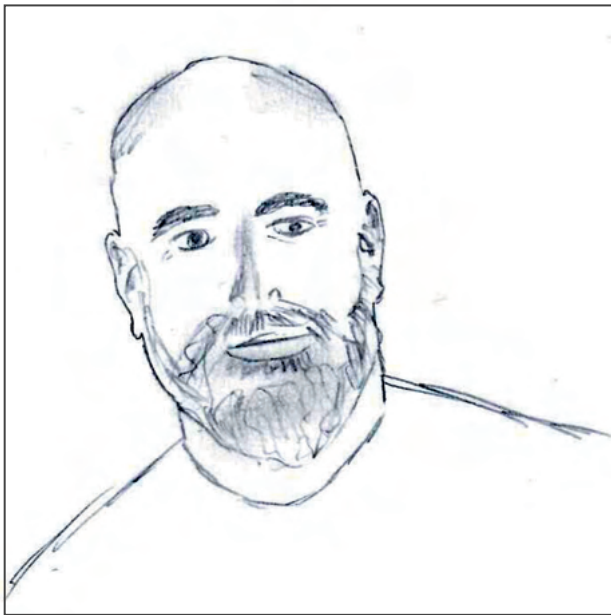




**LIVE STYLE
EUROPE**

DMA LIVE MAGAZINE

EDITORIAL



We think that the most important qualities of the Live DMA network are the sharing of knowledge, best practice and experience across European borders, that we represent a collective voice working on European challenges and finally that the network facilitates and inspire cooperation between national organizations, and between venues and festivals in different European countries.

We see it as a great quality that this collective effort is based on ethical values and the solidarity resulting of our network's awareness of collective responsibility for the ecosystem of live-music and communities in general. Our values are also stated in Live DMA's ethical charter which is signed by all our members.

Amongst the many great achievements of the network in the past years, we would highlight the work that has been done during the pandemic - connecting the members, gathering resources, and supporting the national organizations in their work keeping the sector floating during the crises. And, that the EU commission again granting us the network funding for the next four years. It's a big clap on the shoulder and huge recognition for the network and the work being done.

The funding by Creative Europe is indeed a great sign of recognition for Live DMA and its members - it is still not self-evident that authorities acknowledge the venues, clubs and festivals - the platforms for artistic performance, the cultural intermediators for live experiences - as indispensable part of the musical universe being in need of support and protection. In the last 4 years we also managed to develop further partnerships, gained visibility with our statements at important decision makers and were able to enlarge our network in welcoming 4 new members.

Our most important wish for the future of Live DMA, is that most European venues, clubs and festivals will survive through the pandemic crises and that the live music scene will again flourish, being more diverse and stronger than ever!

And that the social, cultural and economical values and achievements the venues, clubs and festivals represent will get fully recognized. And that this recognition leads to financial and regulatory support by our system and its decision makers.

Anders Tangen and Isabelle Von Walterskirchen, Live DMA Co-Presidents

EDITORIAL



Live music grows from passion, commitment and learning by doing. Soon, the grass-roots music scenes mixed up with more commercial or institutional projects creating a plural and diverse music jungle.

Still, the health and ecological crises do not spare anyone, and they bring us back to our weaknesses, social and territorial inequalities. They take us out of our comfort zone and make us confront our denialism; they shake up what was established like a single model of touring and programming music.

We may feel powerless and paralysed while we all must be able to take some risks, to change and adapt, and set up our own rules towards a fairer and more sustainable live music ecosystem. We shall not let tech and global companies dictate the rules according to their profit and interest. We have to propose different scenarios, in which the audience is not just a consumer, data is not for sale, and inclusion is not a marketing argument. Let's get back to the basics and slow down, but let's do it right.

How do we know it's going to work? Now we know we are not alone. We will cooperate, support each other, inform, share, improve; we will continue to do it by ourselves, learning by doing, together.

With this magazine, we wish to show exactly that: the values that have uplifted Live DMA from the very beginning are still as relevant and primordial today. We are very proud of the actions that the Live DMA network have achieved these last years, and we are convinced that we will be able to do our part for the live music sector to move on from unfair and damaging practices to ones that are just, inclusive and sustainable. We hope you will find pleasure and learn many things by flipping through the pages of this magazine which gets back on the most important themes the network has worked on. This is just the beginning.

Live DMA team



COME

TOGETHER

With a little help from my friends ✨



Music venues are part of the same European ecosystem.

When we join forces, we make better plans. When we learn from each other, we become so much stronger. Even during lockdowns, venues have continued to cooperate online.

In short, if you are still doing it alone, you are missing out.

Cooperation and solidarity are the only way towards better local music scenes in Europe. Only by working together, can we make this music industry stronger and more fair.

So now that we can meet up again, we should continue talking online and offline.

From the very beginning, Live DMA has been about joining forces across Europe. During the Live DMA Forum at Tallinn Music Week 2021 we heard inspiring stories of venues that work together across borders.

Take the example of Estonia and Finland.

Both countries surveyed their music scenes together. They gathered data about the strengths and needs of their live scenes. And in turn, this research paved the way for collaborations on cross-border touring in the Baltic region.

Working together resulted in new musical opportunities.

Cross-border touring is a great example of how venues can work together. It makes a lot of sense to build touring networks between neighbouring countries.

This automatically creates a much larger audience for up-and-coming bands. And wasn't that the mission of music venues? To bring audiences and artists together?

Yes, the next years will be challenging.

After the pandemic we need to start again.

But music venues and music cities will pull through and come up with new plans and policies. As we are slowly getting ready to rebuild our thriving music scenes, it is good to know that we have friends all over Europe.

So now is the time to come together again.

Going it alone would be foolish.

Ken Veerman

Running a music venue is about changing the world. Today.

Did you notice?

The days of just booking great bands are over. A rapidly changing world has seen to that. Tallinn Music Week 2021 focused on the urgent power of local musical ecosystems and solid global networks.

This is no accident.

It's not enough to accept that things are changing. You also need to start today, not tomorrow.

As the world around us becomes more unstable, music venues need to adopt a new mindset.

Innovation is not about shiny new apps. It is about building a better world.

Music venue innovation is deeply political.

After the pandemic, we need to restore communities. Even before COVID our lives had become too lonely and too disconnected and that needs to change. Music is the ideal remedy.

So what can this new world look like?

During Tallinn Music Week, Live DMA invited three music professionals who each brought a piece of that puzzle.

- Kathy Bajarria from Switzerland talked about the Diversity Roadmap, a tool for social inclusion and gender equality in music venues.
- Gonçalo Riscado showed how the collaboration of 25 music venues drastically changed the way the Portuguese government supported music venues during the pandemic.
- And Marc Wohlrabe told us how after years of political lobbying Berlin night life was finally recognised as a cultural institution.

Three stories about music venues stepping up and changing the world.

Live DMA has created a set of tools that can help you make that change. There's the Diversity Roadmap. There's the Audience Development Try-Angle. And in this fanzine you can read about venues joining forces.

If running a venue is about changing the world and you are reading this, then you too have a role to play.

¿ Why not start today?

¡ THEY HAVE STARTED TO CHANGE THEIR WORLDS!

ライブ
&
パ

CON-FRONT
How Popular Live Music Can Commemorate European Heritage

KEEPON AIR
Live Music in Times of Coronavirus

PLUG INTO BEATS

ISSUE WRESTLING
or how to address social issues through show-wrestling



Alternative Ticketing Systems

THE 4AD FOREST
When a live music venue decides to plant a forest in order to compensate the CO2 emissions related to its activities.



Every year, Live DMA supports its members in collecting data about the venues and clubs part of their network. This data is compiled, thanks to a shared and bottom-up methodology, in the only statistical survey about live music scenes in Europe, called **the Survey**.



1 Live DMA Survey Coordinator: Arne Dee

14 European Regions part of the Survey (publication 2020)

7 Survey meetings in plenary during Live Style Europe (since 2017)
-2 online, **5** IRL

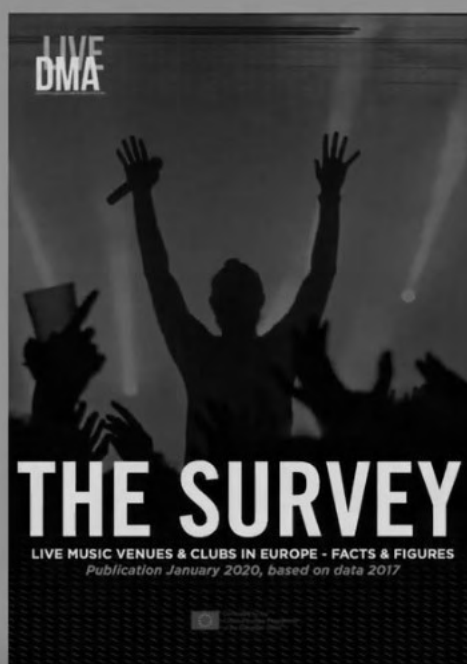
3 written Survey reports since the beginning of Live DMA

3 written Survey on COVID crisis

11 public Survey presentations at music conferences

(Approximately) **2642** hours on EXCEL to collect data

Marc Wohlrabe, from Clubcommission Berlin, proudly holding Live DMA's Survey



we released the Survey report in January 2020,



About the Try-Angle.

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 to look at new strategies.

Try-Angle instructions for use

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 TryAngle! 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.

Don't hesitate to add new input to the tool and share them with us at contact@livedma.eu.



Scribble, circle,
highlight, anno-
tate... the Try-Angle
is for you to use
and appropriate!



This tool is not
dangerous, use it
without precaution.

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.

1

What are your values?
Who is your audience?

Do you have your ambitions and frameworks regarding target audiences anchored in your mission statement?

No

Yes

Assert your values by specifying your mission statement!

You can use our complementary resource for inspiration:

Get to know your (target) audiences by researching your local demographics and by surveying your audience!

You can use our complementary resource for inspiration:

No

Yes

When you compare your existing audiences to your desired audiences groups, can you identify a gap?

2

Diversify your audience

You have done research and have a good idea which parts of the demographic are missing

No

Yes

Try to bridge the gap! You can use the complementary resource «The Diversity Roadmap»

For inspiration: <http://live-dma.eu/the-diversity-roadmap/>

You develop the project using the



4 EVENTS

Ask yourself the questions below to try to see things from a different angle at event scale!

Have you considered genre cross-overs?

Have you tried to book bands from your town / area?

Have you involved local advocates for specific genres?

GENRES

Have you tried to programme genres that bridge the gap?

Have you tried to programme other genres than the usual ones?

ARTISTIC

Have you tried to organise standing and seated concerts? Have you tried to organise "lying concerts" such as "musical siestas"?

Have you tried to let people walk in and out as they please instead of them having to see the show from start to finish?

STANDING, SITTING, LYING DOWN

Have you tried to allow people to walk around during the concert instead of standing/sitting still?

Have you tried to make the unwritten rules (i.e. 'how to behave here') of the concert explicit? And even challenge them?

Have you tried to organise concerts on different days of the week?

TIME

Have you tried to organise concerts at different hours?

SETTING

Have you got new ideas? Let us know!



FOOD

Have you tried to play around with food and drinks on offer?



PRICING

Have you tried to change the pricing of concerts?

(Free, cheaper, price differentiation, pay-as-you-want, when/where to buy tickets, pay-it-forward schemes?)

PARTNERSHIPS

Have you tried to build partnerships?

PLACE

Have you tried to organise concerts in different places? (Eg. not only other cultural venues, but also public spaces, community centers, neighborhoods, rural areas, etc.)

Have you tried to have artists play an active role in that other event linked to the concert?

ADDED EVENTS

Have you tried to organise any other event linked to a concert (before, during or after)?

(e.g. workshops, a conference, an open meeting, a screening, a meal...)

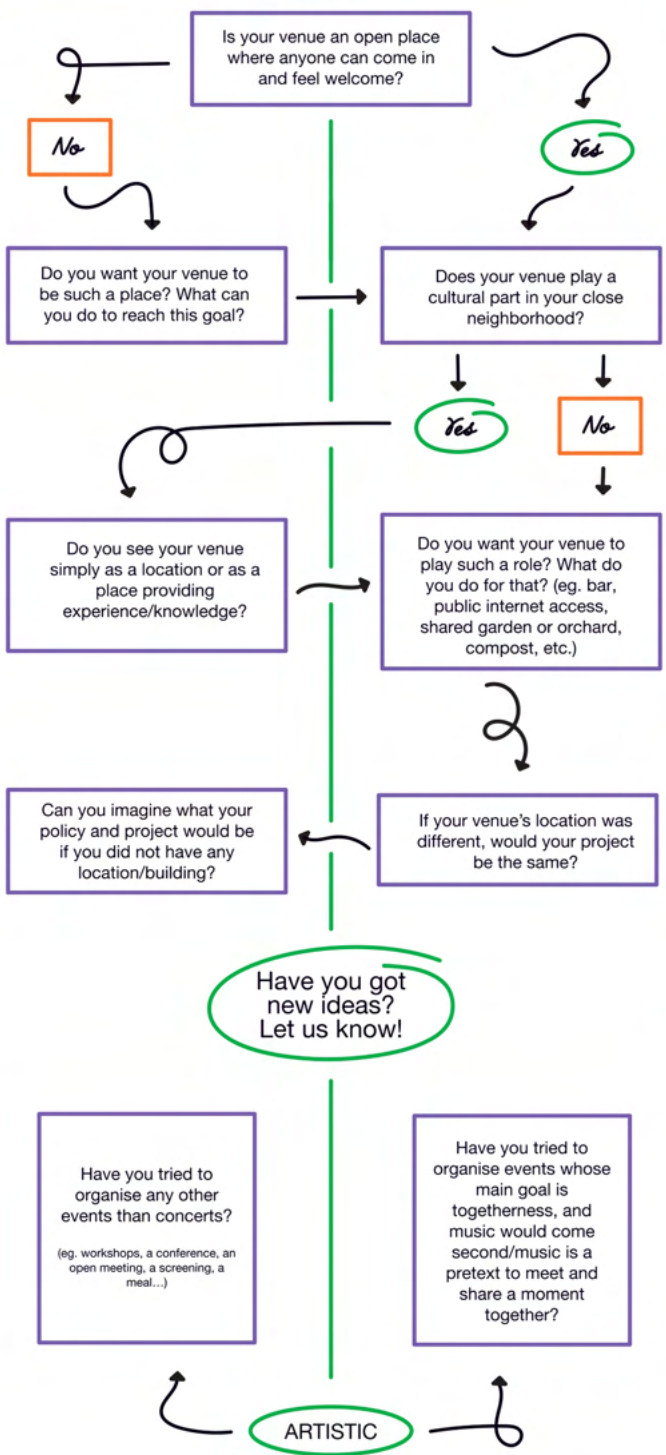
LENGTH

Have you tried to play around with the length of the concert

(very short, very long, repeat shows)

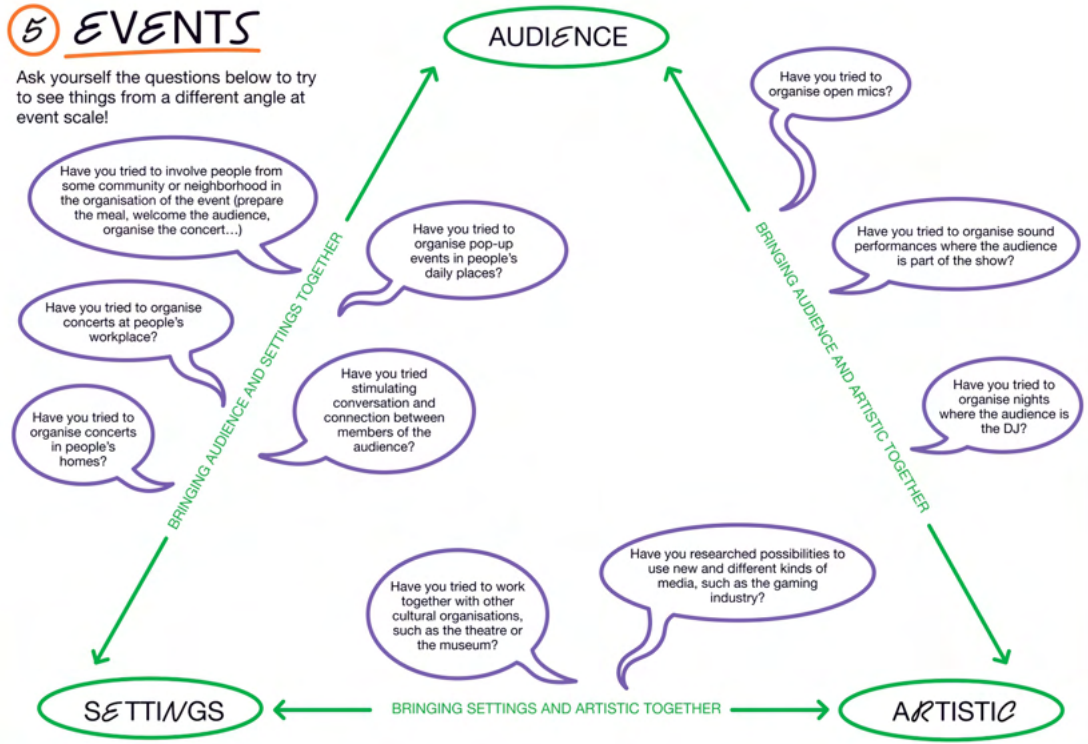
6 POLICY

SETTING



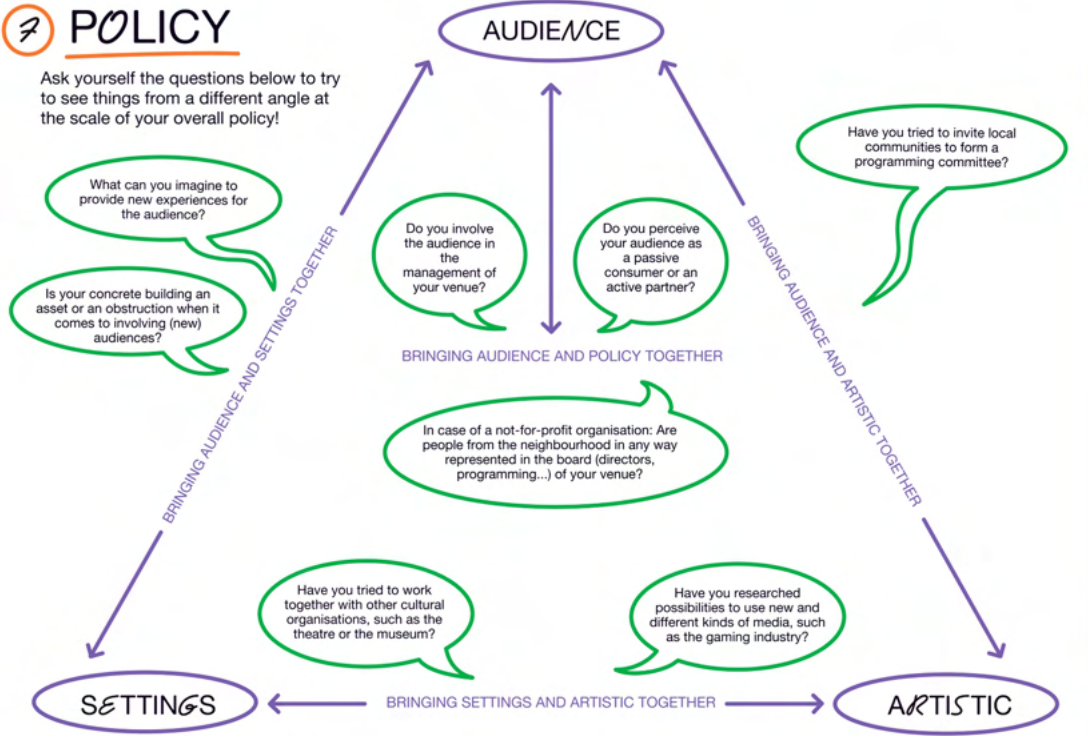
5 EVENTS

Ask yourself the questions below to try to see things from a different angle at event scale!



7 POLICY

Ask yourself the questions below to try to see things from a different angle at the scale of your overall policy!





GET up, 
STAND up,
d♥N'T GIVE up THE fight



ECOLOGY

TOWARDS A GREENER LIVE MUSIC SCENE WITH PULSE

ARTISTS AND CULTURAL PLAYERS REALIZE THAT THE PRESERVABILITY OF OUR PLANET IS LIMITED. THE CULTURAL SECTOR, A COLLECTIVE NAME FOR THE ARTS, HERITAGE AND SOCIO-CULTURAL SECTOR, RECOGNIZE THAT A TRANSITION MOVEMENT IS NECESSARY AND THAT THEIR CONTRIBUTION MAY NOT BE AS SMALL AS THEY ORIGINALLY BELIEVED.

'Sustainability is the art of living well, within the ecological limits of a finite planet. Art is more than an instrument in this process. It's the nature of it.' Prof. Tim Jackson

PULSE TRANSITIONETWERK ORIGINATED FROM THIS REALIZATION. CULTURAL PLAYERS WITH A SENSE OF URGENCY DECIDED TO JOIN FORCES BY STARTING A NETWORK. PULSE BELIEVES THAT CULTURE CAN BE A DRIVER FOR TRANSITION TO A SOCIALLY JUST AND SUSTAINABLE SOCIETY. IT CONNECTS CULTURAL ORGANIZATIONS THAT EXPERIMENT WITH SUSTAINABLE ALTERNATIVES TO OUR CURRENT SOCIETAL MODEL, WITH SELF-SUFFICIENCY AND CULTURAL ACTIVISM AT ITS CORE. IT BRINGS TRANSITION INNOVATORS AND NOVICES TOGETHER AND TRIES TO STRENGTHEN SUSTAINABLE ACTION IN THIS WAY.

With an annual, thematic conference day, participatory trajectories, expertise is shared on a larger scale. In this way, Pulse aims to support the sector in making its own practices more sustainable and to create awareness about the role of culture in the transition to a just and sustainable society.

CULTURE WANTS TO EXCITE, SHARE, REFLECT, ENTERTAIN, EXPERIENCE AND BROADEN. WE KNOW THAT TRANSITION REQUIRES AWARENESS AND BEHAVIORAL CHANGE. WELL, LET THAT BE THE POWER OF CULTURE: HOLDING A MIRROR UP TO SOCIETY, IMAGINING ALTERNATIVES AND TOGETHER SEARCHING FOR WAYS TO TRANSLATE THESE ALTERNATIVES FOR YOU AND ME.

INSTEAD OF REINVENTING THE WHEEL, WE SHOW OUR NETWORK WHAT HAS BEEN REALIZED AND TRY TO INSPIRE OTHER ORGANIZATIONS WITH GOOD PRACTICES. THIS IS WHERE THE DIGITAL SAFARI COMES IN. DURING A PRACTICAL SAFARI, A SMALL GROUP OF PEOPLE LITERALLY VISIT EACH OTHER TO GET INFORMATION FROM FIRST HAND. BY VISITING GOOD PRACTICES PULSE TRIES SHOW WHAT THE POSSIBILITIES ARE TOWARDS A MORE JUST AND SUSTAINABLE WORLD.

RECENTLY WE STARTED A SERIES ON SUSTAINABILITY FOR MUSIC VENUES AND CLUBS TOGETHER WITH LIVE DMA. THE DIGITAL SAFARI ON SUSTAINABILITY GIVES LIVE MUSIC PROFESSIONALS THE OPPORTUNITY TO VIRTUALLY VISIT LIVE MUSIC SCENES THAT WORK IN AN ECOLOGICAL WAY.

FROM CATERING TO SUSTAINABLE BUILDING, UP TO THE MOBILITY OF THE AUDIENCE AND ARTISTS OR THE WAY THEY MANAGE WASTE, BENEFIT FROM CONCRETE TIPS ON HOW TO THINK AND ACT IN A SUSTAINABLE MANNER IN YOUR LIVE MUSIC VENUE OR CLUB.

DO YOU WANT TO LEARN MORE ABOUT THE DIGITAL SAFARIS? GO VISIT OUR [WEBSITE](#) OR SUBSCRIBE TO OUR [NEWSLETTER](#).

Click here to watch the previous episodes!





LIVE DMA, TRYING TO LINK COOPERATION AND SUSTAINABILITY

WE OFTEN SAY THAT THE CORE OF LIVE DMA IS TO BE A NETWORK OF TRANS-NATIONAL COOPERATION.

AND IT IS: WE TRY TO ENHANCE COOPERATION OF LIVE MUSIC PROFESSIONALS THROUGH VARIOUS MEETINGS, WORKING GROUPS, GENERAL ASSEMBLIES, FORUMS, CONFERENCES, MAILING LISTS, (YOU NAME IT!) EITHER ONLINE AND IN PERSON. WE OFTEN TRAVEL AROUND EUROPE TO MEET OUR MEMBERS, DISCOVER THE LIVE MUSIC VENUES PART OF OUR NETWORK AND SPREAD THE IMPORTANCE OF SUPPORTING LOCAL MUSIC SCENES TO VARIOUS PEOPLE.

FOR THESE REASONS, THE STAFF AND BOARD OF LIVE DMA TRAVELS OFTEN, PERHAPS ONCE EVERY MONTH OR SO. AND, BECAUSE IT IS OFTEN FASTER, UNFORTUNATELY MORE AFFORDABLE AND LESS ENERGY-CONSUMING, WE OFTEN TRAVEL BY PLANE.

WHEN LOOKING AT LIVE DMA'S CARBON FOOTPRINT THAT WE DID FOR THE YEAR 2019, WE CAN SEE THAT, APART FROM THE DEPRECIATION OF OUR COMPUTERS, OUR SECOND BIGGEST PIECE OF CARBON EMISSIONS IS OUR PLANE TRAVEL. WITHIN THE LIVE DMA STAFF, WE OFTEN DISCUSS HOW WE FEEL BAD ABOUT THIS. WHAT IS OUR ROLE IN THE CLIMATE CRISIS THAT WE FACE? IS OUR WORK MORE IMPORTANT THAN THE PLANET'S ECOSYSTEMS?

THEN, WE LOOKED AT THE CARBON EMISSIONS OF A MID-SIZE CONCERT VENUE IN THE NORTH OF FRANCE. THEIR CARBON EMISSIONS WERE WAY BIGGER THAN OURS, UNDERSTANDABLY. AND THEN WE UNDERSTOOD: WE HAVE A ROLE TO PLAY IN CREATING THE RIGHT CIRCUMSTANCES FOR MUSIC VENUES TO START THEIR ECOLOGICAL TRANSITION AND REDUCE THEIR IMPACT ON THE PLANET. THIS MISSION WAS WAY MORE IMPORTANT THAN OUR ECOLOGICAL FOOTPRINT.

THAT'S WHAT WE SHOULD FOCUS ON: TRYING TO HIGHLIGHT THE RELEVANCE AND IMPORTANCE OF SMALLER SCALES, FOR THE SAKE OF THE PLANET'S WELL BEING. HIGHLIGHT ALSO THE RELEVANCE AND IMPORTANCE OF LOW TECH AND DIY FOR HAVING EVENTS THAT ARE COHERENT WITH OUR VALUES, OUR COMMUNITIES AND OUR SCALES. WE'LL LET COLDPLAY FIGURE OUT HOW TO DO 'ECO-FRIENDLY STADIUM WORLD TOURS' WHILE WE'LL TRY TO TAKE CARE OF THE PEOPLE WHO ACTUALLY WANT TO CHANGE THE TOO RAPID AND OVER-PRODUCTIVE PACE OF OUR WORLD.



WICKED WICKED
JUNGLE IS MASSIVE!!



Of course, the Live DMA staff has decided to still work on its ecological impact. We want to travel in a smarter way: stop taking the plane only for a 20min presentation at a panel. Now, we try to meet more people, present more of our projects and visit even more live music venues, clubs and festivals to make our trip have even more sense.

Also, the pandemic, which was harsh for the whole sector, still had its positive impacts, and notably the multiplication of online meetings and events for professional organisations. The sector was very fast in adapting to a world without travels and where physical contacts needed to be avoided. At Live DMA, we developed bi-monthly members' meetings, and we realized that we had never been so much in contact with our members than before.

It was out of necessity, of course: in such a crisis and unseen situation, people need to reach out and talk to their peers, in order to not feel alone and trapped in the horror of the crisis. The pandemic made us learn how to interact and work online, and do so in an intelligent way. One of our latest project, the **Try-Angle**, was actually conceived 100% online, via zoom meetings. And what a success that way of working was!

Of course, we still need face-to-face interaction. Our sector is most of all about social values. We will not stop to travel. But we will travel in a smarter way, and we will continue to develop new ways of working together, notably online. Culture is the best tool to improve our societies and lead them towards a fair, coherent, ecological and socially just world. And we will be a part of this.



[CLICK HERE](#)
[TO READ](#)
[ALL TESTIMONIES](#)

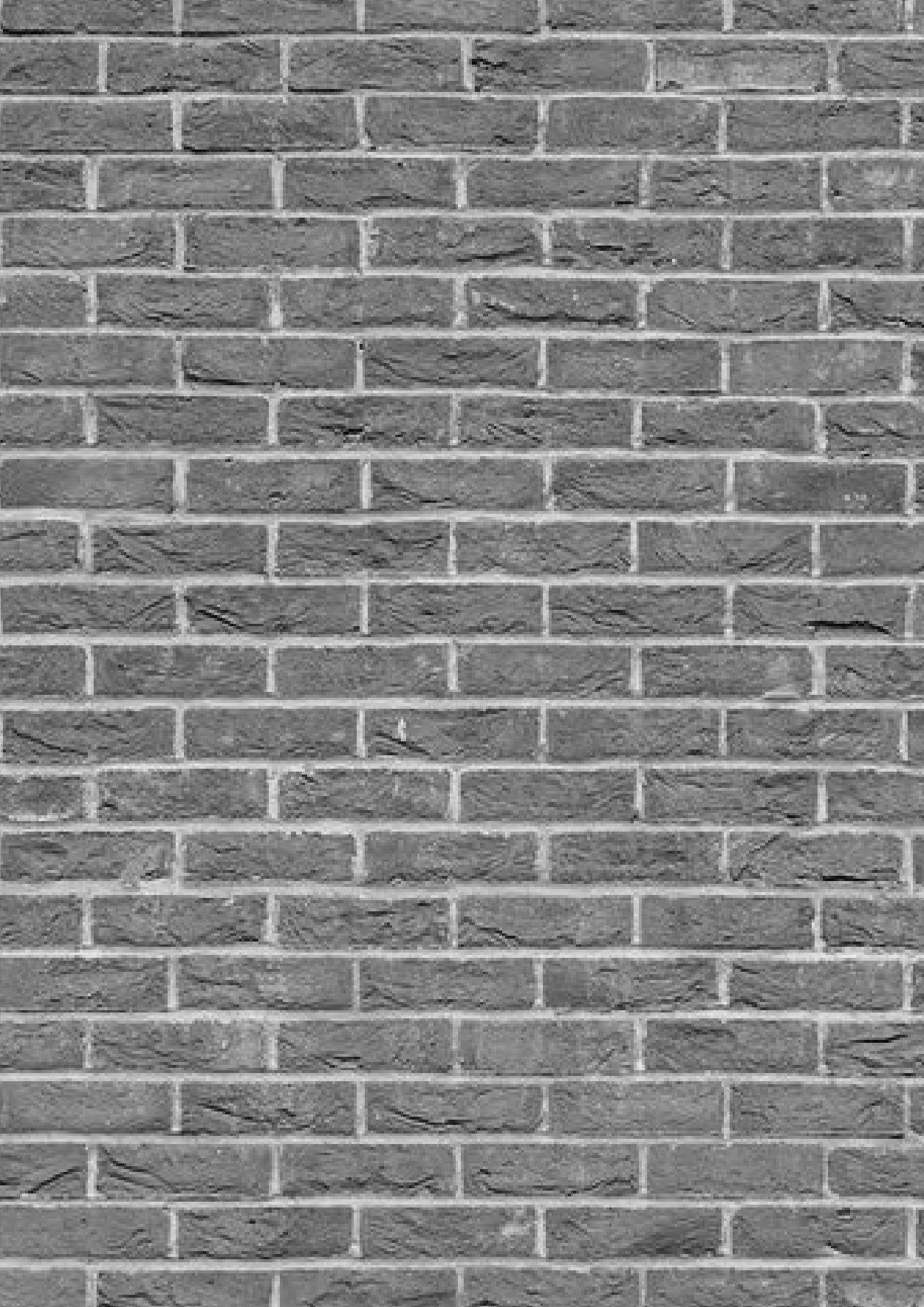
If it were not for all these spaces, I would not have been able to find myself as a musician, as a performer, as an artist.

WHAT ARTISTS SAH

**WE
NEED
TO
KEEP
LIVE
MUSIC
ALIVE!**

There is no such straight communication as on the live gigs where we can truly transmit experiences and feelings to the listeners and in exchange feel their feedback instantly on the stage.

What would life be without live music?





**MUSIC
IS NOT
NOISE**

www.live-dma.eu

**NOISE
IS
MUSIC**

www.live-dma.eu

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The Statement “Music is Not Noise” comes from a working group comprising live music experts from across Europe who worked together back in 2019 in Antwerp and Madrid to lay out the statement ‘Music is Not Noise’ and qualify this with facts to illustrate the argument and why it is important. This white paper was written in reaction to the World Health Organisation’s guidelines on sound regulations which define live music as “**leisure noise**”.

«Live DMA states unequivocally that music is not noise. Across different sectors and nations, there are varied definitions of the related terms noise, sound and music. Those terms also have different cultural associations depending on the language they are in. Some of the definitions are informed by whether particular noises or sounds are a nuisance, for instance, “is noise a nuisance?”, “is sound a nuisance?”. The answers to these questions are subjective. They depend on the specific context of any instance of noise, sound or music, the intent in its creation, and who the receiver is. However, it is clear that music is sound which is made on purpose and is not the by-product of another activity.”

[...]

“Additional sound regulations would specifically endanger artistic freedom and diversity of certain music genres where loudness is an integral part of the artistic and cathartic process of the performance and live experience. Audiences should have the freedom to make individual informed choices to experience music without limitations, whether that be industrial techno, heavy metal, orchestral music, drone, grime, or any kind of artistic music expression.”

[...]

“Although several research papers describe the social benefits of music in our lives to the fore, the increasing quantity and complexity of rules for live music organisers tend to restrict and inhibit rather than support this valuable cultural sector.”

[...]

“The European, national and local authorities should support and work continuously together with live music associations to actively encourage artistic development instead of stifling it.”

READ THE FULL WHITE PAPER “MUSIC IS NOT NOISE”
<https://www.live-dma.eu/white-paper-music-is-not-noise/>

LINOcut BY iNGRiD



estonia 2021

Stötta din
lokala
musikscen

UNTERSTÜTZE
DINI
LOKALI
MUSIK-SCENE!

KONTZERTU
ARETOAK
BABESTU!

SOUTIENS 🎵
TA SCÈNE
LOCALE!

BON SANG DE BONSŌRE!

SUPPORTA
LA TUA
SCENA
MUSICALE
LOCALE

¡APOYA A
TU
ESCENA
MUSICAL
LOCAL!

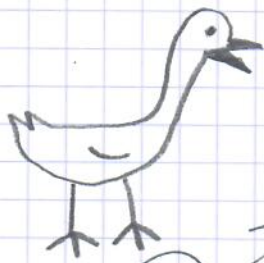
TOETA OMA
KOMARUU
MUUSIKAT!

SUPPORT
YOUR LOCAL
MUSIC SCENE

www.live-dna.eu

SUPPORT UR

LOCAL TOILET



G₂ A₁ M₃ E₁ S₁



LESS WORK, MORE FUN!

Find in these pages some games to allow your mind to wander away from work... or not! ;)

Play



LIVE DMA

LOST IN...



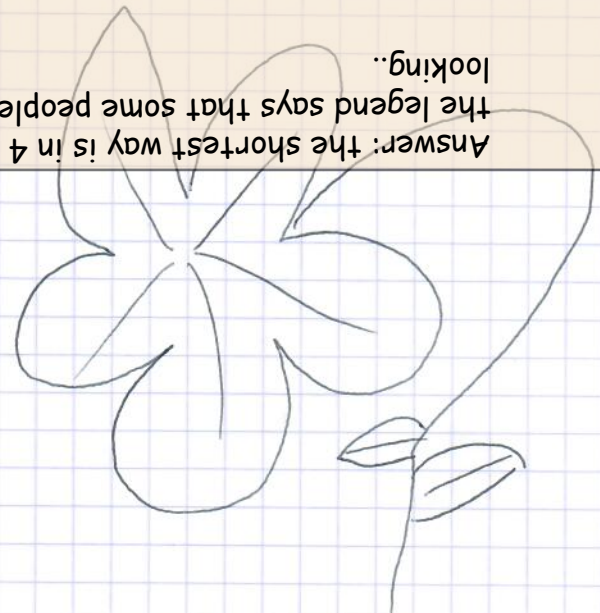
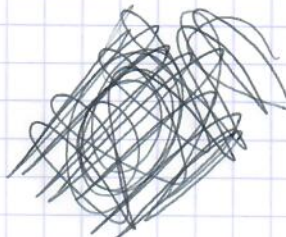
Creative Europe

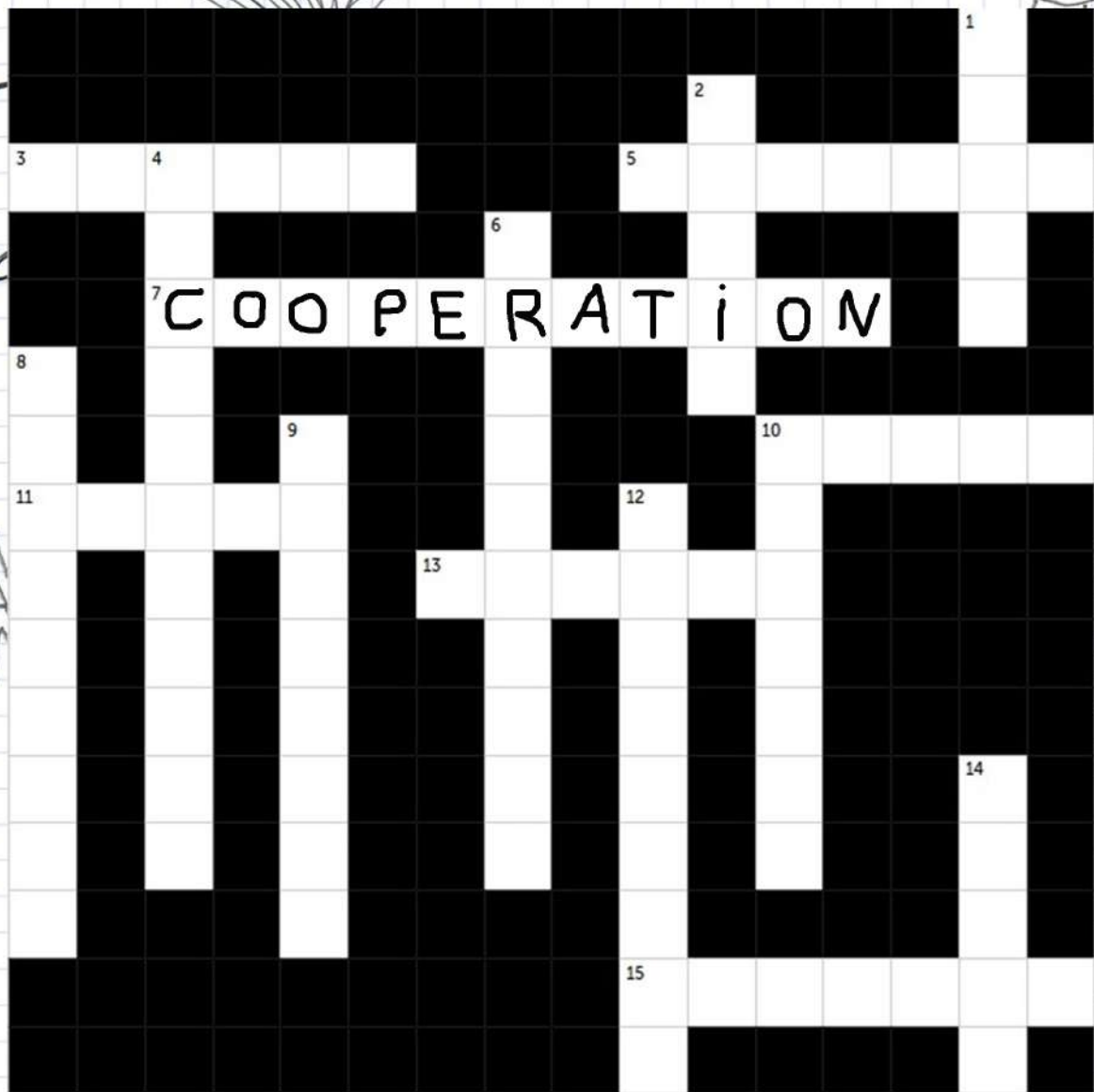
In how many clicks can you find *eat* Live DMA in the Creative Europe website?

START HERE:

<https://ec.europa.eu/culture/creative-europe>

Answer: the shortest way is in 4 clicks, but the legend says that some people are still looking..





HORIZONTAL

- 3. second smallest continent
- 5. we all have (at least) one
- 7. working together
- 10. disturbing sound
- 11. a place for live music
- 13. can be pro or amateur
- 15. you are reading one

VERTICAL

- 1. we like to...
- 2. for your ears & your heart
- 4. what all live music scenes deserve
- 6. where all artists begin
- 8. enriches our society
- 9. live music event which repeats occasionally
- 10. Live DMA is one
- 12. street after 8pm
- 14. stage, big or little



**LIVE
DMA**

**CONTACT@LIVE-DMA.EU
35 RUE CRUCY, 44000 NANTES
FRANCE
WWW.LIVE-DMA.EU**



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