



LIVE STYLE EUROPE  
WORKING GROUP

## AUDIENCE DEVELOPMENT

second session

11. - 13. APRIL 2018  
Granada, Spain

# REPORT

## IMMERSION INTO THE WORKING GROUP – GETTING BACK TO WORK

The participants of the Live Style Europe working group exploring the topic **audience diversity** gathered for the second time this April 2018 in Granada in order to **continue the work commenced** during a first session that took place in Rennes in December 2017.

While the first sessions offered the participants the perfect platform to identify common topics, and to brainstorm potential tools and methodologies, this **second session** allowed them to **exchange best practices** and to work out concrete action plans for the **development and implementation of the tools and methodologies** they imagined. This second meeting was also the perfect occasion to **define important terms** that reflect the values and vision of the Live DMA network.

We were very happy to continue the work with our external consultant **Dorte Hartmann** who was in charge of the process design. Sociologist **Michael Spanu** from Lorraine University backed up the discussions with scientific insight.

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On the first day, participants started on an inspirational note by **presenting each other their best practice** and the work accomplished in their venue in terms of audience diversity. As means of creating link between the working group and the other activities of Live DMA, the coordination team introduced the network's current projects and resources.

After this positive warm-up, the participants split into **three groups according to the three headlines identified and worked out in Rennes**.

### 1° How to communicate our cultural values?

Rewriting the Live DMA ethical charter on cultural and social values of the network. Ideally, not only the national umbrella organizations, but also the venues would commit to this charter.

### 2° How to improve the audience experience?

Creating new experiences with the triangle model: addressing the audiences differently and increasing their empowerment in the venues.

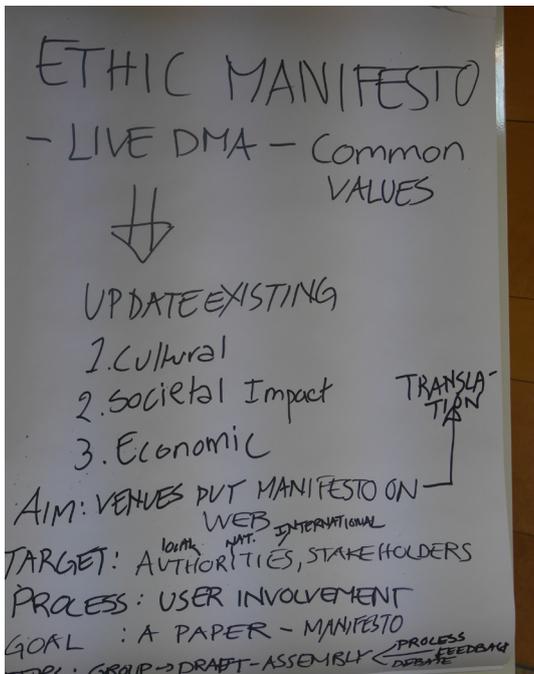
### 3° How to include more diversity into the venue?

Developing a qualitative study on audience.

In order to keep the goal in mind, each participant worked first individually on their **ideal vision for the tool or methodology** they aspire to create. After imagining the ideal outcomes of their tools or methodologies, everybody then considered the resources they already possess in order to build such a tool, and potential obstacles that need to be dealt with.

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After comparing and discussing each participant's ideal outcomes, the three groups worked out a **first action plan** that they then presented to the plenary: What is the challenge they want to address? What do we want to do? Why do we want to do it? How? What are the next steps? What resources do we need? After **collecting the feedback from the plenary**, the three topic-groups included the comments in their action plan.



## 1° ETHICAL MANIFESTO FOR CULTURAL DIVERSITY

**TOOL** - Redaction of an ethical manifest/charter/agreement. This is a working title, **exact term that everybody understands** and agrees with still needs to be defined.

**OBJECTIVE** - Express the **shared and common values** of Live DMA, its members, the venues and festivals they represent

**CONTEXT** - The existing ethical charter was written 5 years back and needs an **update** as the network evolved.

**PERTINENCE** - By expressing our values, we define ourselves. The ethical charter/manifest/agreement functions as **support for local venues in their debates with politicians** (pop culture is not only commercial). This is especially important in a context where live music and its stages are not recognized as culture. The ethical manifest/charter/agreement is **a chance to change the perception of our work**: distancing ourselves from the perception of live music as mainstream culture and entertainment business that pays for itself and emphasizing our **conviction that cultural work is not only a question of money making** or maximizing profit.

**TARGET** - Politicians on local, national, and European level

**CONTENT** - The ethic manifest/charter/agreement will be based on three pillars. **1° music is art and culture; 2° our political and social engagement; 3° the economic value of the live music sector;**

**CONCRETE INTEREST FOR LIVE DMA MEMBERS AND THE VENUES AND FESTIVALS** - By declaring their values, they confirm their own attitude and they can **use the argumentation**.

**PROCESS OF REWRITING** - Intended to be a **democratic process** by involving the venues into the process of writing so it fits into their reality; long term process that will take at least a year; Important to allow debates before working out a first draw that can be presented to the General Assembly of Live DMA. Need to find a tool that allows discussing topics with wide audience (consensus).

**CONCRETE OUTCOME** - A text that can stand for 5 years and that is translated in all native languages of Live DMA.

**PARAMETERS TO CONSIDER** - Pay attention to **vocabulary**, we need to make sure that we use and understand the same words and expressions; Text should be **abstract** so that it can apply to different situations and contexts;

**DISSEMINATION** - members put it on their website, member's members are proactively invited to put it on their website, too.

## **Feedback from the plenary on the ethical manifesto**

>> **Challenge of a democratic process**: finding a consensus can take a lot of time. Other problem: **no one reacts**. How to involve people on a European level in such a project?

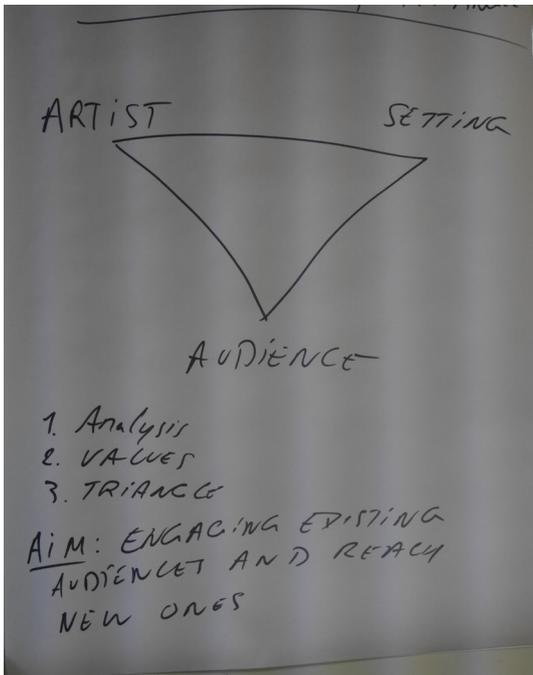
>> Goal to keep in mind: **venues are committed and aware of belonging to a European network**. When a venue becomes part of a national or regional association, they should be proposed to sign a statement that says that they recognize of also being part of a European network.

>> **Limits of an abstract text**. Afraid that by being too abstract we won't engage enough. How to find a balance between going enough into the details and having a strong statement without being too abstract and having only broad objectives. Importance of vocabulary. Being sure that we use the right words that we agree on and identify with.

>> About the titles 'manifest' and 'charter': The general goal of this text might not be to simply state who we are and what we do, but rather express what we want to do. It gives the idea of projection into the future. The word 'manifest' expresses the idea of a photograph of the current situation. **Important to have a title that is explicit**.

>> Critical questions to consider: **Why do concert venues need to express their values if their core activity is to organize concerts?** Potential answer: By expressing our values, we express who we are and what we stand for and we will be able to change the perception of our activities. People need to know about who we are and how we see ourselves. In addition, as venues, we have the responsibility and the power to provoke dialogue. Because of our values, we are able to do so.

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## 2° THE RELATIONSHIP TRIANGLE - AN INSPIRING AND INSIGHTFUL METHOD OF ATTRACTING NEW AUDIENCES AND TRYING OUT NEW RELATIONSHIPS WITH CURRENT AUDIENCES

**TARGET GROUP FOR THIS TOOL** - Grassroots venues, programmers, music organizations.

**SOLUTION THAT THE TOOL OFFERS** - By visualizing the relationship that exists between audiences, settings and artists, **playing around with some of the parameters** while keeping others fixed becomes easy (e.g. changing the audience and the artist but keeping the setting, changing the setting and audience but keeping the artist, etc...). This inspiring tool intends to **help organizations to think about new ways of working** and to analyze previous successes in order to multiply them in other contexts.

**OBJECTIVE** - Creating a hands-on method that helps to **create insight** in how you can manipulate the **relationship between audiences, settings/venues and artists** in order to create new relationships with existing and new audiences.

### METHODOLOGY OF THE TOOL

**1ST STEP** - Make an **analysis of current audience** (quantitative & qualitative) and find out what they want from you.

**2ND STEP** - **Make your values explicit** and set your boundaries (what fits your values and what doesn't?) and find out if you are missing audiences that fit your values. You do not have to attract audiences that do not fit your values (e.g. if you put on shows for young people and you do not reach the youth from a migrant background, then that is an interesting target audience. If you are not reaching the elderly then perhaps that is not a problem as you are organizing shows for young people in the first place.). **Find out what that missing audience wants from you.**

**3RD STEP** - Look at the triangle by using a list of questions and **experiment by changing the corners** (e.g. "We want to change the audience, so we can either change the setting or change the artist"). It is also possible to combine the corner you want to change with another one (e.g. "what if we make the audience the artist (audience=artist)? What if we let the audience influence the setting (audience=setting)? What if we let the artist invite a specific audience (artist=audience)?")

**EXPANDING THE TOOL** - Tool could also serve to **analyze best practices Live DMA collects**. It could be a smart way of organising a future database of best practices.

## Integrating feedback from the plenary

>> Is this methodology **applicable in all venues**? Ideally, every venue appropriates the tool and applies it in their own way. A tool helps to take a step back and analyze.

>> Isn't the tool **only working regarding existing audience**? Important to include potential audience already in your understanding of audience. This way, you can set relationships with new audiences, too.

>> **Analyzing the audience, how?** An external study might be good, but you can do it by yourself, too. You have to know who you want to reach and be able to know if there is a piece missing. If I want to reach the young people, but you don't, then there is a lack. The triangle will help to explore how to change the setting or the artist in order to make them come.



## 3<sup>o</sup> AUDIENCE RESEARCH - A TOOLBOX FOR DATA COLLECTION, QUALITATIVE STUDIES & FEEDBACK MECHANISMS

**OBJECTIVE** - Know the (non)audience and how to involve your target audience

**TARGET GROUP THAT WILL PARTICIPATE AND BENEFIT FROM THE TOOL** - individual venues, audiences, networks, researchers.

**PROPOSITION** - Creating a facts sheet **explaining the reasons and goals of audience data research** including **data collection** (ticketing/survey), **qualitative research** (not marketing oriented) and **feedback tools**.

**MAIN IDEA** - create a **toolbox for venues that want to implement new audience research and knowledge production**. Toolbox should be easy to read. Important to create a common methodology among the Live DMA network. Toolbox should be adaptable to different venues in terms of size and resource.

**HOW** - Collecting **feedback on already existing tools** by the network, then create methodologies and **test, evaluate, adapt** before **disseminating** the toolbox. Interesting to refer to the demographic data available.

## Feedback from the plenary

>> Interesting input: Connecting the audience research with the **Open Club Day** as the event reaches people who are not usually coming to a venue.

>> Important to connect the audience research with **new technologies**.

During the first session of the working group on audience diversity in Rennes, we identified the **need to clarify certain terms**, to **set definitions**, and to choose which words we are using when it comes to our values.

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### Grassroots

#### DEFINITION IN THE LIVE DMA GLOSSARY

*We define the music venues and clubs part of the Live DMA network as grassroots. Grassroots venues and clubs have a cultural and social role and are the backbone of the live music sector and its underground scenes. The term describes venues and clubs who have an organisational and cultural focus on music: programming music is their main purpose and music experts (paid or volunteers) run the organisation. They are important in the local sphere and they encourage the next generation of young cultural activists to step in the live music sector. Grassroots take risks with their cultural programmes as they programme artist that deserve audiences with no expectation of direct financial benefits. By supporting artists and providing the necessary resources for talent development, the grassroots build the strong foundation of the music sector.*

#### COMMENTS FROM THE WORKING GROUP

>> The problem is not the definition, but the term 'grassroots'. The term 'grassroots' **does not translate into other languages** and is, hence, empty of sense. While 'grassroots' refers to **one potential background** of the venues of the Live DMA network (referring to a bottom-up movement), not all venues share the values and ideas associated to the term. It seems **difficult to promote our cause if the vocabulary used is not understood by our target**.

>> There is a **necessity to find a term that does reflect the definition and includes the variety of backgrounds and structures** of the venues we represent. Key words that came up during the discussion were *small* as opposed to halls and arenas, *non profit* in the sense of working for music and not for maximizing profit, and *local* as the venues have all an important impact on their territory. The notion of *value driven venues* was also discussed. We have to be careful with such notions as this might falsely communicate that we see ourselves as superior excluding that others have values, too.

>> Examples from the Danish network Dansk Live that refers to *ideal live music venues* as they strive towards the ideal of producing more music, and more culture and not only for more money.

>> The necessity of fixing a term to describe the venues we represent seems to be crucial. **Need to clearly identify ourselves and what we stand for** in opposition to other actors of the live music industry who own the vast majority of the value chain. **It is important that the audience, as well as public institutions, can clearly identify us.**

>> It is, however, essential that we **do not define ourselves as being against the music industry**. We are a fundamental part of it. That is why **we should claim the term for ourselves** and embrace it and emphasize our positive impact on the live music industry.

>> For reference: Live DMA adopted the term grassroots a couple of years ago as the term allowed **a recognition of our values and our work to external partners** (European Commission, other stakeholders from the European cultural and creative sector).

>> **Compromise**, until we agree on another term: Live DMA won't define itself on purpose as being exclusively a grassroots venues network. Live DMA will add that we represent **grassroots and other locally organized venues that share the same vision** of the live music industry.

## Community vs. communities

### DEFINITION OF THE TERM 'COMMUNITY' IN THE LIVE DMA GLOSSARY

*Live DMA refer to the term community in regards of audience development and audience diversity. Instead of employing the term in a restrictive way referring to exclusive social groups (such as 'online community' or 'ethic community'), we use the term community to describe inclusiveness, togetherness, and shared social responsibility in living together.*

### COMMENTS FROM THE WORKING GROUP

>> The word *community* seems to be **intrinsically linked to the notion of identity**. Following the plural-principle, 'communities' are linked to 'identities' and the **notion of our cultural and human rights** to be plural.

>> The term *community* also vehicles the idea of **acting together and not as individuals**.

>> The space that we provide as live music venues **can provide the circumstances for new communities and for community**. Important to note that the term 'community' is more conceptual.

>> Conclusion: The definition in the Live DMA glossary needs to be completed with the plural term 'communities'.

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## Emancipation & Empowerment

The terms *empowerment* and *emancipation* are not defined in the Live DMA glossary. However, we frequently use the term *empowerment* when we refer to the work we do as a network.

### COMMENTS FROM THE WORKING GROUP

>> Problem of the term *empowerment*: it **does not translate into other languages**. In addition to that, the notion of *empowerment* always refers to a **dominant notion of power**. The role of a venue is not to tell people what they should listen to, what they should like or what kind of instrument they should play. It is, however, important that a venue transmits to people the understanding that music can play a certain role in their life.

>> The idea is to **use the term emancipation instead** as it evokes the idea of **freeing yourself** from everything that ties you up so that you can truly be who you want to be.

>> The understanding of *emancipation* refers to a **self-driven process where the power-position takes a step back and gives space to others to express themselves**. *Empowerment* vehicles the idea of a top-down movement where the power-inherent position becomes a necessity. There is a difference in doing things for people vs. letting people do things by themselves.

>> It is, however, important to **address the question of power as we evolve in a system where power is undeniably present**. We also should recognize that there is power to take and that giving power can be necessary. The main issue should be to let people in the venues use power to **create positive collective dynamics and their own vision of power**. Thinking of power as collective force.

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## Values

A discussion about the term *value* was necessary: **we constantly state that we share the same values**, that our values bring us together, and that they are what defines us and what makes us strong.

## COMMENTS FROM THE WORKING GROUP

>> General agreement to refer to the **European human rights charter as our core value**. The European human rights charter should be introduced in the Live DMA glossary. It is, however, important to **guarantee an apolitical understanding of our values**. There is a general worry from the venues that they could be instrumentalised for political movements. Venues do not do politics, they programme music.

>> The notion that **music should be celebrated as basic human right** is very important.

>> Music is apart from other podium arts as it has an **important socio-cultural aspect**: enjoying a live music concert is something that is done together; the notion of audience is more active compared to other performing arts where sitting down quietly and listening is a predominant feature of the audience experience.

>> The live music sector has the particular **power to build community, interaction and togetherness**. This sets us apart from other arts. We create togetherness.

>> Spain: economic aspects are still predominant, even in value discussions. Expression from Spanish venue representatives that a shift from economic values towards social values is important.

>> **Subsidies and values**: When receiving public funding, there is a certain dependence towards the government. By expressing our values, we have the power to state why we deserve public money.

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## Solidarity

The term *solidarity* is not defined in the Live DMA glossary.

### COMMENTS FROM THE WORKING GROUP

>> There is the question of **how far solidarity goes**. As a network, we defend a common vision. What would happen if our neighbor venue is struggling. Would I help? There is a **tricky line between being solidary and being competitors**.

>> Live DMA employs the term *cooperation*, as *solidarity* might be too strong.

>> In principle, solidarity is an important attitude that is understood, but it is a very **old-fashioned term**. *Togetherness* and *creating communities* seems to be more appropriate as solidary work is **not about individual interests**. Sharing and openness are important notions to include.

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## Cultural Rights

### DEFINITION OF THE TERM 'CULTURAL RIGHTS' IN THE LIVE DMA GLOSSARY

*Cultural rights, as defined in the Fribourg declaration, guarantee that people and communities can participate in the culture of their election. Cultural rights are human rights aiming at assuring the enjoyment of culture in conditions of equality, human dignity and non-discrimination.*

*The « cultural rights » defers from the « democratisation » perspective in the sense that no culture or art form is more legitimate than another is.*

*See Fribourg declaration (2007) [http://www.culturalrights.net/descargas/drets\\_culturals377.pdf](http://www.culturalrights.net/descargas/drets_culturals377.pdf)*

### COMMENTS FROM THE WORKING GROUP

>> **General agreement with the definition**. The **recognition of the identity/identities** of everyone and the **accessibility (culturally and socially) to live music** are two important notions to emphasize particularly.

# Responsibility / Social responsibility

## DEFINITION OF THE TERM 'SOCIAL RESPONSIBILITY' IN THE LIVE DMA GLOSSARY

*Music venues' main activity is to programme live music, but most of them also develop educational or social activities, support to amateur or professional artists, they work on audience engagement, sustainable actions, etc. Social responsibility comprises it all, and means that music venues teams feel concerned by cultural and social challenges. They try to develop solutions, from their local to national and European level, going beyond their core activity.*

## COMMENTS FROM THE WORKING GROUP

- >> Important to include that the **audience has also a responsibility** in and towards the venue.
- >> Recognition that a **venue's responsibility is complex and comprises different dimensions** (staff, building, audience, social responsibility, cultural and artistic responsibility). **Being aware of the impact we can have** as a venue and also **claim the recognition** of the responsibilities you are taking on.
- >> Responsibility is **an attitude and not a goal**. Our goal cannot be to be responsible. We should define our goal and then take full responsibility to reach it.

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## NOW WHAT?

The three groups have defined **detailed action plans** that we will be working on together during online exchanges. A **first public presentation of the progress can be expected in June 2018** during the **International Concert Venues Congress** that Live DMA co-organises each year with ASACC and PrimaveraPro. The **Live DMA General Assembly in June 2018** will also be an important moment to continue the work and to reflect further on the tools.

This working group is part of the Live Style Europe project coordinated by Live DMA and co-financed by the European Commission via the Creative Europe programme. We had the chance to be hosted by Granada Experience in Granada and to be supported in the organization of this working group by our member ACCES.



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