



ACTIVITY REPORT 2019

LIVE DMA
EUROPEAN NETWORK FOR LIVE MUSIC ASSOCIATION



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NETWORK'S LIFE

EVOLUTIONS 2019

In 2019, Live DMA board members worked on the **strategic orientations** for the network and presented an **update of the network's [ethic charter](#)** and a **five years strategy** at the annual members meeting in June 2019 in Nantes. Live DMA also **updated its [membership fee policy](#)**. The annual membership fee is divided into different scales based on the principle of solidarity and ensures fairness among members of different size and capital.

MEMBERS

Hanzas Perons from Riga, Latvia joins Live DMA as associate member. Hanzas Perons, a former Riga cargo railway warehouse, is now a modern space for culture and art.

In 2019, Live DMA counted **19 members** in **15 countries** representing **over 3000 music venues, clubs, and festivals**. The members and associate members are:



- ACCES (Spain) • ASACC (Spain - Catalonia) • Clubcircuit (Belgium - Flanders) • Court-Circuit (Belgium - Wallonia) • Collectif Culture Bar-Bars (France) • Dansk Live (Denmark) • FEDELIMA (France) • Hanzas Perons (Latvia) • KeepOn Live (Italy) • Kultura Live (Spain - Basque Country) • Live FIN (Finland) • LiveKomm (Germany) • LOFTAS (Lithuania) • Music Venue Trust (UK) • NKA (Norway) • PETZI (Switzerland) • Salon IKS (Turkey) • Svensk Live (Sweden) • VNP (Netherlands)

STAFF TEAM

Juliette Olivares joins the Live DMA coordination team in September as a project assistant after her six months internship. Elisa Thoma went on maternity leave in July.

LIVE DMA MEMBERS' MEETINGS



Board Meetings – 7 board members / 2 women – 5 men

In 2019, Live DMA board members met during 7 online & 3 physical board meetings in Lisbon at MIL festival – 27th – 29th March • Paris – 8th of October • Brussels – 18th & 19th November
Board members in 2019: Anders Tangen (co-president), Marie-Isabelle von Walterskirchen (co-president), David Dehard (treasurer), Stéphanie Thomas, Armando Ruah, Marc Wohlrahe, Joppe Pihlgren.



Survey Meeting – 13 participants / 5 women – 8 men

Brussels – 18th & 19th February



General Assembly – 31 participants / 15 women – 16 men

Nantes 3rd – 5th June

Read the minutes of Live DMA General Assembly 2019 [here](#).

LIVE STYLE EUROPE ACTIVITIES

PROJECT APPLICATION

The second year of [Live Style Europe](#) – a 4 year project co-funded by Creative Europe – ran from the 1st of June 2018 to 31st of May 2019. The third project year started on the 1st of June 2019 and will run until the 31st of May 2020.

Live DMA has to send an annual application during the winter period for the next year, and a reporting in July about the previous year of the project. When Creative Europe validates our yearly application, Live DMA receives 70% of the total amount of the yearly grant. The last 30% are transferred when the Creative Europe agency approves the financial and activity reports.

Reporting LSE year 2

Creative Europe agreed to grant Live DMA 152.000 € for the second LSE project year. In July 2019, we submitted the activities and financial report of year 2 on which we received a positive feedback. The final grant received for the 2nd LSE year was 146.635€ based on the real expenses of the project.

The explanation for the difference of 5 365 € is that Live DMA spent less on travel costs.

Application LSE year 3

We received positive feedback on our application for LSE year 4 with an agreement of a maximum grant of 173 040 €. During LSE year3, we will repeat our yearly activities The Survey, Open Club Day, and the Working Groups. New activities in LSE year 3 include building contents for the resource platform & supporting associate members and the building of new live music associations in Europe.

SUMMARY LSE YEAR 2

Building on a strong base of the first year of the Live Style Europe project, this second year allowed Live DMA to **grow in impact** among the European cultural sector in general, and among the European music sector in particular. Live DMA's expertise is regularly requested by its European peers, as well as by public institutions. In this sense, Live DMA contributed notably to **the [Music Moves Europe Talent Awards](#)** as member of the advisory board and to the **feasibility study of the European Music Observatory**. With Live DMA coordinator Audrey Guerre as elected board member of the **[European Music Council](#)**, Live DMA continues to develop the strategy of the **[European Agenda for Music](#)**. By continuously nourishing its knowledge on the European live music sector through the diverse activities of the Live Style Europe project, Live DMA has also been identified as an **important contributor able to give advice on future programmes and policies**, such as [Music Moves Europe](#). Through the different activities and projects of Live Style Europe, Live DMA also supports its members in levelling up the recognition and influence of their work on a national and local scale.

Live DMA's recognition from its peers as a strong and powerful European network allowed us to **expand our network**. Live DMA now counts 19 members that represent together over 3000 live

music venues, clubs and festivals in 15 European countries. During this second year, Live DMA also **established strong contacts with future potential members** in countries that are not yet represented by the network. Building on the resources and tools developed during the first year of the project and taking advantage of the diversity and experience of our members, Live DMA committed to **support their structuration on a national level and allowing them to join the network in the future.**

In order to reduce inequalities, gaps and fragmentation in the European live music sector, Live DMA launched its [Resource Platform](#) that provides equal and free access to resource and tools for live music venues, clubs, and festivals. By elaborating tools that fit to the specific needs of those actors, Live DMA aspires to support the development of their knowledge and competences and to contribute to the sector's professionalization and consolidation.

In addition to developing resource, the Live Style Europe project aims to empower the capacity of live music professionals to react and adapt to the sector's changes and challenges. A **working group** on the topic "[Music is not Noise](#)" gathered expert members from our network who developed concrete and powerful tools (sound regulation overview, an advocacy paper and recommendation guidelines) that can be used on a local, national and European level.

Live DMA also continued to develop its **participatory data collection and monitoring** project [the Survey](#) with the aim to empower members, as well as its own advocacy capacity. This second project year focused on the use of data collection at national scales and the development of new indicators.

During this second year of the Live Style Europe project, we also succeeded in implementing a broad communication campaign on the importance of small live music venues and clubs for talent development and warrants for artistic diversity. The "[What Artists Say](#)" **communication campaign** associates so far over 20 artists from seven countries. This campaign helped us in particular to develop our communication scope and reach a broader audience.

Live DMA coordinated the second European edition of the [Open Club Day](#). On this occasion, over 120 live music venues and clubs in 10 countries proposed specific activities during daytime in order to allow the broad public and local decision makers to discover the context of their daily work and hence demystify possible negative stereotypes associated with their activities. Venues and clubs truly seized the Open Club Day as a tool to improve relationships with their local authorities and communities. An improved coordination and communication strategy elaborated with the network's members led to an increased visibility of the Open Club Day also outside Europe. At the occasion of the Nocturnal Cities event in Bogota, Colombia, we could highlight the Open Club Day as an inspiring practice to manage potential conflicts related to nightlife and live music activities to an international delegation.

MAIN ACTIVITIES IN 2019

LSE EVERYWHERE – SUPPORTING STRUCTURATION



Portugal

In March 2019, Live DMA board members met a delegation of **Portuguese venues and clubs at MIL festival** in Lisbon. The venues and club representatives explained their situation and main challenges venues and clubs face in Portugal. Their main concern is that public institutions do not recognize their cultural, social, and economic value. They are also an important asset for the country's tourism, but they do not receive any support from this sector. Live DMA board members gave feedback on the situation in their countries and explained how they work with their associations on national level. The project to create a network / association is still at its very beginning but there are some opportunities and motivated venues to take the lead.

To follow up the structuration process, Armando invites some music venues from Portugal to join Mercat de la Musica in Vic (Spain). Daniel Pires from Maus Habitats (Porto) is one of the leader of the structuration project. They wish to create a branch as part of Aphort, a big tourism association. Supported by Live DMA, Maus Habitats applied to Music Moves Europe call "small music venues cooperation" with a project supporting the creation of an association in Portugal. If accepted, two conferences will be set in September and October 2020 to launch the association.

Estonia

Live Music Estonia (LME) was established by end August 2019 as **a branch of Music Estonia**. It gathers venues, festivals, promoters to represent them and stand for their interests to municipalities, as well as national government. LME aim to become an independent association. LME is also connected to the Nordic Alliance and the boost of an association in Estonia could help to develop similar organisations in Lithuania and Latvia. Audrey and Juliette met Henri Roosipold, the coordinator of LME, during Music & Media in Finland in November 2019. **LME presented their application to join Live DMA as a full member to the board** who voted in favour of their integration. This decision will need **to be confirmed by Live DMA members during the next General Assembly**.

Hungary

Following up a first meeting at the end of 2018 with Daniel G. Nemet (former night mayor of Budapest), Balazs Weyer (Music Hungary, and Daniel Kolya (Budapest Night embassy + Music Hungary + Budapest Park), Live DMA was invited by David Bali (A38 + Music Hungary) to **attend BuSH showcase festival to organise a workshop supporting the creation of a venues association**. Live DMA co-president Isabelle von Walterskirchen and Survey Coordinator Arne Dee participated at a panel and workshop during BuSH.

The meeting was very positive and there is **a strong interest from Hungarians** to work together and to join Live DMA. Music Hungary would like to join Live DMA as associate member, HoTS (Hungarian export office) has the capacity to join Live DMA as full member, but does not represent all venues stakeholder who would like to get involved with Live DMA. The board suggested that Hungary should apply to become a full member. **Hungarians have not followed up this proposition yet.**

Iceland

María Rut Reynisdóttir, responsible for **Reykjavik Music City**, met Juliette and Audrey during Reeperbahn 2019. **Reykjavik applied to two MME applications:** a project to draft the basis of a music venues association with Live DMA as external expert, and a project about venues data collection with Live DMA Survey Coordinator Arne Dee as external expert. María Rut Reynisdóttir was **very motivated to join the Open Club Day in February 2020.**

Contacts in Russia & Ukraine

During the BuSH showcase festival, Live DMA co-president Isabelle von Walterskirchen and Survey Coordinator Arne Dee made also good contacts with Stefan Kazaryan, the organiser of the Moscow Music Week and with Alona Dmukhovska from the Ukrainian export office. Both seem to be good contacts to set up an exchange with venues stakeholders in their respective countries.

Contacts in Czech Republic, Macedonia, Serbia, and Croatia.

The call Music Moves Europe “cooperation of small music venues” and Live DMA’s work connecting partners on projects also raised new contacts in Czech Republic, Macedonia, Serbia, and Croatia.

LSE WORLD – THE SURVEY



[The Survey](#) is the body of Live Style Europe pillar LSE world. The Survey is an innovating data collection and sector monitoring methodology to share knowledge on the sector's current situation. It develops skills, capacity and expertise to analyse and disseminate sectorial issues. The published results can be used from a local to the European level in order to advocacy in favour of live music policies. Live DMA members annually collect data of their music venues about legal status, different functions, audience capacity, music events, music performances, audience visits, employees and volunteers, income and expenditure. Live DMA provides all members knowledge, tools and meetings to increase the participation, response rates and data quality, to synchronize definitions and to increase the use and communication of data results.

During 2019 there was good progress on all levels, which leads to better insights in our music venues and better representation and awareness of the cultural, social and economic value of music venues on a local, regional, national and international level.

Survey work development in 2019

During 2019 Live DMA members, guided by our Live DMA's Survey coordinator, worked hard to further improve their Survey work. All Live DMA members now have capable Survey coordinators, there is an overall increase in the Survey population, response rates and quality of the collected data, as well as more increased communication of data results on regional and national level. Now 14 Live DMA members collect venues data (all excluding KeepOn Live and Collectif Culture Bar-Bars).

In 2019 the Live DMA members finished music venues data 2017 collecting and processing, and with the completion of the data 2017 sets, Live DMA could work on the new Survey report that was finished late 2019 and published in January 2020. Most Live DMA members also started the collection of the music venues 2018 data.

Survey coordinators meeting

In February 2019 the Survey coordinators of 10 Live DMA members came together during a 2-day-meeting and workshop in Brussels. They discussed the process and synchronization of the Survey work, necessary adjustments to the questionnaire, collection tools and presentation methods, and members exchanged tips and knowledge about motivating venues, analysing data and presenting Survey results. The summary of this Survey meeting can be found [here](#) and the corresponding Powerpoint [here](#).

The main goals and objectives of all Survey coordinators in 2019 were:

- to increase use and communication of previous data results to improve business of individual music venues, representation of the sector, and advocacy work.
- 2) to finish data 2017 collection and start data 2018 collection.
- 3) to increase quantity as well as quality of the collected data.

Survey data communication and presentations in 2019

During 2019 Live DMA as well as its members increasingly used the Survey results in several ways: on their website, on social media, in newsletters and for specific advocacy and Live Style Europe projects. Also Live DMA Survey coordinator Arne Dee did several presentations of the Survey results at public conferences during 2019, including:

- ESNS conference, Groningen (The Netherlands), January 2019
- Live DMA General Assembly, Nantes (France), June 2019
- BIME Pro conference, Bilbao (Basque Country), October 2019
- Sørveiv conference, Kristiansand (Norway), November 2019
- ACCES conference, Valencia (Spain), November 2019
- BuSH conference, Budapest (Hungary), November 2019

New Survey report

In the 4th quarter of 2019 Live DMA worked on the newest Survey report '[The Survey. Live music venues & clubs in Europe - Facts & Figures](#)' that was finalized by a graphic designer and the editors in December 2019, to be published in January 2020. Together with Hyacinte Chataigner, data expert & survey coordinator at Fedelima, Live DMA survey coordinator Arne Dee worked on new indicators for this report.

This report included the results and analysis of the data from year 2017 of 604 music venues of 14 Live DMA members in 11 different countries, which were extrapolated to the total of 2597 music venues of all 15 Live DMA members at that moment. Next to presenting Live DMA's impressive amount of music performances, audience visits, workers and financial value, the report includes of different types of venues. Apart from the differences in functions and audience capacity the report focusses on the analysis and comparison of types of venues with a certain legal status and their different business models. This leads to new information and insights, for example the volunteers work being related to the private non-profit venues, and the different amount of subsidies public venues and private commercial venues receive.

The use of the Survey results at local, regional, national and European level

The Survey is very valuable on a local, regional and national level for the venues and their associations. It gives facts in hand to represent themselves towards public, media and politicians to get more awareness, recognition and support. It can help starting up dialogues with (local) governments and national institutions that could improve rules and regulations and support for music venues. The collected data show the venues diverse functions, number of music events and artists' performances, audience visits, volunteers work, paid employment, and financial situation.

The Survey makes them able to show the music venues artistic, social and economic value in numbers, which can be effectively used in texts and graphics.

The Survey results are also valuable on a European level, to increase the strength and message of Live DMA and different Live Style Europe projects and objectives. During 2019, it led to a better dialogue with European partners such as the European Commission and European Parliament, and to get more recognition, awareness and support at EU level. Live DMA also uses the Survey results in communication about other topics and Live Style Europe projects related to music venues and cultural policies.

LSE CONNEXIONS – OPEN CLUB DAY



Live DMA coordinated the **2nd European edition of the Open Club Day**. On the 2nd of February 2019, 120 venues and clubs in 10 countries participated and proposed a specific programme for this day to allow the broad public and local decision makers to discover the context of their daily work.

The evolution of the coordination system with **Live DMA members as direct interlocutors for the participating venues and clubs** led to an overall improvement of the event. Some members translated the tools provided by the Live DMA office which helped the participants to truly seize the Open Club Day as opportunity to improve relationships with their local authorities and communities.

The graphic design developed by Live DMA's communication manager received also very positive feedback from the participants. Live DMA's communication strategy for this edition relied **exclusively on online communication on social media and supporting members and participants with the necessary tools** (e.g. press release template and content elements) to communicate on national and local levels with their established media contacts. For the production of an **after-movie**, Live DMA contracted a professional video producer from Brussels who filmed the Open Club Day in the venue Atelier Rock in Huy, Belgium. We invited also all participating venues and clubs to take short clips of their Open Club Day activities and included them in the after-movie. The after-movie can be viewed [here](#).

The feedback from Live DMA members and Open Club Day participants on this second edition was overall positive and we noted that the majority of the participants from the 1st European edition decided again to participate at this second edition. Some members and participants commented **that more financial means are necessary to realize the full potential of the event concept**. These financial means could be invested in local communication campaigns or in supporting the participating venues and clubs in employing their staff on an extra day.

At the occasion of Live DMA's annual members meeting in June 2019 in Nantes, members also decided on the orientations for the next Open Club Day edition taking place on the 1st of February 2020. **Members are encouraged to develop their own storytelling for the Open Club Day and use the initiative as a tool for their topics.** As the timing of the Open Club Day (first Saturday of February) seems to be difficult for some members, a change in date has to be considered for the future.

The second half of 2019 was the time to prepare for Open Club Day 2020. This year, a collective of graphic designers, Formes Vives, were selected to work on Open Club Day visuals for paper and digital communication. Their work, notably for music festivals and their political engagement were reasons why they were chosen to work with. They provided a ready-to-use poster visual as well as a toolbox with all the visual elements needed to make one's own design. The Live DMA office created ready-to-use social media visuals to provide to national Open Club Day coordinator. The coordinators and/or participating venues had access to the graphic toolbox to create their own personalised communication.

The coordination of the third European edition of Open Club Day was launched in October 2019. The communication toolkit and process remained the same as the previous year, except for the new graphic toolbox provided by Formes Vives. Some national coordinators asked to start the coordination process earlier in the year, in order to have all elements for September, something that will be taken into account for Open Club Day 2021.

The end of 2019 was also the time to promote the Open Club Day initiatives among venues and clubs. Several workshops or presentations were organised, notably at the KeepOn Live Fest (IT), at Music & Media festival (FI), in BIME (ES) or at the World Forum on Music in Paris (FR). These presentations took several forms (poster presentation, panel discussion, one-on-one workshops...). The promotion of Open Club Day was also done through **several informal meetings**, which permitted to increase the number of participating venues and countries for Open Club Day 2020. The attendance to these presentations rely on the national coordinator's involvement in the promotion of the workshop to its members.

LSE FOR EVERYBODY – WORKING GROUPS



In 2019, Live DMA organised the [working group “Music is not Noise”](#) to work on solutions regarding the different challenges related to sound policies venues and clubs are confronted with and to respond to the noise guidelines published by the World Health Organisation in October 2018 defining sound coming from live music performances as “noise pollution”.

Two working group sessions:

15 participants / 3 women – 12 men / February 20 & 21, Antwerp, Trix – [Link to pdf download of the report](#)

13 participants / 2 women – 11 men / April 24 & 25, Madrid, Sala 0 - [Link to pdf download of the report](#)

We also invited three representatives from MONICA project (funded by Horizon2020) for their expertise on advocacy and as inspiring practices between the research and music sector (open-air events) to design innovative solutions for sound emissions controlling.

Participants were very active and produced several tools that will benefit the live music sector from local to national and European level:

Advocacy: a White Paper “Music is not Noise” recalling the cultural values of our members. This white paper was translated into six languages. [Link to the White Paper “Music is Not Noise”](#)

Resource: an overview of the different sound regulations in Europe. [Link to the overview “Sound regulations in Europe”](#)

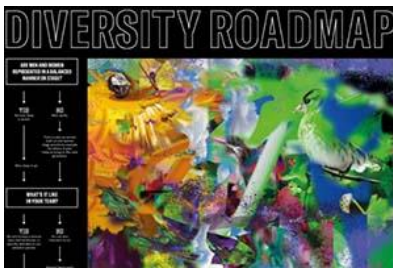
Tools: a set of recommendations, coming from our member’s best practices in terms of partnership between the private sector and public authorities.

The White Paper was used as an advocacy tool by Live DMA and its members. At Live DMA members’ demand, it was translated into 6 different languages (French, Spanish, Swedish, Finnish, German, Catalan) and sent to several policy-makers at national and international level (World Health Organisation, European Commission, European Parliament...). The contents of the White Paper were also used by some members during panel discussions, such as at Stadt Nach Acht (DE) or Mercat de la Musica en Vivo (ES) in November 2019.

At Live DMA’s solicitation, on September 11th, Marc Wohlrabe (Live DMA board member) and Audrey Guerre met Shelly Chadha, the officer in charge of Prevention of Deafness and Hearing Loss

at the World Health Organisation. Live DMA solicitation was welcomed by the WHO, and the institution seem ready to cooperate with live music representatives on this subject. The WHO wants to create international standards “promoting safe listening at entertainment venues” by 2021 and has invited Live DMA to take part in the consultation “Make Listening Safe” on February 2020.

LSE BASICS – THE RESOURCE PLATFORM



During the year 2019, Live DMA developed its Resource Platform, both in terms of formats and topics. The Resource Platform provides free access to [tools](#), [observation & figures](#) and [publications](#) from our members or relevant other organisations as well as **information** on [European funding schemes](#) and the evolution of [cultural policies](#) for the live music sector. We also put light on [best practice](#) initiatives from our members and/or their members and present experts from our network in our [Pool of Experts](#). The Resource Platform also presents our [advocacy statements](#), where we defend the conditions of live music in Europe and to incite our members and other live music professionals to also advocate in favor of positive live music developments on a local and national level. This content is summarized in monthly [podcasts](#), in order to diversify the information exchange channels.

In 2019, Live DMA added the following contents to its Resource Platform:

- **7 Tools** (Cultural mobility, Surveys, International Cooperation, [Webinar on the Agent of Change principle](#), [Relations with Public Authorities regarding Sound Management](#), [the Relationship between Gentrification and Small Music Venues](#), the [Music Cities Manual](#), the English translation of [the Diversity Roadmap](#), [prevention campaigns against sexual violence](#))
- **6 Publication & Reports** ([Yourope Members Survey](#); [Case Study on the Business Model Evolution of a Live Music Venue](#) – Creative Lenses; [Transformations in Music Booking. Analysing Professional and Subfield Autonomy Together](#) - *Symbolic Goods*, Social Science Journal on Arts, Culture and Ideas; [How to Open & How to Run a Grassroots Music Venue](#) – Music Venue Trust; [Sexual harassment, groping and assault at gigs and concerts – What we can do about it.](#) – University of Leeds.)
- **8 Funding** ([Music Moves Europe](#); [Creative Europe](#); [Guarantee Facility](#); [I-Portunus](#); [Interreg](#))
- **3 Observation Studies** ([Overview of Sound Regulations in Europe](#) – Live DMA; [Dutch Music Venues and Festivals – Facts & Figures 2018](#) – VNPf; [Club Culture Berlin: Facts & Figures](#) – Berlin Clubcommission.)
- **3 Best Practice Initiatives** ([Plug In Beats](#) – Feierwerk; [Fair Ticketing Systems in the Live DMA Network](#); [A live music venue with sustainable practices & philosophy](#) – the 4AD Muziekclub)

- **7 Live Style Europe podcasts**
- **8 Advocacy Statements** (EU Parliamentary elections, EU Commission; White Paper Music Is Not Noise; Music Moves Europe; support the non-profit European cultural sector; Cultural budget of the Multiannual Financial Framework; Creative Europe)

LSE EVERYWHERE – WHAT ARTISTS SAY CAMPAIGN

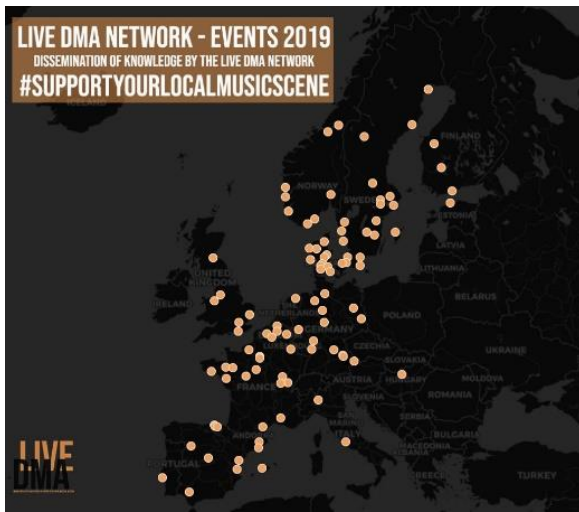


In April, we launched the “[What Artists Say](#)” communication campaign. Live DMA members decided to orient this campaign on the importance of small live music venues and clubs for talent development and warrants for artistic diversity. 24 artists quotes were collected by 7 Live DMA members from 6 countries. Amongst the most renowned artists are Rosalía, Selah Sue, Trigger Finger, and Girls in Hawaii.

This campaign helped us in particular to develop our communication scope and reach a broader audience. The campaign was launched in parallel of the European elections campaign with the same slogan “Support Your Local Music Scene”, developed through social media campaign, a first brochure publication and stickers.

EVENTS

In 2019, Live DMA took part in 22 panels from 18 music festivals and conferences in 9 countries.



- **“L’observation comme moteur de coopération entre organisations : l’exemple du réseau européen Live DMA”**, Transmusicales, Rennes, December 2019
- **“Challenges of Small and Medium-Sized Music Venues & Live Style Europe: a Support for Local Music Scenes!” & “The Survey: Facts & Figures of Music Venues in Europe”**, BIME, Bilbao, October 2019
- **“Music Venues: Grassroots & Growth”**, MAMA Convention, Paris, October 2019
- **“Music Moves Europe – Support to Small Music Venues Cooperation” & “Open Club Day: Join a European Initiative!”**, Music & Media, Tampere, October 2019
- **Open Club Day Poster Presentation**, 6th World Forum on Music, Paris, September 2019
- **“Music Moves Europe: 10 Good Reasons for Grassroot Venues to Apply”**, Reeperbahn Festival, Hamburg, September 2019
- **“Data collecting europeo e Open Club Day: le cassette degli attrezzi per contare di più sia e livello locale che internazionale” & “Music Moves Europe, Call “Cooperation of Small Music Venues”**, KeepOn Live Festival, Rome, September 2019
- **« Music Moves Europe : enfin un fonds européen configuré pour nos projets ? »**, RAFFUTI, Bourges, July 2019
- **“Live Music & Places”**, International Conference for Metal Music Studies, Nantes, June 2019
- **“European Agenda for Music at National Level”** – European Agenda for Music Showcase event, Warsaw, June 2019
- **“Music, Urban Affairs and the Sustainable Development Goals” & “Music Moves Europe – What’s in for the artists?”**, MIDEM, Cannes, June 2019
- **“Music is not noise”**, Primavera Pro, International Concert Venues Congress, Barcelona, May 2019
- **“Venues as Hubs for New European Talent”**, Liveurope, Europe Day, Brussels, May 2019
- **“Music Moves Europe – auch eine Chance für Clubs und Festivals?”**, Dialog Pop with LiveKomm, Alteglofsheim (Germany), April 2019
- **“Live Music Venues as Hub for New Talent”**, Mil Lisbon, Lisbon, March 2019
- **“Création d’indicateurs, collecte, partage, analyse de données et d’informations : comment les acteurs de terrain, les administrations publiques et les observatoires peuvent-ils mieux coopérer” ? & “European Copyright Reform in the Digital Single Market”** Pop Mind, Rouen, March 2019
- **“Boosting New European Talent on Live Music Scenes by 2021”**, ESNS, Groningen, January 2019

This year, the events attended by Live DMA members where the network values’, ideas and work could be spread was also highlighted.

COMMUNICATION

In order to stimulate exchange between Live DMA members, share information, and to sustain members' involvement in the network's activities, Live DMA moderated three internal mailing lists (members@live-dma.eu / board@live-dma.eu / openclubday@live-dma.eu). 18 "members only" newsflashes were edited to provide resource on European activities (network life, EU sector trends & EU policy updates). Specific communication tool-kits including graphic design templates, press release templates, and social media content elements were set up to support members' involvement in European activities (tool-kit for the Open Club Day management, tool-kit for the European Election's campaign, tool-kit for the What Artists Say campaign).

To increase the network's visibility among its's European pairs and European decision makers, Live DMA managed to consolidate its media contacts. In 2019, 37 media (specialized media & local press in 8 countries & 7 languages) published 50 articles featuring Live DMA position & advocacy papers, projects and campaigns (EU election campaign, Open Club Day, What Artists Say).

Followers and interaction on social media platforms also increased notably in 2019 ([Facebook](#): 2000, [Instagram](#): 600, [Twitter](#): 1400, [LinkedIn](#): 140). Live DMA also sent four seasonal newsletters showcasing the network's activities and featuring the work of its members to over 2000 selected contacts.

Live DMA also continued to produce its [Live Style Europe radio show](#) in partnership with the radio "Euradio" based in Nantes, France. Each show focuses on a topic that Live DMA has been working on featuring experts from our network and partners. In 2019, 7 radio shows were produced featuring 10 guests on the following topics sustainable development and ecology in the live music sector, gender equality and diversity in the live music sector, the Open Club Day, the Survey, European Parliamentary elections' campaign, What Artists Say campaign, Music is not noise / Sound regulation, and Music Moves Europe.

"Support Your Local Music Scene" has been decided as Live DMA's main communication slogan. Used in the hashtag format on social media channels, this slogan helps us to link our different projects, campaigns, and advocacy work.

Live DMA's communication in 2019 also included a production of an [Open Club Day after-movie](#) to promote the project and the network's values, a brochure gathering the quotes & data of the What Artist Say communication campaign, and the distribution of "Support Your Local Music Scene" tote bags & stickers to members.

ADVOCACY & PARTNERSHIPS

CREATIVE EUROPE & MUSIC MOVES EUROPE



Music Moves Europe Stakeholder Consultations – 20th and 21st of May, 2019

On the invitation of the European Commission, representatives of the European music sector in all its diversity met in the Ancienne Belgique on 20-21 May in Brussels for the first [Music Moves Europe dialogue meeting](#). Over 100 participants joined this conference to discuss topics relevant to their work. After a short welcome address by Tamas Szucs from the European Commission and Corina Panitopol from the Romanian EU Presidency, Susanne Hollmann gave an overview on Music Moves Europe, the European Commission's framework for initiatives and actions in support of Europe's music sector.

6 [Music Moves Europe](#) calls were announced at this meeting:

- Professionalization and training
- Export of European music
- [Cooperation of small music venues](#)
- Co-Creation and co-production
- Study on the health and wellbeing of music creators
- Music education and learning

The launch of the call "Cooperation of Small Music Venues" is a good sign that the European Commission has heard our demands for support and funding for small music scenes.

Involvement in the dissemination and candidates' support of the Music Moves Europe call "Cooperation of Small Music Venues"

Live DMA was very active in the dissemination of the Music Moves Europe calls, especially "Cooperation of Small Music Venues". Live DMA disseminated the information at its General Assembly in June 2019 as well as through digital forms (newsletters, social media) and physical workshops at Live DMA members' meetings or music festivals.

Live DMA supported potential candidates to the call by setting up a partners' search list to put candidates in contact. Live DMA was also one of the first organisation to collect and disseminate

information on the call: some Creative Europe desks asked for the network's help. Live DMA also created a poll to give precise and concrete feedback from the candidates' experience to the European Commission, in order to improve the access of small music organisations to European programmes in the future.

Creative Europe Networks Meetings

On the 17th of June 2019 and the 21st/22nd of October 2019, Live DMA took part in the [Creative Europe Networks Meeting](#) in Brussels. This meeting enabled us to continue our relationships with European networks of culture and European institutions, notably the European Commission and the Creative Europe Agency. The Music Moves Europe calls and other Creative Europe programmes (notably, I-Portunus) were further presented in this meeting.

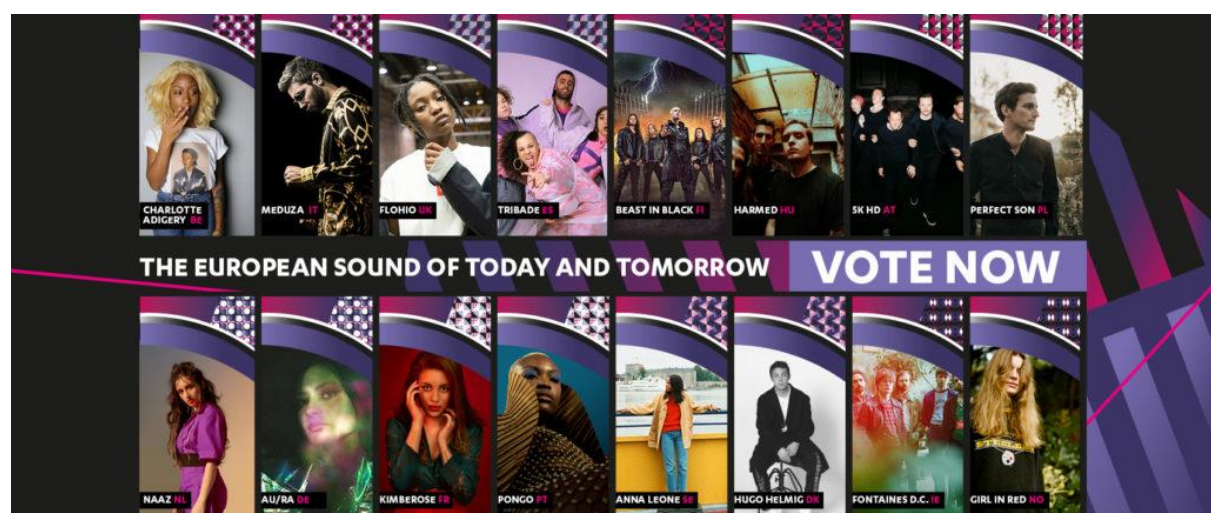
FEASIBILITY STUDY OF A EUROPEAN OBSERVATORY FOR MUSIC

Live DMA was part of the advisory board of the feasibility study of a European observatory for music coordinated by KEA and Panteia from September 2018 to September 2019. The objectives of the study were to identify data availability, the sector's data and research needs, as well as existing funding schemes and funding gaps. Based on this, the study should propose a model of Observatory.

KEA and Panteia submitted the confidential report to the European Commission in September 2019.

Live DMA took also part in the European Observatory meeting that took place on the 13th and 14th of June, 2019. There, Live DMA and other music stakeholders could share the current trends of the sector as well as recommend tools that would help in the sector's observation.

MMETA – MUSIC MOVES EUROPE TALENT AWARDS



Live DMA is part of the [Music Moves Europe Talent Awards](#)' steering committee with other representatives of the European music sector and industry. This prize supports emerging European artists. Every year, the winners 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 artists are nominated based on available data streaming and airplay outside the artists' home countries, as well as from professional recommendations from several organisations. The Music Moves Europe Talent Awards are organised by ESNS and Reeperbahn Festival in partnership with Spotify, Independent Music Companies Association (IMPALA), International Music Managers Forum (IMMF), Liveurope, Live DMA, European Music Exporters Exchange (EMEE), Digital Music Europe (DME) and media partner European Broadcasting Union (EBU) , with support from the Dutch Ministry of Education, Culture and Science , Province of Groningen and the City of Groningen. The awards are implemented in close cooperation with the European Commission and financially supported by Creative Europe. In addition to the winners selected by a jury of professionals, one artist receives the Public Choice Award out of people's votes.

Being part of the Music Moves Europe Talent Award steering committee gives Live DMA the opportunity to take part in a consortium of European music partners and provides an opportunity for Live DMA members to be part of an artistic project highlighting European values: the professional recommendations of artists by different actors of the music chain ensures a fair representation of artistic genres within the award. Live DMA also gives its feedback on the process of the awards.

In 2019, the Music Moves Europe Talent Awards were submitted to the following changes:

- No more genre classification for the public communication
- 2 new music genres: "loud music" and "new music" for the selection
- Database 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 Noorderslag Festival

EU ELECTIONS

COMMUNICATION, AWARENESS & ADVOCACY CAMPAIGN FOR EUROPEAN ELECTIONS



In May 2019, European Parliamentary elections were held in the countries part of the European Union. Live DMA took this opportunity to develop a campaign for the elections and bring light to small and medium-sized music scenes in Europe. An intern was hired to work on this specific campaign.

The goals of the campaign were:

- To affirm Live DMA's position as stakeholder of the live music sector in Europe;
- To assert the network's values and goals to European officials;
- To advocate for better conditions for live music venues, clubs and festivals in Europe.

Live DMA developed its campaign around concrete actions:

- Communication with MEP candidates (collection of 3167 contacts, mailing of a questionnaire to collect their opinions and intentions for live music in the EU which got 16 answers, present the network and the Live DMA members to them);
- The creation of a political statement as a tool for the network and its members to advocate for live music at EU level – access [here](#) the Statement “Amplify the Added-Value of Live Music Scenes for Europe”; this statement was sent to MEP candidates and to the press (3 articles written in Spanish, French and German);
- The development of a social media campaign, notably with quotes from MEP candidates that we collected;
- The attendance to election-related events (Europe Day by Liveurope, DialogPop Conference, Culture Action Europe's Live Online Dialogue)

The in-detailed report of this campaign can be found [here](#), with some information on the working process of European institutions as well.

RECEPTION AT THE EUROPEAN PARLIAMENT – EUROPEAN AGENDA FOR MUSIC

On the 18th of February 2019, Live DMA was invited to the European Music Council's Reception at the EU Parliament on the European Agenda for Music. The European Agenda for Music converges the European music sector's many voices in order to establish an ongoing dialogue between policy makers and music sector stakeholders. It details which directions to pursue in order to ensure a music sector that remains strong, fair, innovative and diverse in a rapidly changing world. The Reception was an opportunity to present the document to Members of the European Parliament and to confirm the European music sector's desire to join forces to defend a common cause. In 2019, the European Agenda for Music was translated into 4 languages, and is available [here](#) in English, French, Polish, Dutch and Latvian.

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