



Board Meeting

29th September 2021

Tallinn, Estonia

Minutes

Attendees: *Federico Rasetti, Hilma Kekkonen, Marc Steens, Elda Gomez, Thibaut Hermouet, Audrey Guerre*

Excused: *Isabelle Von Walterskirchen, Geoffrey Vasseur, Anders Tangen*

FIRST PART

1° Evolution budget 2019-2024 (EU funding vs own funding)

See preparatory documents

2° Summary of the previous board discussions

See preparatory documents

3° Revise the strategies on 1. local and national subsidies ; 2. Private donations ; 3. Services and activities

Objectives:

+30 000€

→ **20 000€ from donations**

→ **10 000€ from invoicing events receptions and external participation in events (moderation, capacity-building etc.)**

1 - LOCAL AND NATIONAL SUBSIDIES

Activities must be connected to the country where the subsidy comes from.

Ex: in Belgium, funding is possible only if the association seats with its headquarters in the country.

Ex: the Puglia region in Italy organises events with a European purpose.

Perspective 1: Get in touch with CNM (French state music organisation) on a funding partnership

Perspective 2: Get in touch with authors' right associations at national and EU level (to connect with the fair practice code)

Perspective 3: Organise activities with "Music Cities" hosting a reception during the future LSE project. Invoice them in order to increase our incomes, instead of decreasing the costs.

2 - PRIVATE DONATIONS

Donations are different from sponsorship. There are no counter-parties to donations. Donations must be "voluntary".

Some of our members experience sponsorships during events (where brands can introduce them to the members).

Ex from Netherlands, Sweden or Spain (ex: 3000€ from a ticketing company)

Donations rely on a trust relation and value proposal. The brands benefit from the values that we promote, and we pay attention that the brands' actions fit our values. The brands also benefit from the trust of our members in Live DMA, to establish contact with them and develop their brand in new national markets. Additionally, we could expand some partnerships with these brands to set up private Survey presentations to inform them about the trends and challenges of the live music sector in Europe.

It is a good moment to engage brands because they know venues bleed from Covid-19.

Perspective 4: fine-tune the presentation and include an article on our website. Focus on one partner in 2022, and gradually expand it to more partners.

3- SKILLS AND SERVICES

Currently, the Live DMA team and board members sometimes (2-5 times/year) visit external organisations to moderate sessions or share their expertise, for free. There is the possibility to turn this into an invoiced service, but it raises several questions:

- When implying individual skills and experience, shouldn't it be an extra individual remuneration instead of a benefit for Live DMA's organisation? Will it represent extra hours/extra work?
- ➔ The skills and opportunities are built on Live DMA's experience so it makes sense that Live DMA gets a fee on the invoice.
- ➔ It should be a win-win situation, so there should be a possibility to split the share of incomes.
- Are external organisations ready to pay for it?

Perspective 5: Invoice organisations when we visit them, instead of having our costs covered (to increase our incomes instead of decreasing our costs)

Perspective 6: on a short-term (2022), we write an internal policy document to give a framework to the strategy.

The document must include information about:

- **which areas of expertise are concerned (data collection, European project management, European funding)**
- **what type of activities (make a difference between panels to introduce Live DMA/present a tool or a report and workshops that we moderate or coach)**
- **what format of activities (collective vs individual consultancy)**
- **what type of organisations we target (members or partners would still benefit from our expertise for "free").**

Perspective 7: on a mid-term (2023), develop our communication to highlight our pools of expertise and explain our offer.

General comments:

- ➔ Involving national associations is key to develop our funding. Whether it is on identifying events/cities to host events, develop partnership with active brands in a country that want to expand to other EU markets, or to highlight our members' pool of expertise. We must communicate properly with them on our funding strategy to create opportunities.

SECOND PART

Perspectives:

- Get in touch with IMPALA again to partner on the GECAT
- Establish Live DMA message during board meetings in October/November for the French EU presidency focus on music (venues independence)
- Explore partnerships for the Music Observatory with Universities (see pitch attached)
- Send the WHO poll again (Music is not Noise) because of too low level of feedback
- 10 years birthday party + what will the local music scenes look like in 10 years' project