



Welcome!

1. Please indicate your **name**, **organisation** and **country** on screen
2. **Mute** when not speaking
3. **Raise your hand** before raising a question or **comment** in the chat

The session will be recorded this afternoon only.



AGENDA

Online General Assembly • Thursday May 6, 2021 • 10h-12h and 14h-16h30 CEST

10:00 – 10:30

- Welcome
- New member applications & associate members progress (submitted to the vote of the Assembly)

10:30 – 11:55

- Activity Report 2020, Accounts 2020 & Budget Report 2020 (submitted to the vote of the Assembly)
- Year 2021 (LSE framework– Final Forum – WG Bookers – Funding Opportunities)
- Provisional Budget 2021 (submitted to the vote of the Assembly)

11:55 – 12:00

- VOTE via *electionrunner*
- Presentation of voting results

12:00 – 14:00

- Break

14:00 – 16:30

- Network's Orientations, Strategy and project 2021 – 2024 (submitted to the vote of the Assembly)
- Exchange between members
- Board candidates (submitted to the vote of the Assembly)
- VOTE via *electionrunner*
- Presentation of voting results



ONLINE VOTE PROCESS



ONLINE VOTE PROCESS

- For a resolution to be approved, half the members +1 (51%) need to vote in favour. Same goes with the board members' election: a candidate needs at least 9 votes to be elected.
- Only one email/person per organisation will receive the link and will have the power to vote.
- We will use the website Election Runner, which provides anonymous online voting.

We will have 2 voting sessions:

- Voting Session A for vote 1, 2, 3, 4, 5, 6a, 6b & 7 (Circuito, LPNVA and NaktA as new members and about progress of IKSv, Activity Report 2020, Accounts 2020, Network's Orientation & Provisional Budget)
Associate Members do not have the right to vote
- Voting Session B for votes 8 & 9 (Network's post-LSE strategy and Election of Board Members)
Every member who paid their membership fee will be able to vote at this session.

In case of problem or question, please contact us via the zoom chat

ONLINE VOTE PROCESS

The website might be in French when you will access it. You can change the language to English on the bottom-left corner of your screen (see image).

Live DMA

Live DMA Online General Assembly - Voting Session B (test)

Login to Vote

Hello! Welcome to the Live DMA General Assembly 2020 voting site. Follow the instructions written on your screen. In case of problem, contact juliette.olivares@live-dma.eu // +33 6 69 07 11 17

Voter ID

Voter Key

Login to Vote

electionrunner English (US) -

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In case of problem or question, please contact Juliette:

- via the zoom chat
- juliette.olivares@live-dma.eu
- +33 6 69 07 11 17



OPENING OF THE GENERAL ASSEMBLY 2020

Anders Tangen
Co-President





ASSOCIATE MEMBERS APPLICATIONS



ASSOCIATE MEMBERS' APPLICATIONS

CIRCUITO

CIRCUITO

ASSOCIAÇÃO PORTUGUESA DE SALAS DE PROGRAMAÇÃO DE MÚSICA

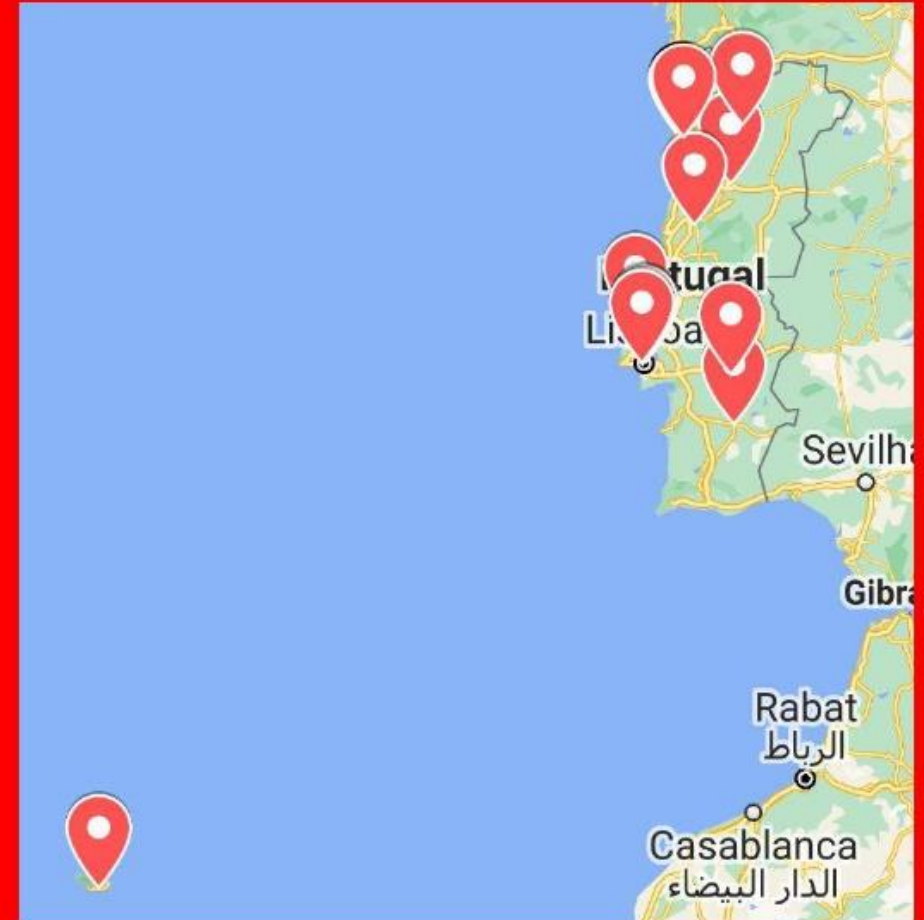
ABOUT US

Portuguese grassroots music venues association officially founded in May 2020.

Composed by 27 music venues from all over Portugal:

A CASA - OFICINA OS INFANTES . ALMA DANADA . BANG
VENUE BARRACUDA CLUBE DE ROQUE . BARREIRINHA . B'LEZA
CARMO'81 . CASA DO CAPITÃO . CASA INDEPENDENTE
CLUBE DE VILA REAL . DAMAS . FERRO BAR . HARD CLUB
HOT CLUBE PORTUGAL . LOUNGE . LUX FRÁGIL . MAUS
HÁBITOS . MUSICBOX . PASSOS MANUEL . PLANO B . RCA CLUB
SALÃO BRAZIL . SOCIEDADE HARMONIA EBORENSE
TITANIC SUR MER . VALSA . VILLAGE UNDERGROUND LISBOA
WOODSTOCK 69 ROCK BAR

In 2019, these venues promoted an overall **7.537**
musical performances for an audience of **1.178.847**
people.



OUR GOALS

OVERVIEW

- _ Represent the music venues and clubs before any public or private entity, national or international;
- _ Foster the structuring of this sector and promote equality and accessibility for their players;
- _ Acknowledge the role of these spaces in driving the growth of new talents, supporting music from the margins, fostering artistic creation, circulation and internationalisation and operating as cultural and social mediators within their own neighbourhoods;
- _ Promote its members' activities and develop training programmes and exchange networks of artistic programming;

OUR GOALS

CURRENTLY

- _ Promote the valorisation and acknowledgement of the importance of the circuit of live music venues and club in the Portuguese cultural ecosystem
- _ Call for immediate measures aiming to protect the sector and secure its survival

IN THE LONG TERM

- _ Development of a night time economy strategy and vision that aims to invest in training, internationalization, circulation, cultural mediation, experimentation and many other actions that aim to value and protect the sector

ACHIEVEMENTS_ CIRCUITO LISBOA (DEC 2020)

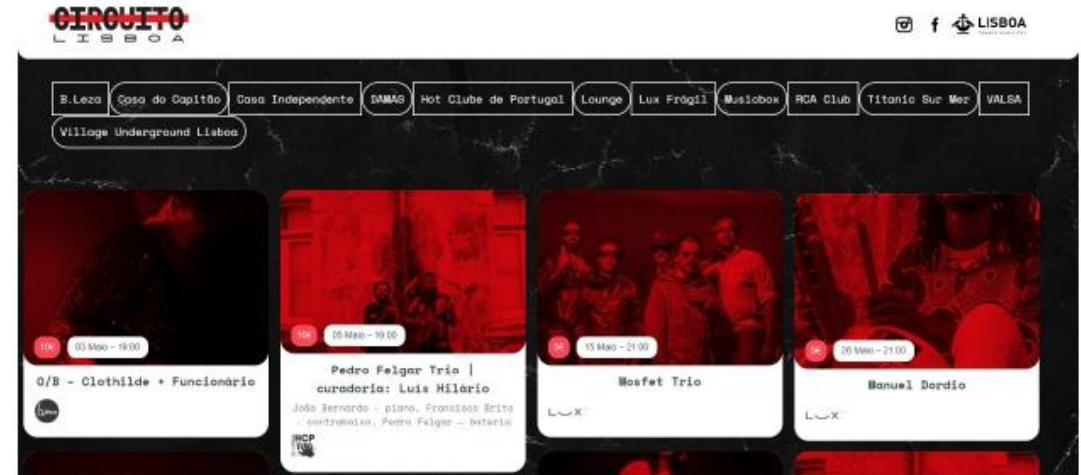
The City Council of Lisbon approved a relief fund that aimed to ensure the survival of the city's grassroots music venues during the winter months. The grant supported the 12 Circuito venues in Lisbon, artists and music professionals.

DECEMBER - MARCH

Compensation scheme that covered fixed costs not suitable for other emergency support measures

MAY - JUNE

Stimulus package for live performance for a total of 120 shows (10 per venue) that guaranteed a minimum fee of 150€ per artist on stage and technician



full agenda at lisboa.circuito.live

CIRCUITO AS MEMBER OF LIVE DMA

Circuito aims to:

- _ Be an active member of an international collaboration network that gathers some of the most relevant live music associations in Europe
- _ Participate in its exchange ecosystem, and contribute, at large, to empower and develop the European live music venues circuit
- _ Learn tools, methodologies and models for Circuito's activity in Portugal towards the valorisation, development and protection of the national grassroots music venues



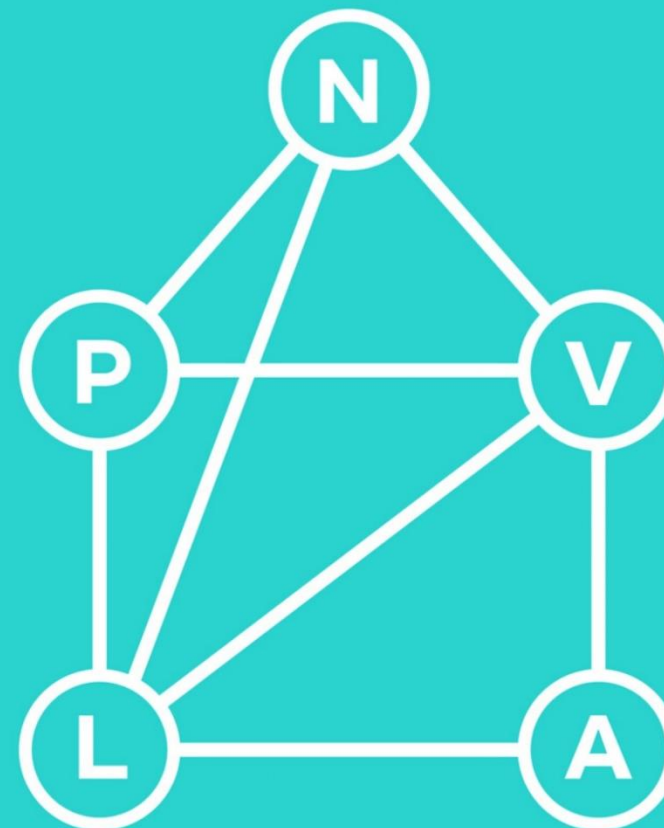
Questions & Comments





Venue Association of Latvia

For LiveDMA



Founding members: 5

(signatories of the letter of intent 25)

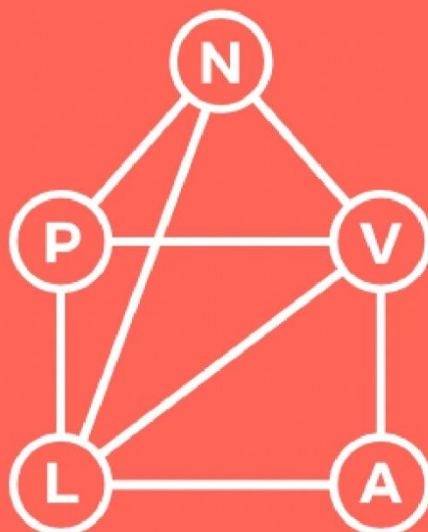
Members at the moment: 9

Members ownership

structure: private, public



Since 12/2019



Latvijas
pasākumu
norišu vietu
asociācija

TYPES OF VENUES

Capacity: 500 - 12500

**Types: from regional
concert halls, to
multifunctional arenas**



Mission

To strengthen the role of the venues in the event industries' ecosystem.

To engage in the development of the education programmss.

To work on common code of conduct (in order to rise the quality of venues, standards and guidelines).

To involve in the development of regulatory enactments in cooperation with state and local government institutions, as well as to promote a good communication with them.





Representation in state institutions

The association is actively involved in providing assistance with Covid restrictions and state compensations.

Ministry of Culture, Latvian Council of Event Producers

Ministry of Health

Latvian employers' confederation

Ministry of Economics

Ministry of Finances



Next steps



Data collection

Until now, there is a lack of statistics on the actual number of venues, the structure of their owners, and sources of income.

New member recruitment

Representatives of the cultural sector are only now aware of the need for representation, but they are not ready to get involved at the moment, so attracting new members will be a big challenge.

Team

As the number of members increases, the association will have the opportunity to create a permanent team.

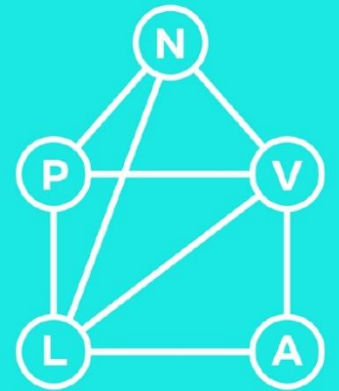


LPNVA



Thank you!

Email us at info@lpnva.lv





Questions & Comments



ASSOCIATE MEMBERS' APPLICATIONS

NaktA



ASSOCIATE MEMBERS' APPLICATIONS

NaktA

The graphic features a dark blue background with a map of Europe in the center. The map is outlined in white, and the country of Lithuania is highlighted in a vibrant orange. Surrounding the map are several stylized celestial symbols: a yellow crescent moon in the top left and bottom right, a large yellow circle in the middle left, and three yellow eight-pointed stars. The text is positioned on the left side of the graphic.

NaktA
**Night Economy Association
of Lithuania**

Representing the
interests of
operators of
physical spaces
providing
food
drink
entertainment
after 7pm



Questions & Comments



ASSOCIATE MEMBERS' APPLICATIONS

IKSV





Questions & Comments



VOTING SESSION A

You can vote, we will present the results at 12:00 (CET)

Vote 1 – Circuito as new associate member

Vote 2 – LPNVA as new associate member (to replace Hanzas Perons)

Vote 3 – NaktA as new associate member (to replace LOFTAS)

Vote 4 – IKSV extension as Live DMA associate member



ACTIVITY REPORT 2020

MEMBERSHIP • the network is growing!

MEMBERS

- In 2020, Live DMA counted 21 members in 17 countries
- LiveME from Estonia and Circuito from Portugal joined Live DMA.

GOVERNANCE

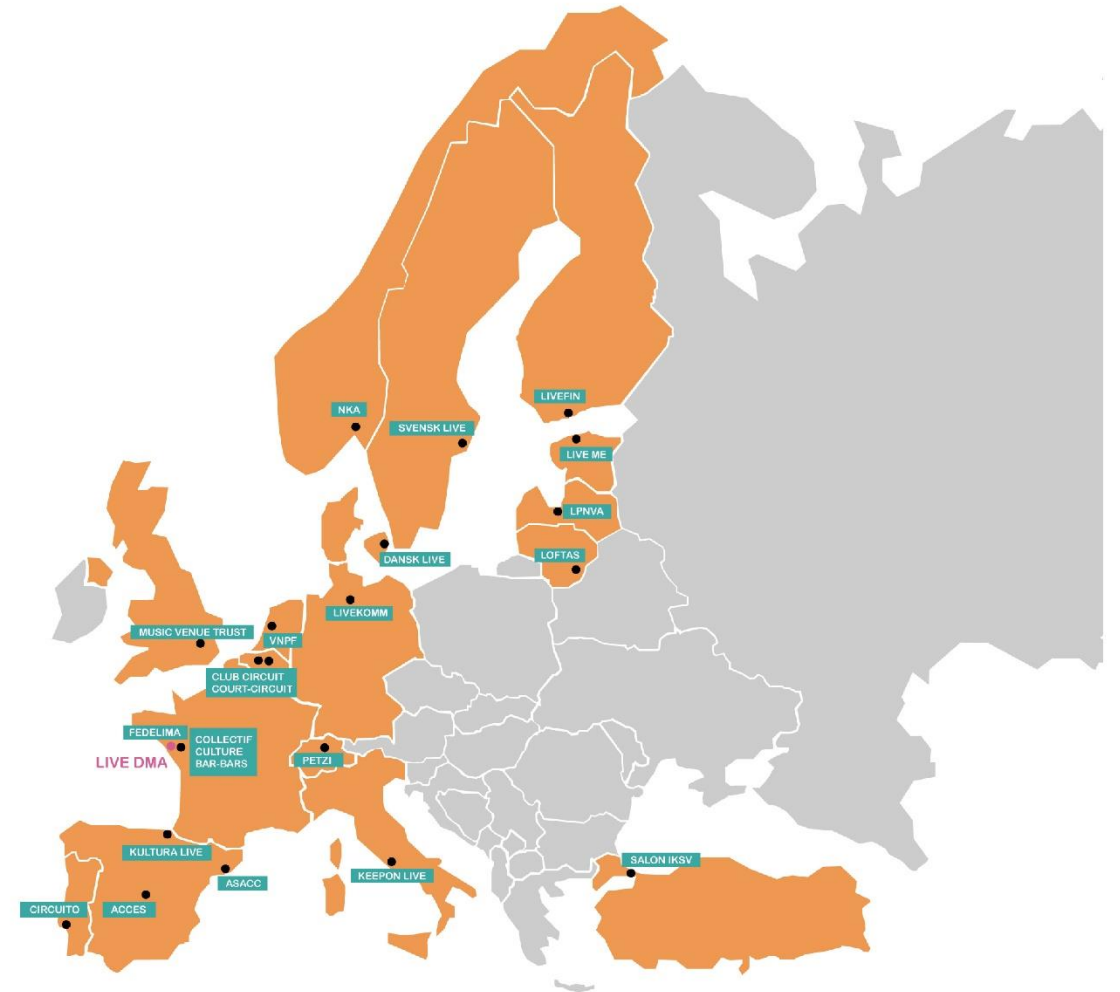
- 15 online & 1 physical board meeting
- 1 online Survey group meeting and some one-to-one meetings
- 1 General Assembly on the 9th of September

STAFF

- By the end of 2020, Live DMA staff was composed of 3.5 FTE with 4 positions dedicated to administration, coordination, communication and project management.
- Home Office work

MEMBER'S EXCHANGE

- Implementation of regular on-line meetings
- Adapted activities to respond to members need during Covid-19
- El Ultimo concierto in Spain and Italia: huge impact



LIVE STYLE EUROPE ACTIVITIES • a non-stopped programme of activities

RESOURCES

- Creation of the Covid-19 Resource platform
- 4 Publications / 5 Observations & Figures / 2 Tools / 1 Inspiration / 1 European Policy
- Implementation of the project Digital Safaris on Sustainability

WORKING GROUPS

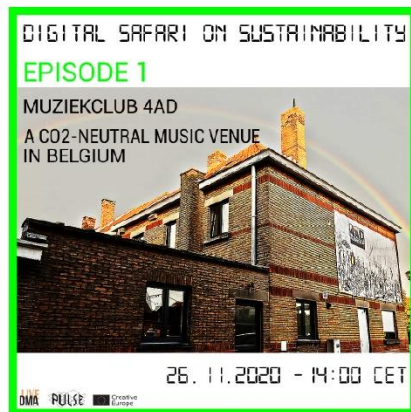
- Cooperation and Representation Within the Music Sector
- Music Is Not Noise: white paper about sound regulations

OPEN CLUB DAY

- Third edition, over 150 venues and clubs from 15 European countries participated
- Ready-made graphic design from a Nantes-based collective
- Huge success, even more participation than the year before

WHAT ARTISTS SAY

- Quotes from various European artists to highlight the importance of small/medium sized venues
- Diversity of music genres and artist genders and ethnic background
- Quotes collected thanks to MMETA

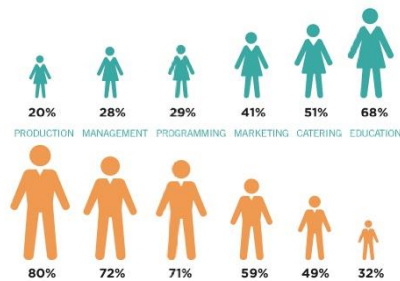


LIVE STYLE EUROPE ACTIVITIES • building our work on reliable facts and figures

THE SURVEY

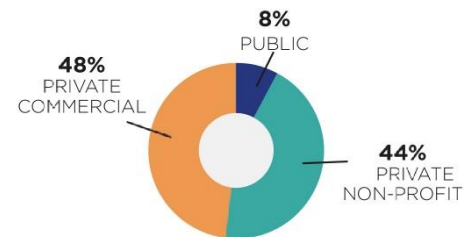
- Publications:
Data 2017 was published in January 2020
Covid-key numbers published in September 2020
- Data collection:
1 to 1 meetings for advice and consultancy on data collection
Objectives: collect data 2018 and/or 2019 to later compare with data 2020.
- Covid Flash-Survey on effects and restrictions collected by the end of the year for a release in January 2021.

DISTRIBUTION MALE/FEMALE WORKERS
PER FUNCTION



Extracted from Dutch Live Music Venues and Festivals -
Facts & figures 2018' (VNPF, 2019)

Type of Legal Status - All Venues



ADVOCACY • Live DMA's expertise sought by European policy makers

- MFF: long-term budget for the 2021-2027 period.
- Creative Europe has an overall envelope of €2.2 billion, 53% more than the foreseen amount. Other boosted programmes are Horizon Europe and Erasmus+..
- Live DMA was very committed to advocate in favor of an increase of the budgets for the live music actors.
- Music Moves Europe: two studies were released, about the feasibility for the establishment of a European Music Observatory, and a market analysis on the trends and gaps in funding needs for the music sector in Europe.
- Live DMA was asked to join the advisory board of the EMX (Export Offices Strategy)
- Results of the preparatory action call «cooperation of small music venues» were released
- Covid statements & studies: survey numbers / call for reinforce and equal support to the local music scenes / questionnaire on the restrictions and protocols / campaigns 2% of the European Recovery and Resilience Plan

CULTURAL DIVERSITY AT STAKE

LIVE DMA REACTS

**A CALL FOR REINFORCED AND
EQUAL SUPPORT TO LOCAL MUSIC
SCENES EVERYWHERE IN EUROPE!**

ADVOCACY • Results of the call Music Moves Europe Cooperation of small music venues

- Mittetulundusühing Music Estonia in consortium with LiveFIN, Bar Loose (Fun House Catering Oy), Kultuuriklubi Tempel
- A macho alfa - Associação Cultural in consortium with Maus Hábitos, produção de eventos e conteúdos and La Melona
- City of Reykjavik in consortium with HLUTMENGI ehf., Gamli Gaukurinn ehf., Hannesarholt Ses. and Dillon ehf.
- Live Kommbinat in consortium with Landesverband der Kultur- und Kreativwirtschaft Sachsen e.V. and Noch Besser Leben
- Rassemblement d'énergies pour la sauvegarde d'un espace artistique (RESEAU Le Périscope) in consortium with BMC Budapest Music CenterKft. and Le petit Fauchoux
- STICHTING WORM in consortium with Kvaka 22, DABADABA and VAARTKAPOEN
- ROCKNROLLA PRODUCCIONES Y EVENTOS CULTURALES in consortium with 4AD, La Passerelle - Le Grand Mix, MKC Skopje and Udruženje za razvoj culture "URK"/Culture Development Association "CDA"
- BERGEN KOMMUNE - CITY OF BERGEN in consortium with Bergens Kunstforening/Bergen Kunsthall/Landmark and Kulturhuset Østre AS
- Overground Music in consortium with Valhalla Invest SRL, POT Music NGO and PUB Culture SRL
- MEZANAYN TOV / MEZZANINE LLC in consortium with Promotion de Associations Namuroises Actives en Musiques Actuelles (PANAMA), Promotion Stichting Asteriks and Ośrodek Działań Artystycznych "Firlej"
- Szubjektív Érték Alapítvány in consortium with Király-Nappali Kft., Kvaka 22, Tamaš Horvat PR Ugošteljska radnja Zentropia Senta, Channel Zero- kulturno umetniško društvo and C. Gulas Exotic Srl.
- DEBRECENI CAMPUS in consortium with SIA "FP IZKLAIDE", ASSOCIAZIONE TEATRALE ORFEO and DEBRECENI EGYETEM / UNIVERSITY OF DEBRECEN



PARTNERSHIPS

MMETA

- Part of the Music Moves Europe Talent Awards Steering Committee, supporting emerging artists
- Highlight European value and promote cooperation and fair representation of artistic genres
- What Artist Say campaign boosted thanks to the nominees

EURADIO

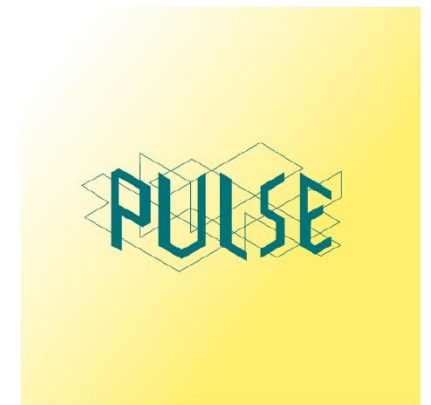
- 3rd year partnership with the radio
- Recording podcasts to talk about different activities and inviting our members and artists throughout Europe

EUROPEAN MUSIC COUNCIL

- Audrey part of the board, she followed the cultural policy (future of the ecosystem ad 2% RFF)

PULSE

- Partnership on the new project Digital Safaris on Sustainability
- Online concept originally created by the Belgium network, adapted to Europe



PANELS & CONFERENCES

11 events, mainly online:

- États Généraux du droit à la fête, “Recognition of club culture in Europe“
- Linecheck, “Clubs in Europe – The Nests of artist development on the verge of Collapse“
- ESNS, «Live Music Lockdown - Live music venues in survival»
- Music Cities Panel, «European Perspectives: Not-to-Miss Policies to Harness Music’s Potential in Cities»
- Liveurope Online Festival, «Strength lies in numbers: joining forces to press policy-makers»
- WAVES Vienna, «The Future of the European Music Eco-System»
- MIL URL Talks, «Why we need to measure the value of live music spaces in the cities»
- IQ Focus Virtual Panel, «Grassroots Music Venues in Crisis»

- Amplify Music, «Advocacy Approaches from Europe», «Covid19, and then what?», «The diversity of the European live music sector», «How Data is collectable/collected toward local action and recovery»
- Europe Creative, «des soutiens spécifiques et un programme en évolution»
- The Diversity Roadmap: «Accommodating Diversity and Equality in Clubs and Festivals»

COMMUNICATION

- Newsletters: 20 newsflash, 12 press releases / 54% engagement
- Social Medias: great audience evolution on Facebook, Twitter, Instagram and Twitter
- Print communication: Music Is Not Noise stickers



Questions & Comments



FOCUS

SURVEY NUMBERS

SURVEY NUMBERS

How to calculate and present COVID effects for music venues?

The hard way: do extra Surveys

- This can show actual financial damage, instead of only losses
- Collect extra information about workers, reserves and liquidity
- Numbers change all the time because of reorganisations, changing safety measures and uncertain support measures

The easy way: calculate losses based on previous years data

- Essential for advocacy work on financial support measures
- Many support schemes are based on loss of turnover
- Effective on local, regional, national, European level

SURVEY NUMBERS



KEY NUMBERS - IMPACT OF THE COVID-19 PANDEMIC ON 2,600 LIVE DMA EUROPEAN MUSIC VENUES AND CLUBS IN 2020

SURVIVAL MODE

Since March 2020, most of the 2,600 live music venues and clubs represented by Live DMA and its members in 16 European countries are in **survival mode**. Due to government regulations, music venues and clubs had to **cancel or reschedule all their events**, which is their core business and main source of income. Most venues had to

close down completely for many weeks in the spring of 2020, before they could **slowly reopen under very strict conditions** limiting their regular audience capacity. Apart from small concerts and non-musical events, organizing concerts for larger audiences and club nights is **still not possible**.

70% decline of music events and artist performances

In 2020, an estimated 664,000 artist performances will not take place in the 2,600 Live DMA venues, because 284,000 music events are cancelled or postponed this year. This is only 30% (a 70% decline) of the number of music events and artist performances that took place last year.

76% decline of audience visits

An estimated 17 million visits instead of 70 million planned visits makes 53 million less audience visits to the music venues in 2020, than was expected before the pandemic. This is only 24% (a 76% decline) of the number of audience visits last year.

- 284,000
music
events

- 664,000
artist
performances

- 53 MILLION
audience
visits

Physical distancing restrictions and limited capacity make it financially very difficult, if not impossible for most venues and clubs to organize live music events while keeping the costs lower than the maximum possible income. Less audience means less income for the venues and clubs as the revenues generated through ticket sales, food, beverages, and other services is the

main source of income for the music venues and the performing artists.

We expect that most of these regulations will stay until at least the end of 2020. Since the last quarter of the year is traditionally the busiest period of the year for live music event organisers, these circumstances aggravate the financial damage for the venues and clubs.

LOSS OF INCOME DURING 2020

Audience income makes 84% of the well over 1.8 billion euro income the venues were expected to generate in 2020.

In 2020, venues and clubs were able to run live music events and club nights in regular circumstances only during the first 8 to 12 weeks of this

year. The reopening of those music stages under strict regulations and with limited audience capacities brings **hardly any recovery of audience income**.

Only 36% of total income left

In 2020, the 2,600 Live DMA venues will have an estimated loss of income of almost 1.2 billion euro, which consists of an estimated:

€ 496 million less income from ticket sales

€ 521 million less income from food & beverages sales

€ 172 million less other income

This is only 36% of their total income left (a 64% decline) comparing to last year.

The decrease in income is bigger than the decrease in expenses. Although venues and clubs have less programme and personnel costs as a result of cancellation of events, they still have to pay their **fixed costs**, such as housing costs and employment costs for permanent staff.

Many venues and clubs now have **more expenses than income** and see their financial losses increasing every day. In many European regions, additional financial support from governments is urgently needed to avoid bankruptcy, and hence permanent loss of venues and clubs.

FINANCIAL DAMAGE DEPENDS ON VENUES BUSINESS MODELS AND GOVERNMENT SUPPORT

The financial damage, taking in account both the impact on income and expenditure, can drastically differ for different types of venues and clubs, but also for different regions.

The loss of **income** is related to the venues **audience capacity, legal status** and **business model**. **Public subsidies** are an important indicator. Private commercial venues and many larger non-profit venues have none or only a very low share of subsidy and depend almost exclusively on audience income. Thus, these venues and clubs are more likely to hit hardest by the current restrictions.

The loss of **expenses** is among others related to the **type of workers** different venues employ. Venues with a high share of **freelancers** will have

less employment costs left during the pandemic than venues with mostly **permanent workers** on their own payroll.

The venues and clubs' final financial result of 2020 will partly depend on the amount of financial support from governments. Also relief measures such as ticketing refund schemes, tax payment delays, or loaning options are important for venues liquidity position, and, thus, essential for their survival.

As support measures vary from one country to another, the level of support is different for every individual music venue. We invite to refer to the information provided by Live DMA members on financial damage for venues and clubs in specific regions.

SURVEY NUMBERS

FINANCIAL DAMAGE HIGHEST FOR LARGER VENUES AND PRIVATE COMMERCIAL VENUES

48% of all Live DMA music venues and clubs have a **private commercial** structure. For this type of venue, the financial damage is extreme. These venues and clubs lost almost 100% of their total income, because it consists almost solely of income generated by their audiences (ticket sales, beverage, food, etc.). Without this income source, the 1,250 venues and clubs cannot fulfil their financial obligations. They fully rely on their own reserves, cutbacks and financial support from governments to survive.

44% of Live DMA music venues and clubs have a **private non-profit** structure. We observe that not all of their income disappeared because they often still receive subsidies in 2020. Subsidies can be an important share (31% average) of their total income. This can cover part of their fixed expenses, such as housing costs (9% of total expenses) and employment costs (34% of total expenses).

Larger private non-profit venues tend to have a lower share of subsidy (sometimes less than 10%). Their loss of income and deficits are still threatening. Most of these venues and clubs are

not able to cover all their expenses anymore, and have to rely on their own reserves, cutbacks and financial support from governments to survive.

8% of Live DMA music venues have a **public non-profit** structure. We suppose that the financial damage is relative as subsidies cover an important share (54% average) of their total income. This makes it easier to cover housing costs (9% of total expenses), personnel costs (37% of total expenses) and other expenses. Additional financial support is more likely for public venues (partly) owned or run by local governments. As public non-profit venues and clubs often have also other functions (such as educational or multidisciplinary activities) than only programming live music, such activities can take place more easily under the current restrictions than organizing concerts and club nights for a larger audience.

We like to emphasize on the fact that above numbers are averages, and do not give information about the situation of any individual music venue or club.

(UN)EMPLOYMENT

Until this year, the 2,600 venues provided paid jobs to over 28,000 people. Since March there is an extreme decline of the venues activities and therefore less work available. Especially sound and light technicians, security, bar and box office employees are impacted. Freelance workers are mostly not hired anymore and some lost all their jobs and income. Employees on the venues and clubs' own payroll are often still (partly) paid, in many European countries with help from financial support measures by governments, especially in the first months of the restrictions. But also for these type of workers (on venues own payroll) we know that many venues did not renew fixed-term contracts with workers and already

announced reorganisations where they dismiss permanent workers of their teams due to financial reasons.

We fear that the dismissal of personnel will further increase in the next months. With the loss of these people and their jobs, experience and knowledge also disappears from the music venues.

We do not know yet how many paid workers will be left at the end of 2020, but it seems clear that the pandemic leads to **unemployment of thousands of workers** in the live music venues and clubs represented by our network.

3

STRUCTURAL DAMAGE TO THE WHOLE (LIVE) MUSIC SECTOR

Since the live music venues and clubs are part of a larger ecosystem in the live music industry and cultural sector, the closing down of the music venues during the pandemic has also effects on the whole music chain on an artistic, social and economic level.

Freelancers and suppliers are not getting work or orders from music venues anymore and therefore see their business collapse. This can range

from a freelance sound technician to smaller and larger companies providing for example ticketing software or catering services. The effect on the performing artists and their teams is especially dramatic. The venues normally provide them a place to perform, connect with their audiences and generate income.

This income heavily decreased this year, as the numbers below confirm:

70% decline of the money that was spent on artists

In 2020, due to the pandemic restrictions, the 2,600 Live DMA venues will spend an estimated 369 million euro less on direct programme costs of which mostly artists fees, than was planned originally.

This is only 30% (a 70% decline) of the money that was spent on artists last year.

Calculation of estimations are based on the data (2016 and 2017) of 604 music venues part of Live DMA, collected during 2018 and 2019, and extrapolated to data of 2597 music venues part of Live DMA in 2017.

For more facts & figures on live music venues & clubs in Europe: [The Survey - Publication January 2020](#)

CREDITS & DISCLAIMER

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In spite of all the care devoted to the editing of this publication, the publisher cannot accept liability for any damage that is the result of any error in this publication. Live DMA would also like to emphasize that this data presentation consists of totals and averages of the music venues and therefore no comments can be made about individual music venues based on the data provided in this report.

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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Arne Dee, Live DMA Survey Coordinator

Editor

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Publication

September 2020



European network
for live music associations
www.live-dma.eu
contact@live-dma.eu



Co-funded by the
Creative Europe Programme
of the European Union

4

SURVEY NUMBERS

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- 53 MILLION
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SURVEY NUMBERS

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- The more audience income (tickets and catering), the more income lost up to 100% lost income for private commercial venues!
- Calculate key numbers of your own venues with a focus on their business models

SURVEY NUMBERS

FINANCIAL DAMAGE HIGHEST FOR LARGER VENUES AND PRIVATE COMMERCIAL VENUES

48% of all Live DMA music venues and clubs have a **private commercial** structure. For this type of venue, the financial damage is extreme. These venues and clubs lost almost 100% of their total income, because it consists almost solely of income generated by their audiences (ticket sales, beverage, food, etc.). Without this income source, the 1,250 venues and clubs cannot fulfil their financial obligations. They fully rely on their own reserves, cutbacks and financial support from governments to survive.

44% of Live DMA music venues and clubs have a **private non-profit** structure. We observe that not all of their income disappeared because they often still receive subsidies in 2020. Subsidies can be an important share (31% average) of their total income. This can cover part of their fixed expenses, such as housing costs (9% of total expenses) and employment costs (34% of total expenses).

Larger private non-profit venues tend to have a lower share of subsidy (sometimes less than 10%). Their loss of income and deficits are still threatening. Most of these venues and clubs are

not able to cover all their expenses anymore, and have to rely on their own reserves, cutbacks and financial support from governments to survive.

8% of Live DMA music venues have a **public non-profit** structure. We suppose that the financial damage is relative as subsidies cover an important share (54% average) of their total income. This makes it easier to cover housing costs (9% of total expenses), personnel costs (37% of total expenses) and other expenses. Additional financial support is more likely for public venues (partly) owned or run by local governments. As public non-profit venues and clubs often have also other functions (such as educational or multidisciplinary activities) than only programming live music, such activities can take place more easily under the current restrictions than organizing concerts and club nights for a larger audience.

We like to emphasize on the fact that above numbers are averages, and do not give information about the situation of any individual music venue or club.

SURVEY NUMBERS

Calculate key numbers of your venues

	2017	2020		2020	
Venues data (extrapolated)					
2597					
	ORIGINALLY EXPECTED (without pandemic)*	LOSS		EXPECTED	
TOTAL PERFORMANCES bands/acts	954076	664037	70%	290039	30%
TOTAL MUSIC EVENTS	408293	284172	70%	124121	30%
TOTAL VISITS MUSIC EVENTS	70010777	53068169	76%	16942608	24%
income TOTAL	€ 1.867.820.104	€ 1.188.183.516	64%	€ 679.636.588	36%
income ticket sales	€ 654.083.954	€ 495.795.637	76%	€ 158.288.317	24%
income subsidy	€ 300.295.677	€ -	0%	€ 300.295.677	100%
income food & beverages	€ 686.861.021	€ 520.640.654	76%	€ 166.220.367	24%
OTHER INCOME	€ 226.579.452	€ 171.747.224	76%	€ 54.832.227	24%
expenses programme	€ 530.154.584	€ 368.987.590	70%	€ 161.166.993	30%

SURVEY NUMBERS

Calculate key numbers of your venues methodology

1 Jan - mid March (first 10 weeks)	mid March until mid Sep (past 6 months)	mid Sep until 31 Dec (rest of the year)
ESTIMATED	ESTIMATED**	EXPECTED***
171734	38163	80142
73493	16332	34297
12601940	1400216	2940453
€ 336.207.619	€ 151.468.759	€ 191.960.210
€ 117.735.112	€ 13.081.679	€ 27.471.526
€ 54.053.222	€ 120.118.271	€ 126.124.184
€ 123.634.984	€ 13.737.220	€ 28.848.163
€ 40.784.301	€ 4.531.589	€ 9.516.337
€ 95.427.825	€ 21.206.183	€ 44.532.985

- **Inflation correction:**

For example 4,27% in EU since 2017

- **Weighing factor per month or quarter:**

For example 6% of annual turnover in June and 15% of annual turnover in November.

- **% of income recovery in (re)opening periods:**

For example seated only with physical distancing and no club nights is 5% recovery of audience

SURVEY NUMBERS

Calculate key numbers of your venues

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SURVEY NUMBERS



KEY NUMBERS - IMPACT OF THE COVID-19 PANDEMIC ON 2,600 LIVE DMA EUROPEAN MUSIC VENUES AND CLUBS IN 2020

SURVIVAL MODE

Since March 2020, most of the 2,600 live music venues and clubs represented by Live DMA and its members in 16 European countries are in **survival mode**. Due to government regulations, music venues and clubs had to **cancel or reschedule all their events**, which is their core business and main source of income. Most venues had to

close down completely for many weeks in the spring of 2020, before they could **slowly reopen under very strict conditions** limiting their regular audience capacity. Apart from small concerts and non-musical events, organizing concerts for larger audiences and club nights is **still not possible**.

70% decline of music events and artist performances

In 2020, an estimated 664,000 artist performances will not take place in the 2,600 Live DMA venues, because 284,000 music events are cancelled or postponed this year. This is only 30% (a 70% decline) of the number of music events and artist performances that took place last year.

76% decline of audience visits

An estimated 17 million visits instead of 70 million planned visits makes 53 million less audience visits to the music venues in 2020, than was expected before the pandemic. This is only 24% (a 76% decline) of the number of audience visits last year.

- 284,000
music
events

- 664,000
artist
performances

- 53 MILLION
audience
visits

Physical distancing restrictions and limited capacity make it financially very difficult, if not impossible for most venues and clubs to organize live music events while keeping the costs lower than the maximum possible income. Less audience means less income for the venues and clubs as the revenues generated through ticket sales, food, beverages, and other services is the

main source of income for the music venues and the performing artists.

We expect that most of these regulations will stay until at least the end of 2020. Since the last quarter of the year is traditionally the busiest period of the year for live music event organisers, these circumstances aggravate the financial damage for the venues and clubs.

LOSS OF INCOME DURING 2020

Audience income makes 84% of the well over 1.8 billion euro income the venues were expected to generate in 2020.

In 2020, venues and clubs were able to run live music events and club nights in regular circumstances only during the first 8 to 12 weeks of this

year. The reopening of those music stages under strict regulations and with limited audience capacities brings **hardly any recovery of audience income**.

Only 36% of total income left

In 2020, the 2,600 Live DMA venues will have an estimated loss of income of almost 1.2 billion euro, which consists of an estimated:

€ 496 million less income from ticket sales

€ 521 million less income from food & beverages sales

€ 172 million less other income

This is only 36% of their total income left (a 64% decline) comparing to last year.

The decrease in income is bigger than the decrease in expenses. Although venues and clubs have less programme and personnel costs as a result of cancellation of events, they still have to pay their **fixed costs**, such as housing costs and employment costs for permanent staff.

Many venues and clubs now have **more expenses than income** and see their financial losses increasing every day. In many European regions, additional financial support from governments is urgently needed to avoid bankruptcy, and hence permanent loss of venues and clubs.

FINANCIAL DAMAGE DEPENDS ON VENUES BUSINESS MODELS AND GOVERNMENT SUPPORT

The financial damage, taking in account both the impact on income and expenditure, can drastically differ for different types of venues and clubs, but also for different regions.

The loss of **income** is related to the venues **audience capacity, legal status** and **business model**. **Public subsidies** are an important indicator. Private commercial venues and many larger non-profit venues have none or only a very low share of subsidy and depend almost exclusively on audience income. Thus, these venues and clubs are more likely to hit hardest by the current restrictions.

The loss of **expenses** is among others related to the **type of workers** different venues employ. Venues with a high share of **freelancers** will have

less employment costs left during the pandemic than venues with mostly **permanent workers** on their own payroll.

The venues and clubs' final financial result of 2020 will partly depend on the amount of financial support from governments. Also relief measures such as ticketing refund schemes, tax payment delays, or loaning options are important for venues liquidity position, and, thus, essential for their survival.

As support measures vary from one country to another, the level of support is different for every individual music venue. We invite to refer to the information provided by Live DMA members on financial damage for venues and clubs in specific regions.

SURVEY NUMBERS

FINANCIAL DAMAGE HIGHEST FOR LARGER VENUES AND PRIVATE COMMERCIAL VENUES

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(UN)EMPLOYMENT

Until this year, the 2,600 venues provided paid jobs to over 28,000 people. Since March there is an extreme decline of the venues activities and therefore less work available. Especially sound and light technicians, security, bar and box office employees are impacted. Freelance workers are mostly not hired anymore and some lost all their jobs and income. Employees on the venues and clubs' own payroll are often still (partly) paid, in many European countries with help from financial support measures by governments, especially in the first months of the restrictions. But also for these type of workers (on venues own payroll) we know that many venues did not renew fixed-term contracts with workers and already

announced reorganisations where they dismiss permanent workers of their teams due to financial reasons.

We fear that the dismissal of personnel will further increase in the next months. With the loss of these people and their jobs, experience and knowledge also disappears from the music venues.

We do not know yet how many paid workers will be left at the end of 2020, but it seems clear that the pandemic leads to **unemployment of thousands of workers** in the live music venues and clubs represented by our network.

STRUCTURAL DAMAGE TO THE WHOLE (LIVE) MUSIC SECTOR

Since the live music venues and clubs are part of a larger ecosystem in the live music industry and cultural sector, the closing down of the music venues during the pandemic has also effects on the whole music chain on an artistic, social and economic level.

Freelancers and suppliers are not getting work or orders from music venues anymore and therefore see their business collapse. This can range

from a freelance sound technician to smaller and larger companies providing for example ticketing software or catering services. The effect on the performing artists and their teams is especially dramatic. The venues normally provide them a place to perform, connect with their audiences and generate income.

This income heavily decreased this year, as the numbers below confirm:

70% decline of the money that was spent on artists

In 2020, due to the pandemic restrictions, the 2,600 Live DMA venues will spend an estimated 369 million euro less on direct programme costs of which mostly artists fees, than was planned originally.

This is only 30% (a 70% decline) of the money that was spent on artists last year.

Calculation of estimations are based on the data (2016 and 2017) of 604 music venues part of Live DMA, collected during 2018 and 2019, and extrapolated to data of 2597 music venues part of Live DMA in 2017.

For more facts & figures on live music venues & clubs in Europe: [The Survey - Publication January 2020](#)

CREDITS & DISCLAIMER

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In spite of all the care devoted to the editing of this publication, the publisher cannot accept liability for any damage that is the result of any error in this publication. Live DMA would also like to emphasize that this data presentation consists of totals and averages of the music venues and therefore no comments can be made about individual music venues based on the data provided in this report.

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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Editor

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Publication

September 2020



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Questions & Comments



FOCUS

ADVOCACY COVID-19

ADVOCACY COVID-19

TOWARDS A COORDINATED APPROACH TO RE-OPENING LIVE EVENTS - APRIL 2021

7 representative organisations of the live events sector calls on:

FACILITATING RE-OPENING MEASURES AND MANAGING AUDIENCES

Urge governments to establish reopening calendars based on transparent criteria.	Support governments implementing relevant national protocols to ensure audience safety when attending concerts.	Support the confidence of audiences returning to cultural events: venues applying the protocols are safe places.	The responsibility and costs of mass testing protocols, if mandatory, must be on the public authorities.
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PROVIDING POLICY INSTRUMENTS TO SUPPORT THE RE-OPENING

Governmental compensation schemes for limited capacity re-openings and/or with restrictions on their food & beverage sales.	A consistent approach to government-backed insurance or cancellation funds.	Member States to be encouraged to reduce the VAT rates on ticket sales for the next 12 months.	Establishment of a transparent and clear approach for international touring and the organisation of cross-border cultural events.
A European coordination on free movement, as cross-border travel of artists is an essential component to the reopening of the sectors.	Urge Member States to include a sustainable long term investment perspective for the cultural and creative sectors in their national recovery plans.	Include specific calls for cultural infrastructures within the dedicated regional and InvestEU funds.	Facilitate the return to sustainable European touring by amplifying the support to the circulation of European diversity.

GATHERING INFORMATION

Reduce the need for duplication of similar test event types in each country across Europe if there is alignment to accept the results as valid.	Alignment on rapid-testing protocols: test, COVID status APPS or certification...
---	---

Ensure that Member States add a European & cultural dimension to their recovery plans



#CulturalDealEU

Devote at least 2% of the EU Recovery plan to culture



#CulturalDealEU



Laurence FARRENG (Renew), France
Tomasz FRANKOWSKI (EPP), Poland
Romeo FRANZ (Greens/EFA), Germany
Ibán GARCÍA DEL BLANCO (S&D), Spain
Giorgos GEORGIU (GUE/NGL), Cyprus
Alexis GEORGOULIS (GUE/NGL), Greece
Sunčana GLAVAK (EPP), Croatia
Hannes HEIDE (S&D), Austria
Irena JOVEVA (Renew), Slovenia
Niyazi KIZILYÜREK (GUE/NGL), Cyprus
Łukasz KOHUT (S&D), Poland
Marcel KOLAJA (Greens/EFA), Czechia
Dace MELBĀRDE (ECR), Latvia
Niklas NIENASS (Greens/EFA), Germany
Anne-Sophie PELLETIER (GUE/NGL), France
Diana RIBA I GINER (Greens/EFA), Spain
Marcos ROS SEMPERE (S&D), Spain
Domènec RUIZ DEVESA (S&D), Spain
Massimiliano SMERIGLIO (S&D), Italy
Lara WOLTERS (S&D), Netherlands
Salima YENBOU (Greens/EFA), France



Questions & Comments



FOCUS

EL ULTIMO CONCIERTO

EL ULTIMO CONCIERTO – Federico Rasetti, KeepOn Live

**¿EL ÚLTIMO
CONCIERTO?**

#ElÚltimoConcierto



Questions & Comments



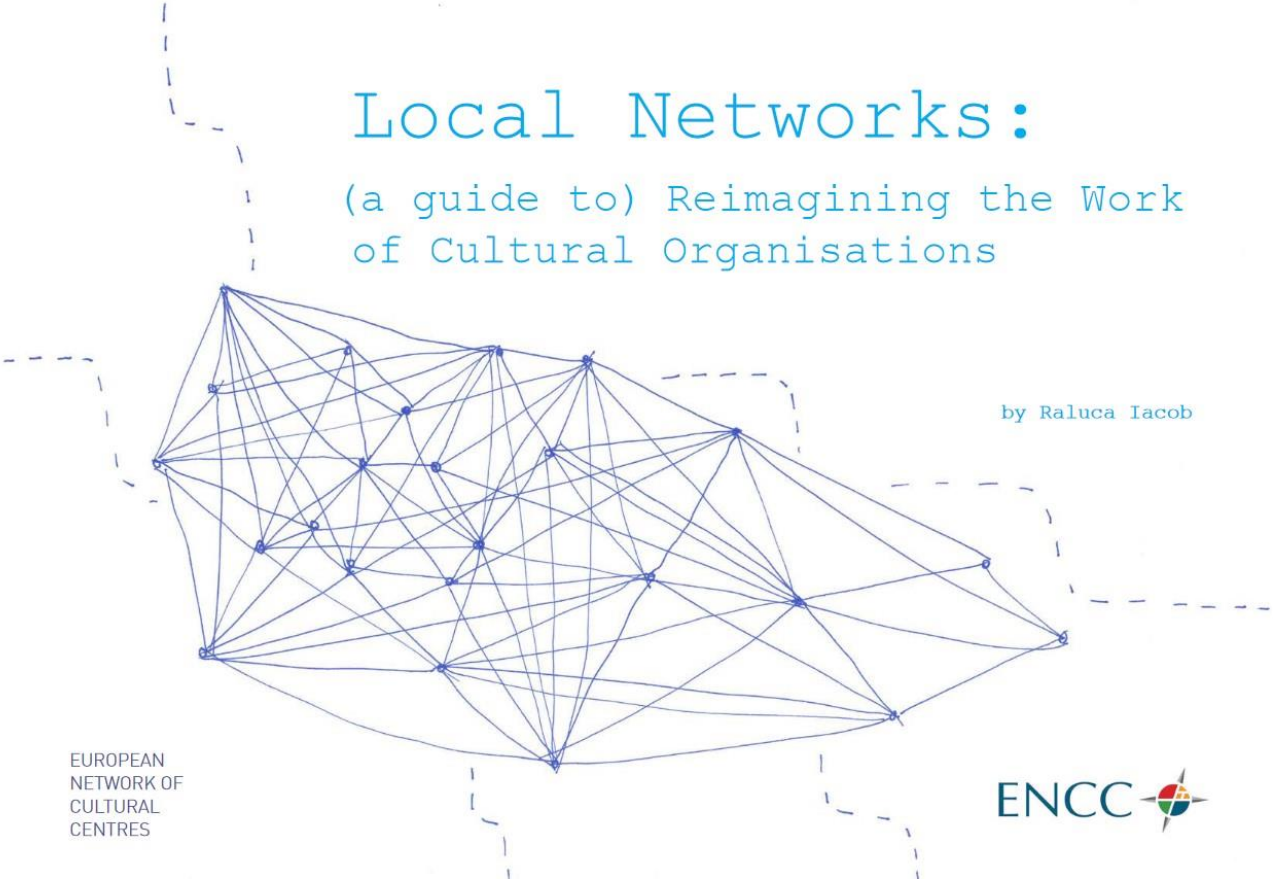
FOCUS

WORKING GROUP COOPERATION

WORKING GROUP COOPERATION

Local Networks: (a guide to) Reimagining the Work of Cultural Organisations

by Raluca Iacob



EUROPEAN
NETWORK OF
CULTURAL
CENTRES





Questions & Comments



VOTING SESSION A

You can vote, we will present the results at 12:00 (CET)

Vote 5 – Activity Report 2020



ACCOUNTS

2020








Association Live DMA European Network

Présentation de vos principaux indicateurs financiers

Activity analysis

ANALYSE DE VOTRE ACTIVITÉ

RESSOURCES ASSOCIATIVES / FINANCIAL RESOURCE OF THE ASSOCIATION

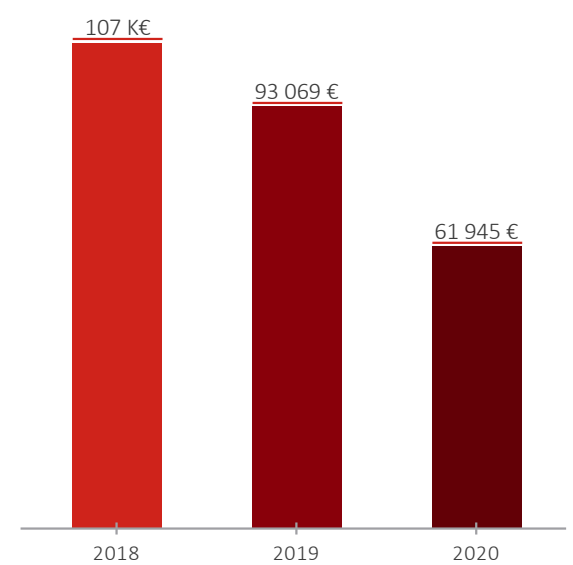
		2020	2019	Évolution
Subventions obtenues	/ Subsidies obtained	163 317 €	169 053 €	-3,4% 
Cotisations des adhérents	/ Membership fees	38 765 €	31 650 €	+22,5% 
Dons, Mécénats, Legs	/ Donations	21 €	545 €	-96,1% 
Utilisations des fonds dédiés	/ Use of dedicated funds	105 081 €	74 441 €	+41,2% 
Total des ressources	/ Total of resource	307 184 €	275 689 €	+11,4% 

ACTIVITÉ GLOBALE / GLOBAL ACTIVITY

		2020	2019	Évolution
Ressources associatives	/ Resource of the association	307 184 €	275 689 €	+11,4% 
Prestations vendues	/ Sold services	1 026 €	3 185 €	-67,8% 
Produits d'exploitation	/ Operating products	308 210 €	278 874 €	+10,5% 

CHARGES DE FONCTIONNEMENT / OPERATING EXPENSES

		% Produits
2020	61 945 €	20,1%
2019	93 069 €	33,37%



-33,4%

-31 124 €

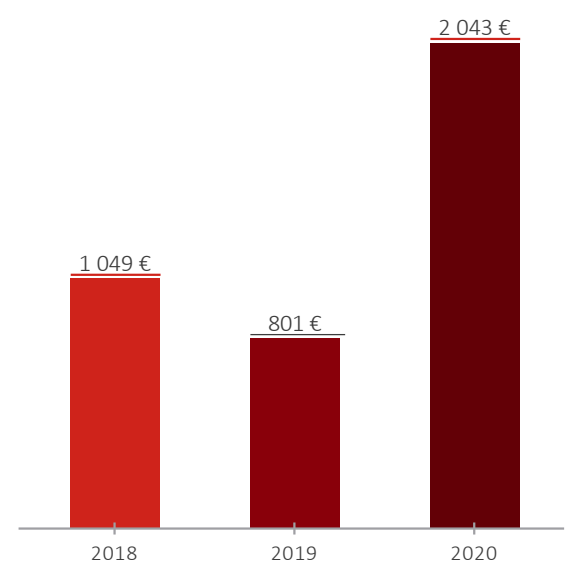
Produits d'exploitation : +10,5%
/ Operating products


CHARGES EXTERNES (DÉTAIL) / EXTERNAL COSTS (IN DETAIL)

		2020	2019	Évolution	
Fournitures consommables	/ Consumable supplies	1 700 €	1 530 €	+170 €	+11,1%
Sous-traitance	/ Subcontracting	31 898 €	14 866 €	+17 032 €	+114,6%
Locations, Charges locatives	/ Rent	7 162 €	8 056 €	-894 €	-11,1%
Entretien, Réparations	/ maintenance and repair	101 €	0 €	+101 €	
Primes d'assurance	/ Insurance premiums	112 €	110 €	+2 €	+1,8%
Personnel extérieur	/ External Staff	0 €	138 €	-138 €	
Intermédiaires et honoraires	/ Intermediaries and fees	9 024 €	10 045 €	-1 021 €	-10,2%
Informations et communications	/ Communication (Advertising)	987 €	1 441 €	-454 €	-31,5%
Déplacements, Réception	/ Travel & subsistence	6 700 €	54 266 €	-47 566 €	-87,7%
Frais postaux, Télécom.	/ Postal fees, telephone	750 €	1 129 €	-379 €	-33,6%
Frais bancaires	/ Bank fees	364 €	552 €	-188 €	-34,1%
Autres services extérieurs	/ Other external services	3 146 €	937 €	+2 209 €	+235,8%
TOTAL		61 945 €	93 069 €	-31 124 €	-33,4%

IMPÔTS ET TAXES / TAXES AND DUTIES

		% Produits
2020	2 043 €	0,66%
2019	801 €	0,29%

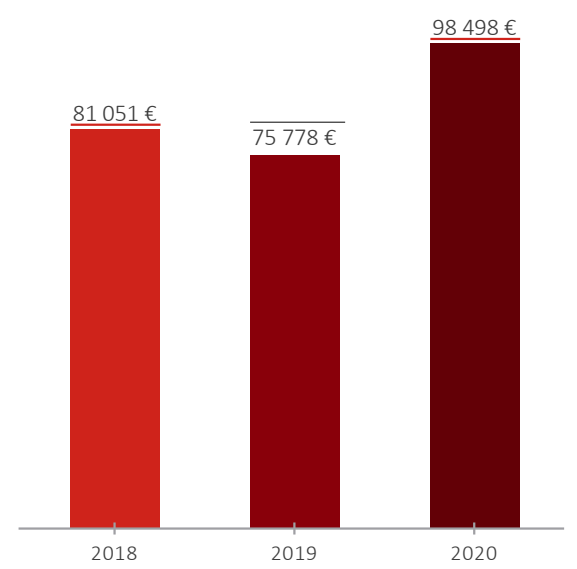




+155,1%
+1 242 €

Produits d'exploitation : +10,5%
Operating products

CHARGES DE PERSONNEL / STAFF COSTS

Year	Amount (€)	% Produits
2020	98 498 €	31,96%
2019	75 778 €	27,17%




+30%
+22 720 €

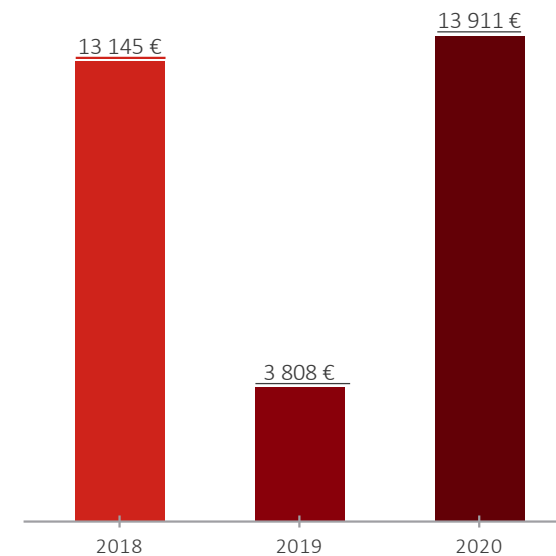
Produits d'exploitation : +10,5%
Operating products


SYNTHÈSE DES CHARGES DE PERSONNEL / OVERVIEW OF THE STAFF COSTS

		2020	2019	Évolution
Salaires bruts	/ Gross salaries	77 965 €	53 762 €	+45%
Charges sociales	/ social costs	20 492 €	18 396 €	+11,4%
Taux de charges sociales	/ rate of social costs	26,28%	34,22%	-7,9
Autres charges du personnel	/ other staff costs	41 €	3 619 €	-98,9%
Intérimaires	/ interim	0 €	138 €	

RÉSULTAT DE L'EXERCICE / RESULTS OF FINANCIAL YEAR



		% Produits
2020	13 911 €	4,51%
2019	3 808 €	1,37%




+265,3%
+10 103 €

Produits d'exploitation : +10,5%
 Operating products

SYNTHÈSE DE L'ACTIVITÉ / ACTIVITY SUMMARY

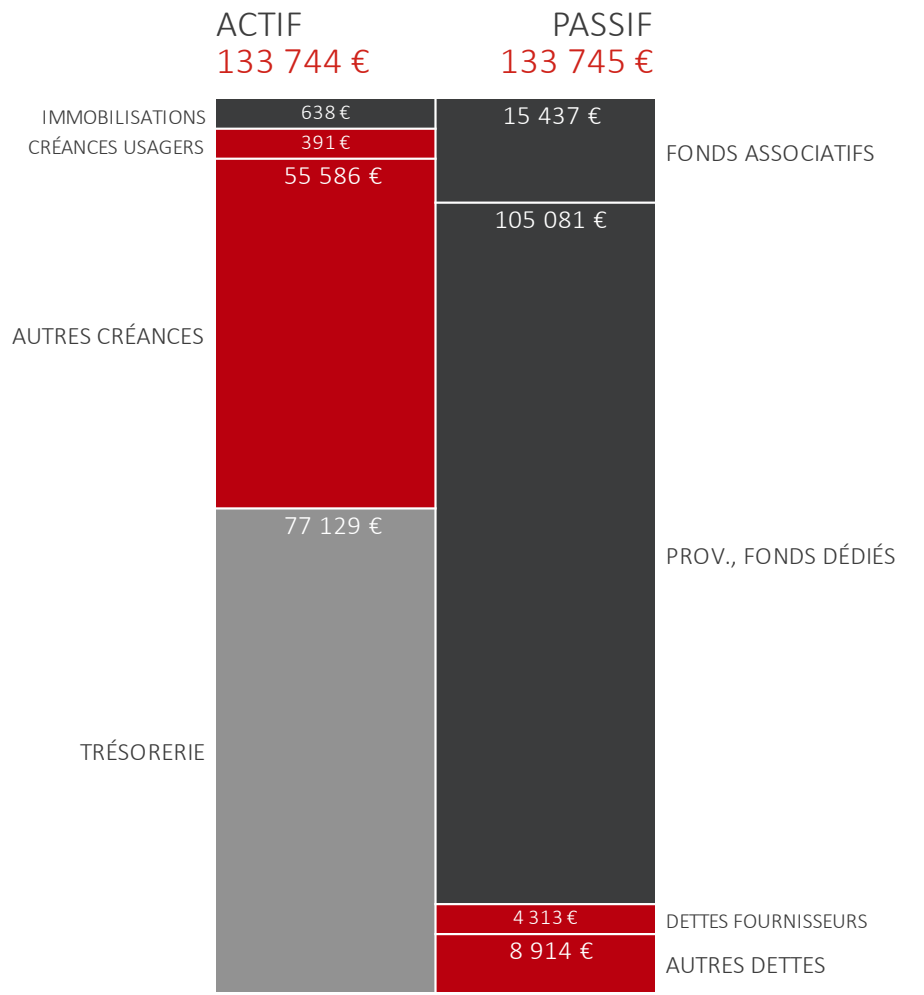
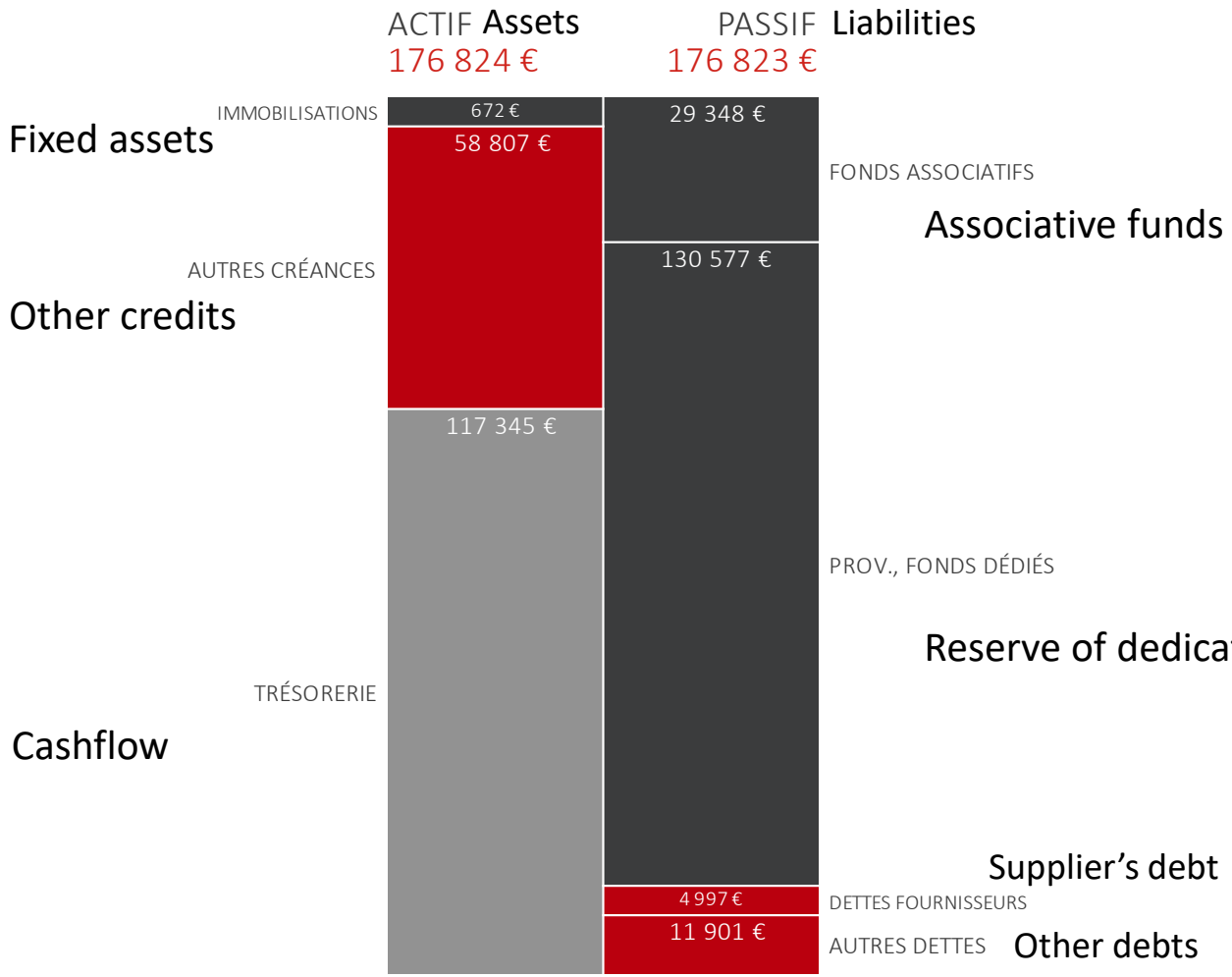
		2020	2019	Évolution		
Produits d'exploitation	/ Operating products	308 210 €	278 874 €	+29 336 €	+10,5%	
Marge globale	/ Overall Margin	1 026 €	3 185 €	-2 159 €	-67,8%	
Charges de fonctionnement	/ Operating costs	61 945 €	93 069 €	-31 124 €	-33,4%	
Impôts et taxes	/ Taxes and duties	2 043 €	801 €	+1 242 €	+155,1%	
Charges de personnel	/ Staff costs	98 498 €	75 778 €	+22 720 €	+30%	
Dotations aux amortissements	/ Depreciation	496 €	332 €	+164 €	+49,4%	
Report en fonds dédiés	/ Deferment of dedicated funds	130 577 €	105 081 €	+25 496 €	+24,3%	
Résultat d'exploitation	/ Operating result	13 790 €	3 679 €	+10 111 €	+274,8%	
Résultat financier	/ Financial result	121 €	129 €	-8 €	-6,2%	
Résultat courant	/ Current result	13 911 €	3 808 €	+10 103 €	+265,3%	
Résultat de l'exercice	/ Result of financial year	13 911 €	3 808 €	+10 103 €	+265,3%	

BALANCE SHEET / VOTRE BILAN

au 31/12/2020

BILAN AU 31/12/2020

BILAN AU 31/12/2019



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Long-term cashflow/
Working capital

■ FONDS DE ROULEMENT	■ BESOIN EN F.R.	■ TRÉSORERIE	Cashflow
159 253 €	41 909 €	117 344 €	

Needs in working capital

■ FONDS DE ROULEMENT	■ BESOIN EN F.R.	■ TRÉSORERIE
119 880 €	42 750 €	77 130 €

ACCOUNTS 2020 – Maxime Priou, Financial Auditor

The mission of the auditor within the association meets three objectives set by the legislator:

- 1 • Confirm the confidence you can have in the financial elements that have been transmitted to you. To meet this objective, the auditor relies on the procedures put in place by the association and by working on its accounts.
- 2 • Make sure that the association respects its external obligations (application of the laws and the regulations) or internal (application of the statutes). In case of irregularity noted, the auditor has the obligation to denounce the criminal acts.
- 3 • Prevent the economic difficulties that the association might encounter by ensuring that the continuity of operations (ability to meet the commitments of the association for the next 12 months) is not questioned. If necessary, the auditor has the obligation to alert the leaders of the association and eventually the members or even a court.

The financial statements for the 2020 financial year are certified without reservation or comment.

The association respects its external and internal obligations.

The consequences of the pandemic can emphasize some difficulties. The surplus in the 2020 financial year allows the reserves to be consolidated, thus, the end of the Live Style Europe project can be envisioned more serenely.



Questions & Comments





BUDGET REPORT

2020



BUDGET REPORT 2020



REAL BUDGET 2020 - FINAL (in euros)

COSTS	2019	prev 2020	real 2020	PRODUCTS	2019	prev 2020	real 2020
OVERALL COSTS	11308	11308	11681	MEMBERSHIPFEES	31650	45172	38650
Office rent	7156	7156	7162	Membership fees	31650	45172	33650
Phone and internet	383	383	556	Solidarity fee			5000
Head Office costs	259	259	521				
Equipement	1413	1413	1261				
Supplies	186	186	151				
Membership fees	918	918	1057				
Insurance	110	110	112				
Depreciation	333	333	496				
Bank fees	552	552	364				
COMMUNICATION COSTS	3442	3442	2087	EUROPEAN FUNDS	138412	180688	137820
Diverse mediums	414	414	149	Creative Europe	137034		137820
Press conferences				Erasmus+	1378		
Webtools	522	522	349				
Video production	1150	1150					
Prints	530	530	1060				
Advertisement	92	92	27				
Distribution (+mailchimp)	735	734	503				
ACTIVITIES	50122	69610	5465	EXCEPTIONAL PRODUCTS	683		141
Management meetings	28998	29935	3406	Financial products	138		121
<i>Board meetings</i>	8057		3005	other products	545		21
<i>Members meeting- Kick off meeting</i>	16277						
<i>Survey meeting</i>	4665		401				
Partnerships	7846	13775	28				
Working Groups	13278	25900	2031				
STAFF COSTS	102029	139810	143466				
Office staff salaries	76579	104710	100541				
Salaries	56291		77779				
Employer & Social taxes	19783		22576				
Other salaries costs (transport)	505		186				
Survey publication			4800				
Survey coordination	13467	17310	19948				
Accounting	4956	5540	5251				
Audit	3300	3300	3300				
Graphism		2000	7500				
Translation	1927	5750	200				
External speakers	1800	1200	1926				
OTHER COSTS	36		2				
Exceptional costs	27		2				
Financial costs	9						
TOTAL COSTS	166937	225860	162701	TOTAL PRODUCTS	170745	225860	176612
Difference	3808		13911	loss			
TOTAL	170745	225860	176612	TOTAL	170745	225860	176612



Questions & Comments



VOTING SESSION A

You can vote, we will present the results at 12:00 (CET)

Vote 6a – Budget 2020

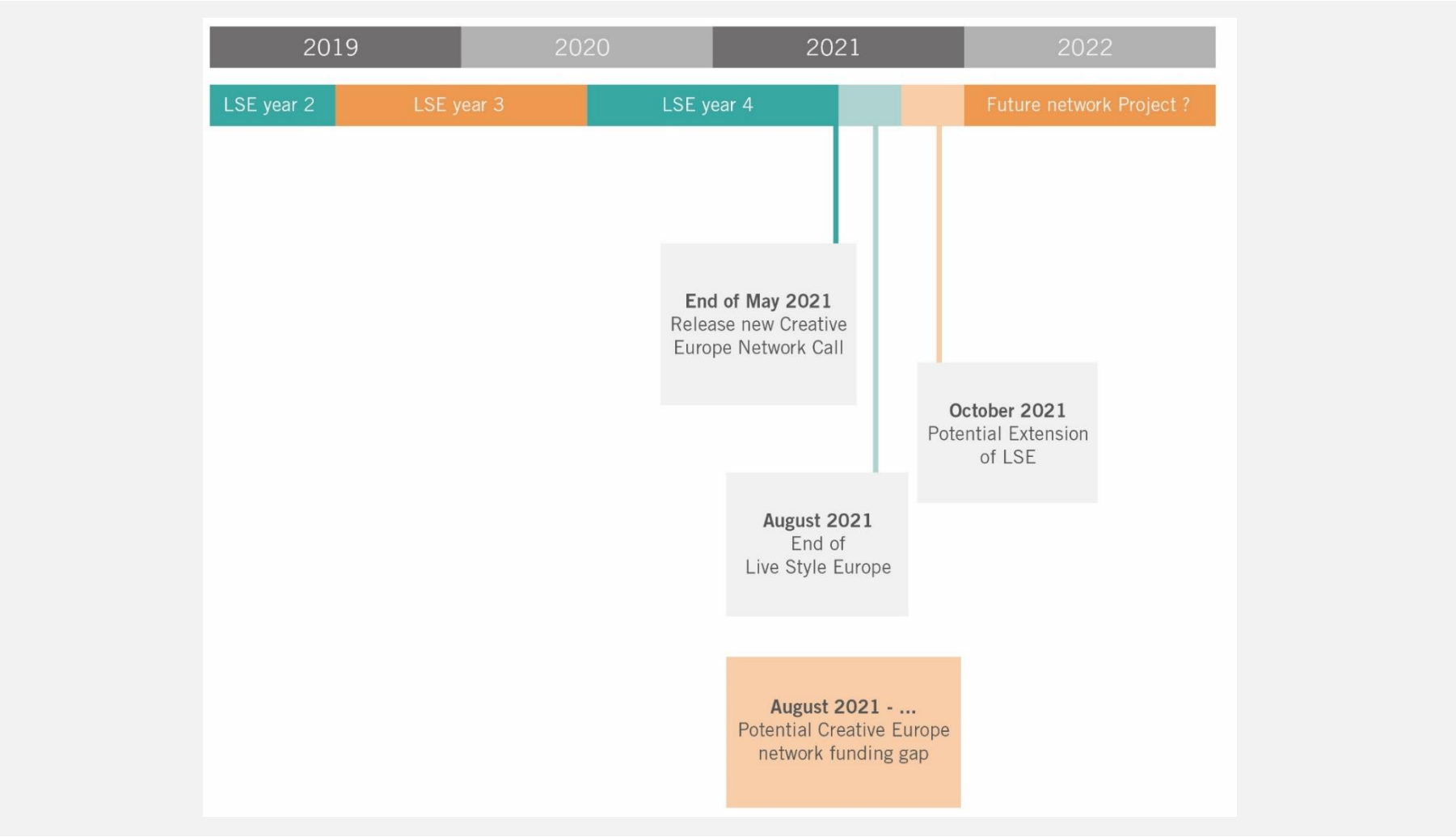
Vote 6b – Reserve 2020



ONGOING ACTIVITIES 2021

ONGOING ACTIVITIES 2021

Timeline Network's Orientations



ONGOING ACTIVITIES 2021

INVENTORY

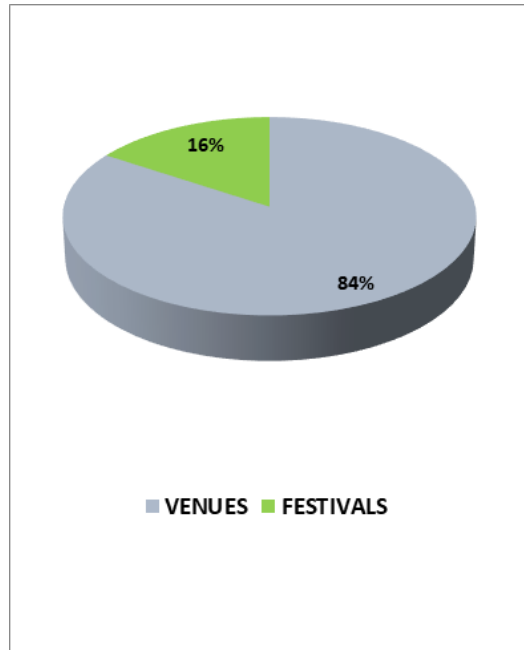
ONGOING ACTIVITIES 2021

New Survey Data - Inventory

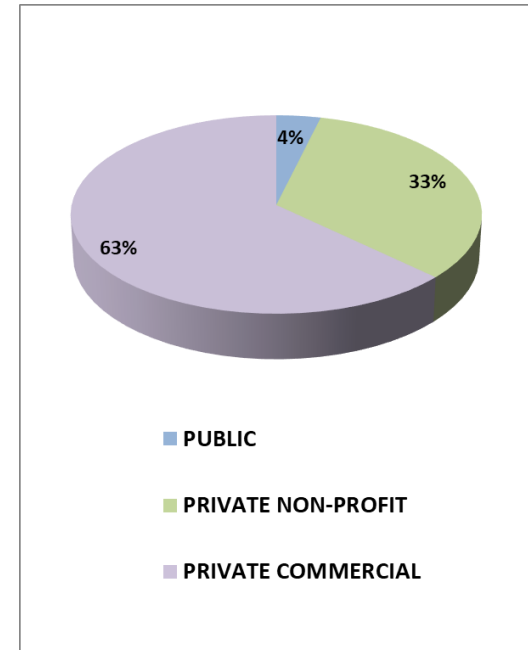
On January 1st, 2021
Live DMA represents:

- 21 members in 17 countries
- 3860 music venues, clubs and festivals
- 3253 venues or clubs
- 607 festivals

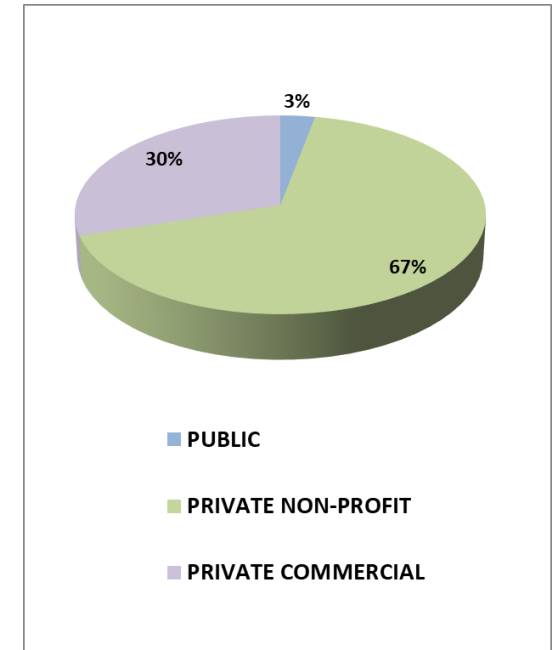
TOTAL



VENUES



FESTIVALS





Questions & Comments



ONGOING ACTIVITIES 2021

FORUM

ONGOING ACTIVITIES 2021

Live DMA Forum

Objectives of the Forum:

- Present our work to policy makers and partners
- Create a networking space for our members
- A symbolic event towards the recovery of the sector





Questions & Comments



ONGOING ACTIVITIES 2021

WORKING GROUP BOOKERS

ONGOING ACTIVITIES 2021

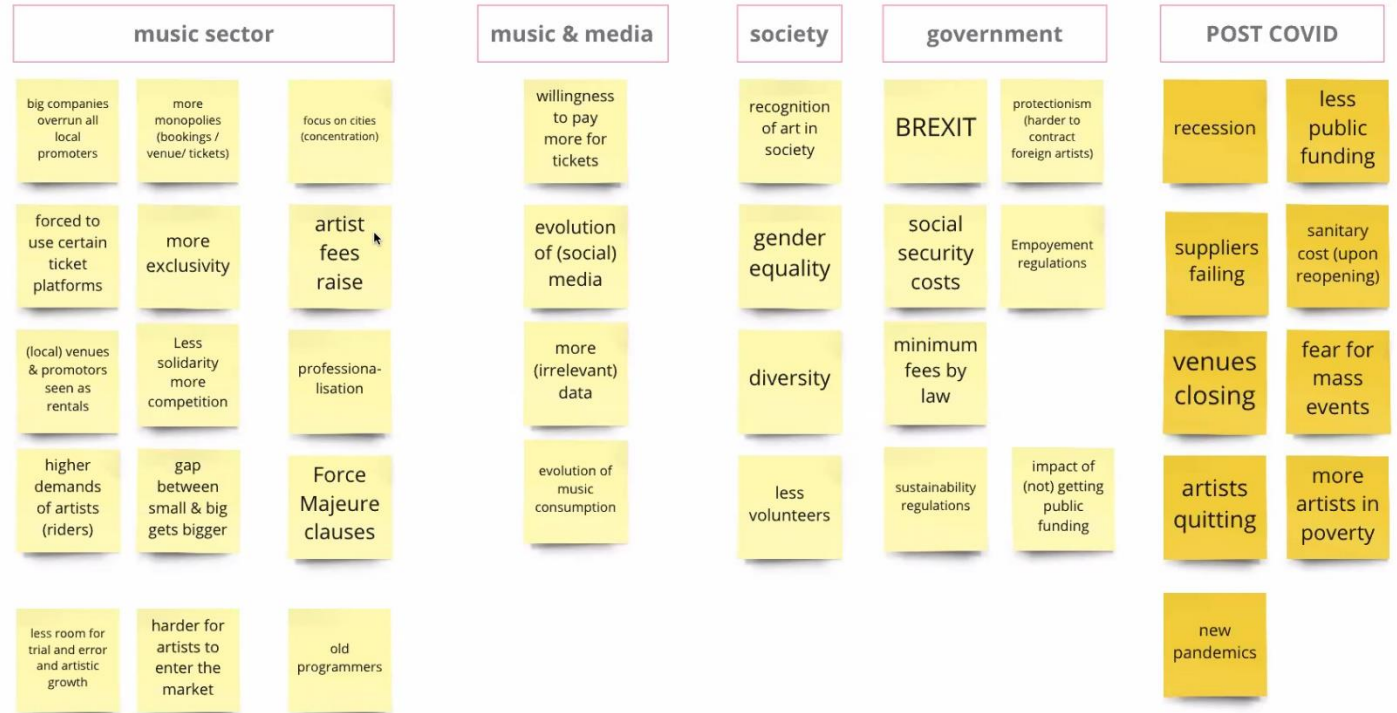
Working Group Bookers

Objectives of the Working Group:

- See how booking topics and challenges are evolving
- Define what type of strategies could be implemented to follow these evolutions and cope with them

→ This WG as a base for next Live DMA project after LSE

CRITICAL UNCERTAINTIES





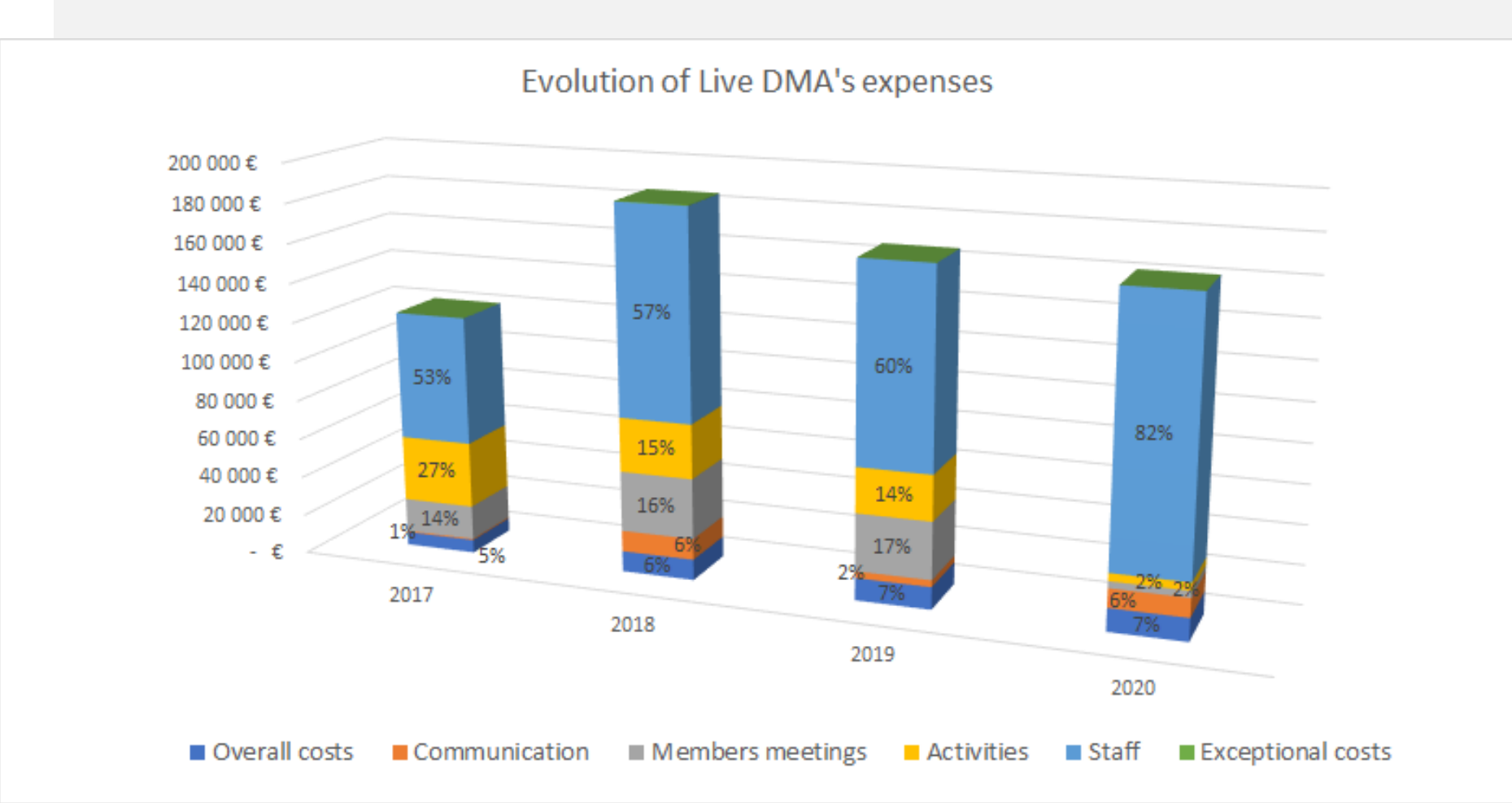
Questions & Comments



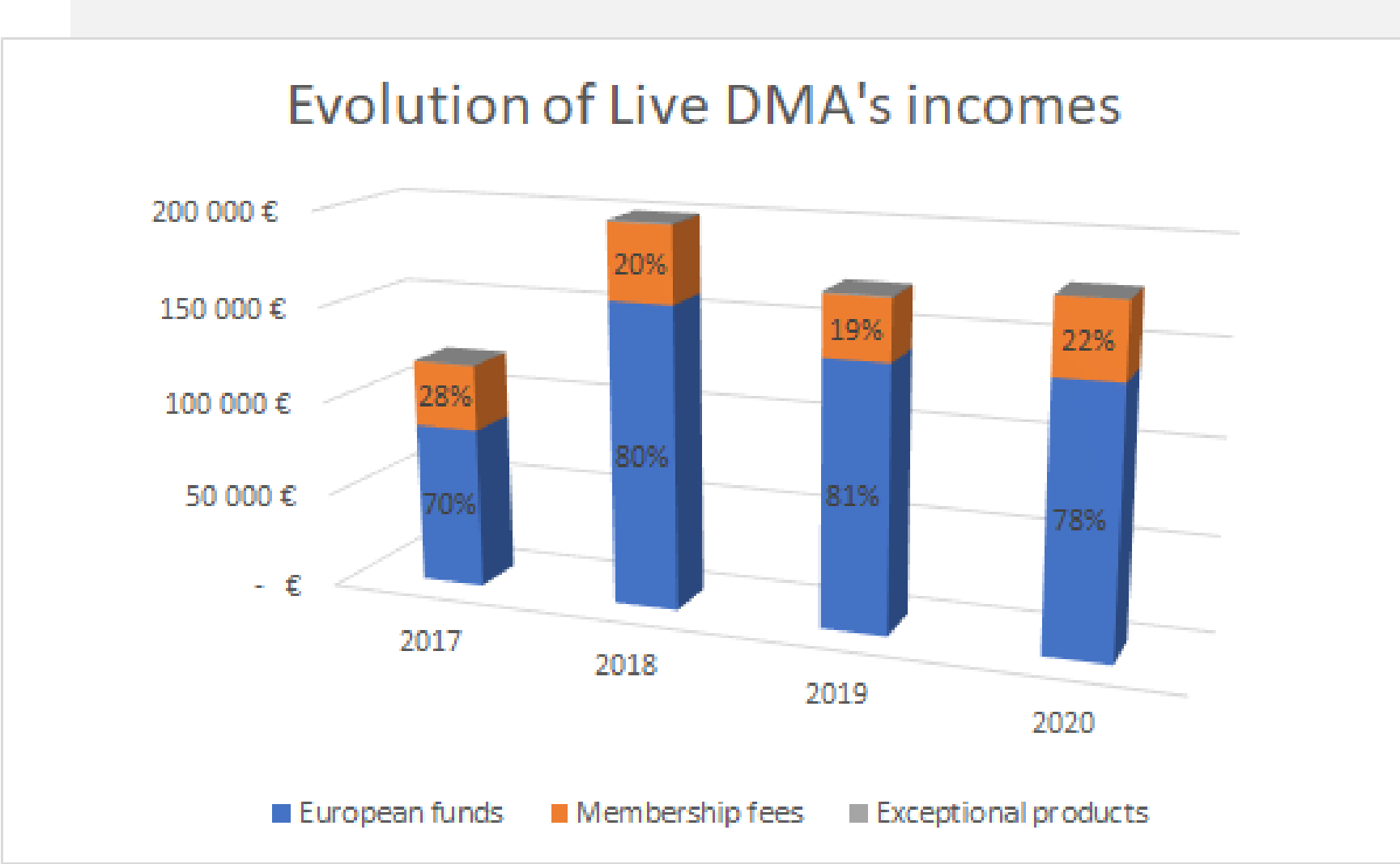


FUNDING OPPORTUNITIES

FUNDING OPPORTUNITIES



FUNDING OPPORTUNITIES



FUNDING OPPORTUNITIES

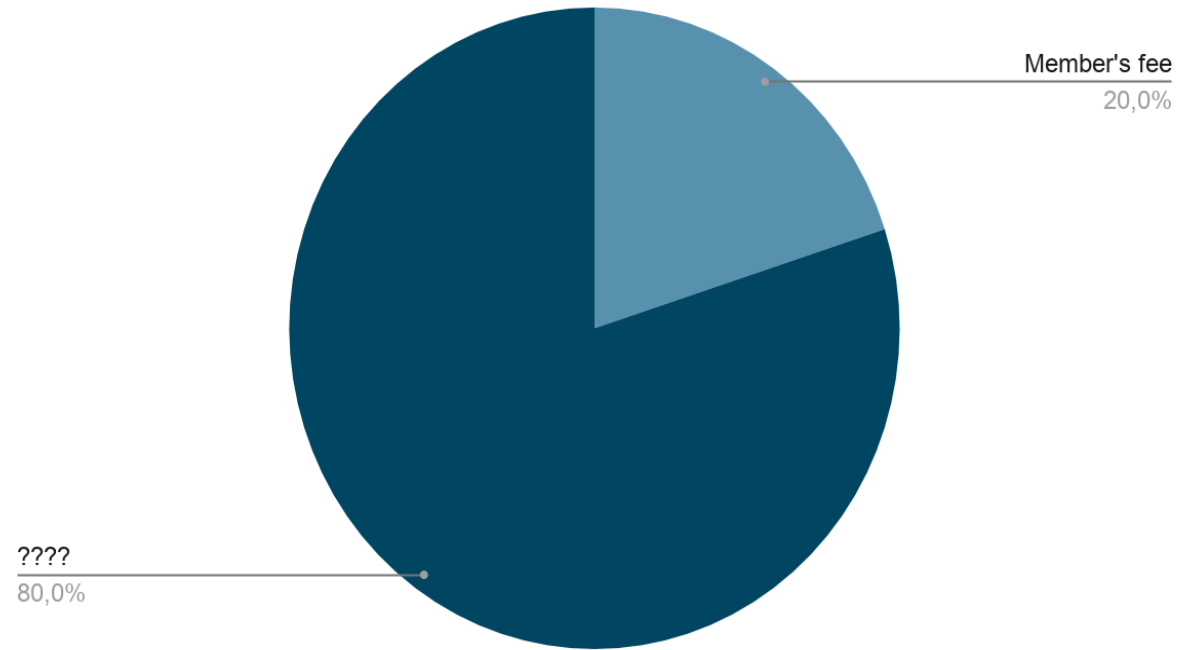
DONATION

FUNDING OPPORTUNITIES

Why and How

1. PERSONAL BACKGROUND
2. NO RECOGNITION / NO PUBLIC FUNDING
3. INSUFFICIENT INCOME FROM MEMBER'S FEE
4. TYPES OF ACTIVITY

Income need = 100



FUNDING OPPORTUNITIES

From sponsorship to donations

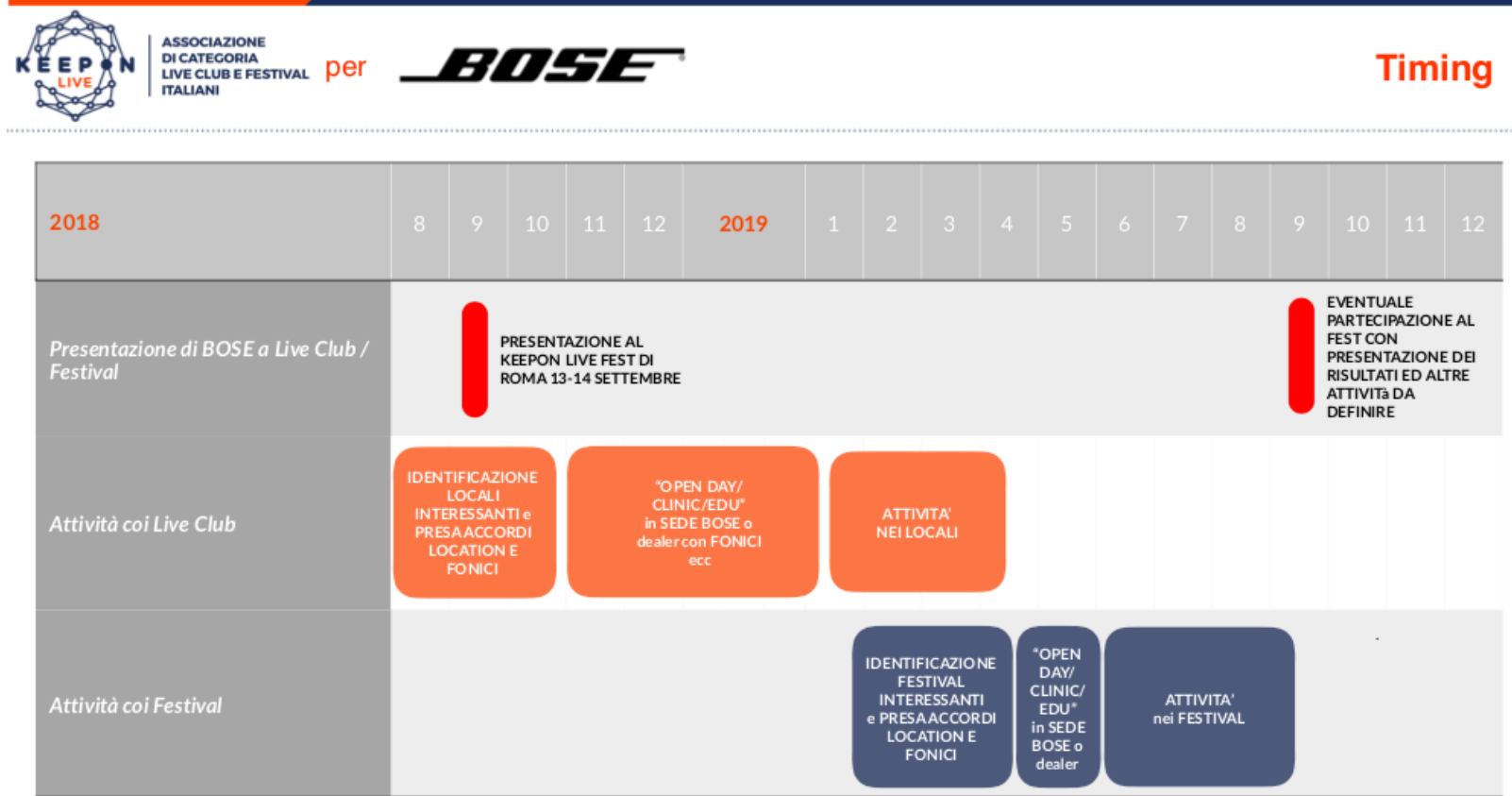


FUNDING OPPORTUNITIES

From sponsorship to donations



Fact:
sponsorship is
about deal,
commerce,
results



ASSOCIAZIONE DI CATEGORIA LIVE CLUB E FESTIVAL ITALIANI

per



Timing

FUNDING OPPORTUNITIES

From sponsorship to donations



FUNDING OPPORTUNITIES

From sponsorship to donations



WILD TURKEY
WITH THANKS
GRAZIE

Avete partecipato in **17.992.400** e grazie al vostro contributo e a quello di tutti i talenti della musica indie abbiamo costruito qualcosa di UNICO insieme in occasione del **THANKSGIVING DAY**.

Grazie al vostro supporto, Wild turkey ha donato **50.000€** a **KeepOn Live** a sostegno del locale e dei club che danno spazio alla musica live.

With Thanks è stata la nostra occasione per alzare il volume e riaccendere i riflettori sulla musica dal vivo, quella suonata nei bar e nei locali dove torneremo a incontrarci per brindare e passare indimenticabili serate, insieme.

Thanks to:

Matthew McConaughey, Fast Animals And Slow Kids, Motta, The Zen Circus, Ego, Fadi, La Rappresentante di Lista, Giorgio Poi, Gio Even, Comete, Giancane, Manitoba, Caroline Koch, The Spell Of Ducks, Campos, Sierra, Colla Zio, Gulino, Woodworm, Picozza, Bombadisch.

KEEP ON LIVE ASSOCIAZIONE DI CATEGORIA LIVE CLUB E FESTIVAL ITALIANI

KeepOn LIVE è la prima associazione di categoria dei Live Club e Festival italiani, nasce con lo scopo di promuovere la cultura della musica originale dal vivo. Rappresenta i locali, promuove e sostiene creando reti di valore tra gli operatori della musica dal vivo originale per generare crescita.

FUNDING OPPORTUNITIES

From sponsorship to donations



The poster features a dark background with a faint globe pattern. At the top left is the "SANTERIA" logo. At the top right is the "KEEP N LIVE" logo with the text "ASSOCIAZIONE DI CATEGORIA LIVE CLUBS E FESTIVAL ITALIANI" below it. The dates "27 e 28 marzo 2021" are prominently displayed in white. The event title "RUN THE MUSIC" is centered in a white-bordered box, with "RUN" in red and "THE MUSIC" in white. At the bottom, the slogan "Corri, ascolta, sostieni" is written in white.

FUNDING OPPORTUNITIES

From sponsorship to donations

WHAT WE'LL DO WITH THEM?

1. One mailing to our members explaining the partnership and the benefits that Dice has reserved for them
2. They'll join us in one of our members meeting

WHAT WE WON'T:

1. Arrange the fee's amount
2. Give them market exclusivity
3. Have commercial responsibility
4. Sign contract



dice.fm

DICE is the world-leader in mobile ticketing

BECOME A PARTNER

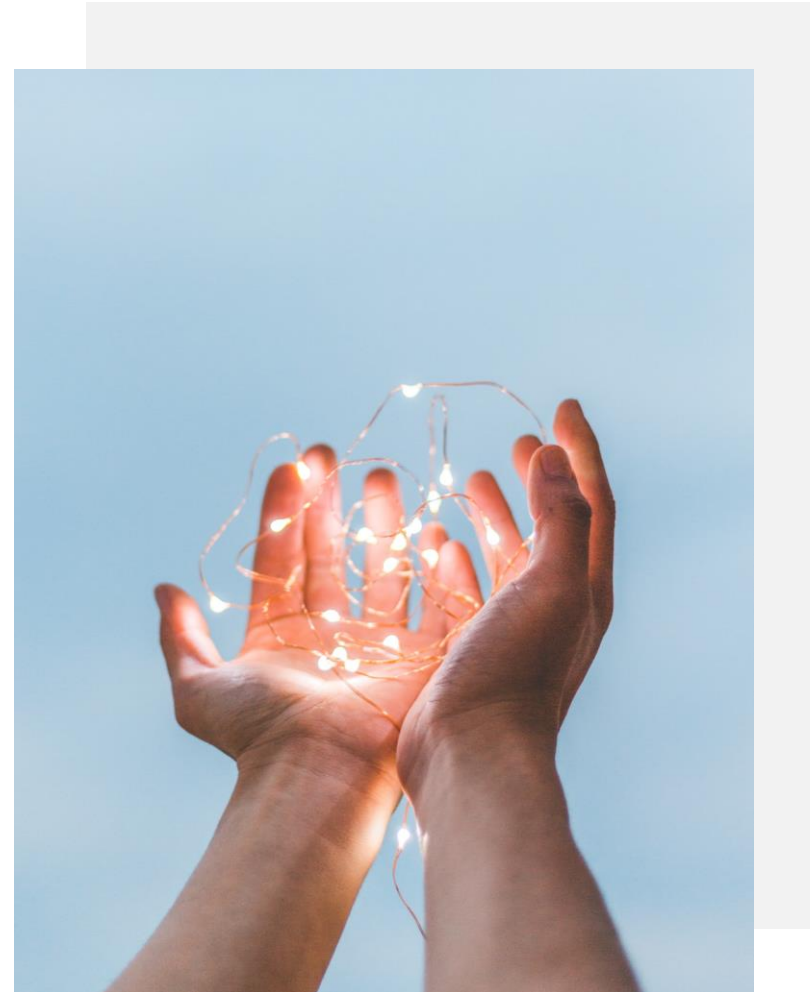
From festival giants like Primavera Sound to the world's most credible independent venues, DICE

FUNDING OPPORTUNITIES

How to work at European Level?

Live DMA

- Importance of the values we are carrying and the expertise we have on the sector.
- Importance of the language we use.
- If we go toward donation we will validate with the board that the donators respect our ethical charter.





Questions & Comments





PROVISIONAL BUDGET 2021



PROVISIONAL BUDGET 2021

COSTS	prev 2021	PRODUCTS	prev 2021
OVERALL COSTS	12390	MEMBERSHIPFEES	43650
Office rent	7200	Membership fees	43650
Phone and internet	600		
Head Office costs	770		
Equipement	1400		
Supplies	300		
Membership fees	1100		
Insurance	120		
Depreciation	500		
Bank fees	400		
COMMUNICATION COSTS	5570	SUBSIDIES	143635
Diverse mediums	500	CE Network L.S.E year 4	127135
Press conferences - reception	800		
Webtools + website	750	French recovery fund	5000
Video production	1200	Young employment fund	1500
Prints	1050	City of Nantes Subsidy	10000
Advertisement	190		
Distribution	1080		
ACTIVITIES	33000	OTHER SOURCE	13824
Management meetings	3500		
<i>Board meetings</i>	<i>3500</i>		
<i>Kick off - GA</i>			
<i>Survey meeting</i>			
Partnerships	3500		
Final Forum	26000		
STAFF COSTS	150149		
Office staff	113999		
Survey coordination	16050		
Accounting	5200		
Audit	3300		
Graphism	2100		
Translation	7000		
External speakers	2500		
TOTAL COSTS	201109	TOTAL PRODUCTS	201109
<i>Difference</i>	<i>0</i>	<i>loss</i>	
TOTAL	201109	TOTAL	201109



Questions & Comments



VOTING SESSION A

You can vote, we will present the results at 12:00 (CET)

Vote 7 – Provisional Budget 2021



VOTING RESULTS



BREAK

Please answer the Form to evaluate the Live Style Europe podcasts, it will take 5 minutes only.

Find the link in the Zoom conversation.

- The second part of the General Assembly will start at 13:55 (CET)

Bon appétit!



ORIENTATIONS

2021-2024



ORIENTATIONS 2021-2024

EU FUNDINGS

ORIENTATIONS 2021-2024

The jungle of EU fundings

→ Creative Europe 2021 – 2027

Calls expected May-June

- Networks (2021 – 2024)
- Cooperation projects (small, medium, large)
- Platforms

→ Sectorial calls for music?

→ Music AIRE



→ Erasmus +
Applications deadlines in May
and November



ORIENTATIONS 2021-2024

OBJECTIVES

ORIENTATIONS 2021-2024

Objectives

In the frame of European cooperation

A resilient future for the cultural and music sector

- Observe and define the needs and challenges of the local music scenes
- Promote good practices
- Advocate for the relevant public actions to support them

By gathering a collective voice to policy makers from the local to the European level, based on shared values. In partnership with the relevant stakeholders from the music sector in Europe.

In the frame of Music Moves Europe

A fairer music industry

- Promote emerging artists
- Boost gender and social diversity
- Give more opportunities for the youth
- Develop sustainable business models
- Promote cooperation and solidarity

By supporting the local music scenes in the evolutions of their practices, within the music chain, in terms of booking, recruiting, and building relations with the audiences and populations. In relation with our members at national and regional level.

In the frame of the Sustainable Development Goals

We are entering the decade of Actions!

- Support the members within their transition within our network
- Make music venues, clubs and festivals role models in terms of sustainable organisations
- Bring awareness, tools and solutions to our live music community
- Footprint and make the information transparent

By connecting our actions to external partners active in the field of inclusion and sustainability.



ORIENTATIONS 2021-2024

Objectives

Foster green initiatives:

- Support venues, clubs and festivals in their transition
- Adapt European support to the needs of our members.

Social inclusion:

- Define social inclusion with our members
- Highlight and disseminate inclusive practices within our network

Support emerging artists and diversity:

- Highlight the role of the music venues, clubs and festivals for the artists
- Explain and reach support for music venues fragile business models to support music diversity

ORIENTATIONS 2021-2024

Objectives



ORIENTATIONS 2021-2024

OPEN CLUB DAY

ORIENTATIONS 2021-2024

Open Club Day





2021-2024 PROJECTS



2021-2024 ACTIVITIES

OBSERVATION

2021-2024 PROJECTS

Observation

- Data collection and reporting

Next publication: September 2022 on data 2020
(compared with data 2019/2018)

- A questionnaire for festivals
- New indicators or Flash Survey on gender issues
- A Flash Survey on programming
- A qualitative study on the role of music venues, clubs and festivals in the development of artists' careers

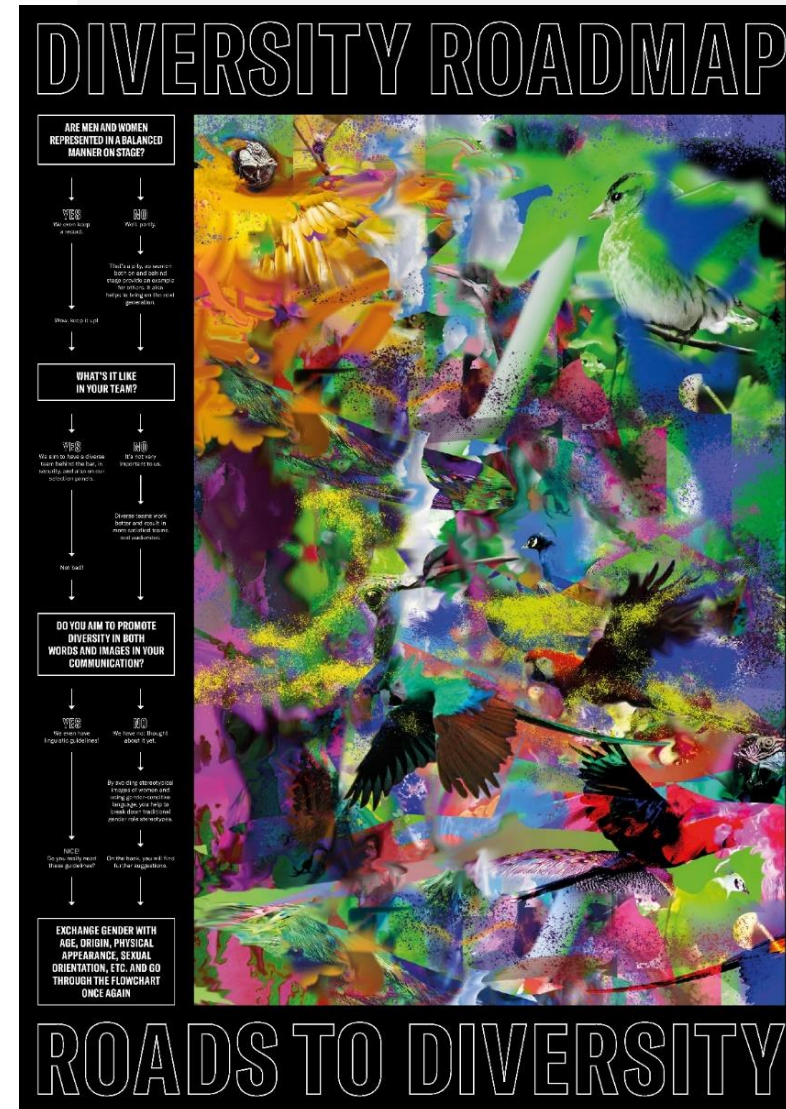
2021-2024 PROJECTS

SOCIAL INCLUSION

2021-2024 PROJECTS

Concrete tools for better social inclusion: The Diversity Roadmap

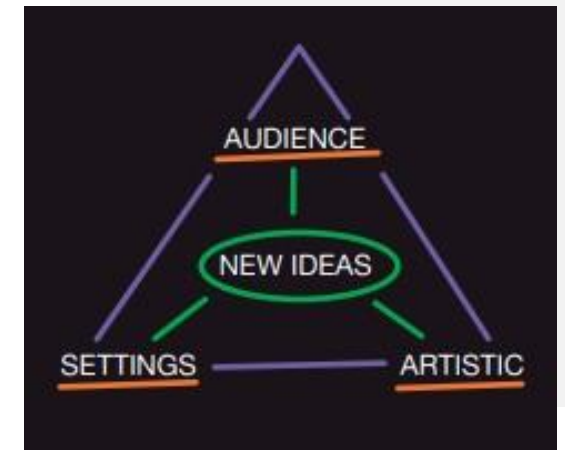
- Tool by PETZI and other Swiss music & feminist associations
- Available in French, German and English
- Soon available in Italian (summer 2021)



2021-2024 PROJECTS

Concrete tools for better social inclusion: The Try-Angle

- Tool coming from live music sector's experience (= bottom-up process of working on the tool)
- Formalisation of an open methodology to reach new audiences and change our conception of what a concert is
- Nothing is imposed and we are not saying to people how they should do their work >> we are asking questions to « **Try** to see things from a different **Angle** »
- Paper release at the Live DMA Forum
- Next Live DMA project: find a group of volunteer venues, clubs or festivals to test this methodology and willing to work on audience diversity and audience development



2021-2024 PROJECTS

Concrete tools for better social inclusion: The Try-Angle



share your own ways of building new audiences!

ABOUT?

All around Europe, live music venues are doing a wonderful job of finding ways of building new audiences to make live music accessible to as many people as possible. Diversity is a value dear to many live music professionals' hearts.

Inspired by the expertise of these live music actors, we have formalised the Try-Angle as a step-by-step methodology of live music actors, either experienced or newcomers, which challenge themselves everyday in building new audiences and go beyond the usual conception of a concert.

Imagined as a flexible instrument that you can adapt to your own situation and push you out of your comfort zone, you can complete the Try-Angle with your own thoughts, ideas and experiences! Try-Angle - Try to see things from a different Angle!

<http://www.live-dma.eu/>

LIVE DMA logo and other small logos at the bottom.

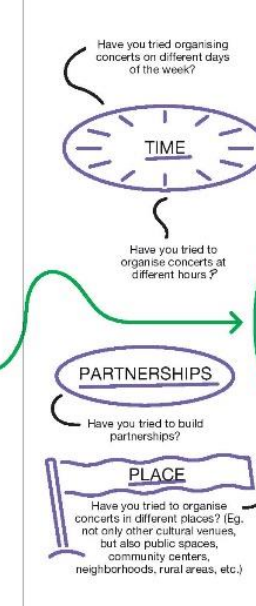
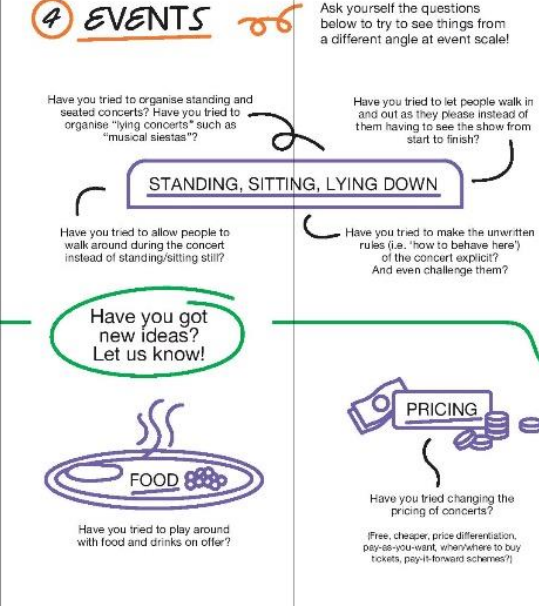
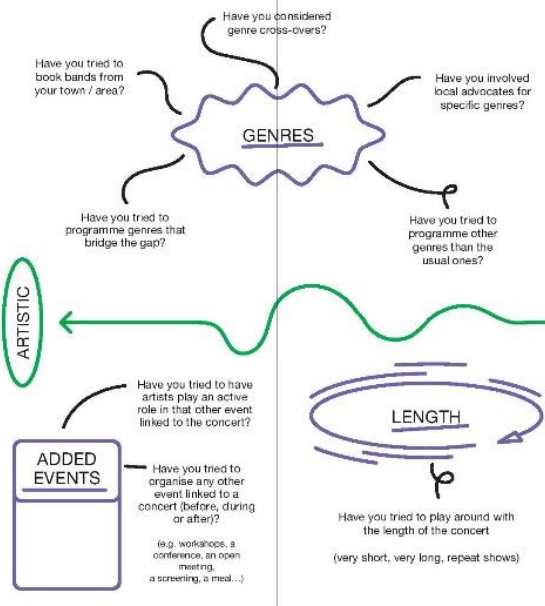
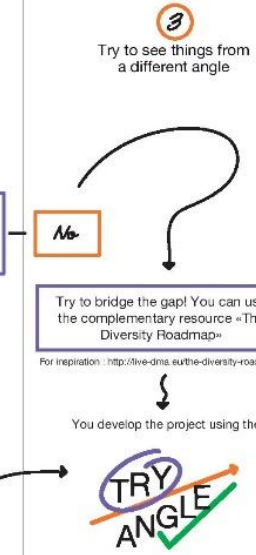
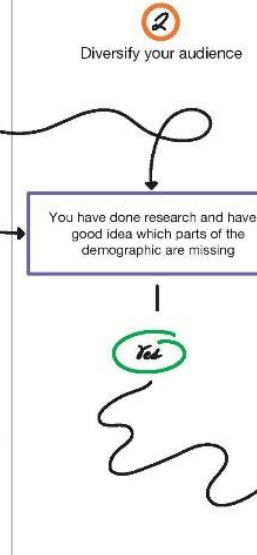
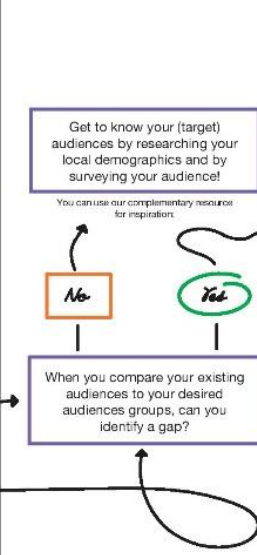
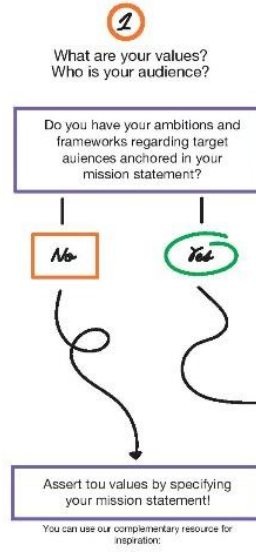
HOW TO USE THE TRY ANGLE?

Follow steps 1, 2 & 3 of the flowchart to discover live music professionals' tips to define your values, your audience and how you want to diversify it using our complementary resource!

Follow steps 4, 5, 6 & 7, in whatever order, to try to develop a project using the Try-Angle! You can either focus on the artistic side or the setting side, or even both, and this at two different scales: the one of a one-time event or the one of your policy. The Try-Angle can be used by venues, clubs or festivals, either professional or amateur.

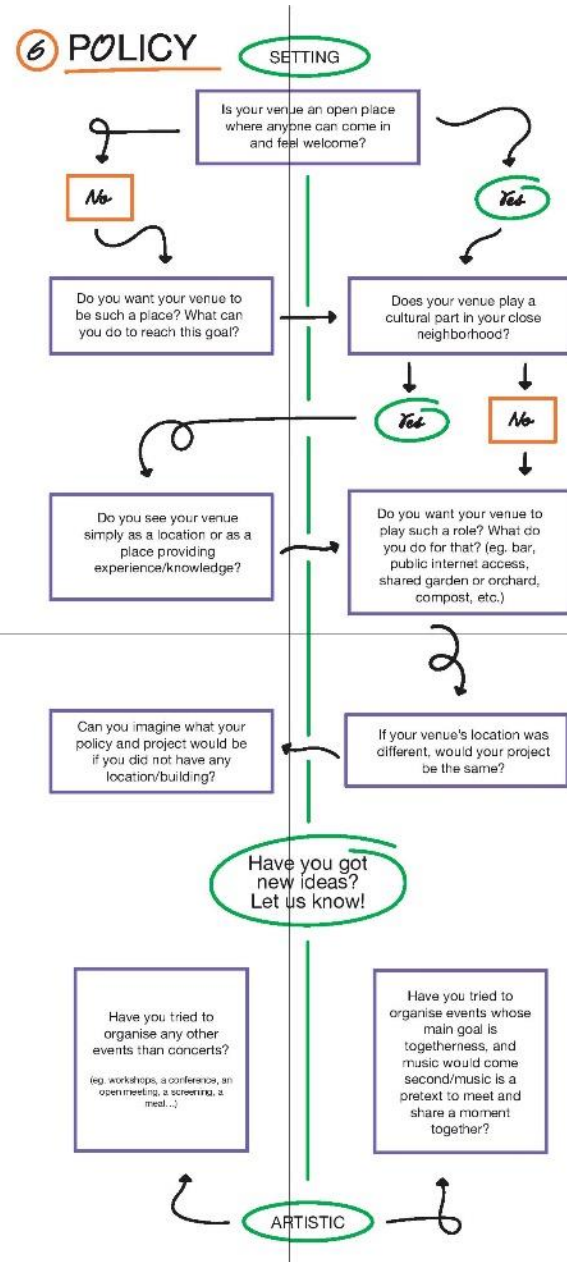


Scribble, circle, highlight, annotate... the Try-Angle is for you to use and appropriate! Don't hesitate to add new input to the tool and share them with us at contact@live-dma.eu.



2021-2024 PROJECTS

Concrete tools for better social inclusion: The Try-Angle



OVERVIEW

A powerful artistic performance, a memorable night out with your friends or a successful festival all rely on the same three elements. It is an interaction between **artists**, **audience** and **setting**. The role of a venue is to manage and set up the interaction between these three. It is never just about one of these elements: a great artist cannot thrive in an unsuitable setting. You can create the coolest club or venue, but if it does not relate to your (local) audiences and/or demographics, you might not succeed. Therefore we present to you: the Try-Angle. A clear and workable model inspired by European live music professionals' expertise, which allows for looking at new strategies.

CREDITS

Live DMA is a European non-governmental network working to empower its members and live music professionals, to structure the live music sector, and to enhance the reputation of venues, clubs, and festivals as important cultural, social, and economic actors. Ever since its foundation, exchange of best practices and experiences have been the pivot of the network's existence. In 2017, the European Commission recognized Live DMA as European network and granted, via the Creative Europe programme, funding to develop the network's project, Live Style Europe (LSE).

Live DMA organized a Working Group in 2018 gathering 20 live music professionals from all over Europe to reflect on audience development in venues, clubs, and festivals. The participants developed the Try-Angle, a framework methodology which depicts how live music professionals explore the relationship between audience, settings/venues and artists in new ways. Whether you wish to take a step back and reflect on the work you are doing or need to formalise your working processes to the most recent people in your team, the Try-Angle is a methodology created by live music professionals for live music professionals.

A big thank you to the participants of the Live DMA Working Group on Audience (Pérez & Granada, 2018).

Editors:
Live DMA, Mairén Domínguez, Ken Veerman, Wafiq Volmer

Graphic design by Anjaud Aubry

© Live DMA - 2021

2021-2024 PROJECTS

Concrete tools for
better social inclusion:
The Try-Angle

HOW TO USE THE TRY ANGLE ?

Follow steps 1, 2 & 3 of the flowchart to discover live music professionals' tips to define your values, your audience and how you want to diversify it using our complementary resource!

Follow steps 4, 5, 6 & 7, in whatever order, to try to develop a project using the Try-Angle! You can either focus on the artistic side or the setting side, or even both, and this at two different scales: the one of a one-time event or the one of your policy. The Try-Angle can be used by venues, clubs or festivals, either professional or amateur.

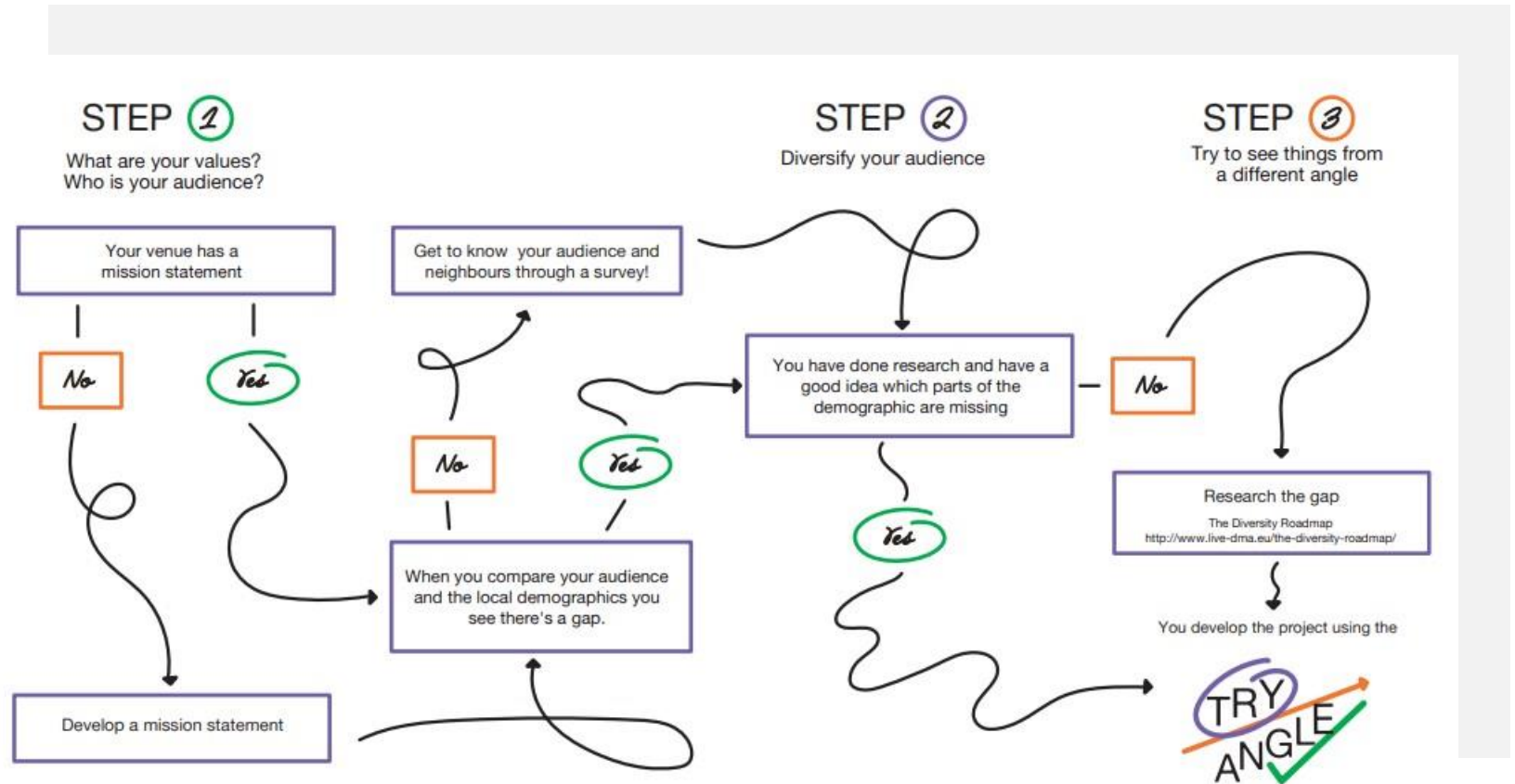


Scribble, circle, highlight, annotate... the Try-Angle is for you to use and appropriate! Don't hesitate to add new input to the tool and share them with us at contact@live-dma.eu.

2021-2024 PROJECTS

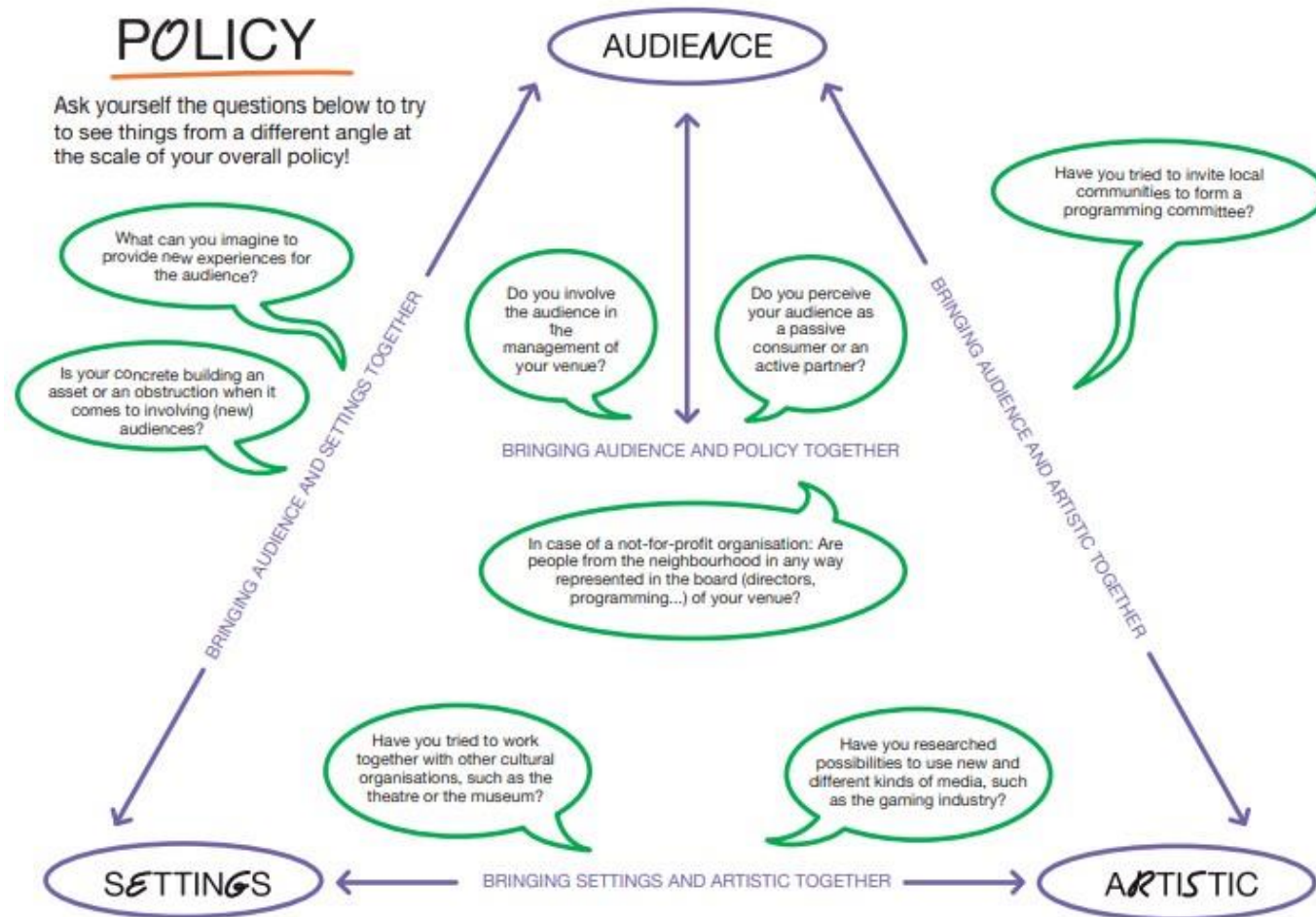
Concrete tools for better social inclusion: The Try-Angle

- These three first steps will be supported by complementary resources



2021-2024 PROJECTS

Concrete tools for better social inclusion: The Try-Angle



2021-2024 PROJECTS

The Carbon Footprint





Questions & Comments



VOTING SESSION B

You can vote, we will present the results at 16:30 (CET)

Vote 8— Network's post LSE Strategy 2021 - 2024



MEMBERS' EXCHANGE



EXCHANGE BETWEEN MEMBERS

- **Divide into groups to answer these questions:**

1. What do you see as the main lasting impacts of the Covid19 on our sector in the post-pandemic world?
2. What do you see as the main challenges for our sector in the next 10 years?
3. What would be the main key success factors of a more sustainable and inclusive sector?
4. What role/actions do you expect from Live DMA in this regard?

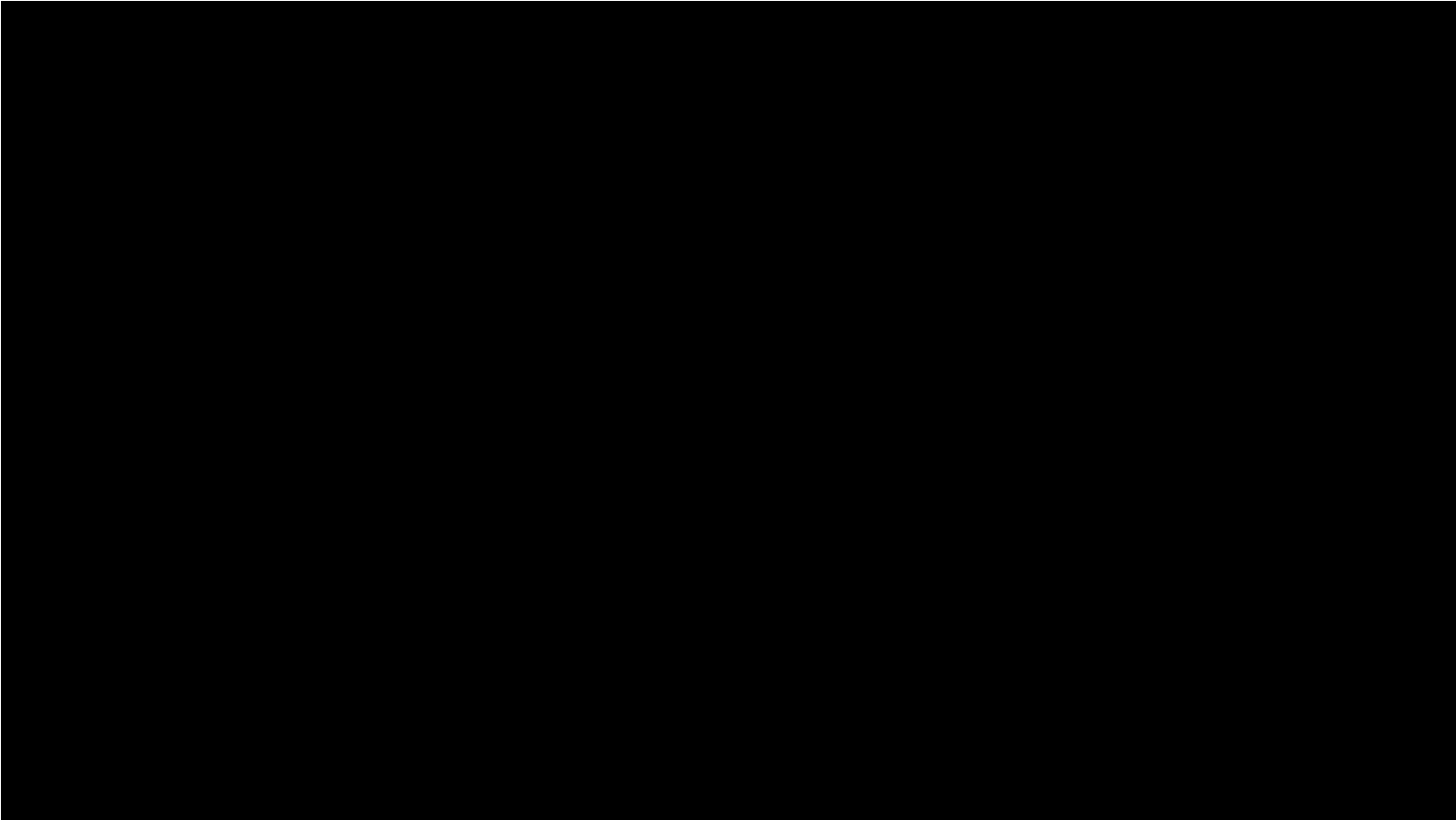
- **Presentation of the discussions**



BOARD APPLICATIONS



BOARD APPLICATIONS





Questions & Comments



BOARD APPLICATIONS

We will present the results at 16:30 (CET)



Anders Tangen
Senior Advisor at NKA - NO



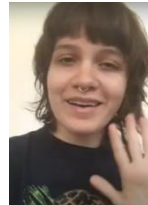
Elda Gómez
Communication Manager at
ACCES - ES



Isabelle von Walterskirchen
Board member at PETZI /
Club culture-department
director at Rote Fabrik - CH



Marc Steens
Coordinator at Clubcircuit -
BE



Hilma Kekkonen
Board Member at SvenskLive
- SE



Geoffrey Vasseur
Member at LiveKomm - DE



Federico Rasetti
Managing Director at
KeepOn Live - IT

Please vote for 3 to 7 board applicants!

VOTING SESSION B

You can vote, we will present the results at 16:30 (CET)

Vote 9 – Board members



VOTING RESULTS



**THANKS EVERYONE FOR
BEING HERE TODAY!**

**Let's try do to a little
digital picture together**