

Live DMA – Feedback on Advisory Board meeting at Eurosonic

Live DMA welcomes the global strategy and the four pillars approach.

A quick note about the pillars:

- Diversity IS the transversal keyword. Music diversity is not restricted to its different music genre. The diversity of the music sector is composed of the diversity of the audience, the diversity of the economic models, and the diversity of the stakeholders/music organisations. This is this diversity (economic & social), as a whole, that guarantees an artistic diversity.
- All 4 pillars are related to music. In this way, either we call them « music and economic », « music & people » etc, or we call them all « economic », « people ».
- Economic pillar should also take in account how the private non-profit sector contributes to the economic value of the sector.

How can Live DMA contribute to this observatory? How can Live DMA benefit from this observatory?

As data supplier:

- Live DMA can provide data on economic, “diversity” and “music & people” pillar.
- The Survey data helps to understand how the music venues work, and what their specific challenges are.
- It is very difficult to compare our data with other sectors, and to analyse the evolutions of the data results.

As a stakeholder:

- Our goal is to picture what exists in Europe (not only what’s moving/circulating), and its social, cultural and economic impact (of both profit and non-profit sector). The scope should consider and highlight the sector’s diversity, and analyse it with the angle of **music practices**, and take into account transversal issues and policies.
- **Live DMA methodology as a best practice: we “train” our members and give them the capacity to to develop analysis, observation and advocacy skills.** Music venues and music venues organisations are the **owner** of the collected data and they are part of the **governance** with the survey meetings. In this way, they control the whole process: identification of needs with the questionnaire, data collection itself, and choice of indicators for the publication, and they are able to adapt it to their national/local level when having presentations.
- What should the Observatory look like?
 - An office that give tools, methods (trainings) for each sub sector to collect the data on their own. An office that provides an expertise support.
 - An institution that supports (with grants) the development of data collection and also funds qualitative studies (Horizon 2020, the research programme of the EU, is too hard to seize for cultural organisations)
 - A platform that gathers the results of data collection and publications, and which is able to connect and compare different data
 - A democratic body where public authorities and private sector (non-profit and profit) are equally represented

In this way, the Observatory would be able to **adapt** to the quick evolutions and needs of the sector, and it would help to **structure the music sector** in the most efficient way.

It is a high-sensitive topic to discuss the money-value of the data. Who owns the data ? That's (in our case) the music venues, because they are the ones who deliver the information. Live DMA cannot sell the music venues data without their consent : we are talking about hundreds of stakeholders then. Data collection is based on a trust relationship between music venues and their representative associations. Adding a clause in our questionnaire would endanger this trust relationship. To whom are we selling their data ? For what purpose ? I am afraid they would not participate anymore. The Observatory will have to be really careful that other European or International organisations do not sell the data they actually do not own.

At the moment, Live DMA data collection is funded by public fundings, so our results can be consulted for free. Live DMA or our national association sometimes negotiate agreements to share (for free) a part of the rough data in the frame of universities research programmes but these are exceptional cases.

Our data collection relies on national staff and time, and in most of the cases, they do not receive any national support or fundings to do so. Instead of spendings hundreds and thousands of euros to buy the data, I think it would be much more cost-efficient to support national and regional data collectors and train them to collect, analyse and share the results.

Live music venues challenges in key words where data and qualitative analyses is needed:

The smallest, the most fragile; concentration; Sound regulations ; Gentrification, real estate and urban development ; Audience diversity (accessibility and participation) ; Support to emerging artists ; Relationships with local authorities ; social cohesion ; tourism ; The festivalisation of the live music / the competition of music venues with free festivals organised by the municipality (or more generally, the competition between public and private (profit or non-profit) sector / people not being used to pay for concerts when they are used to get music for free (sorry that's a long key word) ; Volunteers ; Gender equality ; Sustainability.

Proposals for the four pillars (in blue):

Economic activity:

- ✓ **Scope and number of activities**
- ✓ Revenue / Gross value added
- ✓ **Share of incomes / Share of expenses**
- ✓ Number size and characteristics of companies / organisations
- ✓ Social and legal frameworks (incl. music rights) of music organisations
- ✓ Spill-over effects

Circulation:

- ✓ Cross-border mobility of artists
- ✓ Cross-border circulation of repertoire
- ✓ European charts / live performances monitoring
- ✓ Linguistic diversity

People

- ✓ Music education (learn/practice music)
- ✓ Professional training (get professional skills (both artists and other professionals from the sector))
- ✓ Amateur practices
- ✓ Volunteers participation
- ✓ Employment diversity (totals + age, gender, status...)
- ✓ ~~Music associations, NGOs and charities~~ it is under the Number size and characteristics of companies / organisations in the economic pillar
- ✓ Artists profiles and career (total, age, gender...)
- ✓ Social ~~integration~~ inclusion
- ✓ Audience profile and patterns (total, age, gender, habits...)

Innovation & new models

I don't see clearly what you mean with policy innovation, new business models and I don't see how to measure it with hard fact and figures.

I suggest to create 3 subcategories:

Technological challenges

Environment challenges

Societal challenges

I think these are qualitative studies and could be for instance: "How digital technologies impact the audience habits in the live music experience" ; "How urbanisation impacts the live music venues and clubs"; "What are the sustainability challenges for the music sector?" etc.

- ✓ Technological evolutions
- ✓ New legal models
- ✓ New business models
- ✓ Policy innovation
- ✓ ~~Audience behavior~~ (under people)