion shows, seminars, conferences, design fairs, film screenings, festivals, exhibitions, art performances and even sporting activities. LOFTAS is popular for its professional music shows hosting worldwide known live bands & DJs. LOFTAS is a leading cultural and art center not only in Lithuania but the Baltic States too. It is visited by more than 80 000 people. Due to its location and versatility, LOFTAS can be a black cube today and Disneyland tomorrow, which makes it a place forever in motion, always changing and evolving. In the culture and art sector of Lithuanian, LOFTAS is recognized as an open, intensively working factory of creative industries. Today, the venue is functioning as an independent institution, whose activity is being observed and evaluated at European level.

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POLICIES & PARTNERSHIPS

Music moves europe

By the end of 2015, The European Commission 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.

See AB working group report (link) https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/ab-music-working-group_en.pdf

Live DMA participated in building recommendations for the future « music moves europe » (MME) programme (workshops, writing proposals, sectoral statements, speaker on music moves europe panels). In autumn 2017, the European Parliament voted a budget for preparatory actions 2018-2020, to prefigure actions on a larger scale from 2020. Calls for projects are being published during spring 2018.

Live DMA's objectives :

- Create tangible fundings opportunities for lives music venues and festivals in terms of artistic circulation, professionals trainings, music observation and export.
- Being identified as a relevant and representative organisation by the European Commission
- Create partnerships with other music organisations in Europe, get recognition, and communicate our values.
- Develop member's skills and knowledge on European fundings, and involve them in the recommendation process.
- Being a ressource/expert for music venues and festivals on European fundings.
- Create funding opportunities for our members, adapted to their needs and capacity



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Agenda for music with the European Music Council

The Agenda is a reference document for the music sector at large, initiated by the European Music Council (EMC). Following the working group session about “live music” in 2016 during Reeperbahn Festival, a draft version of the Agenda was available online, for consultation and comments. Live DMA actively contributed to comment this draft before its official publication and launch in March 2018. <http://europeanagendaformusic.eu/>

EUROPEAN AGENDA FOR MUSIC

Live DMA’s objectives :

- Contribute to a reference document, acknowledged by both European institutions and the music sector
- Cooperate with classical/music institutions and defend the role & values of popular music sector.
- Get opportunities to meet EU representatives from the Commission and Parliament.
- Reinforce our advocacy tools and discourse at the EU level and national level (members can use this agenda as a reference document at national level as well)

Statements

Alliance for Culture and the arts



In early 2017, Live DMA started to work on advocacy for 2020 EU budget and programmes with a first statement calling on European institutions and Member States to include culture and the arts in the strategic goals of the EU. <https://allianceforculture.com/culture-at-the-heart-of-a-sustainable-europe/> . Live DMA also participated in a second statement on Culture in regions and cities on the occasion of the closure of the European week of Regions and Cities <https://allianceforculture.com/statement-on-culture-in-regions-and-cities-on-the-occasion-of-the-closure-of-the-european-week-of-regions-and-cities/>

Culture Action Europe

Culture Action Europe's paper "[A cultural response to the White Paper on the Future of Europe and the accompanying reflection papers](#)" reflects the voices of over 500 cultural players throughout Europe. It proposes some inputs to influence the Future of Europe scenario by including culture as a pillar for social cohesion, diversity, civil society dialogue, creativity in a digital future and sustainable development. You can find FEDELIMA, Court-Circuit and Live DMA in the « thank you » list of contributors.



Yourope



For the start of the festival season, Yourope (European Festival Association) wants to raise awareness with "Take A Stand" campaign for civil society in Europe. The initiative, encouraged by Live DMA, is aimed at all forces in the live sector: festivals, organizers, clubs and associations, as well as NGOs, charity organizations, foundations, institutions and private individuals who can now become ambassadors for "Take A Stand". The campaign, comes at a time when the citizens of Europe are faced with unknown challenges. "The political climate and social conditions for Europe's citizens are changing, which is the need for the protection and preservation of the social achievements of the past years in Europe," Yourope said. This campaign was a way for Live DMA to recall its concerns on highlighting the social value of live music venues and festivals. <https://www.take-a-stand.eu/>

Live DMA's objectives :

- Raise a voice to European institutions for dedicated cultural policies
- Join forces and cooperate with other European organisations

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ACTIVITIES

STAMP



As a partner to the European Music Council, Live DMA, has been selected for an ERASMUS+ grant for the STAMP project from 2016 to 2018. STAMP is short for *Shared Training Activities for Music Professionals*, and the main purpose of the project is to professionalise and offer greater training for professionals working in the live music sector in the Eastern European Countries.

All infos here : <http://stamp-music.org/>

STAMP SEMINAR

From the 4th to 8th September, Live DMA was organizing together with the European Music Council and the Latvian National Music Council the second key activity of the ERASMUS+ project STAMP (Shared Training Activities for Music Professionals) in Cesis, Latvia. The workshop was all about international cooperation & networking. We had the chance to be in a pleasant working environment, to host excellent speakers and to work with highly motivated participants.

Live DMA directly contributed with two expert interventions: Audrey introduced the importance of data collection as a powerful tool in international cooperation projects. Live DMA's co-president Isi presented Petzi's activities and success story in order to give an example of a multilayer cooperation project.

The feedback from the participants could not have been better: participants from Croatia and from the Czech Republic are motivated to become the spokespersons in their countries for the creation of a national federation gathering the key players of the music sector.

The workshop was also a helpful experience for Live DMA. Inspired by the techniques and methods, we are now working on the construction of a perennial methodology for setting up cooperation and network structures in countries that might be interested in developing the structuration of the music sector.



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STAMP WEBINARS

Some Live DMA members participated in the creation of online webinars. The online conducted seminars aim to improve the quality, relevance, creativity and innovation of the music sector. The webinars are an interesting opportunity to interact and share experience with the experts leading the sessions, but also with other music professionals participating. Each seminar addresses a different topic.

> 4th October 2017 | Music Entrepreneurship & Music Leadership; Personal development for a fulfilling music professional life | Dr. Avra Pieridou Skoutelle, CCRSM

> 11th October 2017 | Entrepreneurship in music: Why, what, how... | Gretchen Amusses & Jenny Brooks, EMC

> 18th October 2017 | Find your place in the value chain | Nenad Bogdanovic, CCRSM team for STAMP, CySO – Cyprus Creative Europe Desk

> 25th October 2017 | Examples of Social Entrepreneurship in Europe: What it is and how to do it? | Kees Lamers, Eneko Barberena, Marjan Dewulf & Marte Tangen, Live DMA

You can find all webinars on Youtube :

https://www.youtube.com/watch?v=cp2CqHr5v2o&list=PLdC_gBS536bmrKYnD5Uxlp9BKdYIH262

STAMP – handbook on audience development

In the course of the STAMP project, a handbook is foreseen to give new impulses to the music sector in terms of audience development. First results were presented to the interested public which was gathered in Zagreb, Croatia from 29th September until 1st October 2017, where Johannes Konstantin Neergaard from DanskLive participated. The aim was to approach the wide topic of audience development from the Public Relations side specifically for cultural managers in social media.

The gathering started with a public event with mainly Croatian music professionals. Researcher and PR expert Irma de Jong, managing director of Cicerone Music & Art, started with presenting results from her research such as the power of the digital tools (like Facebook, Twitter, YouTube, LinkedIn, Instagram and Snapchat). But also understanding once audience is vital in promoting an event. Generation Management is a framework to explain the different types of generations that we have in our society and how they act and communicate. The speech was followed by a panel discussion about worst case and best case scenarios for PR in different countries with panelists from Latvia, Denmark, Armenia and Croatia.

The speech was followed by group sessions discussing 3 cases: new music, a classical music competition and a rock/ pop festival from Croatia. Not only the difficulties where worked out but also how to encounter them in new ways and with the help of digital tools.

On the last day the STAMP partners' associates came together to discuss how all this input could feed in to general guidelines so the wider public from the music sector can benefit from this gathering.

STAMP - ADMINISTRATIVE MEETINGS

Audrey also took part in administrative meetings in Bonn, Germany, to ensure a good follow-up of the project and activities.

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Live Style Europe



Survey (study and presentations)

In Spring 2017, Live DMA collected and presented data of Live DMA members music venues about the year 2015. Live DMA members have synchronized the Survey methods and definitions further and sent all music venues the same 23 questions about Legal status, capacity, activities, events, performances, visits, workers, income and expenses. The Survey has been sent to 1100 music venues of 10 different networks in 8 countries: Belgium, Denmark, France, Germany, Netherlands, Norway, Spain and Switzerland. Data of 452 venues were collected (41% response), which were extrapolated to totals per Live DMA member and to all 2109 music venues within the Live DMA network.

You can download **Live DMA Survey report (data 2015)** here : <http://www.live-dma.eu/wp-content/uploads/2018/01/Live-DMA-Survey-report-live-music-venues-data-2015-publication-January-2018.pdf>



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In Autumn 2017, Live DMA also started collecting the music venues data of the year 2016 including now also music venues in Basque Country, Italy and Sweden (13 Live DMA members).

Survey presentations done by Live DMA Survey coordinator Arne Dee in 2017 (data 2015) :

Brussels (Belgium) – with Clubcircuit, Poppunt and AB, December 2017
Berlin (Germany)– with LiveKomm and Stadt Nach Acht, November 2017
Kristiansand (Norway)– with NKA and Sorveiv, November 2017
Roma (Italy)– with KeepOn, September 2017
La Coruna (Spain) – with ACCES, June 2017
San Sebastian (Basque Country)– with Kultura Live, June 2017
Barcelona (Catalonia)- with ASACC and PrimaveraPro, June 2017

Survey presentations done by Live DMA Survey coordinator Arne Dee in 2017 (data 2014) :

Groningen(The Netherlands) – with VNPF and Eurosonic, January 2017

[extract from Survey meeting report March 2018 – about year 2017]

Survey process discussed:

During 2017 we had an increase of participation (more members), structuration (more focus), response (more venues) , quality (more usable data), analysis (more knowledge) and presentations (more reports and panels) of the Survey. This is mainly because Live DMA provides more help in the form of consultancy and tools than before, and also Live DMA members themselves use more time, documents, tools and consultancy that Live DMA provides them with.

Every Live DMA member has their own Survey coordinator. They all agree that the finishing of collection data 2015 and start of collection data 2016 was relatively late. Although good response and quality data results are more important than early results, the goal is to start and finish the data collection earlier in next years. For the Live DMA totals Survey report unfortunately we are as strong as the weakest link (the last member that delivers the data).

Some Live DMA members and their venue members are quite new to the Survey process. The administration and collection of data is not structured in their organisation (enough) yet. Sometimes there's a lack of resources in the associations and venue organisations (priorities, time, tools) and/or lack of motivation (venues) . This is exactly what Live DMA and members are working on to improve. Live DMA members realise that investing time, and more and better communication (about benefits data) with their members is the most effective solution to get more and better data more early. Survey coordinators are motivated and really want to have better survey results in the future.

Live DMA strategy, research, studies, survey and data for other (LSE) objectives discussed and decided on:

It's already very time consuming and difficult to get enough representative response from venues for the basic Survey. This makes Live DMA members concerned to do more additional research, therefore:

- Survey coordinators agree the basic Survey questionnaire should still be kept as short and simple as possible and only crucial information should be collected. More experienced countries can of course add own questions of their choice. Additional research about for example emerging or local artists, gender or audience can better be done apart from the main basic Survey.
- Survey coordinators don't want to send out more additional surveys on other topics, although they recognise the importance of collecting information on certain topics. Decided is start up the collection of festival members basic data, inventarise existing research on audiences and emerging artists and add one gender question to the basic Survey next year.

Working groups

The value of live music venues to local authorities

Venues directors, programmers and chair(wo)men from Live DM's members organizations come together and discuss issues like the impact of urban development and gentrification on music venues, neighborhood relations, improving relations between venues and local policy makers, etc. Participants are encouraged to share best practices with each other and to seek further inspiration from other experts.

First session: 8th – 10th of November 2017, Berlin (Germany)

You can download the report of the first session [here](#)



Audience diversity

From new audience uses to new concert formats, working group participants brainstorm on how to involve more people in the venues activities. Participants share their analyses and points of views about the evolutions of the relationship to live music with sociologists and other actors of the music chain (artists, managers, producers,...) The objective is to exchange analyses and define experimental project ideas.

First session: 6th – 8th of December 2017, Rennes (France)

You can download the report of the first session [here](#).



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Panels & conferences

Eurosonic (Groningen, NL)

Live DMA presented two panels during Eurosonic 2017:

"The Future of Music Venues in Europe" was moderated by Arne Dee who presented Live DMA Survey facts and figures to show trends about music venues activities, finances and employment. Stéphanie Thomas (FEDELIMA, France), Anders Tangen (NKA, Norway) and Armando Ruah (ACCES, Spain) commented the numbers and shared their feelings about the situation of the live music sector in their homelands. The upcoming presidential election in France (spring 2017), characterised by the rise of conservatism and extremism, is worrying the professionals about the future of the french cultural policies. Music venues in Norway are endangered by restrictive laws, caused by the reinforcement of the police and security environment, also happening in several other countries of Europe. Music venues in Spain have already been through those issues with a hardening of the legal and economic conditions with an exceptional rise of taxes on tickets and beverages during the concerts led by conservatism policies in the last few years. More than ever, music venues associations feel the need to meet and exchange to build a solidarity front and defend the role and the existence of music venues in our societies.

Where are the women in the music industry ? This panel set up as an open working group session - gathered Carmen Zapata (MIM-ASACC, Spain) Flavie Van Colen (Paloma, France), Caroline Lambert (Court Circuit, Belgium) and Stefan Bohne (Artheater, Germany).

Our approach was based on the presence of women in the music management, rather than the artistic scene. The goal was to lift the subject from personal testimonies, expressed during previous panels, to a rational analysis of the situation at a macro level. Which actions can be undertaken at the local / national / European scale? What are the current cross-sectoral collaboration challenges?

Read report here : <http://www.live-dma.eu/wp-content/uploads/2016/12/Live-DMA-Eurosonic-Women-in-the-music-industry.pdf>



LIKE – what kind of Europe for the future ? (Brussels, BE)

Meeting with the Alliance for the Arts and Culture

Discussion on what strategy to prepare the next 2020 programmes for culture

POP MIND (Grenoble, FR)

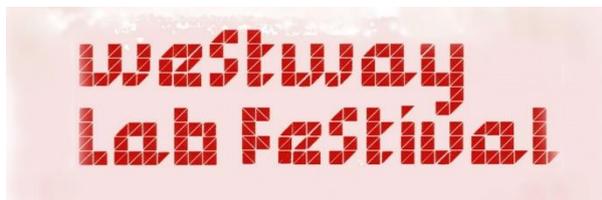


POP MIND is a free two days conference connecting professionals of the music sector for a talk about current challenges in European societies. POP MIND offers the possibility for music stakeholders to step out of their daily job and meet peers, cultural players, policy makers, sociologists, and philosophers - to get inspired and to include international perspectives and social responsibility.

During the event, Live DMA took part in a conference about "Cities competition and gentrification", a very important topic for our network which has been developed during several other panels later this year.

Live DMA also welcome and presented two inspiring projects: Sing me In, Collective Singing in the Integration Process of Young Migrants, and Future Divercities and Future Divercities, an incubator for cultural innovation and new practices in creativity by stimulating risk taking through the creation of artworks in challenging urban environment. Live DMA also invited POP MIND participants to get information about the main challenges for culture within the new European Union strategy in 2020.

Westway Lab (Guimaraes, PT)



Presenting Live DMA: European Music Venues Association

Live DMA is a European non-governmental owned network working to support and promote the conditions of the live music industry. Founded in 2012 by the Spanish network ACCES and the French federation La Fedurok (now known as FEDELIMA), Live DMA is by nature a network based on shared visions and values, and international collaboration. Exchange of best practices and experiences have ever since the foundation been the pivot of Live DMA's existence. Through time, Live DMA has grown rapidly in terms of size and impact, and today, the network is composed of 17 members situated in 13 countries. The members are regional and national live music associations, which in total represent more than 2500 music venues and festivals located all over Europe. Audrey Guerre comes to Portugal to discuss the importance of a national Venues Association – which Portugal does not yet have – in order to represent our country's venues on the European stage.

Primavera (Barcelona, ES)

Music Moves Europe - with Liveurope, IMPALA and the European Commission

Follow-up of the EU dedicated music programme

Music Cities Panel - London, Hamburg, Tallinn, Barcelona

Cities are facing an international competition, pushing them to develop innovating policies in order to stay attractive. They are dealing with an economical pressure (develop industries & jobs, regulating real estate...) and they also have to take care of social cohesion and public service (population's well-being, transport, local service...). In this context, the live music sector can really be a driving force thanks to its economic, social and cultural impact. Some cities have perceived this potential, and decided to encourage and protect the live music sector: they are the Music Cities.

Live DMA presents "Live Style Europe"!

Live DMA music venues and festivals are the main providers for talent development in Europe, they are dealing with fragile business models, weakening the capacities of professional teams to highlight their substantial cultural & social work. "Live Style Europe" project has been selected by Creative Europe programme to empower Live DMA member, reinforcing their skills, competences and know-how and hereby boosting the European music sector in terms of social responsibility and regional equity. The activities of the LSE program will include working on data collection and studies. Initiated 4 years ago, this work aims to present how those numbers can help the music sector to have a dialogue with public authorities and redefine its own legislation...

Hiring musicians – venues, managers and artists share their issues!

In the tracks of last years' panel about the relations between bookers, agents and promoters, different stakeholders will participate in this panel about "Hiring musicians". Working in a global context, characterised by the development of major international tours, the will to export local scenes and highlight a "European repertoire", but subject to national regulation... what issues are managers, bookers, agents and promoters facing?

Sound regulation, safety & neighbour relations, music venues rights and duties

Noise, drug issues, security... How do music venues deal with their legal environment and audience practices? What is their responsibility and what do they risk? This panel will go through several experiences from different European corners to compare the situations and help each other with solutions built with local authorities, campaigns, NGO's and populations to keep a vibrant live music scene in a safe environment.



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Reeperbahn (Hamburg, DE)



Live DMA participated in this year's edition of Reeperbahn Festival in Hamburg (DE), speaking at two panels in order to present the Live Style Europe project and to expose the European Agenda for Music. Live DMA also took part in a meeting with the European Commission and stakeholders from the music sector in order to work on Music Moves Europe that could be the framework for the European Commission's

initiatives and actions regarding the European music sector.

MAMA (Paris, FR)



Live DMA coordinator Audrey Guerre and Marky Davyd-Whitrick from our UK member Music Venue Trust were at this year's MAMA convention. On Friday the 20th of October at 2PM, at the Trianon-Foyer:City authorities have in recent years become even more aware of the importance of the 'night-time economies' from both financial and social points of view. In Paris and London for instance the Mayoral Offices have made great efforts to help the development of the entertainment sectors, setting up dedicated

departments, headed by Night Mayors, or Night Tzars. The Cities have confronted similar problems in the last couple of years – ranging from venue closures to terrorist attacks. We bring together actively involved and concerned representatives to compare notes and offer suggestions to help improve the situations.

Stadt Nach Acht (Berlin, DE)



From the 9th to the 11th of November 2017, Berlin hosts for the second time the Stadt nach Acht conference. As a prime example, Berlin continuously demonstrates that the celebration of nightlife is an important social activity and that this attraction is directly linked to the vibrancy of European cities. This success comes with its own set of challenges, as example the coexistence of nightlife

cultures and residents, or the risky behaviour of party goers related to their consumption of alcohol, drugs and sexual activities.

Live DMA's communication officer Elisa Thoma got the opportunity to present Open Club Day initiative to the participants.

Communication

In September 2017, Elisa Thoma was hired as a communication officer. Her main missions are to handle the overall communication: website transformation into a resource platform, social medias management, edit printed communication supports, press releases and monthly newsflash writing. She is also responsible for projects such as Open Club Day and the Artists patronage (indie campaign).

