

Preliminary study on the roles of live music scenes on artistic development

Advisory Board #1

08/02/2023

Attendees: Pierre Bataille ; Clementina Casula ; Robin Kuchar ; Martijn Mulder ; Inigo Sanchez ; Michael Spanu ; Silvia Tarassi

Excused: Marc Perrenoud ; Matt Brennan

- *The introduction of the meeting has been conducted by Audrey Guerre (Live DMA coordinator) to present the history of Live DMA, its activities and its ethical charter.*

Live DMA is a network gathering 20 national associations scattered in 16 countries, totalizing 3000 live music venues, clubs, festivals. It is funded by Creative Europe programme (80%) and by membership fees (20%).

The Live DMA network advocates for the recognition of live music venues clubs and festivals in the public policies, at different levels (from local to international), and through various policy areas (culture, youth, environment, health...).

It also highlights the social responsibility of venues, clubs and festivals. Indeed, music constitutes an important pillar of our European culture, it is an essential component in people's lives, and it has the power to bring positive changes to many levels of society.

Link to our ethical charter: https://www.live-dma.eu/wp-content/uploads/2019/06/LiveDMA_Ethical_Charter_2019.pdf

Link to our LSE II project: <https://www.live-dma.eu/live-style-europe-2/>

- *Léna Lozano (Live DMA research officer) then introduces the research work that is being conducted at Live DMA, and the upcoming study about the roles of the live music scenes upon artistic development.*

Live DMA has been conducting "The Survey" for a few years, collecting data about administrative formats, functions, activities, audiences, human resources and financial situation of the European venues and clubs. Synchronised questions and definitions for all Live DMA members have then been designed along with tools and guidance to improve members' observation work. Its main goal is to get a clear snapshot of the social, economic and cultural value of the sector.

Link: <https://www.live-dma.eu/the-survey/>

In the meantime, Live DMA started working upon 3 additional studies. The first one is a Flash Survey dedicated to **European Music Festivals**, in order to highlight the various types of festival organisations (events, artist performances, audience visits, employment and finance, concerns...), aiming to develop knowledge and policy recommendations towards the festival ecosystem.

The second one tackles **programming practices**, aiming to characterize the European venue bookers, their career path, their daily work & partners and provide more transparency on booking practices. It will also allow to identify the main issues / concerns for bookers, their needs, goals, aspirations and difficulties to better understand what is at stake in the wake of 2023 and what the collective effort of the musical sector should focus on.

You may find the reports of the WG about bookers here: https://www.live-dma.eu/wp-content/uploads/2021/02/REPORT-WG-BOOKERS_session_1-2.pdf + https://www.live-dma.eu/wp-content/uploads/2021/03/Report-WG-Bookers_session_2_v2.pdf)

The last one, which is **the one the advisory board has been constituted for**, will be dedicated to the study of the roles of live music scenes on artistic development. Through the shape of a preliminary study, and a due date scheduled for the end of 2024, this upcoming work has been designed to:

- Provide a complementary key to better understanding our sector;
- Focus on the fact that artists at the heart of the sector and current EU regulations (Status of artists, fair remuneration, copyrights...)
- Test our own hypothesis that live music venues have more than a concert function
- Estimate the importance of live music in artists careers (revenues, audience dev, professional opportunities etc.)
- Emphasis how the live music scenes are the cornerstone of the music ecosystem
- Reinforce our own vision & narrative about the local music scenes, about circulation of European repertoire, about business models, public support and value redistribution

➤ The roles of the advisory board has then been presented as such:

- Connect Live DMA and its sector with academic work
- Rely on existing research
- Advise on research methodology
- Provide inputs from your specialised fields and try to have an exhaustive look at the situation
- Guarantee neutrality and transparency

Live DMA is indeed hoping to discuss the scope and definitions of this study, particularly in an international context.

To do so, a total of 8 (online) meetings will be held between February 2023 and October 2024, in order for Live DMA to gather the boardees' advice on the scope, definitions, methods, and

resources to be implemented to suit this research. There will be three collective meetings and one individual meeting each year.

Please find the presentation slides attached.

- The discussion then opens through the lens of definitions. The term “artistic development” has been discussed by the board, with everyone agreeing upon the difficulty to shape a shared understanding of such a complex concept, that bear no global understanding. The discussion that ensued allowed the Live DMA team to pay extra attention to the following concerns:
 - Building such a definition tends to become a research field in itself;
 - Existing reports and literature might convey different perceptions of the concept, hence requiring an extra focus upon conducting a literature review;
 - The word “development” might convey a negative connotation to on-field workers, possibly perceiving it through an economic/ managerial/business-oriented lens that contradicts their values as possibly non-profit organizations: “I’m not developing anyone’s career, I’m bringing music to people”;
 - The correlation between “artistic development” and “artistic careers” is a tricky subject, questioning whose musical projects are being developed: it questions the amateur versus professional dual scheme and the gap in between, including the semi-pro musicians;
 - The wording “artistic development” might create a focus on economic and professional development, and obliterate the social and cultural level, including the notion of emancipation;
 - Besides active actions undertook to boost a musical career; artistic development also encompasses a matter of reputation being built through the popularity of the venues and festivals played;
 - Apart from the fact of making a living out of music, artistic development might also be understood as a tool to improve a musician’s playing, and to foster one’s feeling of being a musician;
 - The subject requires to approach the notion of concert to be seen through an individual approach, but also through a political one since it all starts with national policies and employment schemes;
 - The topic requires to be careful, if not critic, about the scission the word “artistic development” between the ones who are artists and the ones who are not; the ones who deserve to have a career and the ones who don’t. It might be suitable to step away from this perspective and try to build a framework to help catch everyone.
 - “Artistic / career development” are to be perceived as ways to favour the more sustainable working conditions to the most musicians, including the craftsmen of music, not only creators.

· The spectrum between the non-profit venues and the music industry gathers such a mass of places that the study will also require to be clear about the kind of venues it should focus on;

· Shall we push the artists to become professional? Or shall we push the artists to be emancipated?

· Previous works have differentiated artistic and artist development. Artistic development is more about the aesthetic side of cultural work, and artist development has a more managerial side. Both sides might be taken into account.

· One key might be to take into account if artist development models are for profit or not, simply put;

· Looking at the grassroots levels and at the industry / professional levels might be the occasion to compare their process, but also to observe the relationship between them;

➤ The topic then moves to the methods to be implemented. The pieces of advice collected were as such:

- Start with a literature review;
- Building a typology of venues represented by Live DMA;
- Undertaking case studies based on this typology;

To work together with the Advisory Board, Live DMA plans to set a Drive folder where the agenda and the minutes of the meetings will be saved. In addition, 2 Framapads will be set up: one to collect resources (articles, books, studies, reports), and one where Live DMA will write upon the steps undertook to launch its study, allowing each boarder to write, comment, edit on the project.

➤ The last topic then switches to the calendar for the upcoming meeting. Individual meetings between each boarder and Live DMA will be scheduled between March and May, and the next collective one will take place in October, September being a too busy period for everyone to attend.