

Live DMA General Assembly – Nantes, France – 3,4 & 5 June 2019

MINUTES

List of attendees: Adriana Alcover (ASACC), Lluís Torrents (ASACC), Asli Yurdanur (Salon IKS), Ieva Irbina (LOFTAS), Arkaitz Villar (Kultura Live), Salla Vallius (LiveFin), Jean-Christophe Aplincourt (FEDELIMA), Clara Cullen (Music Venue Trust), Marc Steens (Club circuit), Boris Colin (FEDELIMA), Marc Wohlrabe (LiveKomm), Laura Hanequand (Court circuit), David Dehard (Court circuit), Arne Dee (VNPf / Live DMA), Armando Ruah (ACCES), Anders Tangen (NKA), Elisa Thoma (Live DMA), Juliette Olivares (Live DMA), Audrey Guerre (Live DMA), Esben Marcher (DanskLive), Mans Kastler (Svensk Live), Stiff Thomas (FEDELIMA), Anya DellaCroce (PETZI), Beverley Whitrick (Music Venue Trust), Tone Osterdal (NKA), Federico Rasetti (Keepon Live), Berend Schans (VNPf), Denis Talladec (Collectif Culture Bar-bars), Elda Gomez (ACCES), Benjamin Fraigneau (FEDELIMA), Chloé Le Bail (Collectif Culture Bar-Bars)

All Live DMA members were present except for the associate member LOFTAS (Lithuania).

ACTIVITY REPORT

The Activity Report 2018 was presented to Live DMA members.

Activity report: voted unanimously. No questions or comments.

2018 ACCOUNTS

Presentation of the 2018 accounts by Sarah Trespeush, account expert and Maxime Priou, audit.

Maxime Priou specified that in 2018, FEDELIMA invoiced Live DMA for the provision of the accountant service. This contract relationship was contracted and is clear.

A question was asked on the financial health of Live DMA. We are in good financial health but as our Creative Europe fund ends in June 2021 and it is unsure we will get another subsidy from the next generation of Creative Europe funds, we cannot have a long term vision for the network. Our financial reserve is limited and our only margin are the membership fees.

Accounts 2018: voted unanimously.

Put the 13 216€ surplus in a reserve: voted unanimously. No questions or comments.

STRATEGIC DOCUMENTS

The Live DMA co-presidents presented the new strategic documents for Live DMA. This five years strategy (following the European Parliamentary mandate) provides us with a strong governing document which gives us focus and help us take the right decisions in accordance with the strategy defined. This strategic document helped us define a yearly Action Plan with the concrete actions Live DMA will pursue in the future. It is meant to work as a contract between Live DMA and its members.

Strategic documents: voted unanimously. It was proposed to make a two year Action Plan for the next time and all agreed that this document should not be too long.

LSE YEAR 2 & 3

Perspectives on Live Style Europe Year 2 and 3 were presented. We do not know what will happen after the Live Style Europe project as we are unsure whether we will be granted another Creative Europe fund and we do not know yet its budget and timeframe. It was proposed to do two plans for

the future: one with a Creative Europe fund and one without. Still, for LSE year 3, it was made clear that we could be more flexible in the Working Groups (have 2 topics for LSE year 3 for example).

MEMBERSHIP FEE PROPOSAL

A new membership fee scheme was presented to the General Assembly in order to make it more fair and solidary as it is based on the financial capacities of the Live DMA members. The criteria on which this membership fee proposals was based (income and outcome depending on the seniority of the associations) could be shared as it is a great document for Live DMA members and their members to benchmark with other European countries.

Membership fee proposal: One abstention, 15 yes.

PILOT PROJECT PROPOSAL

A pilot project proposal was presented. This aims at increasing the Live DMA financial capacity in order to increase the Creative Europe fund (Creative Europe funds 4/5 of the organisation's budget. Example: If Live DMA has a 1€ budget, Creative Europe gives us 4€). Live DMA only needs 5 to 7 participants. These participants, if they can afford it, would pay 2000€ in december to have a more developed Survey service (exact terms still need to be defined). In June, members can invoice Live DMA for 1800€ for complementary resource they provide to the network, with an agreement to ensure Live DMA will give back that sum. It must be kept in mind that we can ask a maximum of 250 000€ to Creative Europe. Given everybody agrees on it, we could ask that much for LSE year 4. It was agreed that we would talk more in depth with the interested members for an invoice in October 2019.

Members interested by this pilot project: FEDELIMA, VNPF, DanskLive, SvenskLive, PETZI, LiveFin, NKA.

BUDGET 2019

Budget 2019 proposition: 15 yes, 1 absent.

EXTRAORDINARY GENERAL ASSEMBLY

As Live DMA made some changes in its statutes and ethical charter, we held an Extraordinary General Assembly.

The co-President presented the changes made in the statutes:

- 1) Delete our strategy from the statutes and have a separate document that is updated. Such changes were necessary to go with the new strategic documents. It was agreed that the future strategic documents shall be validated by the Board and at least 2/3 of the members.
→ **9 votes for, 7 absents.**
- 2) Erase "popular music" from the statutes and use the more generic term "live music".
→ **Voted unanimously.**
- 3) Addition of "social" to Live DMA's objectives and of "clubs" in Live DMA's field of action (live music venues, clubs and festivals)
→ **Voted unanimously.**
- 4) Replace "federation" with "association" as it is more idiomatic in the English language.
→ **Voted unanimously.**

Some changes were also made in the Live DMA Ethical Charter. **New version of the Ethical Charter was voted unanimously and members agreed to sign it.**

BOARD ELECTIONS

We held Board Elections to choose the new Live DMA Board members for 2019-2020. The question of diversity (notably gender and age diversity) was raised.

The candidates:

- David Dehard
- Joppe Pihlgren
- Armando Ruah
- Anders Tangen
- Stéphanie Thomas (Stiff)
- Isabelle Von Walterskirchen (Isi)
- Marc Wohlrabe

Were elected:

- **David Dehard (15 votes)**
- **Joppe Pihlgren (14 votes)**
- **Armando Ruah (16 votes)**
- **Anders Tangen (16 votes)**
- **Stéphanie Thomas (Stiff) (16 votes)**
- **Isabelle Von Walterskirchen (Isi) (15 votes)**
- **Marc Wohlrabe (14 votes).**

The functions of the board members (president, treasurer, secretary) will be decided between the new board members later.

THE SURVEY

The Live DMA Survey coordinator, Arne Dee, presented:

- ➔ The Survey as data supplier for the European Music Observatory
- ➔ The Live DMA 2016 Survey final results
- ➔ Status of data 2017: processing
- ➔ Status of data 2018: collecting
- ➔ Survey coordinator emphasized that participation in the Survey is increasing
- ➔ New typologies and extrapolation method are now being used

Members attested of an increase use of data for their advocacy work: their own data as well as comparisons with other European countries. There were different best practice example on how the members used the data.

Suggestion: guide on how to use the data and workshop on storytelling around the data.

Some members suggested that more qualitative data is needed in order to have a better picture of the live music scenes in Europe.

Need for an update on Survey part of the Live DMA Resource Platform (graphs, guide on how to use the data, best practice examples...).

OPEN CLUB DAY WORKSHOP

The main aim of this workshop was to find potential solutions on how Live DMA members can better seize the Open Club Day on a national level and to provide them with better resources and ideas that fit their realities and topics (improve internal development of the Open Club Day). One main concern expressed is to be cost-free for the participating venues.

Presentation of the French version of the Record Store Day – *Le Disquaire Day*. The Record Store Day aims to promote and highlight the independent record stores. It exists in most European countries and is organized in each country individually. Members do not see the interest in partnering with Record Store Day except to announce each other's event.

TOPICS THAT MEMBERS WOULD LIKE TO TACKLE WITH OCD:

- Recognition of music venues & live clubs as culture: majority of public & politicians do not know the difference between a live music place and a bar/pub. (Expressed by Italy, Sweden, Spain). (Potential activities: invite politicians & municipalities, invite neighbours)
- Focus on sustainable practices (Expressed by Italy)
- Music against Mafia (Expressed by Italy)
- Highlight that venues are also a place for young audiences; Attract new & young audiences (Potential activities: Disco for kids, partnership with a music school)
- Show that venues and club are a central place for music (Potential activities: organize a second hand music market, open stage for the local musicians)
- Highlight professionalism of venues, demystify the negative stereotypes, and focus on the diversity of jobs that exist inside a venue (Expressed by France, Switzerland)
- Audience focus: taking the time to talk and connect with the visitors
- Artistic contents are needed on the Open Club Day (Expressed by Belgium – Wallonia)
- Highlight volunteer involvement
- Create awareness about economic struggle of clubs (Expressed by Norway)

Other activity ideas: Bring your parents to the venue (Netherlands) & Workshops that involve the visitors in the preparation of the evening show, such as cooking, decoration, etc. (Switzerland)

PARTNERSHIPS THAT MEMBERS WOULD LIKE TO DEVELOP FOR THE OPEN CLUB DAY:

- Find “family friendly” sponsors (not beer sponsors, as this can be conflictual with the message promoted by the Open Club Day)
- Schools & university (Young people learn about the different possibilities to work in music)
- Small indie labels and promoters (example: PMI & FIMI in Italy)
- Author rights societies for financing (Belgium)
- Connecting with local cultural merchants (indie record stores, book stores, etc.) for specific activities and promotion. This can be a local collaboration or a partnership with another umbrella organisation on a national level.

- Connect with artists as ambassadors for the Open Club Day. This could be good for media attention.
- Music school partnership: kids performing on the stage with a professional sound engineer. This brings the parents who then also learn more about the venues and clubs.
- Regional cooperation between participating venues & clubs (example: Club Safari / bus tour in the region). Such a cooperation project could be financed by the local government (example: Switzerland).

ADVOCACY

EU ELECTIONS

Live DMA 2019 European Parliamentary Elections campaign was presented to the members. It was developed around three goals:

- 1) Affirm our position as stakeholder of the live music sector
- 2) Assert the network's values and goals to European officials
- 3) Advocate for better conditions for live music venues, clubs and festivals in Europe

And four concrete actions:

- 1) Communication with MEP candidates
- 2) An advocacy tool
- 3) Communication on social media
- 4) Attending election-related events

We also proposed some next steps that we could take after this campaign:

- Meet Culture Action Europe to discuss joint actions
- Update the list and contacts of elected MEP's
- Keep track of the MEPs' commitments/positions
- Exchange and work with MEPs for them to know better the live music sector and the issues it faces
- Create contact tools for Live DMA members to contact their national MEPs or MEPs part of the CULT committee at the European Parliament
- Define an advocacy strategy for European Parliament in line with the new Action Plan

MUSIC IS NOT NOISE

Last Autumn, Live DMA became aware of the World Health Organisation's paper presenting recommendations for new laws and rules for so-called "leisure noise". Live DMA thought it crucial to interfere in this process before new national regulations were passed limiting sound emission.

We started a Working Group process entitled "Music is not Noise" bringing together experts from different countries in order to write a White Paper on sound regulations that came from the European live music sector.

The White Paper is in the final stage of editing. When the paper is ready, we should give it to all Live DMA members so they can send it to local and national authorities and identified entities such as the European Environmental Agency, the World Health Organisation, European networks of cities (Eurocities), Urban Agenda on Music, PEARLE, Culture Action Europe...

MUSIC MOVES EUROPE

After feedback on the last session of the Music Moves Europe structured dialogue that took place in May 2019 in Brussels, the new calls for the preparatory actions 2019 were announced. There are 6 calls:

- 5) Professionalization and training
- 6) Export of European music
- 7) Cooperation of small music venues**
- 8) Co-Creation and co-production
- 9) Study on the health and wellbeing of music creators
- 10) Music education and learning

Live DMA was happy to see that their recommendations were followed by a call specific to cooperation in small music venues. Live DMA will prepare its members to incite their own members to apply to this call. It is very important that Live DMA venues apply to show that there is a strong interest and have a dedicated fund in the next programme.

The next session of the structured dialogue will take place during Reeperbahn festival in September 2019.

WORKSHOP ABOUT THE LIVE DMA GOVERNANCE

Our current governance model is working, but we can observe that there are some limits to it (renewal of board members, work load, etc.). As our network is growing, it seems necessary to anticipate potential challenges in its governmental structure.

The aim of this workshop is to get the members' feedback so that the board and the coordination team can work on a proposition to improve the network's governance if needed.

The coordination team and the members identified the following issues to consider regarding the composition and functioning of the network's governance bodies:

- Diversity (gender, age, country, type & level of member organisation)
- Representation (capacity of the network to represent all the diversity of its network)
- Representativity (understanding/reflexiveness)
- Transparency (guarantee open discussions and access to information)
- Trust (between the coordination team and the governance bodies, and between the governance bodies and the network's members)
- Democracy/participation
- Decision-taking processes
-

Several barriers were identified that need to be taken into consideration and worked on in order to overcome the identified challenges of the network's governance bodies:

- Our network has a limited amount of members
- Lack of self-confidence (English skills, experience in the sector, understating of EU context)
- Time & personal investment (heavy work load)
- Structural limits (members' resources are needed in order to be involved in the governance)
- Differences between a board member that is an employee of a member and a board member that is part of the governance of a Live DMA member

Recommendations from Live DMA members:

- Inviting an external observing consultant to the board that gives feedback on the board's functioning.
- External board members can bring more diversity, skills and objectiveness to the board discussions. External members are invited by the internal board members and do not have the right to vote.
- Each board member has a very specific expertise (expert on funding, lawyer, communication, venue expert, etc.).
- Precise definition of board topics and delegating more decision power to the coordination team.
- Small executive board on daily administrative topics (staff issues, etc.).
- Re-election process: having only half of the board renewed as a maximum allows continuity and handing over topics and information to the new board members.
- Three governance bodies model: General Assembly – Orientation committee – Executive board

What should be avoided:

- Multiplication of subcommittees can negatively affect decision-making processes and strategy development.

WORKSHOP ARTISTIC PROJECTS

This workshop aimed at starting a reflection on what Live DMA could do in the future regarding artistic projects. We were approached by Liveurope to do a project in common. Members refused this partnership as the activities proposed by Liveurope are not in line with Live DMA's vision and actions. Members highlighted the fact that we do not work with artists but with venues.

In small groups, Live DMA members talked about working on programming, artistic circulation, the increasing power of booking agents and promoters who do not have the programming risks that venues have and how to fight the monopoly of certain companies.

CAMPAIGN 'WHAT ARTISTS SAY!'

Live DMA presented its new campaign which gathers statements by artists on the importance of local music venues in their career.

From now on, we gathered 22 statements from 7 members (and 1 potential member) from 6 countries (France, Spain, Belgium, Norway, Finland, Portugal).

Live DMA published a booklet regrouping these statements as well as data taken from the Survey in order to show the facts and emotions behind local music scenes.

This campaign is ongoing and Live DMA emphasized the need for members to collect new statements to foster gender, genre and geographic diversity.

MUSIC MOVES EUROPE TALENT AWARD

The Music Moves Europe Talent Awards wish to celebrate the emerging artists who represent the European sound of today and tomorrow. Every year, chosen artists will receive a Music Moves Europe Talent Award in recognition of their international success, as well as being rewarded with a performance at ESNS, a training programme and financial support for touring and promotion.

The first year of MMETA was hasty and unclear. Progress was made for the second year:

- No more genre classification for the public communication
- 2 new music genres: "loud music" and "new music" for the selection
- Databased improved with SoundaCharts data
- A map of professional recommendations
- The advisory board can have access to the long list of nominees
- A focus on countries' representativity and diversity
- Less nominees to give them more space for promotion
- Winners are announced at Eurosonic

THE LIVE DMA RESOURCE PLATFORM

Address of the Resource Platform: www.live-dma.eu

To nourish the Resource Platform will be one of our main goals for LSE year 3. We have developed a budget to translate some of our Resource in different languages.

CONCLUSION

- Board members will decide on the board positions by the early summer
- Members can vote for the working group topics that were selected during the G.A
- The staff will identify the priorities and timeframe for the resource platform, taking in consideration the inputs from the members as well as the members roundtable.
- Live DMA staff will provide more information/webinar about Music Moves Europe calls once they will be published
- Board members and Live DMA staff will work on LSE year 4 priorities thanks to the G.A inputs
- Board members will propose an update on the governance rules at the next G.A if necessary
- Board members will prepare scenarios for "after LSE" for the next General Assembly
- Members made suggestions to welcome Live DMA activities in 2019/2020.
- The coordination of Open Club Day and What Artists Say will continue as in 2018/2019.

03/06/2019, Nantes

Isabelle Von Walterskirchen, co-president:



Isabelle von Walterskirchen

Audrey Guerre, coordinator

Audrey Guerre

