

Report Seminar #1 – Lighthouses

The artistic programming regarding your territory

Summary of the project

LIGHTHOUSES is a professional training programme carried by seven organisations (Live DMA, ACCES, Court Circuit, Clubcircuit, Dansk Live, FEDELIMA, Live and VNPF). The aim of the project is to have a prospective vision of: what will be our venues and our occupations in 5 years? What is our future, how our business model have to evolve, and how we have to deal with the evolution of our sector? This project aims to identify the skills and abilities needed in artistic professions on the European scale; through international workshops and exchange of good practices and experiences. The purpose of LIGHTHOUSES is to define a European nomenclature, shared by these 3 categories of jobs. In order to identify the scope of employability on a European level, at the end of the project we will produce job descriptions and focus on the skills and abilities needed by these professions. This work will be done by professionals in the cultural field, and it will end with the creation of a “quality label”.

Purpose of Seminar #1

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

1/ Getting to know each other's

The first part of the seminar was dedicated to the presentation of the participants and of their venues or organisation. This first presentation was long, but it was an important step in the project. The professionals involved in the project, will work together during two years, this first presentation was useful in the sense that people have an idea on how it works in the other countries, what type of venues are existing, what type of projects are developed, and how people works in these venues.

We have in mind that the working group will change during the project, to facilitate the process of knowing each other, even if people doesn't attend the first meeting, each participants will have his/her presentation on the website.

Presentations of the first seminar's participants is now online on the website: <http://www.lighthouses-project.eu/participants/>

If one is missing, please contact Clothilde and send her your presentation in order to update the website. clothilde@live-dma.eu

2/ Create an informal network of professionals throughout Europe

One important aim for Live DMA and its members is to create partnerships and bridges between live music venues and festivals throughout Europe. The European and international cooperation between stakeholders is a big issue to promote cultural diversity and the recognition of live music sector. It improves the circulation of artist, professionals and create a common European culture and identity. Lighthouses is structured around training seminars in each partners' countries. Participants are encouraged to follow the whole project in order to visit several European countries to be aware of the differences of the live music sector in Europe and also to know each other better and better in order to create new partnerships at the end of the project. The creation of this informal network is in a good way, people who attends the first seminar, creates good relationships, and the coordination provides online tools in order to facilitate the communication between the participants (an official private group on Facebook, an informal group in order to exchange and inform the others about emerging bands, a mailing list)

3/ Learn how the music sector works in each country represented

Each national associations' coordinator made a presentation of their organisation and a short presentation of the live music sector in their country. The aim is to have a clear overview of the sector in each country at the end of the project.

For now, we are aware about the fact the each countries represented in the project is well represented on the national level by sectorial associations. Some began to structure the sector in the early 70's and some other began in the early 2000'. The structuration of the sector answers to historical and political issues. The evolution of the sector from volunteering to a professional occupation takes time and also depends of the political will of each country.

Most of the presentations are available on the website : <http://www.lighthouses-project.eu/seminars/#toggle-id-1>

It will of course evolve during the project, more and more information will be gathered and analysed on the website.

4/ Begin to develop common definition and terminology

The first issue in a multicultural project is to understand each other, the common language of work in Lighthouses is English. However, all the participants here are non-English native. To help us in the process of building the terminology and glossary, Ali Smith coming from a UK organisation (Superact!) helps us to use the proper terms and to define well the words we are using. We think that writing a common glossary in order to use the same sense behind a word or a concept is more than useful.

In the first phase of the project, we identified a list of specific terms we are using on a daily basis sometimes these words are “jargon”. Before the seminar each country translate the words in their own language, and give their definition in English. During the workshop, we tried to define the words that creates some “debates”, because of differences of understanding, or daily practices. These definitions are the results of discussions between professionals of educative activities in live music venues, they don’t aim to have a scientific value.

Here are the first results of the workshop, the list will evolve during the project:

You can download the file on the website.

Word used during the workshop	 France	 Belgium - wallonia	 Denmark	 Netherlands	 Belgium - Flanders	 Spain	 United kingdom	 Common definition
NEWCOMERS	Découvertes	Découvertes	Upcomings	Nieuwkomers	Nieuwkomers / ontdekkingen	Artistas emergentes	Upcoming Artists	They are young artist or bands, in a process of professionalisation.
IN HOUSE PROMOTER / PROGRAMMER	Programmateur de salle	Programmateur	Programchef Spillestedtsbooker	programmeur	programator	Programador /Promotor	In house promoter	He or she is in charge of the artistic programming in the venue
AGENT	Producteur	Booker / Tourneur	BookerAgent	boekler/agent	boekingsagent	Promotor o "Booking"	Agent	The agent is in charge of the band and help them to be booked in a venue. His work is to contact and suggest some bands to the in house promoter
RENTING OUT	Location	Location		verhuren	huur	Alquiler de sala	Renting Out	Renting a venue for external organisation and events
CO PRODUCTION	Co-production	Co-production	Co-produktion	co-productie	coproductie	Coproducción	Co Production	Organising a show with an external organisation
CREATION	Création	Création / Nouveau spectacle		(not applicable)	createie	Residencia Artística / Creación	Residencia but in Big venues, not possible in the small venues - in the UK	The venue is provided to the artist, in order to have a some rehearsal for their light show, sound creation, scenography ...
NICHE	Niche	Niche / Musiques pointues	Niche	Niche	niche	diencia y línea artística e	Niche	Niche is a very targeted music for a very targeted audience
RISK TAKING	Prise de risque (économique)	Prise de risque (économique)		risico nemen	risico nemen	Riesgo económico según programación de artistas	Risk Taking	Taking a financial risk whane you are programming. I.e. young artist, niche artists. It is a bet.
PERFORMING FEES	Contrat de cession	Cachet artistique / conditions financières / clauses financières du contrat	Honorar	gages	gage	que te cuesta contratar	Performing Fee	That are the fees related to artistic costs.
AGENCY FEES	Contrat de production	Commission de l'agence de booking (15%)	Provision Kommission	boekingscommissie	boekingsfee	Comisión del booking	Agency Fee	Fees thats the bookers get for selling the show
COSTINGS	Coûts globaux	Budget		costing	costing	Costes globales	Budget	Overview of the outcomes and incomes per event

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 workshop 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.

We identify these skills and competencies as needed :

- A good professional network
- A good knowledge of the territory
- Good culture and musical knowledge with a focus on diversity
- Negotiation skills (financial matters)
- Communication and marketing skills

Contact of the participants

Name	Venue / organisation	Mail adress
Clothilde Fery	Live DMA	clothilde@live-dma.eu
Thomas Blanquart (FR)	Les 4 écluses	accompagnemant@4ecluses.com
Mathieu Gervais (FR)	UBU – Trans musicales	mathieu@transmusicales.com
Ali Smith (UK)	Superact	ali@superact.org.uk
Ambre Bresset (FR)	Le 106 / Julie Tippex	Ambre-bresset@le106.com
Alain Brohard (FR)	L'autre canal	programmation@lautrecanalnancy.fr
Bénédicte Froidure (FR)	File 7	direction@file7.com
Laurent Philippe (FR)	Le Confort Moderne	lauphi@confort-moderne.fr
Steven De Rick (BE)	Nijdrop	steven@nijdrop.be
Ingrid Den Heijer (NL)	VNPF	ingrid@vnpf.nl
Desiree Bellaard (NL)	Capsloc	desiree@capsloc.nl
Kees van den Berg (NL)	Nieuwe Nor	kees@neuwenor.nl
Joery Wilbers (NL)	Nieuwe Nor	joery@neuwenor.nl
Antony Salas Curiel (BE)	L'entrepôt	antony.entrepot.arlon@gmail.com
Jean Christophe Gobbe (BE)	Rockerill	globulrockerill@gmail.com
Phil Henrion (BE)	Atelier Rock	phil.henrion@skynet.be
Tomas Gomez (SP)	Sala Lopez	tomarretrato@hotmail.com
Tomas Legido (SP)	Sala Mardi Gras	tomilegido@gmail.com
LLacer Armand (SP)	Sala Zeppelin	armand@metronom.es

Armando Ruah (SP)	ACCES	armando.ruah@salasdeconciertos.com
Esther Ubeda (SP)	La Sala	lasalacafeclub@gmail.com
Jakob Brixvold (DK)	Dansk Live	jakob@dansklive.dk
Asger Holmsted (DK)	wonderfestiwall	asger@wonderfestiwall.dk
Jul Jesper (DK)	Pavillionen	jul@pavillionen.dk
Jens Jesper (DK)	Klaverfabrikken	jesper@klaverfabrikken.dk
Stephanie Thomas (FR)	FEDELIMA	stephanie.thomas@fedelima.org
Jade Corbey (BE)	kultuurkaffee	Jade.corbey@vub.ac.be
Bertrand Biennier	La Gare de Coustellet	prog@aveclagare.org
Jonathan Buscarlet (BE)	CCBW	j.buscarlet@ccbwb.be
Vassilia Van der heyden (BE)	La Ferme du Biéreau	vassilia@fermedubiereau.be
David Dehard	Court Circuit	david@courtcircuit.be
Marc Steens	Club Circuit	info@clubcircuit.be

