



**GENERAL
ASSEMBLY
2022**




**LIVE
DMA**

LINKING INITIATIVES AND VENUES IN EUROPE DEVELOPING MUSICAL ACTORS



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
- 

Agenda

Online General Assembly • Tuesday April 26, 2022 • 10 -13 CEST

- Welcome Word
- Renewing associate members status → *submitted to the vote of the Assembly*
- Modification in the Statutes → *submitted to the vote of the Assembly*
- Activity Report 2021, Accounts 2021 & Budget Report 2021 → *submitted to the vote of the Assembly*
- Year 2022 (Beginning of LSE II, The Survey, Advocacy)
- Provisional Budget 2022 → *submitted to the vote of the Assembly*
- Board candidates → *submitted to the vote of the Assembly*
- VOTE via electionrunner
- Presentation of voting results

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 received the link and will have the power to vote.
- We will use the website Election Runner, which provides anonymous online voting.

We will have 1 voting session:

- The session is already open and you are able to vote at any moment until the end of this General Assembly. Associate Members do not have the right to vote
- 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)

Copyright © 2020 Election Runner | Terms of Service | Privacy Policy

In case of problem or question, please contact Thibaut:

- via the zoom chat
- thibaut.hermouet@live-dma.eu
- +33 6 87 25 30 13



OPENING OF THE GENERAL ASSEMBLY 2022

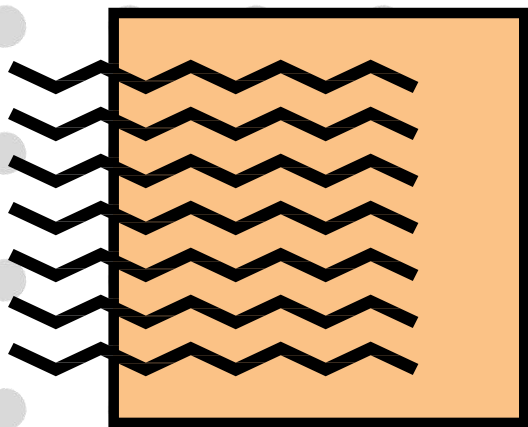


ISI
Co-President



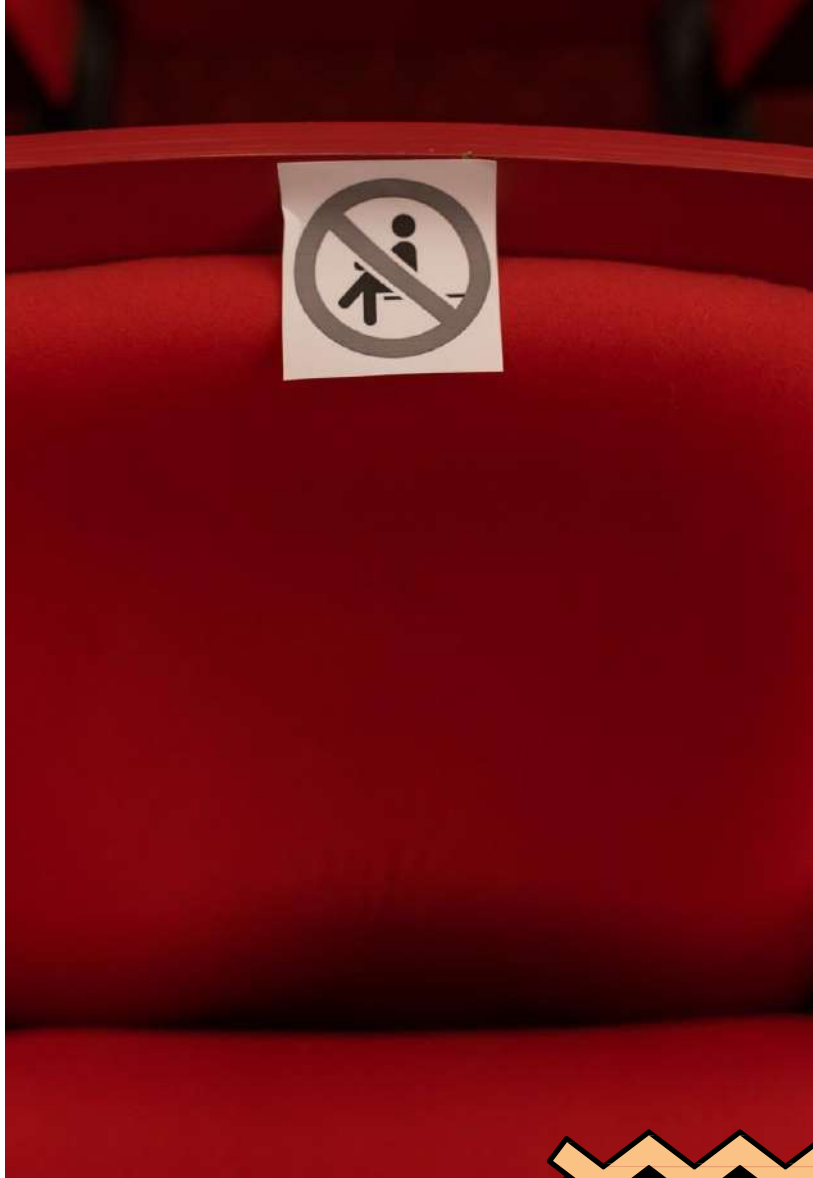
Associate members





YEAR 2021 2022

LPNVA



APRIL 1, 2022

BACK TO 'NO RESTRICTION' LIFE

Time frame: March 12, 2020 - April 1, 2022
with 3+3 relief months per year (summer
with limited capacity)





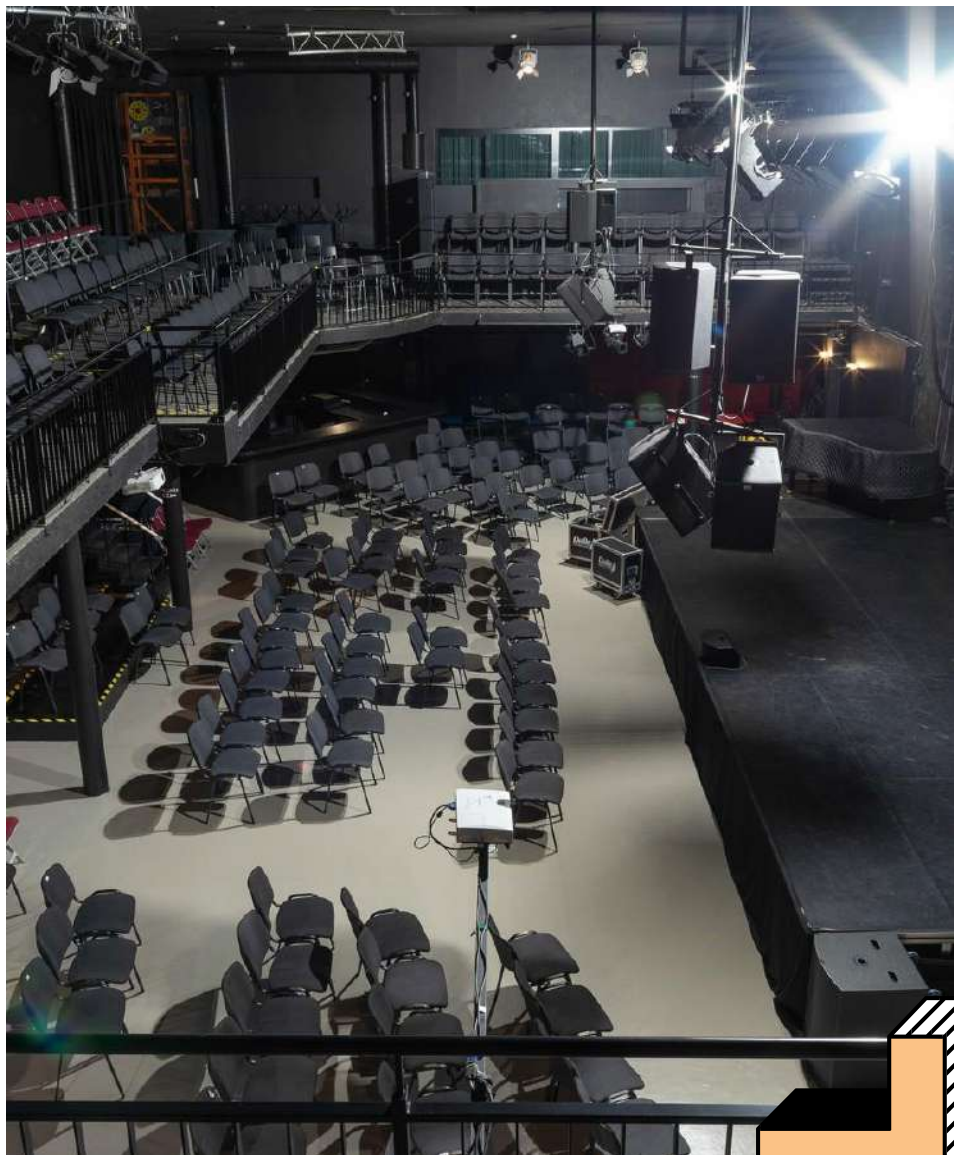
THE IMPACT OF WAR IN UKRAINE

TICKET SALES DOWN BY
79%

WAVE OF
INTERNATIONAL LIVE
EVENT CANCELATIONS

CORPORATE SECTOR
EVENTS ON HOLD





INCREASING GAP

GROWING FINANCIAL SUPPORT FOR STATE OWNED VENUES

INSUFFICIENT FUNDING FOR LOCAL GOVERNMENT INSTITUTIONS

NON- EXISTAND FUNDING FOR PRIVATE VENUES

ACTION PLAN 2022



01

**TO FIND THE
GROUND FOR
NEXT STEPS**

02

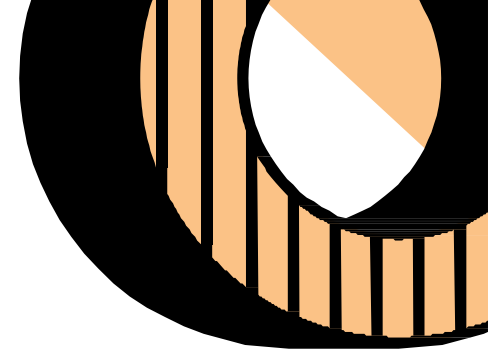
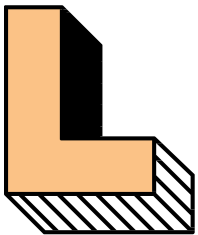
**MEMBERSHIP
POLICY AND
MEMBERS
MOTIVATION**

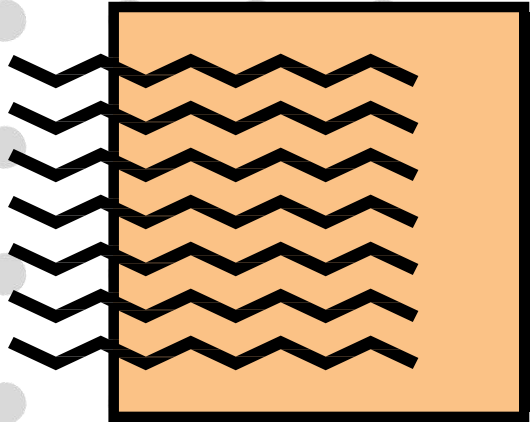
03

**HEALTH & SAFETY
STANDARTS**

04

**MISSION/ VISION
2023**



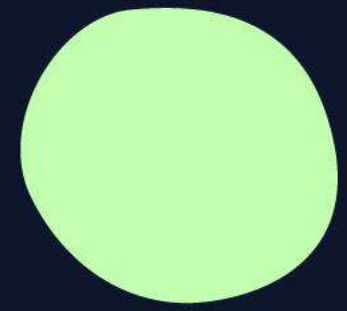
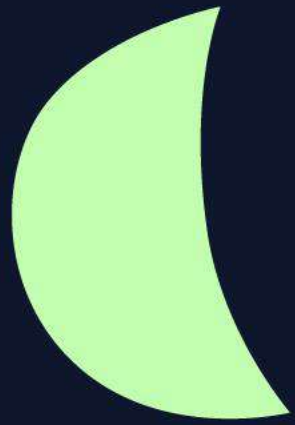
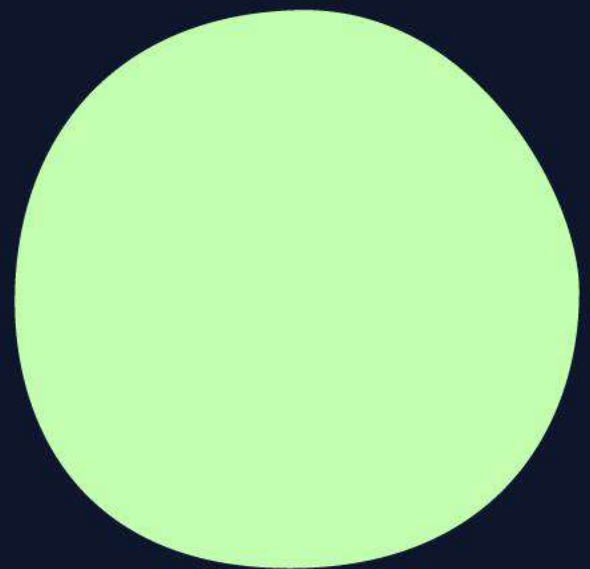
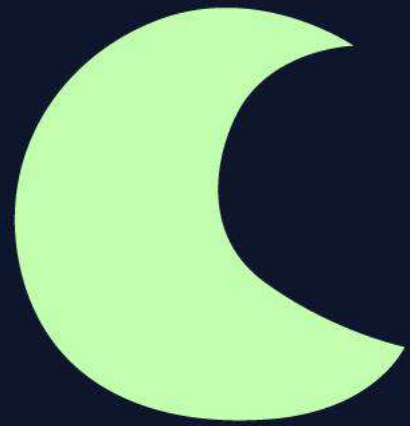
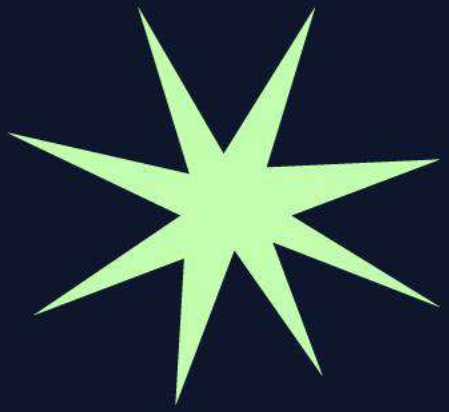


**LOOK
FORWARD**



NaktA

***Night Economy Association
of Lithuania***



~~CIRCUITO~~

Venues Association // Lisbon support project

#LIVEORDEAD



CIRCUITO
APRESENTA

CISELA JOÃO
#AOVIVO OUMORTO

JUNTA TE A FILA
PARA QUE O CÍRCULO NÃO MORRA

SAB · 17 · OUT · 15H

LUX FRACIL · LISBOA · MAUS HABITOS · PORTO
CARRI EL-YISSI · THE SOCIETY · MARACÁ · ENFERME · ROMA

CIRCUITO
APRESENTA

SELMA UAMUSSE
#AOVIVO OUMORTO

JUNTA TE A FILA
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CIRCUITO
APRESENTA

MARFOX
#AOVIVO OUMORTO

JUNTA TE A FILA
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CIRCUITO
APRESENTA

BRANKO
#AOVIVO OUMORTO

JUNTA TE A FILA
PARA QUE O CÍRCULO NÃO MORRA

SAB · 17 · OUT · 15H

LUX FRACIL · LISBOA · MAUS HABITOS · PORTO
CARRI EL-YISSI · THE SOCIETY · MARACÁ · ENFERME · ROMA

THE QUEUE



LISBON SUPPORT PROJECT



- Protect venues
- Support artists
- Hope and confidence to audiences
- Position city cultural agenda and
diversity

lisboa.circuito.live

BUDGET TO PROTECT VENUES



Venue costs when closed — Other support

=

**Support to maintain
venue**

PROGRAMMING BUDGET



Each venue promotes a minimum of 10 performances involving an average of 4 professionals (artists/ technicians), each of them earning 150 €



PROGRAMMING BUDGET



12 venues

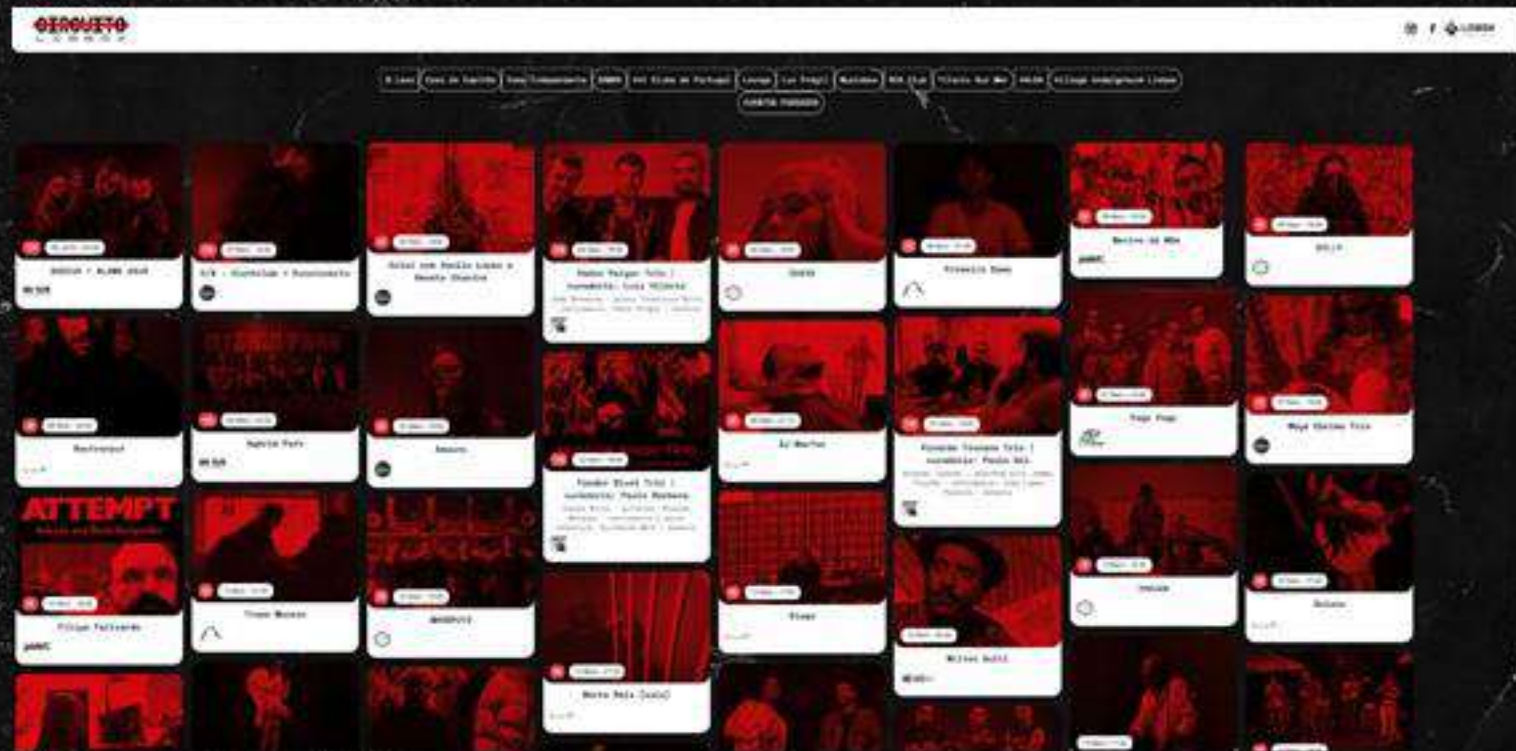
120 performances

(at least)

480 professionals
impacted



COMMON AGENDA



OVERALL RESULTS



First round **December 2020 - March 2021**

600.000 € grant support to maintain 12 venues during the winter months + programming budget (3.000€ per venue)

153 performances in 2 months

Renovation **August 2021 - October 2021**

300.000 € grant support to maintain 12 venues during 3 months + programming budget (3.000€ per venue)

123 performances in 2 months

RESULTS (all the artists booked)



!..!ART.ATTACK!..!, 2JACK4U, 3 Gerações de Guitarra, A Lake by the Möön, A Night Out With The Hard Ones, Abaixo Cu Sistema, Acácia Maior, Almirante Ramos, Amanda Caju, Samara Azevedo e Tida, Amaura, Attick Demons, Aurora Pinho, Aurora Pinho, Banda Leguelá, Beatriz Nunes Trio, Bemloka e Puta da Silva, Ben Yosei, Benjamin DJ set, Beyond Strength, Bia Maria, Blackallica, Bleid, Bruno Santos Trio, Cachupa Psicadélica, Cancro, Cigarra, Cintia, Clementine, Co\$tanza, Conferência Inferno, Da Chick, Damn Sessions, Deep Cuts, Demian Cabaud Trio, Didi apresenta: A Arte do Desbunde, Diogo + Moreno Ácido, Ditch Days, DJ AL, DJ Oceano, Djumbai Jazz, Downfall of Mankind, dUASSEMILCOLCHEIASINVERTIDAS, Ece Canli, Éme e Moxila, ENA PÁ 2000, Evaya, Farwarmth, Fast Eddie Nelson, Feodor Biovol Trio, Filipe Felizardo, Firgun, Fogo Fogo, Funkamente, Gabriel Muzak, Felipe Caneca e Teresinha Landeiro, Gala Drop, Glauco César Segundo, Gisela Casimiro e Rodrigo Brandão, Godiva + Blame Zeus, Gonçalo Marques Trio, Gui Calegari, Hause Plants, Herlander & Phoebe (Troublemakers), Ho Chin Minh, Hybrid Park, Império Pacífico, Jazz Jam, Jhon Douglas, Dewis Caldas e Gabi Abreu, Joana D'Água, Lua Felina e Astronauta Mecânico, Joana Machado Trio, Joanadágua & Astronauta Mecânico, João Pires Quarteto, Jon Luz apresenta Baile Criolo, JP Simões, Knok Knok, Komet, Kriol c/ Danilo Lopes e Renato Chantre, Lello Perdido, LOT, Lourenço Crespo, Lucky, Maboku, Manu De La Roche, Manuel Dórdio, Marfox, Maria do Mar, Sarah Elisa e Joana Egypto, Maria Reis, Mariana Camacho, Mary B, Mbye Ebrima Trio, Mesma, Menino da Mãe, Milton Gulli, Monte Cara, Mosfet Trio, Mvria, Mynda Guevara, Narciso, Nuno Beats, nöss, No She Doesn't, O/B - Clothilde + Funcionário, Oriano, Óscar Graça Trio, Oseias & Birdzzie, P.S. Lucas, Pedro Felgar Trio, Pedro Gomes + Maria da Rocha, Pedro Sousa, Potri, João Dória e Simão, Primeira Dama, Rabu Mazda + Miguel Abras, Rádio Mosquito c/ Fogo Fogo, Rastronaut, Ricardo Toscano Trio, Riot Grrrls, Rita Só, Rock em Stock, Rod Krieger e Surma, Royal Bermuda, Sacred Sin, Salón Fuzz, Scúru Fitchadu, Selecta Alice, Selva Arterial, Silly, Simões, Soluna, Sreya, Studio Bros, Sun Blossoms, Terra Chã, The Peakles, Tó Trips, Toda Matéria, Toxikull, Tristany, Tropa Macaca, Tryãngle, Trypas Corassão, Vëlla + Stonerust, Venga Venga, Violeta Luz, Vitória & The Kalashnicos, Whales, Whosputo, Yakuza, Yu Lin, Zaratan e Zé Eduardo Trio

SHORT DOCS



SHORT DOCS





AND NOW?

AND NOW?



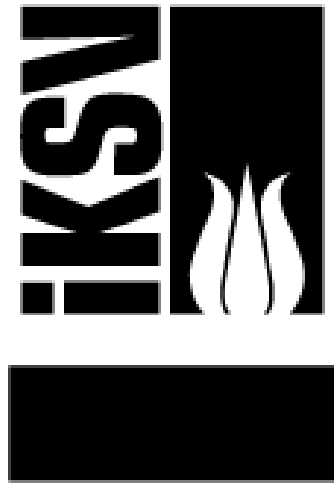
22 members

**First General Assembly to approve Circuito's
internal regulation and elect constituent bodies**

Membership fees

Part-time employee

SLAM LON



Live DMA statutes



Changes in the Live DMA statutes



Extraordinary General Assembly

- **Changes in the statutes regarding the General Assembly**

The board suggests to add in Live DMA statutes the possibility to hold our General Assembly online. Indeed, since 2020 it is possible to have our General Assembly online thanks to national decrees. These decrees are limited in time and it will be important to have the possibility to gather online if ever the network is not in a position to meet physically for some exceptional circumstances.

- **Changes in the statutes regarding board elections**

The board suggests another modification related to the duration of the board members' mandate. Indeed, it has been highlighted that electing board members every year is too fast regarding the temporality of Live DMA project and activities. Members that just took on the responsibility of being board members need time to follow the strategy of the network and fully provide their experience and knowledge as representatives of the network. Therefore, we propose to elect board members for a 2 years mandate.

The board suggest the following changes:

Changes in the Live DMA statutes



Extraordinary General Assembly

Suggestion:

Art. 15 The General Assembly

The General Assembly is the highest organ of the association. It consists of all members of the association.

All decisions taken by the General Assembly must be approved by the majority of the present members including proxies. The statutes can define exceptions.

General Assembly meetings shall be convened by the Board as often as desirable or necessary depending on the circumstances, but at least once per year.

At the request of at least one third of the members, the Board shall be obliged to convene a General Assembly which must be held within sixteen weeks of the submission of the request. Notification of the convening of the General Assembly must be provided in writing at least twelve weeks in advance.

The agenda and all documents to be submitted for discussion must be sent at least four weeks prior to the General Assembly.

The members and all persons invited by the Board shall have access to the General Assembly.

General Assembly meetings can be held in physical form, or via electronic means of communication, including but not limited to telephone or video conference, provided that the form of the meeting is so announced in the written notice calling for the meeting.

In all cases the General Assembly may be held and decisions in such meetings taken through any electronic means of communication provided that the member representatives via the electronic means of communication can be identified, can participate directly to the deliberations held during the meeting and can exercise their voting right.

Suggestion:

Art. 16 The Board

Art. 16b Election & ending of the mission

The Board members shall be elected by the General Assembly from among the representatives of member organisations. The Board members shall serve for a term of 2 years.

The Board consists of at least three and maximum seven individuals. As a minimum, the positions of President, Secretary and Treasurer need to be assigned.

A member wishing to sit on the Board must send a declaration of intent to the Board at least two weeks before the General Assembly. The Board shall send the list of candidates to the members at least one week before the General Assembly.

Board members may be suspended or dismissed at any time by the General Assembly. Such a decision must be accompanied by appropriate reasons. If a board member steps down from its position before the end of its 2 years mandate, a new member can be elected as board member during the following General Assembly, respecting the conditions outlined in this article and until the next renewal of the whole Board.

The suspension shall end if the General Assembly fails to come to an official decision within three months. The suspended board member shall have a right to respond.



● Questions & Comments ●

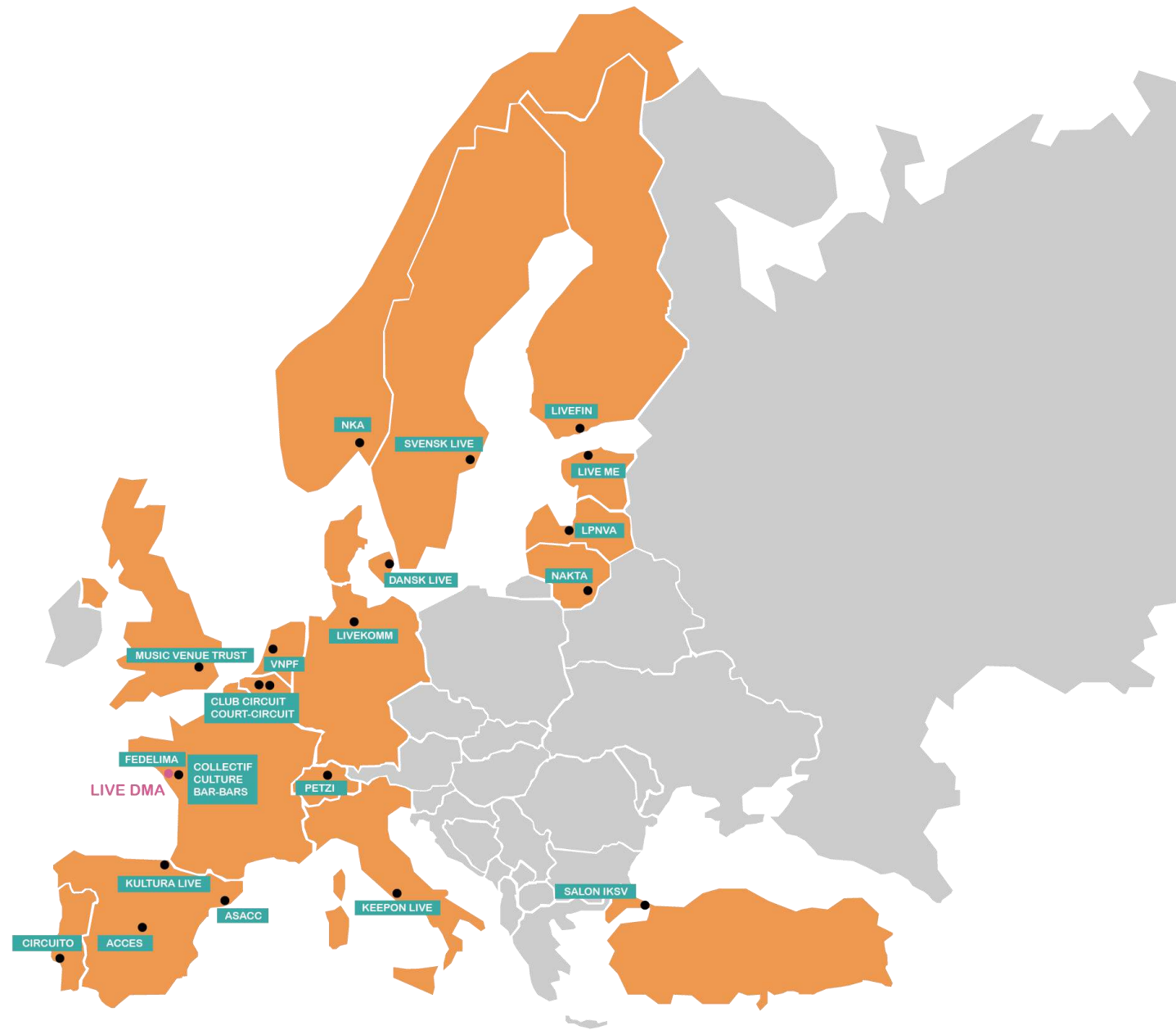
Activity report 2021



Membership

- 21 members, 17 countries, over 3800 music venues, clubs & festivals
- Circuito, LPNVA & NAKTA became official associate members
- Louise joined the team as the Communication Officer, replacing Elisa Thoma
- 8 online members' meetings

**SUPPORT
YOUR LOCAL
MUSIC SCENE**



Eenlarge Europe & panels

- Workshop in Belgrade in the framework of Eenlarge Europe, MME project between Balkans countries
- Participation to 14 conferences and panels



Live DMA Forum

- Tallinn Music Week, Oct 2021
- 47 delegates joined
- 2 panels & 3 conferences
- Reception with 250 participants
- Homemade Fanzine to celebrate



Working Group Bookers

- 2 sessions



Paths of Cooperation

- Output of 2020 Working Group on Cooperation
- Testimony publication
- Show the advantages and results of cooperation
- Help the structuration of live music associations

Paths of Cooperation

“

Our associations show that we are not a small sector, we employ a lot of people, we are important for the local communities. They highlight the importance of the live music sector and what it means to people. Policy makers that are making decisions do not always have enough knowledge about what we are representing and what are our needs. Our associations can work together to keep a strong focus on such issues and create an awareness.”

Paths of Cooperation

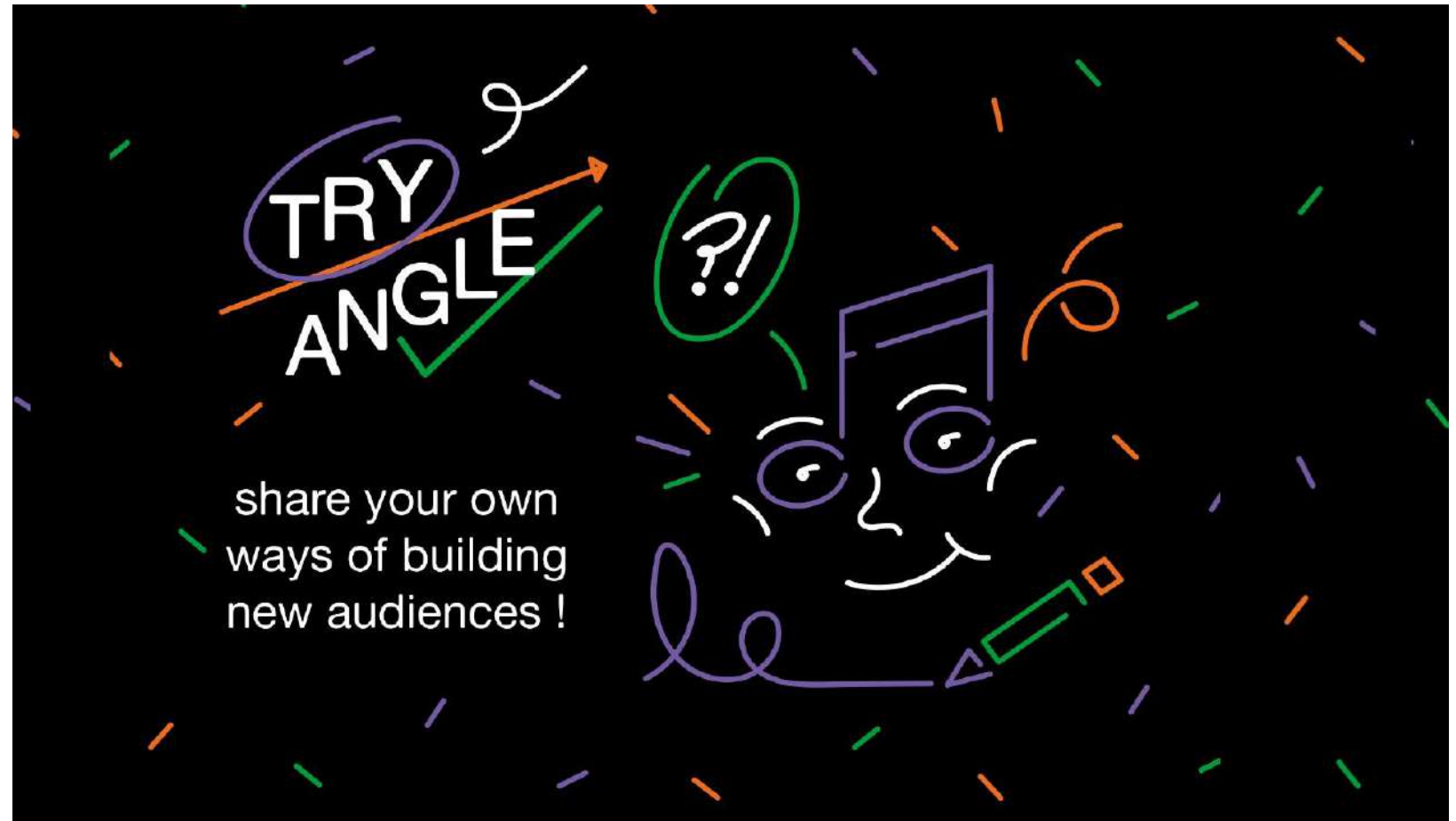
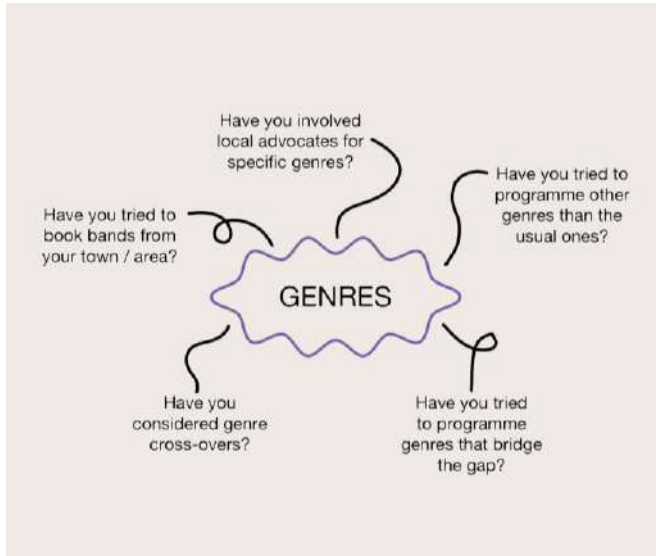
HOW THE LIVE MUSIC SECTOR
IN EUROPE JOINS FORCES

Live DMA members
share their experience!



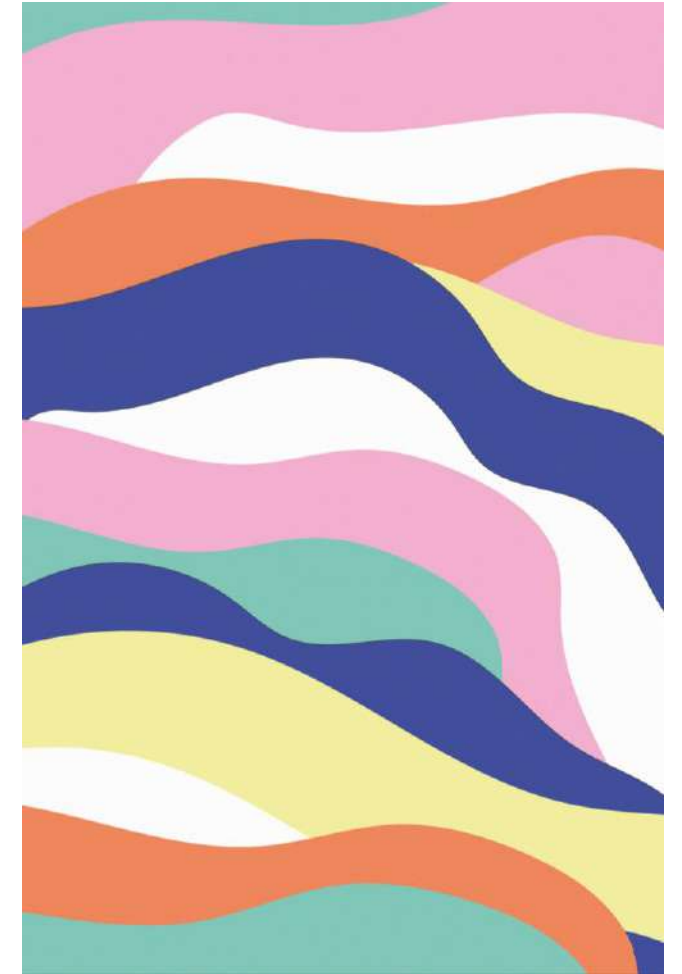
Try-Angle

- Output of 2018 Working Group
- Tool to support music professionals building new audiences
- Printed tool & Online
- Resources available



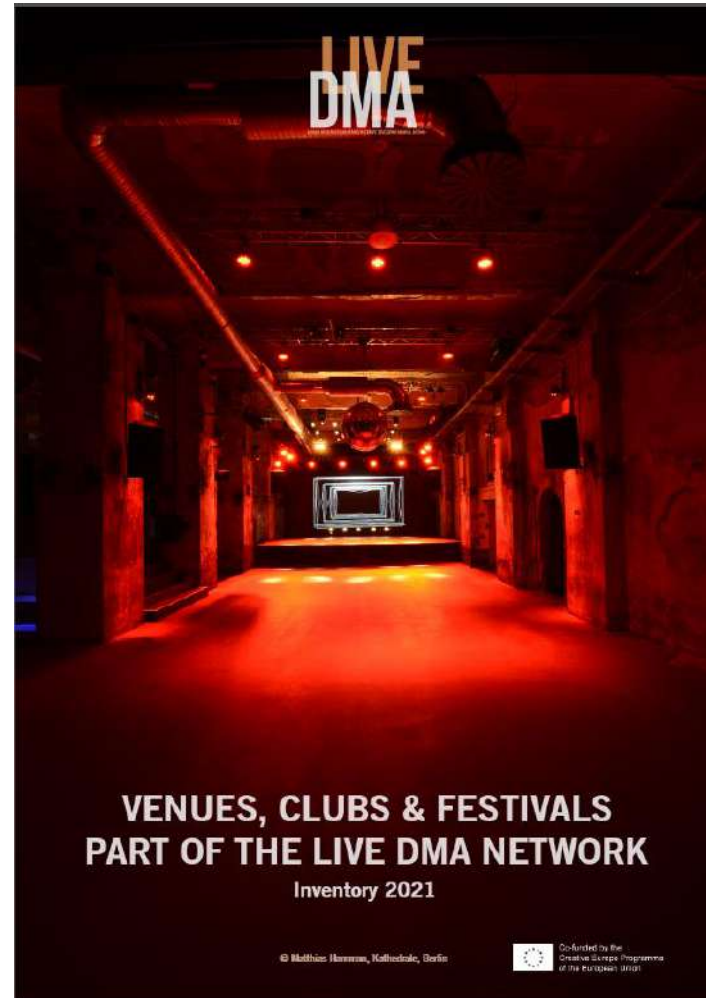
[Open] Club Day

- COVID19 situation
- Online or physical, depending on the situation in different countries
- Statement: over 300 signatories
- 2 online meetings & 1 panel



Survey reports

- 3 surveys: Live DMA inventory, Stay Alive, Covid19 numbers
- Presented at Tallinn Music Week, MaMA Festival in Paris
- Quoted in French newspapers



Resource Platform

- New design
- Specific COVID19 page
- More than 15 new contents

COVID-19 RESOURCE

On this page, you can find resource, best-practices, information and updates relevant for the live music sector on COVID-19.

COVID-19 RESOURCE PLATFORM

SURVEYS BY LIVE DMA


- [The Survey - Facts & Figures of European live music venues and clubs](#)
- [Key Numbers - Impact of the COVID-19 pandemic on music venues and clubs in Europe](#)
- [Live DMA Inventory 2021](#)
- [Key Numbers - COVID-19 impact on 2600 venues and clubs](#)
- [2021 - Stay Alive](#)

OBSERVATION & DATA FROM THE MUSIC SECTOR

>> 2022

- [LSE Podcast #24 - From Milano to Europe: COVID data, live music scenes and Metropolis](#)

Digital Safaris

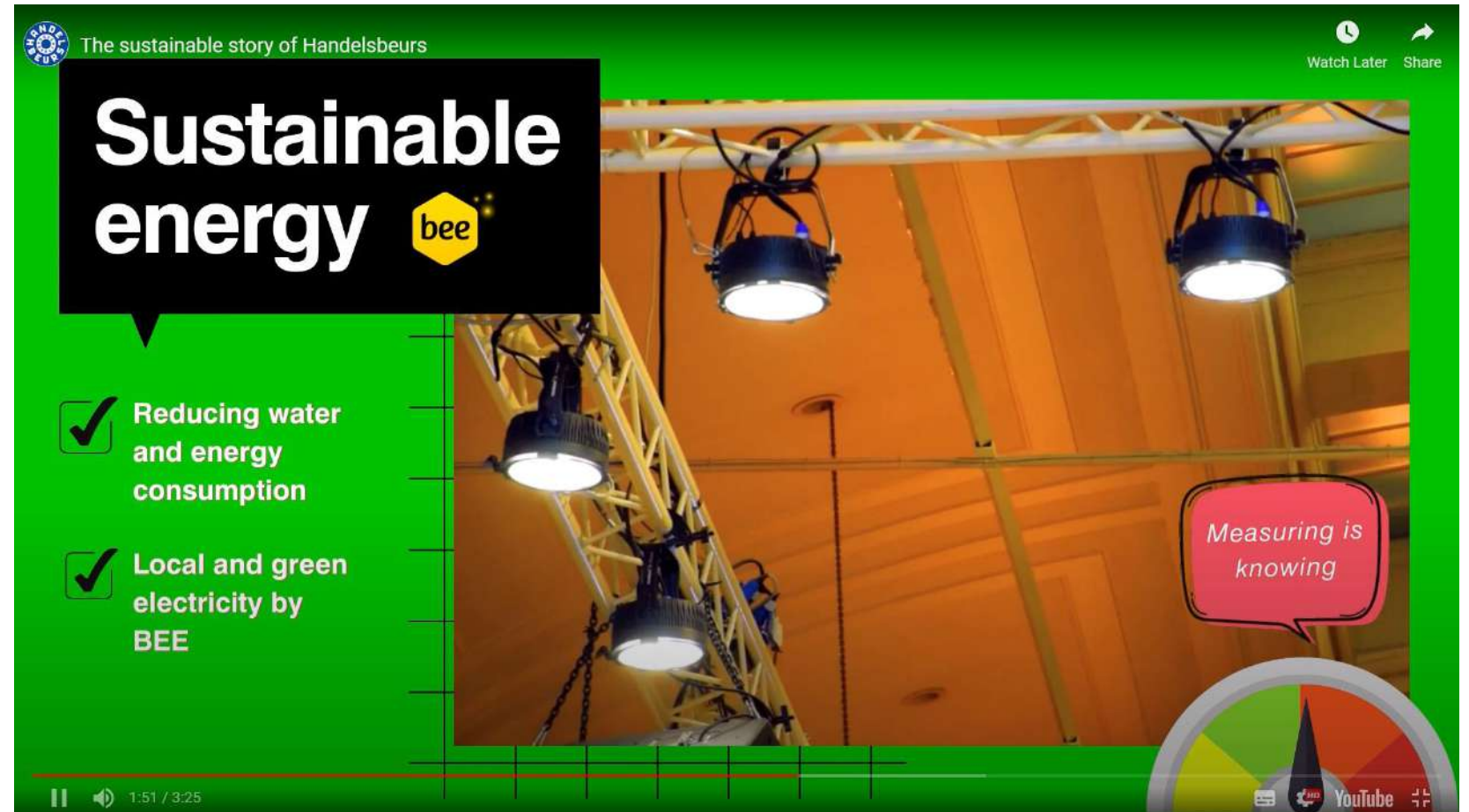
- Partnership with 
- 3 Digital Safaris



DIGITAL SAFARIS
on sustainability

EPISODE 4
Share your green practices with
Handelsbeurs Concertzaal

04.02.2022
14:00 PM (CET) 



The sustainable story of Handelsbeurs

Sustainable energy

- ✓ Reducing water and energy consumption
- ✓ Local and green electricity by BEE


Measuring is knowing

1:51 / 3:25

YouTube

LSE Podcasts

- Partnership with EURADIO
- New podcast strategy



Live Style Europe Radioshow #23
TAKES YOU BACKSTAGE TO THE EUROPEAN LIVE MUSIC SECTOR!

“Consumerism is a dead-end street, people want to belong to something. Studies have shown that these times are probably the loneliest times we have lived in. People want to contribute to things, and not just buy stuff. There’s a power in that for music venues. You can make a difference for people. Especially after the pandemic, there is a need for people to come together again. Audience development is precisely about that.”

Ken Veerman,
Independent Consultant
for the live music sector

LIVE DMA eu! radio



European Music Council

European
Music Council

A Regional Group of the
International Music Council

- Audrey, Vice president of the EMC board
- SHIFT project
- European Forum on Music
- MusicAIRE



ENVIRONMENTAL
SUSTAINABILITY

Eco-Guidelines for Networks



MUSICAIRE

AN INNOVATIVE RECOVERY FOR EUROPE

CALL FOR PROPOSALS:

OPEN !

DEADLINE: 28.03.2022

Communication

- Website redesign
- Social media visuals
- Prints
- Video interviews
- Mailing List & Drive

Paths of Cooperation

How to structure a live music association to ensure a democratic governance which fits venues, clubs and festival needs?

FACTS & FIGURES

The Live DMA team is leading an observation work to better understand the live music sector and show its significant artistic, social and economic impact. Together with our members, we collect data that are used for representation on a local, national and European level, as it can help individual music venues or representative associations to increase awareness, recognition and support for live music.

CLUBS AND VENUES PART OF LIVE DMA:

70 MILLION
audience visits / year

950 000
artist performances

97 000
workers involved

€ 1,8 BILLION
turnover / year



63 %
venues and clubs engage in other activities (social & educational, pluri-art projects, restaurant...)

AUDIENCE CAPACITY

51% < 400 audience capacity
38% 400-1000 audience capacity
13% > 1000 audience capacity

CONTACT

Audrey Guerre
Coordinator

Juliette Olivares
Project Officer

Louise Verguin
Communication
Officer

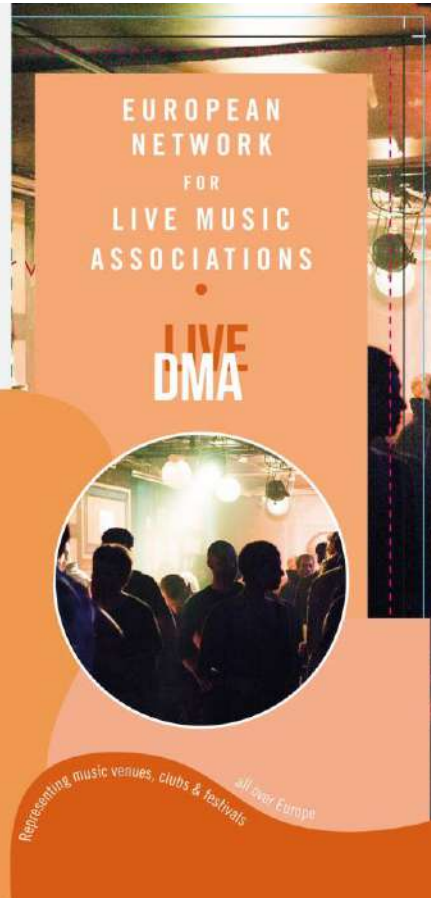
Thibaut Hermouet
Administration &
Production Officer

Arne Dee
Survey Coordinator

@ contact@live-dma.eu

+33 7 67 00 59 89

www.live-dma.eu



**TRY
ANGLE**

share your own
ways of building
new audiences!



Accounts 2021



Association Live DMA European Network

Présentation de vos principaux indicateurs financiers

Association Live DMA European Network

Activity analysis

ANALYSE DE VOTRE

RESSOURCES ASSOCIATIVES / FINANCIAL RESOURCE OF THE ASSOCIATION

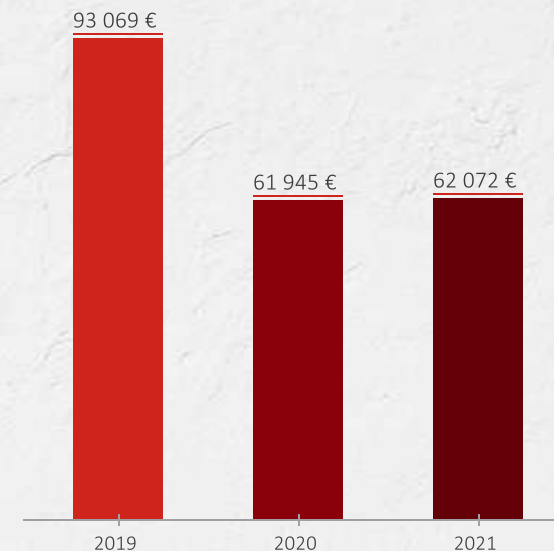
		2021	2020	Évolution
Concours publics et subv. d'exploitation	/ Subsidies	7 533 €	163 317 €	-95,4% 
Cotisations des adhérents	/ Membership fees	39 800 €	38 765 €	+2,7% 
Dons, Mécénats, Legs	/ Donations	4 €	21 €	-81% 
Utilisations des fonds dédiés	/ Use of dedicated funds	130 577 €	105 081 €	+24,3% 
Total des ressources	/ Total of resource	177 914 €	307 184 €	-42,1% 

ACTIVITÉ GLOBALE / GLOBAL ACTIVITY

	2021	2020	Évolution
Ressources associatives / Resource of the association	177 914 €	307 184 €	-42,1% 
Prestations vendues / Sold services	2 632 €	1 026 €	+156,5% 
Activité globale / Global Activity	180 546 €	308 210 €	-41,4% 

CHARGES DE FONCTIONNEMENT / OPERATING EXPENSES

		% of the incomes % Produits
2021	62 072 €	34,38%
2020	61 945 €	20,1%



+0,2%

+127 €

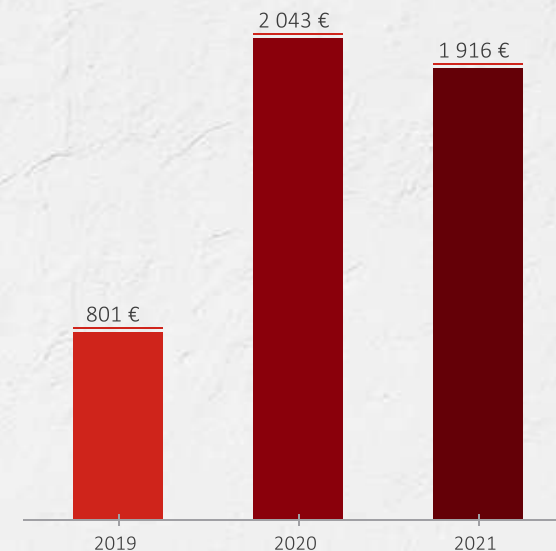
Produits d'exploitation : -41,4%
 / Operating products

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

		2021	2020	Évolution	
Fournitures consommables	/ Consumable supplies	1 287 €	1 700 €	-413 €	-24,3%
Sous-traitance	/ Subcontracting	14 617 €	31 898 €	-17 281 €	-54,2%
Locations, Charges locatives	/ Rent	7 085 €	7 162 €	-77 €	-1,1%
Entretien, Réparations	/ maintenance and repair	0 €	101 €	-101 €	
Primes d'assurance	/ Insurance premiums	114 €	112 €	+2 €	+1,8%
Intermédiaires et honoraires	/ Intermediaries and fees	14 834 €	9 024 €	+5 810 €	+64,4%
Informations et communications	/ Communication (Advertising)	4 443 €	987 €	+3 456 €	+350,2%
Déplacements, Réception	/ Travel & subsistence	16 737 €	6 700 €	+10 037 €	+149,8%
Frais postaux, Télécom.	/ Postal fees, telephone	630 €	750 €	-120 €	-16%
Frais bancaires	/ Bank fees	488 €	364 €	+124 €	+34,1%
Autres services extérieurs	/ Other external services	1 837 €	3 146 €	-1 309 €	-41,6%
TOTAL		62 072 €	61 945 €	+127 €	+0,2%

IMPÔTS ET TAXES / TAXES AND DUTIES

		% of the incomes
		% Produits
2021	1 916 €	1,06%
2020	2 043 €	0,66%



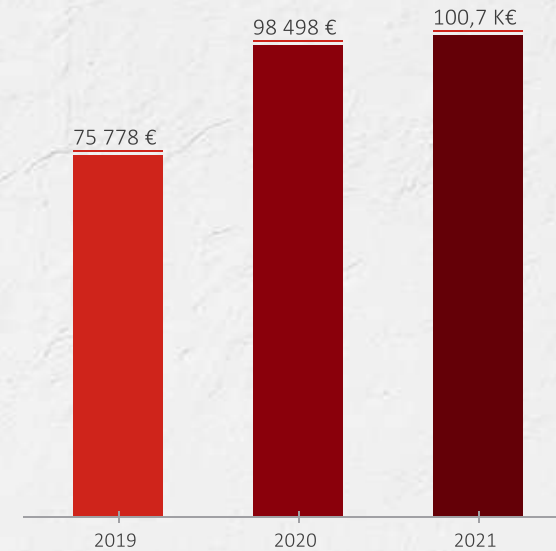
-6,2%

-127 €

Produits d'exploitation : -41,4%
 Operating products

CHARGES DE PERSONNEL / STAFF COSTS

		% of the incomes
		% Produits
2021	100 698 €	55,77%
2020	98 498 €	31,96%



+2,2%

+2 200 €


Produits d'exploitation : -41,4%
Operating products

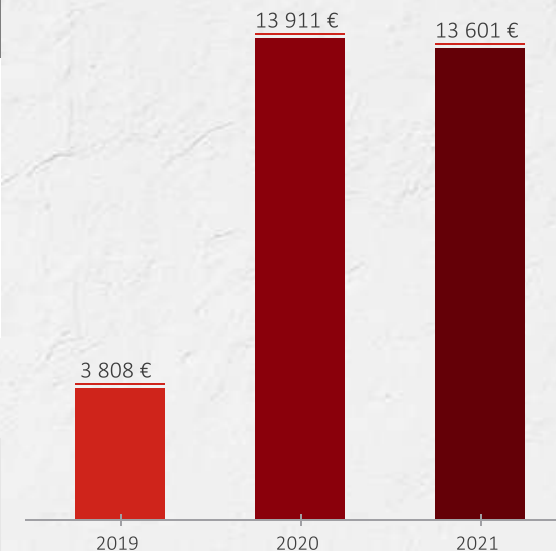
SYNTHÈSE DES CHARGES DE PERSONNEL / OVERVIEW OF THE STAFF COSTS

		2021	2020	Évolution	
Salaires bruts	/ Gross salaries	78 554 €	77 965 €	+589 €	+0,8%
Charges sociales	/ social costs	20 658 €	20 492 €	+166 €	+0,8%
Taux de charges sociales	/ rate of social costs	26,3%	26,28%	0	
Autres charges du personnel	/ other staff costs	1 485 €	41 €	+1 444 €	

RÉSULTAT DE L'EXERCICE / RESULT OF FINANCIAL YEAR

		% of the incomes
		% Produits
2021	13 601 €	7,53%
2020	13 911 €	4,51%

 -2,2%	-310 €
---	--------



Produits d'exploitation : -41,4%
 Operating products

SYNTHÈSE DE L'ACTIVITÉ / ACTIVITY SUMMARY

		2021	2020	Évolution	
Produits d'exploitation	/ Operating products	180 546 €	308 210 €	-127 664 €	-41,4% 
Marge globale	/ Overall Margin	2 632 €	1 026 €	+1 606 €	+156,5% 
Charges de fonctionnement	/ Operating costs	62 072 €	61 945 €	+127 €	+0,2%
Impôts et taxes	/ Taxes and duties	1 916 €	2 043 €	-127 €	-6,2%
Charges de personnel	/ Staff costs	100 698 €	98 498 €	+2 200 €	+2,2%
Dotations aux amortissements	/ Depreciation	464 €	496 €	-32 €	-6,5%
Reports en fonds dédiés	/ Deferment of dedicated funds	0 €	130 577 €	-130 577 €	
Résultat d'exploitation	/ Operating result	13 675 €	13 790 €	-115 €	-0,8%
Résultat financier	/ Financial result	116 €	121 €	-5 €	-4,1%
Résultat courant	/ Current result	13 790 €	13 911 €	-121 €	-0,9%
Résultat exceptionnel	/ Extraordinary result	-189 €	0 €	-189 €	
Résultat de l'exercice	/ Result of financial year	13 601 €	13 911 €	-310 €	-2,2%

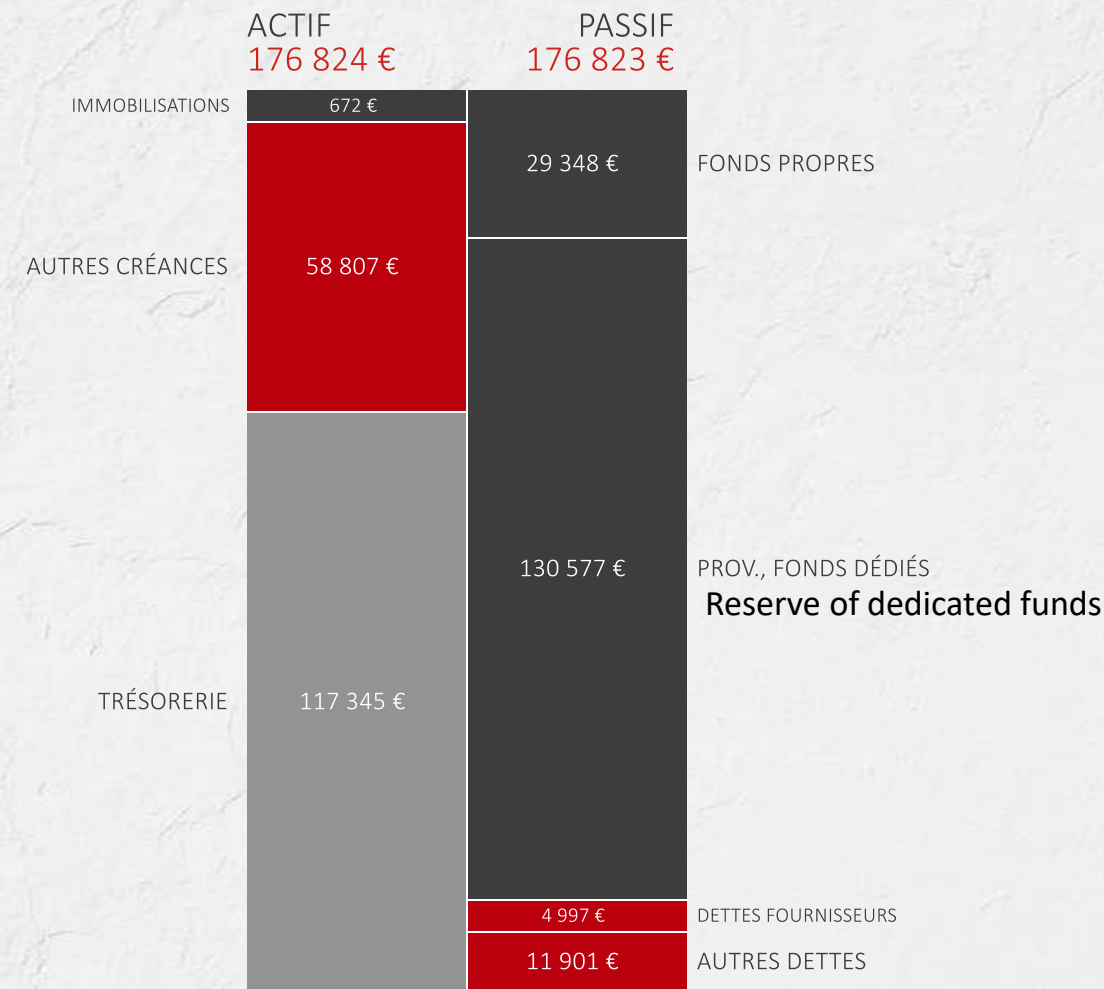
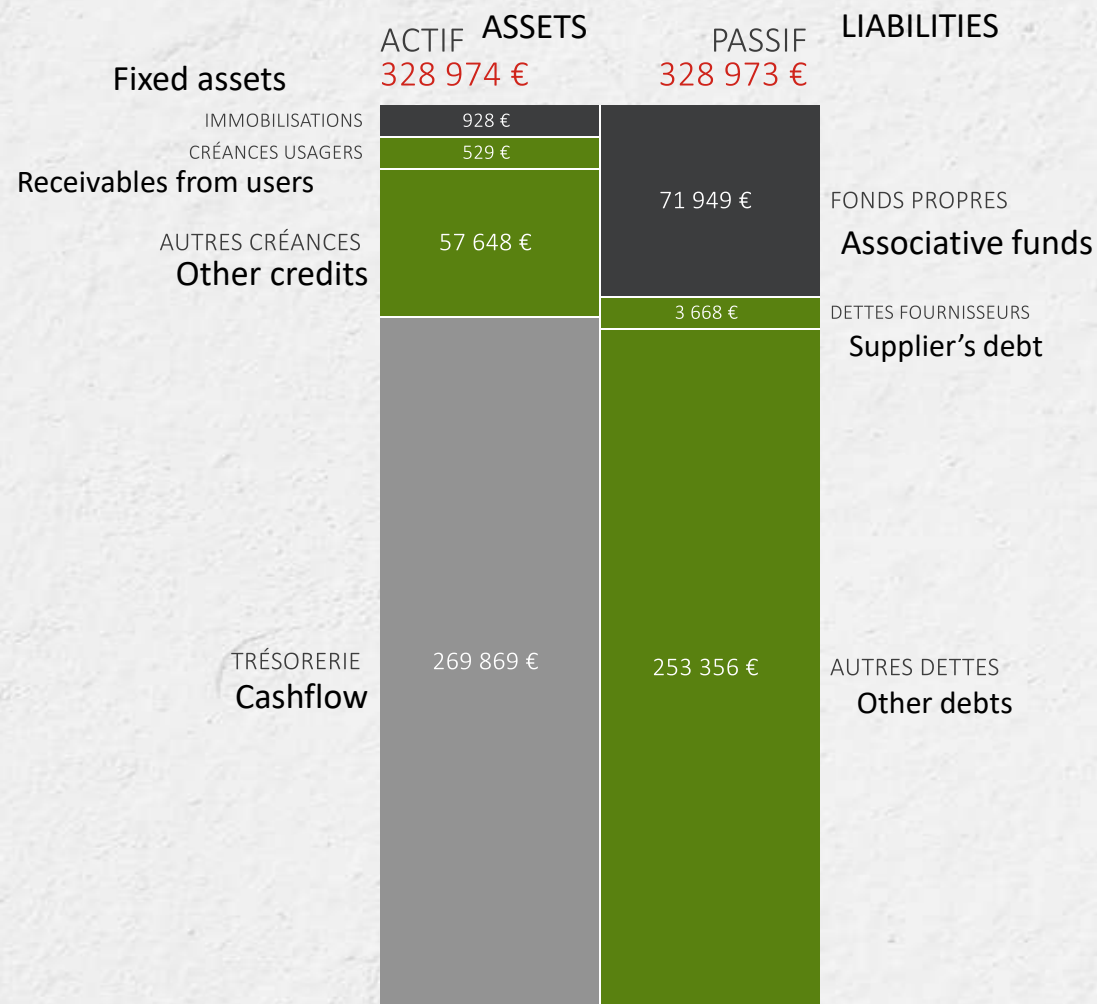
BALANCE SHEET

VOTRE

au 31/12/2021

BILAN AU 31/12/2021

BILAN AU 31/12/2020



Long-term cashflow/
Working capital

FONDS DE ROULEMENT 71 021 €
 EXCÉDENT EN F.R. 198 847 €
 TRÉSORERIE 269 868 €
Cashflow
working capital surplus

FONDS DE ROULEMENT 159 253 €
 BESOIN EN F.R. 41 909 €
 TRÉSORERIE 117 344 €
Needs in working capital

Accounts 2021

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 2021 financial year are certified without reservation or comment.

The association respects its external and internal obligations.

The conclusion of the Live Style Europe project at the end of October 2021 reduced the period without funding. The control of the expenses made possible to obtain a positive result. The pre-financing of the next LSE II project and the external financing contribute to increase the cash flow. The visibility of Live DMA has improved.



Budget Report 2021 •





REAL BUDGET 2021 (in euros)



We ask you to vote to put the positive result of 13 601€ in a reserve.

COSTS	real 2020	prev 2021-15june21	real 2021	PRODUCTS	real 2020	prev 2021-15june21	Real 2021
OVERALL COSTS	11681	12390	11684	MEMBERSHIPFEES	38650	35450	33650
Office rent	7162	7200	7085	Membership fees	33650	35450	33650
Phone and internet	556	600	504	Solidarity Fee	5000		
Head Office costs	521	770	484				
Equipment	1261	1400	865				
Supplies	151	300	646				
Membership fees	1057	1100	1034				
Insurance	112	120	114				
Depreciation	496	500	464				
Bank fees	364	400	488				
COMMUNICATION COSTS	2087	5420	4900	SUBSIDIES	137820	128816	136274
Diverse mediums	149	500	215	Creative Europe Network	137820	128816	128741
Press conferences - reception		800					
Webtools + website	349	750	2460				
Video production		1200		Employment Subsidies			2533
Prints	1060	900	1277	COVID-19 SME Recovery fund			5000
Advertisement	27	190	100				
Distribution	503	1080	848				
ACTIVITIES	5465	18962	15637	OTHER INCOMES	141	14556	120
Management meetings	3406	3562		Financial products	121		116
Board meetings	3005	3500		other products	21		4
Kick off - AG							
Survey meeting	401	62					
Partnerships	28	3000	1357				
Working Group / Final Forum	2031	12400	14280				
STAFF COSTS	143466	142050	133268	REBILLING			9056
Office staff	100541	114000	103091	Rebilling			9056
Salaries	77779		78753				
Employer & Social Taxes	22576		22867				
Other salaries costs	186		1472				
Survey publication	4800						
Survey coordination	19948	16050	14375				
Accounting	5251	5200	4904				
Audit	3300	3300	3300				
Graphism	7500	0					
Translation	200	1000	6630				
External speakers	1926	2500	968				
OTHER COSTS	2	0	10				
Exceptional costs	2						
Financial costs			10				
TOTAL COSTS	162701	178822	165499	TOTAL PRODUCTS	176612	178822	179100
Difference	13911	0	13601	loss			
TOTAL	176612	178822	179100	TOTAL	176612	178822	179100



Questions & Comments



● **BREAK** ●



Year 2022 •

Music Venue Trust



MVT
Music Venue Trust

Main activities 2022 – LSE II

NOW

- Open Call to join the Task Forces on sound regulations and ecology.
- Release the Digital Safaris special news

BEFORE SUMMER

- Launch the open call for the « try-angle » experimentation
- Release the programme of our webinar sessions on inclusion.
- Online Survey meeting in May

FROM SEPTEMBER

- The webinars on inclusion will start
- A new staff officer in September dedicated to research and studies.

THIS AUTUMN

- Board meeting
- Live DMA's 10 years anniversary with Live DMA members.
- Kick Off Try-Angle

IN NOVEMBER

- Release of the first findings on a EU carbon footprint report per type of music venues typologies in Europe.
- Survey meeting
- Release the Survey data report (data 2020)

Open calls

TASK FORCES

MUSIC IS NOT NOISE

A group of Live DMA members and/or members' members report on their regulatory needs and challenges in terms of sound regulations and noise diplomacy.

Examples : follow-up on World Health Organisation guidelines ; establish a European prevention campaign ; support members at national or local level going through problems ; list advocacy recommendations at national and local level etc.

ECOLOGY

A group of Live DMA members and/or members' members will report their needs and draft recommendations for adapted European regulations and policies to support the live music venues, clubs and festivals to change/adapt more sustainable practices.

Examples : touring conditions, transport deals, investment funds in equipment or building, eco-certification, green riders, etc.

Open calls

CONDITIONS

Expected number of participants in each task force: 10

Activities:

- Read information through monthly or bi-monthly updates
- React on a dedicated mailing list
- Exchange with peers and support Live DMA's advocacy work during regular online meetings (approx 4 times a year)
- Opportunity to meet physically once per year in January

Concretely : an average of 4 hours per month + 2 days for the physical meeting (optionnal)

Benefits for the participants:

- Increase their capacity to work on the topic at local/national level (empowerment)
- Push ideas/actions implemented at local/national level (dissemination/recognition)
- Meet with European peers (networking)
- Attend a European music event (free accreditation and mobility costs covered by Live DMA)

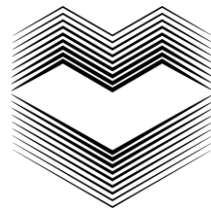
How participants are selected ?

Provide feedback on their experience or interest in the topic (1 page free text) before end of April

Get mandate from their national association

We will pay specific attention to have a broad scope of participants with diverse profiles. We will work on a short glossary in each task force for specific keywords and technical vocabulary in English

Open Club Day • Horizon 2020 • Revelland



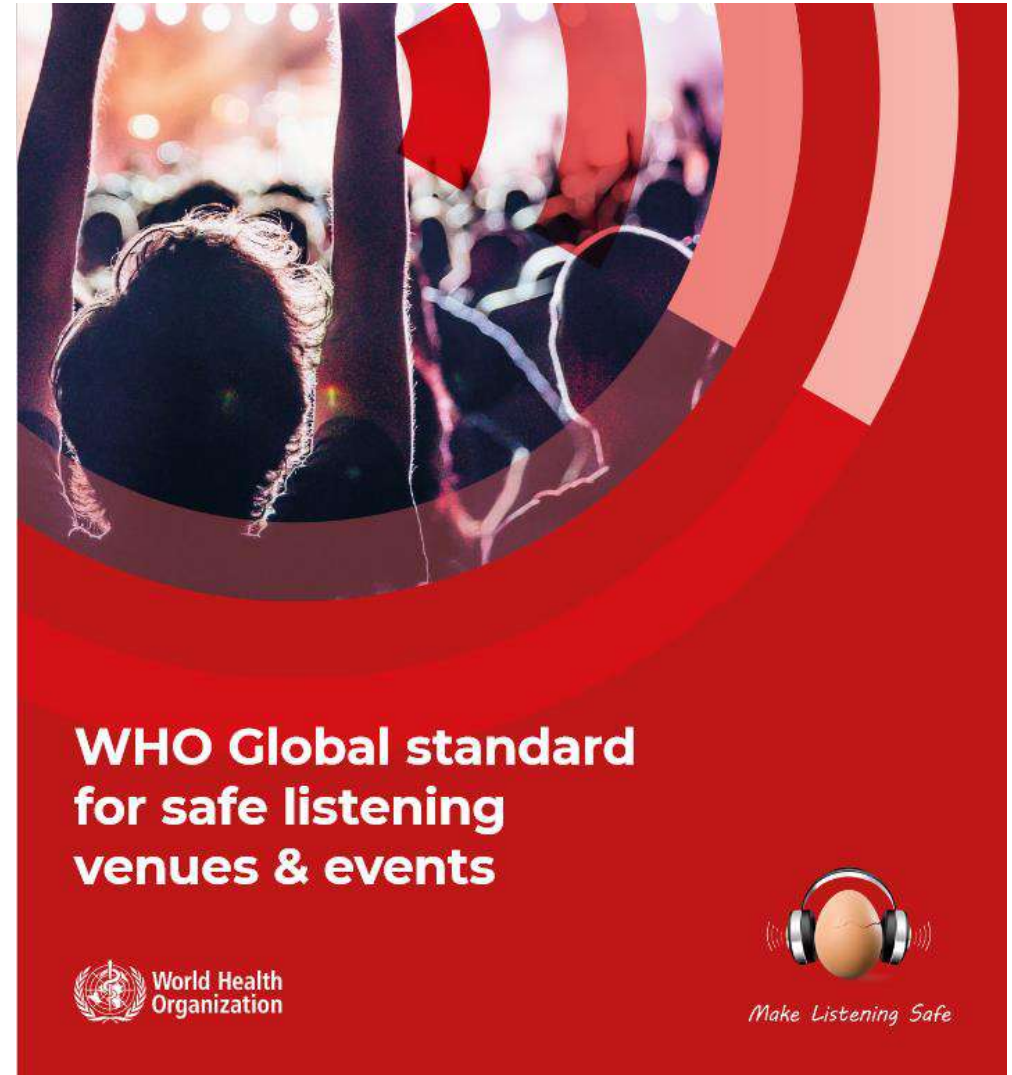
Advocacy •

Regulations


WHO guidelines
Music is not noise


Music is not Noise Principles

- Stop live music shaming
- Defend all music aesthetics and diversity
- Share responsibilities
- Raise compliance difficulties for small & medium sized venues >> recommendations & flexibility not mandatory
- Provide support to stakeholders for implementation

The poster features a circular inset image of a person's head with sound waves emanating from it, set against a background of a concert crowd. The background of the poster is red with white curved lines. The text is in white and red. The WHO logo is in the bottom left, and a graphic of an egg with headphones is in the bottom right.

**WHO Global standard
for safe listening
venues & events**

 World Health
Organization


Make Listening Safe.

Regulations

WHO guidelines
Music is not noise



**WHO Global standard
for safe listening
venues & events**



World Health
Organization



Make Listening Safe



Feature 1: Sound level limit

Sound level below 100 dB $L_{Aeq, 15 \text{ min}}$



Feature 2: Monitoring of the sound level

The sound level has to be actively monitored to ensure compliance with the limit of 100 dB $L_{Aeq, 15 \text{ min}}$



Feature 3: Venue acoustics and sound- system design

Venue acoustics and sound systems should be optimized for safe listening, so far as is reasonably practicable



Feature 4: Personal hearing protection

Personal hearing protection should be available to audience members at the venue/event



Feature 5: Quiet zones

A designated quiet zone or zones will allow audience members to rest their ears from high sound levels



Feature 6: Provision of training and information

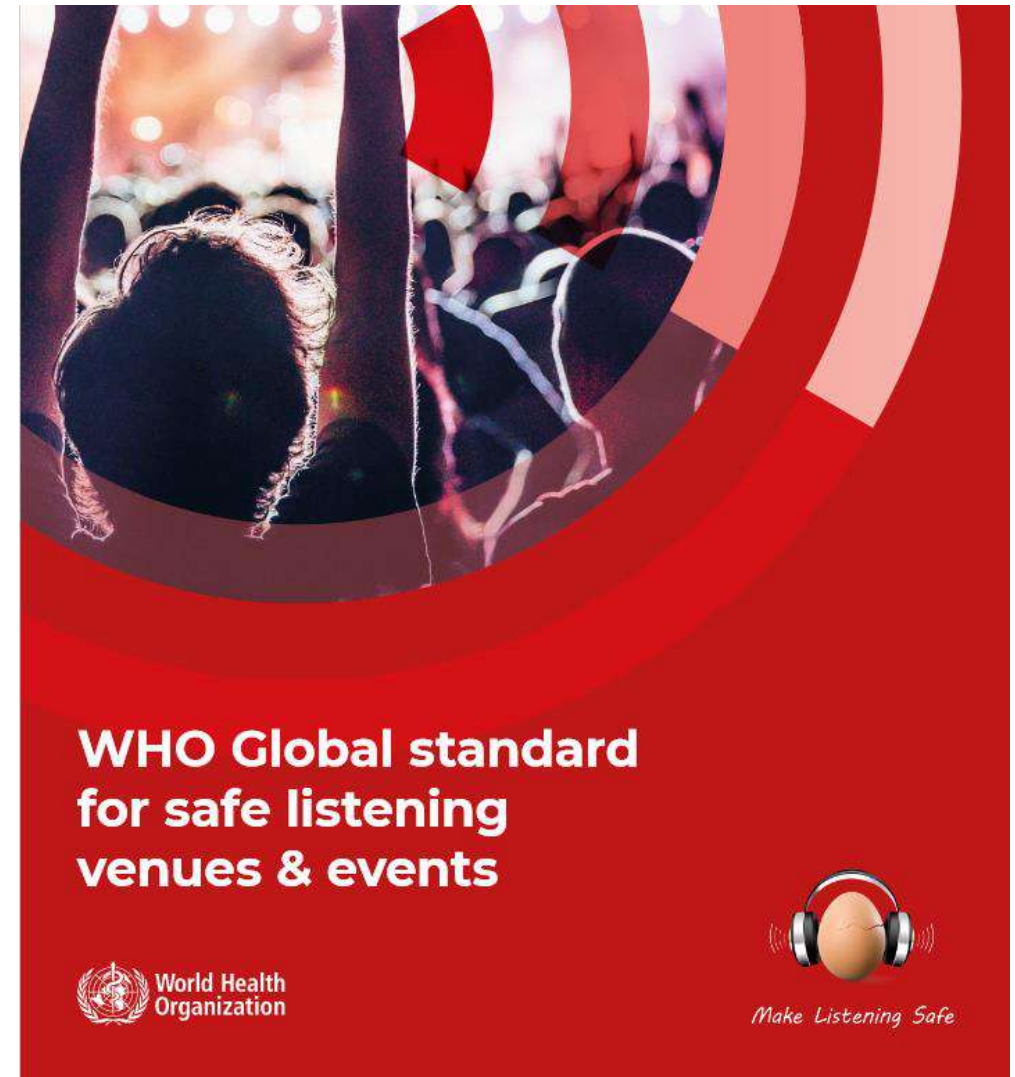
Appropriate training and information about safe listening is needed and must be provided

Regulations

WHO guidelines
Music is not noise

What the report says on implementation

- Collaborative engagement of stakeholders
- Support to venues and special attention to grassroots
- Certifications
- Public awareness campaigns



Regulations

WHO guidelines
Music is not noise



Feature 1: Sound level limit

Sound level below 100 dB $L_{Aeq, 15 \text{ min}}$

- 1) Feature 1 specifies an upper limit for the sound level at venues and events.
- 1) Keeping the sound level below the limit makes for a safer and more enjoyable experience for the audience.
- 1) The sound level limit applies at a defined reference measurement position within each venue or event.
- 1) The limit is an upper limit, not a desired target; a sound level significantly below the limit would be suitable for many venues and events.
- 1) A reduced limit should be implemented for events targeted at children.
- 1) It is important to identify, for each venue or event, who has responsibility for ensuring that the sound level is kept below the limit.
- 1) Grassroots venues may need significant support to be able to comply with the limit.



Feature 2: Monitoring of the sound level

The sound level has to be actively monitored to ensure compliance with the limit of 100 dB $L_{Aeq, 15 \text{ min}}$

- 1) Feature 2 describes how sound levels should be monitored at venues and events.
- 1) Requirements for accuracy and calibration of measurement equipment and record keeping are explained.
- 1) Procedures are given for applying a correction where the sound level cannot be directly measured at the reference measurement position.



Feature 3: Venue acoustics and sound-system design

Venue acoustics and sound systems should be optimized for safe listening, so far as is reasonably practicable

- 1) Feature 3 ensures that the acoustics of a venue and the design of the sound system support safe listening.
- 1) Optimizing the acoustics and sound system for safe listening improves sound quality and enhances the listening experience for audience members and performers.
- 1) High-level design goals for venue acoustics and sound systems are discussed, along with general tips and advice on how these goals can be achieved.
- 1) Sound levels increase rapidly immediately in front of loudspeakers, so audience members should be prevented from approaching the loudspeakers whenever possible.
- 1) Effective management of on-stage sound levels is crucial to achieving safe listening conditions in small live-music venues.

Regulations

WHO guidelines
Music is not noise



Feature 4: Personal hearing protection

Personal hearing protection should be available to audience members at the venue/event

- 1) Feature 4 ensures that audience members have access to personal hearing protection at venues and events.
- 2) While low-cost disposable earplugs can offer effective protection, high-fidelity earplugs designed for music offer better sound quality, comfort, and useability.
- 3) Adequate instructions should be provided alongside hearing protection, since earplugs are only effective when worn properly.



Feature 5: Quiet zones

A designated quiet zone or zones will allow audience members to rest their ears from high sound levels

- 1) Feature 5 provides a place for audience members to go to give their ears a rest from high levels of sound.
- 2) Guidance is provided on suitable acoustic conditions and ambient sound levels in quiet zones.
- 3) Alternative ways of offering periods of respite from high sound levels are suggested where venues cannot accommodate a quiet zone.



Feature 6: Provision of training and information

Appropriate training and information about safe listening is needed and must be provided

- 1) Feature 6 aims to make staff and audience members aware of the practical steps that can be taken to make listening safer and the importance of doing so.
- 2) All staff in managerial, technical, and patron-facing roles should have a basic awareness of the safe listening measures in operation at the venue or event.
- 3) More in-depth training is required for individuals who have responsibility for monitoring and controlling the sound level.
- 4) Audience members should be provided with information about safe listening on tickets and on notices at the venue or event.
- 5) A venue or event that has been certified by a competent authority as adequately implementing the features of this Standard may identify as a "safe listening venue" or "safe listening event".

Regulations

GESAC

Collective Management Societies

- Members' online meetings feedback
- Letter to GESAC board members
- Short Live DMA members' survey to gather needs and proposals



Mobility

IMPALA – IAO
GECAT

The music market is geographic and covers all countries and economic / political groupings in the region including EU, EFTA (including Norway, Switzerland, Iceland), interested EU neighbouring countries like the Western Balkans, as well as individual countries such as the UK.

- Facilitating live shows and touring
- A single touring permit
- Get small and medium sized music tours back on the road quickly and efficiently



Mobility

IMPALA – IAO
GECAT



The GECAT Pass involves **4 core elements**:

1. Single **travel permit** for cultural touring for performers and support teams

- Annual and renewable work permit for creative workers on tour
- Multiple geographical groupings making up the Geographical European Cultural Area
- Single application in home country
- Could limit the number of people per tour to cap eligible production size

2. Single **customs licence** for equipment (“carnet”)

- Reduced admin burden with a single check at first and last border
- Including limited amount of stock to be sold at events without trading permits
- Light touch regime, proportionate to the economic value
- Let small scale tours happen easily – and legally

3. Allow **multiple stops** before going home

- Unlimited stops for equipment and people who are involved in cultural touring activity – could limit number and size of vehicles per tour for scale
- Inclusion of dual use vehicles for people and goods (eg ‘splitter vans’)
- Legalise normal cultural touring activity – especially for smaller tours

4. **Home country VAT** on merchandise sold at events

- VAT paid in home country on return, for the small amounts included in customs licence

Mobility

IMPALA – IAO
GECAT

1. FACILITATE THE TOURING SCHEMES OF EMERGING ARTISTS ACROSS EUROPE

- **Relaunch events and tours in post-pandemic Europe**

Calling for a coordinated approach to facilitate touring conditions (health pass, quarantine, etc.) in every European country

- **Facilitate touring in European « betlway » countries, especially Live DMA's Nordic countries, and Baltic countries**

Including more regular beltway countries stops in International/European touring by supporting the local infrastructures' network (multiple venues with different audience capacities ; improving technical equipment) and supporting the internationalisation of the careers of live music professionals, develop regional touring schemes (ex : [PULS](#))

- **Supporting music venues booking European emerging artists**

Balancing the financial risk (low ticket sales) when programming less-known European artists through support schemes (subsidies) from national (exchange Live DMA's members good practices to European level (Liveurope >> Europa Cinemas) ; or return on investment mechanism (local talents growing in grassroots music venues are tomorrow's artists who will benefit the whole value chain)

- **Facilitate touring of local artists supported by Live DMA's music scenes through networking and cooperation**

Mobility

IMPALA – IAO
GECAT

2. REDUCE THE ECOLOGICAL IMPACT OF TOURING

- **Develop new trans-regional routes**

Taking into account geographical inequalities in terms of ecology (isolated venues, lack of greener transports solutions, share of international/local artists in booking and audience development strategies), experimenting projects through pilot actions and projects with venues and promoters.

- **Activate venues' cooperation and mutualisation on booking tours**

Thinking about scaling-up solutions to mutualise equipment at local level and cooperate on booking dates between established venues/grassroot venues, metropolitan areas and smaller cities.

- **Support residencies programme and slow touring criterias in national and European funding schemes**

- **Disseminate green riders models and other ecological practices**

Including catering solutions, re-usable bottles, zero waste solutions, supporting local providers, renewal of light equipments, etc. in cooperation with members at national levels, other European associations (European Jazz Network) and [Live DMA's Digital Safaris](#).

Mobility

IMPALA – IAO
GECAT

3. TOWARDS A FAIR PRACTICE CODE

- **Provide more transparency on booking practices**

Live DMA will release a study on « booking practices in the live music scenes » (expected : end 2023) to disclose facts & figures on the financial booking aspects and qualitative interviews to explain bookers' working methods and challenges.

- **Fight concentration phenomenons to ensure music diversity**

Raising awareness on the risks attached to monopolies and 360° companies, especially to policy makers, in order to implement relevant conditions and support for a thriving music scene and support the development of the European market, relying mainly on small and medium sized business (private commercial or private non-profit)

- **Remove (the overuse of) exclusivity conditions**

- **Support fair working conditions for touring artists**

Including questions related to the artists status, social security, double-taxation issues, etc.

Cross-sectorial cooperation & policies

CNM

One Voice for European Music

EU FRENCH PRESIDENCY

**RECOMMENDATIONS OF THE
«ONE VOICE FOR EUROPEAN MUSIC»
CONFERENCE**

- Better recognize the economic, cultural and social importance of music in recovery plan and EU programmes
- Follow-up on pilot projects and experimentations through Music Moves Europe and other EU funding programmes to transfer knowledge and scale them up
- Promote new models and incentive mechanisms to help the music sector contribute to tackling the climate and environmental crises through policy and support measures
- Set up, hand in hand with the sector and with a long term view, a set of appropriate and efficient indicators, methodologies and collection tools to provide a continuous observation of the key challenges and opportunities of the sector in all its dimensions (economic, cultural, social, environmental, societal and technological)
- Deploy an independent and ambitious vehicle of data collection and analysis at EU level
- Continue and reinforce the dialogue with the sector on key regulatory and policy topics

**ONE VOICE
for EUROPEAN
MUSIC**

UNE VOIX UNIQUE POUR LA MUSIQUE EUROPÉENNE



Cross-sectorial cooperation & policies

Music Moves Europe
MusicAIRE



Cross-sectorial cooperation & policies

Music Moves Europe, calls 2022 to be published in April 2022

Live music 4,5 millions€ call

Music Moves Europe will support sustainable music distribution, with a focus on live music. The action will aim at the competitiveness, innovation and diversity of Europe's music sector. The themes during these 3 years should focus on livestreaming, music venues' cooperation and music export.

This action will support a wide range of activities, such as:

- workshops, tutorials, etc. of involved music sector representatives and artists to empower them for the future,
- cooperation of music venues in Europe to enhance cross-border circulation of emerging artists,
- development of innovative concepts for sustainable music distribution,
- exchanges between music professionals within and beyond Europe,
- promotion of European music at international fairs



Other topics

REGULATIONS

FEAT

Secondary ticketing

CROSS-SECTORIAL COOPERATION AND POLICIES

CAE

Amplify

2% for culture

European Music Council

MOBILITY

EMEE

EMX

OBSERVATION

European Music

Observatory

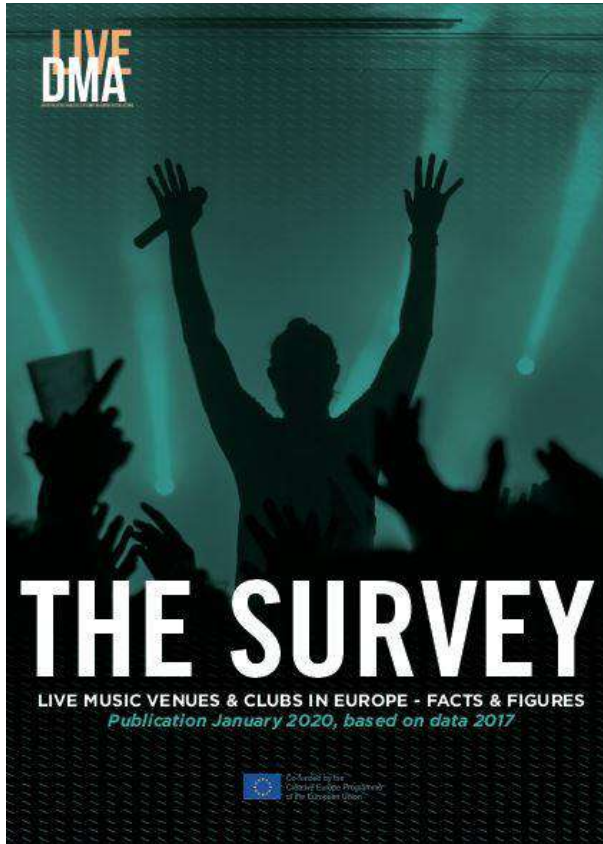


Questions & Comments



The Survey •

The Survey



Recap Survey publications 2020 & 2021

- January 2020 → Survey report (venues data 2017)
- September 2020 → COVID report (venues data 2019 + 2020)
- January 2021 → COVID report (extra Survey about effects and impact)
- July 2021 → Members' members inventory report (including festivals)
- October 2021 → COVID report (venues data 2019 + 2020 + 2021)

The Survey

LIVE DMA PILLARS



Recognition

A clear and unified voice for the live music venues, clubs and festivals

Support access to adapted EU funding for live music operators



Cooperation

Strong alliances within the cultural sector

Regular news, exchanges and private meetings for Live DMA members

Exchange good practices in terms of live management

Support to dialogue with national and local music partners and policy makers



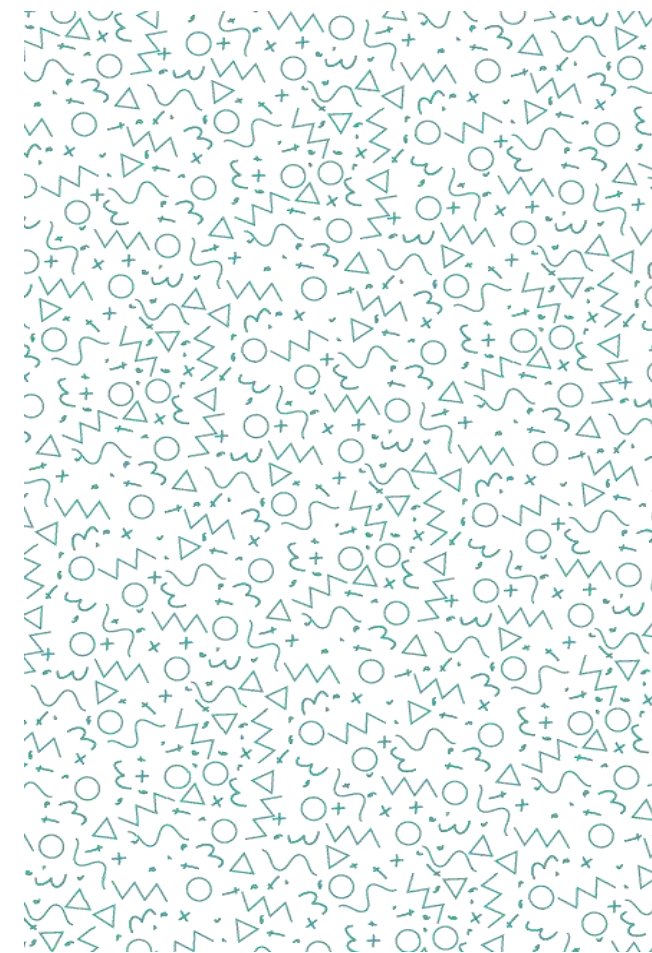
Observation

An open resource platform and a dedicated COVID-19 info-centre.

The Survey: Facts & figures about venues and festivals

New reports:

- Festivals Flash Survey in June 2024
- Survey report in November 2022 and 2024
- Inventory in June 2024



The Survey

OBSERVATION in 2022-2023-2024

- **Survey data venues and clubs** (every year, Jan 2022 until Dec 2024)
- Extra research on **booking practices / programming** (Sep 2022 until Nov 2023) on how to support local artists and ensure diversity
- Extra research on **festivals** (Jan 2023 until June 2024)
- New **inventory of members' members** (Jan 2024 until June 2024)

The Survey

What to expect in 2022?

- April – May – June 1-on-1 Survey meetings (online)
- May 13, 14:00-17:00 General Survey meeting (online) part 1
- May 16, 10:00-13:00 General Survey meeting (online) part 2
- Sep – Oct – Nov 1-on-1 Survey meetings (online)
- November General Survey meeting (physical)
- November **Publication new Survey report (data 2019 + 2020)**

The Survey

Survey data venues and clubs
Current status data collection (April 2022)

Association	region	data 2011	data 2012	data 2013	data 2014	data 2015	data 2016	data 2017	data 2018	data 2019	data 2020
ACCES	Spain										
ASACC	Spain										
Clubcircuit	Belgium										
Court-Circuit	Belgium										
Culture Bar Bars	France										
Dansk Live	Denmark										
FEDELIMA	France										
KeepOn LIVE	Italy										
Kultura Live	Spain										
Live Komm	Germany										
Live Music Estonia	Estonia										
LiveFin	Finland										
Music Venue Trust	UK										
NKA	Norway										
PETZI	Switzerland										
Svensk Live	Sweden										
VNPF	Netherlands										
Circuito	Portugal										
IKVS	Turkey										
LPNVA	Latvia										
NAKTA	Lithuania										

data finished
data extrapolated
data to expect
data extrapolated to expect
not enough data
no data
member
associated member

The Survey

Survey data venues and clubs
Goal 2022 - data collection (April 2022)

Association	region	data 2011	data 2012	data 2013	data 2014	data 2015	data 2016	data 2017	data 2018	data 2019	data 2020
ACCES	Spain										
ASACC	Spain										
Clubcircuit	Belgium										
Court-Circuit	Belgium										
Culture Bar Bars	France										
Dansk Live	Denmark										
FEDELIMA	France										
KeepOn LIVE	Italy										
Kultura Live	Spain										
Live Komm	Germany										
Live Music Estonia	Estonia										
LiveFin	Finland										
Music Venue Trust	UK										
NKA	Norway										
PETZI	Switzerland										
Svensk Live	Sweden										
VNPF	Netherlands										
Circuito	Portugal										
HKVS	Turkey										
LPNVA	Latvia										
NAKTA	Lithuania										

data finished
data extrapolated
data to expect
data extrapolated to expect
not enough data
no data
member
associated member

The Survey

Request to (directors of) Live DMA members:

- Please make sure you have a **dedicated Survey coordinator, who has enough FTE (working hours) per week / per year** to work on data collection and presentations.
- Please make sure to **make data presentations and other useful deliverables from your collected data**
→ this will increase your members participation, increase membership value, increase representation in your own region, increase possibilities for successful advocacy work & more.

Provisional budget 2022





COSTS	Real 21 (janv22)	prev 2022	PRODUCTS	Real 21 (janv22)	prev 2022
OVERALL COSTS	11684	13790	MEMBERSHIPFEES	33650	33800
Office rent	7085	7300	Membership fees	33650	31400
Phone and internet	504	550	Associate members	0	2400
Head Office costs	484	1200			
Equipment	865	1500			
Supplies	646	550			
Membership fees	1034	1100			
Insurance	114	290			
Depreciation	464	700			
Bank fees	488	600			
COMMUNICATION COSTS	4900	11980	SUBSIDIES	136274	214322
Diverse mediums	215	500	Creative Europe Network	128741	213622
Press conferences - reception		1000			
Webtools + website	2460	2660	French Funds		
Video production		2400	Employment Subsidies	2533	700
Graphism		2500	Recovery fund	5000	
Prints	1277	1350			
Advertisement	100	250			
Distribution	848	1320			
ACTIVITIES	23235	69132	OTHER INCOMES	120	19306
Management meetings	14280	36525	Associative fund		19306
<i>Board meetings</i>		<i>11990</i>			
<i>Kick off - Anniversary</i>		<i>16360</i>	Donation		
<i>Survey meeting</i>		<i>8175</i>			
INCLUSION		12000			
<i>Webinars</i>		<i>500</i>	Financial products	116	
<i>Try Angle KO</i>		<i>11500</i>	Other products	4	
GREEN		8500			
<i>Carbon footprint</i>		<i>3000</i>			
<i>Digital safaris</i>		<i>5500</i>			
External speakers	968	1300			
Translation	6630	3667			
Partnerships meetings	1357	7140			
STAFF COSTS	125670	174526	REBILLING	9056	2000
Office staff	103091	120000			
Researcher contract		8500			
Survey coordination	14375	33626			
Accounting	4904	5600			
Audit	3300	3300			
Evaluation		3500			
OTHER COSTS	10	0			
TOTAL COSTS	165499	269428	TOTAL PRODUCTS	179100	269428
Difference	13601	0	loss		
TOTAL	179100	269428	TOTAL	179100	269428



Questions & Comments



• Board election •

TIME TO
VOTE!



• Anders Tangen
NKA (NO) •



• Elda Gomez
ACCES (ES) •



• Ingrid Stroom
Live Music
Estonia (EE) •



• Marc Steens
ClubCircuit (BE) •



• Boris Colin
FEDELIMA (FR) •



• Federico Rasetti
KeepOn Live (IT) •



• Geoffrey Vasseur
LiveKomm (DE) •



• Hilma Kekkonen
Svensk Live (SE) •



- **Voting results** ●



● **THANK YOU !!** ●

