



ACTIVITY REPORT

2022



EUROPEAN NETWORK FOR LIVE MUSIC ASSOCIATIONS

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INTRO

2022 marked the first year of Live DMA's new European funded project Live Style Europe II as well as the successful launch of the planned activities and the engagement of Live DMA members in the project. It also brought new cooperation with other partners from the music sector, but also the academic field and specialised organisations in the field of inclusion, accessibility and sustainability. LSE II aims at exploring the needs and challenges of the local music scenes by pooling knowledge, sharing and connecting inspiring good practices, capacity building, enhancing the participation and solidarity of the members on peers' exchanges, and representing their recommendations to partners and policy makers.

You will find below the description of Live DMA's 2022 activities.



Live DMA members & Try-Angle participants at BIME PRO 2022

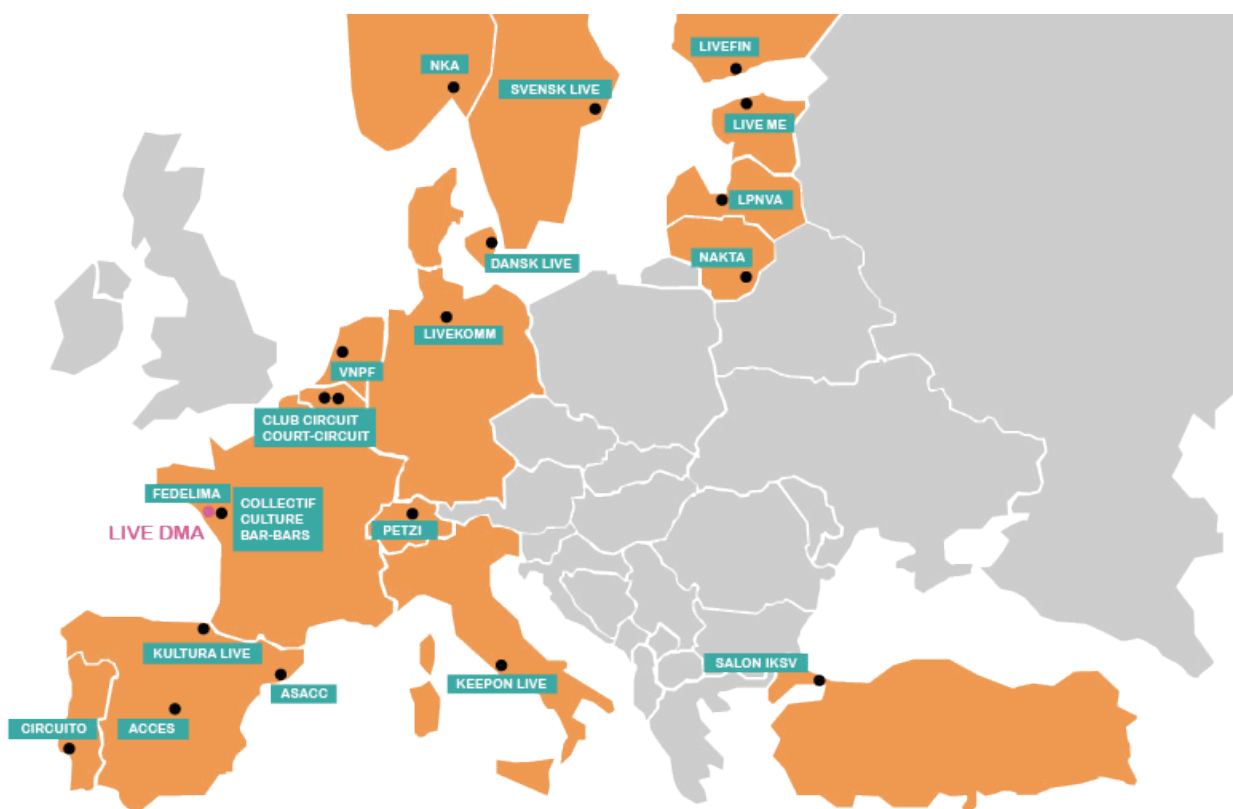
STRUCTURATION

MEMBERSHIP

During 2022, one of our members had to withdraw its membership to Live DMA: Music Venue Trust (UK). Our former British member had to face a difficult political context related to Brexit that also affected its capacity to participate and invest fully into Live DMA's activities. We remain in contact to inform each other of any useful information about the sector.

In 2022, Live DMA counted 20 members in 16 countries representing over 3000 music venues, clubs, and festivals. The members and associate members are :

ACCES (Spain) • ASACC (Spain - Catalonia) • Circuito (Portugal) • Clubcircuit (Belgium - Flanders) • Court-Circuit (Belgium - Wallonia) • Collectif Culture Bar-Bars (France) • Dansk Live (Denmark) • FEDELIMA (France) • LPNVA (Latvia) • KeepOn Live (Italy) • Kultura Live (Spain - Basque Country) • Live FIN (Finland) • LiveKomm (Germany) • Live Music Estonia (Estonia) • NAKTA (Lithuania) • NKA (Norway) • PETZI (Switzerland) • Salon IKSV (Turkey) • Svensk Live (Sweden) • VNPF (Netherlands)



STAFF

In March 2022, Louise VERGUIN turned to a permanent contract.

In September 2022, Live DMA hired Lénaïg LOZANO as the new research officer for Live DMA (short term contract 18 months).

By the end of 2022, Live DMA counted 5 employees:

- Audrey GUERRE (0.8 FTE) - Coordination
- Thibaut HERMOUET (0.7 FTE) - Administration & Production Officer
- Juliette OLIVARES (0.8 FTE) - Project Officer
- Louise VERGUIN (0.8 FTE)- Communication Officer
- Lénaïg LOZANO (0.7 FTE) - Research Officer

In 2022, Live DMA became affiliated to the national union representing social associations: Hexopée. From January 2022, Live DMA had to update the positions and salary of its employees following an amendment on the national collective agreement it is bound to.

GOVERNANCE

In 2022, Live DMA board was renewed for 2 years, welcoming two new people. The composition of the board still reaches toward a gender parity (3 women / 4 men), keeping us in line with the Keychange pledge for gender equality that we signed in 2021.

In 2022, Live DMA board members met during 7 online & 2 physical board meetings in Brussels (Belgium- February) and in Prague (Czech Republic-September).

Board members (January - April 2022) : Anders Tangen (co-president), Marie-Isabelle von Walterskirchen (co-president), Marc Steens (treasurer), Hilma Kekkonen , Elda Gómez, Federico Rasetti (secretary), Geoffrey Vasseur.

Board members (April 2022 - December 2022) : Anders Tangen (co-president), Elda Gómez (co-president), Marc Steens (treasurer), Boris Colin, Ingrid Stroom, Federico Rasetti (secretary), Hilma Kekkonen.

General Assembly Online on 26th April: 35 participants, read the minutes [here](#).

COOPERATION

MEMBER'S MEETINGS

The members had the opportunity to meet each other and engage into the overall strategy of the network through different channels and events. Indeed, members have a dedicated mailing list and also the possibility to exchange during the online members meetings (7 in 2022).

If you want to access the reports of the members' meetings please send a mail to contact@live-dma.eu. You can find the link to the perpetual minutes in the emails addressed to the mailing list members@live-dma.eu.

LSE II KICK OFF MEETINGS

Due to possible travel restrictions, the LSE II kick off meetings took place online in March 2022. These meetings launched the Live Style Europe II project. During the first meeting, we focused on the global presentation of the LSE II project, browsing through all the activities to come that will require the participation of the members. We took advantage of this first overview to present the calendar for the next 3 years to come.

The second meeting was mainly a brainstorming session to understand the needs of the members and mainly the members' members, to be sure of the direction to take for each project to ensure our projects are relevant and coherent with our membership.

Presentation [session 1](#) / [session 2](#)

LIVE DMA 10TH ANNIVERSARY

For 10 years, Live DMA has been working actively to help its members in making live music scenes better everyday. The creation of the network marks the beginning of a long-time cooperation story: 10 years ago, national live music associations in France and Spain which were already defending live music scenes in their own country, felt the need to know what was happening abroad. They met some peer associations in other European countries, and decided to create Live DMA. Since then, the network never stopped growing, showing the essential need for live music actors to gather around common issues, learn together, exchange experience and expertise.

On October 22, the Live DMA network met in Bilbao (Basque Country) to celebrate its 10th anniversary, in partnership with BIME PRO showcase festival and our Basque member Kultura Live. It was a very precious time of gathering, exchanging, and learning on one common subject: how to support our local music scenes. Members and venues part of the Live DMA network joined us for three conferences to discuss new audience strategies, recognition of the cultural value of live music venues, and green riders to get a more sustainable sector. Moreover, participants from the Try-Angle project and Survey coordinators were there to cooperate and exchange on audience development and observation topics during a day of workshop.

PANELS AND CONFERENCES

In 2022, Live DMA took part in 12 music conferences for several [panels](#).

- Cyprus Jazz and World Music Showcase festival – **“Making the case for culture – data collection in the sector”**, 10 December 2022 online
- TransMusicales – **“Festivals de musiques actuelles en Europe: indépendance et concentration”**, 9 December 2022 in Rennes (FR)
- Monkey Week – **“Verde que te quiero verde. Sustainability in live music”**, 26 November 2022 in Sevilla (ES)
- NIGHTS – **“More than music – the values of Club culture and Live concerts”**, 11 November 2022 in Zurich (CH)
- Crossroads – **“Did concentration and monopolisation increase during the crisis?”**, 10 November 2022 in Roubaix (FR)
- BIME PRO – **“10 years of Live DMA and cooperation across Europe to recognise the cultural value of live music venues, clubs and festivals”** & **“A Conversation with live music venues on new audience strategies”** & **“Green rider: Hacia una industria musical sostenible”**, 28 October 2022 Bilbao (ES)
- MaMA – **“Decoding live music in Europe : what challenges for the popular live music scenes post-pandemic?”** & **“Can we accomodate live music and peace with locals?”**, 13/14 October 2022 Paris (FR)
- VNPF Congress - **Presentation of the tool created by Live DMA «The Try-Angle»**, September, NL.
- Stadt Nach Acht – **“Key figures of the European live music sector: Survey presentation by Live DMA Survey coordinator”**, 2nd September 2022, Dortmund (DE)
- Raffut! – **“Point d’actualité sur les financements européens : MusicAIRE, Europe Creative...”**, 7th July 2022, Lorient (FR)
- Footprint Spring Campus - **“Improving gender equality in the jazz sector: means of actions”**, 4th May 2022, Lyon (FR)
- ESNS 2022 – **“Live Music Lockdown: An Industry at Risk?”**, 21st January 2022 Grönningen (NL)



LIVE STYLE EUROPE II ACTIVITIES

DIGITAL SAFARIS ON SUSTAINABILITY

The Digital Safaris on Sustainability is a project jointly led by PULSE, Cultural Network for Transition in Flanders (Belgium) and Live DMA since 2020. A Digital Safari consists of an online events where a small group of live music professionals visit an inspiring organisation in terms of sustainability and get first-hand information and benefit from in-depth exchanges.

Events

Two Digital Safaris took place in 2022: with Handelsbeurs venue (BE) and with ESNS Conference & Festival (NL). A third one was planned with RHIZOM Festival (CH) but had to be canceled due to work overload on the festivals' side.

Webpage & Newsletter

In 2022, the Digital Safari webpage was given a make over in order to be more user-friendly and attractive. You can access the webpage [here](#).

In 2022, we also launched the Digital Safari newsletter, sent 3 to 4 times a year and filled with information, resources and tips on the subjects of live music and sustainability. See here [Newsletter 1](#) and [Newsletter 2](#).

INCLUSION LAB

In 2022 was launched the Inclusion Lab, a series of 8 online sessions and 1 physical meeting on the topic of inclusion, diversity and belonging within the live music sector. The Inclusion Lab is a capacity-building programme which aims at providing Live DMA members with key notions and possible levers of action as to why and how to develop inclusive policies within their organisation and membership. Live DMA members decided to have a special focus on gender equality, diversity and inclusiveness for the Inclusion Lab programme.

Two first two sessions of the Inclusion Lab took place in 2022:

- [Session 1](#): Inclusion of marginalised gender identities : sharing the same grounds of understanding (definition of key concepts linked to inclusivity and gender identity)
- [Session 2](#): Inclusion policies & projects: where to start and with whom? (presentation of the SHIFT Culture Inclusion Handbook and of the Dutch Diversity & Inclusion code for the cultural sector)

These sessions were reserved for Live DMA members only, and a group of 10 people attended each session. The topics discussed will fuel resources that constitute the Inclusion Toolbox that will be released in 2024.

You can access [here](#) the Inclusion Lab programme (can be subject to modifications).

TRY ANGLE

On Wednesday 26 October 2022, 22 representatives of 18 live music venues from different parts of Europe gathered in BIME, Bilbao to start working together on the question of audience development:

- Phil Henrion for [Atelier Rock](#), Huy (BE)
- Egija Salnikova from [Cesis Concert Hall](#), Cesis (LV)
- Jaani Haapsalo for [G Live Lab Helsinki and G Live Lab Tampere](#) (FI)
- Mike Naert from [Het Depot](#), Leuven (BE)
- Jean-Christophe Gérard and Alain Brohard for [L'Autre Canal](#), Nancy (FR)
- Charlotte Olejnik for [Le Gueulard Plus](#), Nilvange (FR)
- May Linn Vollen Heggertveit, Bente Sjøtting and Frode Kleveland Baardsen for [Lie Bydels- hus](#), Skien (NO)
- Gonçalo Riscado for [Music Box](#), Lisbon (PT)
- Marine Idir for [Petit Bain](#), Paris (FR)
- Elio Giacoma, [Povero Ragno](#), Cuneo (IT)
- Steffan Lykke Møller for [Radar](#), Aarhus (DK)
- Célia Carron for [Rocking Chair](#), Vevey (CH)
- Tomi Legido Sanchez for [Sala Mardi Gras](#), A Coruña (ES)
- Aitor Bengoetxea for [Sanagustin Kulturgunea](#), Azpeitia (ES)
- Ben Zschorn for [Scheune](#), Dresden (DE)
- Waldo Volmer for [Stad als Podium](#), Harderwijk (NL)
- Kukka Hytönen for [Tanssisali Lutakko](#), Jyväskylä (FI)

They were invited by Live DMA to join an experimental project over 2 years – the test-driving of a [tool for audience development and community building, the Try-Angle](#).

These venues gathered with the willingness to reflect on their work practices, learn from their peers, participate in a collaborative project that will benefit many other venues and, most of all, take care of the social links that are born out of live music events.

[Access here the report of the first Try-Angle meeting](#)



STUDIES

A research officer joined the Live DMA team in September 2022 in order to conduct a range of studies: a flash survey about music festivals; a study about programming practices in live music venues, and a preliminary study about the roles of live music in artistic development.

For each of these works, exploratory research has been conducted between September and December 2022 to be mobilized as a base for an upcoming literature review. The aim was to browse each research object with a wide approach in order to collect resources and material to start building a dedicated methodology.

Flash Survey: Music Festivals

The Flash Survey upon Music Festivals has been launched in Bilbao on the 26th of October 2022, during the yearly in-situ Survey Meeting. The objectives were to collect useful information about different types of festival organisations, such as the main musical genres programmed; the legal status; the staff; the number of audience visits and artistic performances; the indoor or outdoor format, etc., in order to develop knowledge and policy recommendations.

The Survey Meeting was the opportunity to present the Survey coordinators with the main outcomes of the exploratory research: the concept of 'festivalisation'; the spectacular increase in festival numbers (400 to 30 000 over 50 years) but also in diversity, etc. The discussion was then able to focus on the scope to give to the study, to discuss upon a shared definition of the term "festival" and to debate over the needs and expectations that the national associations have from this Flash Survey.

Two approaches then came up: the need for data as tools of comparison (gender representation on stage; artistic budget; artists and audience geographical scope, etc.) and the need for more qualitative perspective (good practices / methods to lower a festival carbon impact; programming challenges; income diversification...).

In 2023, the aim will be to tackle both a questionnaire (in correlation with the Venues Survey questionnaire) in order to operate a cartography of Live DMA festivals with all the needed quantitative indicators, and to set up an interviewing guide in order to complete this work with some case-study focuses with festivals willing to share their experiences. The data collection will then ensue for a release date scheduled in June 2024.

Preliminary study: the roles of live music venues on artistic development

The study upon the roles of live music scenes on artistic development has been conceived as a key to better understanding the live music sector, as a tool to replace artists at the heart of the ecosystem, when they are the primary focus of current EU regulation processes (Status of the artist; fair remuneration; copyrights...).

Furthermore, this preliminary study has been perceived as a way to test our own hypothesis that live music venues have more than a concert function, while estimating their importance in artists careers (remuneration; audience development; professional opportunities and networking...)



To conduct this study, the guidance of an advisory board has seemed relevant since the topic of artistic development has been widely explored by a variety of academic fields (ethnomusicology; cultural industries; sociology of music; sociology of artistic labor, etc). This board also serves as a mean to connect our sector with academic work and to guarantee a neutral and transparent approach. The exploratory work conducted between September and December 2022 has allowed to shape a multidisciplinary board of academics, and to collect their approval into joining Live DMA in the process.

The board is composed of:

- Pierre Bataille (FR)
- Matt Brennan (UK)
- Clementina Casula (IT)
- Robin Kuchar (DE)
- Martin Mulder (NL)
- Marc Perrenoud (CH)
- Inigo Sanchez (PT)
- Michael Spanu (UK)
- Silvia Tarassi (IT)

All agreed to join the advisory board, and hence to provide Live DMA with advice and guidance upon the scope and definitions to be mobilized in such an international context; the best (sampling) methods to implement and existing resources to be intersected with the results of the study. The first meeting of the board will be held in early 2023, and regular meetings, both individual and collective, will then ensue (twice per semester). The publication of the preliminary study is scheduled for the end of 2024.

Facts and figures: Programming live music in Europe

Programming practices in the cultural field have arisen as a research object during the last 15 years, being investigated for and through their peculiar situation at the intersection between economic and artistic fields. As intermediaries, they do indeed « appear as double agents at the border of art and commerce ». Bookers then have to manage their way between a variety of tasks, partnerships and responsibilities conferring them a key role in the musical landscape: they evolve where art meets commerce, but also where artists meet audiences, and where access meets outreach.

Their roles and responsibilities have been focused on two years ago, in January and February 2021 during 2 Working Groups hosted by Live DMA, when the whole sector was still shaken by the covid-19 pandemic. The multiple gigs and tours cancellations, the rebooking patterns, and the jam they provoked when live music started to resume, added even more difficulties / responsibilities on this key position.

These working groups gathered 15 bookers from different European countries and set them to work and discuss together about the main issues / concerns that they encounter in their booking practices. This study aims to follow-up on these working groups, with a final objective to draft recommendations towards a European Fair Practice Code. The study will give an overview of who the bookers from Live DMA are; identify the main partners / co-contractors they work with; investigate their daily tasks; highlight the main challenges of live music programming; allow for more transparency within the operators; identify ways to encourage more social and artistic diversity.

In 2022, we aimed to identify a representative corpus of live music scenes and their bookers, mobilizing the Live DMA network: we asked the Survey Coordinators (one coordinator per national association) to send their clubs and venues a registration link so that in-house bookers could manifest their interest into taking part in that study.

A short questionnaire aiming to characterize European bookers and their venues has also been drafted, and will be administered through a survey software for data collection and analysis in Spring 2023. This questionnaire will also allow bookers to manifest their interest in taking their participation to this research to the next step through qualitative interviews, meant to tackle the main issues / concerns for bookers, their needs, their goals, aspirations and difficulties to better understand what is at stake in the wake of 2023 and what the political response and collective effort of the musical sector should focus on. The release of the report is scheduled for the end of 2023.

Beyond these studies, the role of the Research Officer is also to contribute to the reinforcement of connections between the on-site music professionals and the academic spheres. In that perspective, an active academic watch has been led, to spot relevant publications and keep up-to-date with the academic hot topics and actual concerns, but also to spot conferences where Live DMA might present its activities. A first communication proposal has been accepted by the European Network for the Study of Popular Music. Live DMA will then be represented at La Sorbonne University in July 2023 for a conference titled “Advocating for popular music: 10 years of challenges for the European network Live DMA”.

THE SURVEY

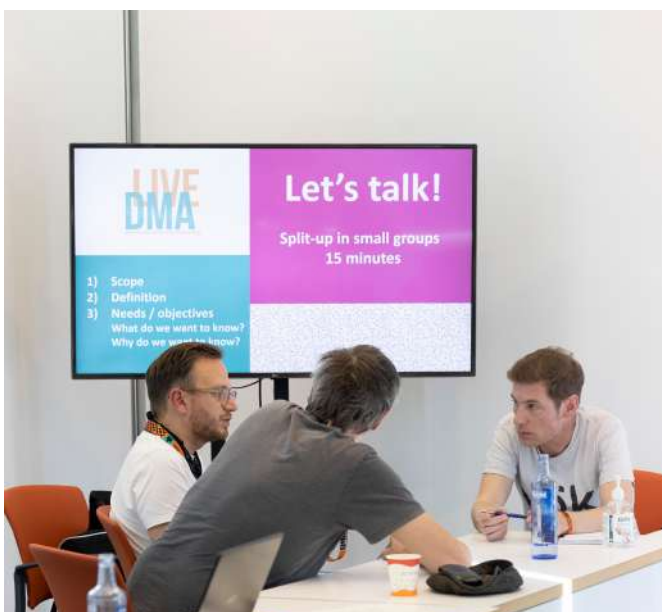
Live DMA and its members collect data of the venues and clubs part of the network every year, in order to monitor the situation of the live music sector in Europe. Live DMA's observation work is named '[The Survey](#)', as part of the Live DMA project Live Style Europe, since 2017. It is an innovative tool to better understand the functioning of European live music scenes. The Survey presents details on the administrative formats, legal status and audience capacity, functions, activities, audiences, human resources and financial situation of the European venues and clubs, as a crucial part of the live music ecosystem. The data collected provide a clear snapshot of the social, economic, and cultural value of the sector.

Live DMA has synchronised questions and definitions for all Live DMA members, and besides that, we provide our members with tools and guidance to improve their own observation work. The learning community develops skills, capacity, and expertise to analyse and disseminate sectorial issues. It results every year in increased participation of music venues, better data results, and better use and communication of data results by the representing organisations: the members and Live DMA itself.

The use of the Survey results at local, regional, national, and European level

The data results are important for the representation of the live music venues and clubs on a local, regional, national, and European level. It helps policy makers to understand the role, capacities, and values of these live music entities. We encourage the use of The Survey to help the sector fulfill its objectives, such as being recognized as a crucial part of the cultural landscape.

The Survey gives Live DMA members and its venues and clubs the facts in hand to represent themselves towards public, media and politicians to get more awareness, recognition, and support. It can help starting up dialogues with (local) governments and national institutions that could improve rules and regulations and support for music venues.



The Survey results are also valuable on a European level, to increase the strength and message of Live DMA and different LSE II projects and objectives, and to do advocacy work in favour of live music policies. During 2022, it led to a better dialogue with European partners such as the European Commission and European Parliament, to get more recognition, awareness, and support at EU level. Live DMA also uses the Survey results in communication about other topics and LSE II projects related to music venues and cultural policies.

In times of crisis (pandemic, energy, inflation, climate) the data are more relevant and urgent than ever, to measure effects of the crisis on the live music scenes and to take the needed actions. In the third pandemic year 2022 there was a need to show the enormous loss and lack of events, visits, working hours and income to governments, to get the necessary support.

Also in 2022 the COVID-19 pandemic had a major impact on live music venues and clubs. In 2022 most music venues and clubs in Europe were still in lockdown during the first three months of the year, and still in survival mode and in a weak position since the start of the pandemic in March 2020. After fully reopening in the spring of 2022 it was a very turbulent year for the venues and clubs, with many rescheduled concerts, the battle to win back audiences, a lack of (experienced) workers, and on top of that an enormous inflation and rising costs for the venues.

When venues were having financial problems and needed urgent help to avoid bankruptcies, Live DMA members could use their existing data results to make calculations of the music venues estimated loss of income and financial damage and other effects during 2022, which they could use for advocacy for financial support measures from their governments. Live DMA provided advice and specific tools for members to make these calculations based on previous years data, as well as methodology and tools for doing additional surveys on venues 2022 data. This was often effectively used in dialogues with governments about the needed financial support to survive times of crisis.



Survey reports

In 2022 no Survey reports were published. The planned Survey report for autumn 2022 was postponed to spring 2023, because some Live DMA members were still processing their venues data 2019 and 2020 needed for the report.

Survey work development in 2022

During 2022 Live DMA members, guided by Live DMA's Survey coordinator, worked hard to further improve their Survey work. Live DMA members now have more experienced Survey coordinators, there is an overall increase in the Survey population, response rates and quality of the collected data, as well as more increased communication of data results on regional and national level. During 2022 many Live DMA members worked on finishing their music venues data 2019, 2020 and 2021, and most members started the collection of data 2021. The Survey coordinators also discussed and decided on the new questionnaire for data 2022 and the methodology for the next Live DMA Survey report.

In 2022, in total 12 out of 16 Live DMA members (all excluding Collectif Culture Bar-Bars, Kultura Live, Live Komm and Svensk Live), and 1 associated Live DMA member (Circuito in Portugal) were actively part of the Live DMA Survey project.

Survey coordinators meetings in 2022

In 2022, Live DMA organised 3 general Survey meetings where Survey coordinators across Europe gathered to discuss the process, progress, and synchronization of their Survey work. Live DMA presented new tools and presentation methods, and members exchanged tips and knowledge about motivating venues, analysing data, and presenting Survey results. The first two general Survey meetings were online workshops. On 16 May 2022 representatives of 10 Live DMA members, and on 20 May 2022 in total 11 Live DMA members joined together. The third general Survey meeting was a physical gathering on 26 October 2022, when representatives of 14 Live DMA members joined together in Bilbao (Basque Country, Spain).

In addition, during 2022 the Live DMA Survey coordinator organised 29 individual Survey meetings with regional Survey coordinators representing Live DMA members. These 1-on-1 meetings were very effective for tailor-made advice on their data collection, correcting, processing, analysis, results, presentations, and advocacy work.

ADVOCACY

TASK FORCES

Music Is Not Noise

A group of Live DMA members and members' members report on their regulatory needs and challenges in terms of sound regulations and noise diplomacy. The group is composed of representatives from 6 countries: The Netherlands, France, Germany, Spain, Lithuania and Switzerland.

The task force was launched in June, with a presentation of previous work done by Live DMA on sound regulations (WG Music is not Noise, sound regulations resource, dialogue with WHO). Participants in the task force decided to work on a shareable list of argumentation and joint communication actions to preserve live music scenes at local level from neighboring issues and gentrification (urban planning). During a second meeting in October, participants shared their views on sound regulations and strategies. The current sound regulations are very different from one country to another, and participants have various opinions on advocacy strategies, which makes it difficult to issue one common message and campaign.



In parallel, some of the participants met for dedicated panels at MaMA conference in Paris and NIGHTS in Zurich to continue to raise the topic among the music sector.

The next steps of the task force is to enlarge the group to more participants and continue to exchange on regulatory updates at national level to offer each other support. Another objective is to work beyond the music sector and to invite or attend more conferences with sound engineers, acousticians and companies dedicated to sound monitoring to have them as allies. Last but not least, the group aims at developing a tool to raise political awareness and possible solutions regarding neighboring issues and noise diplomacy (towards a WatchTower on Music Is Not Noise).

Draft recommendations on ecological practices

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. The group is composed of representatives from 5 countries: Spain, France, Norway, Belgium, and Germany, and the secretary of the European Jazz network as a guest.

The task force was launched in June with 3 more meetings in September, October and November. During each meeting, a roundtable offered the participants the opportunity to give updates on national initiatives regarding sustainability. The participants also brainstorm-

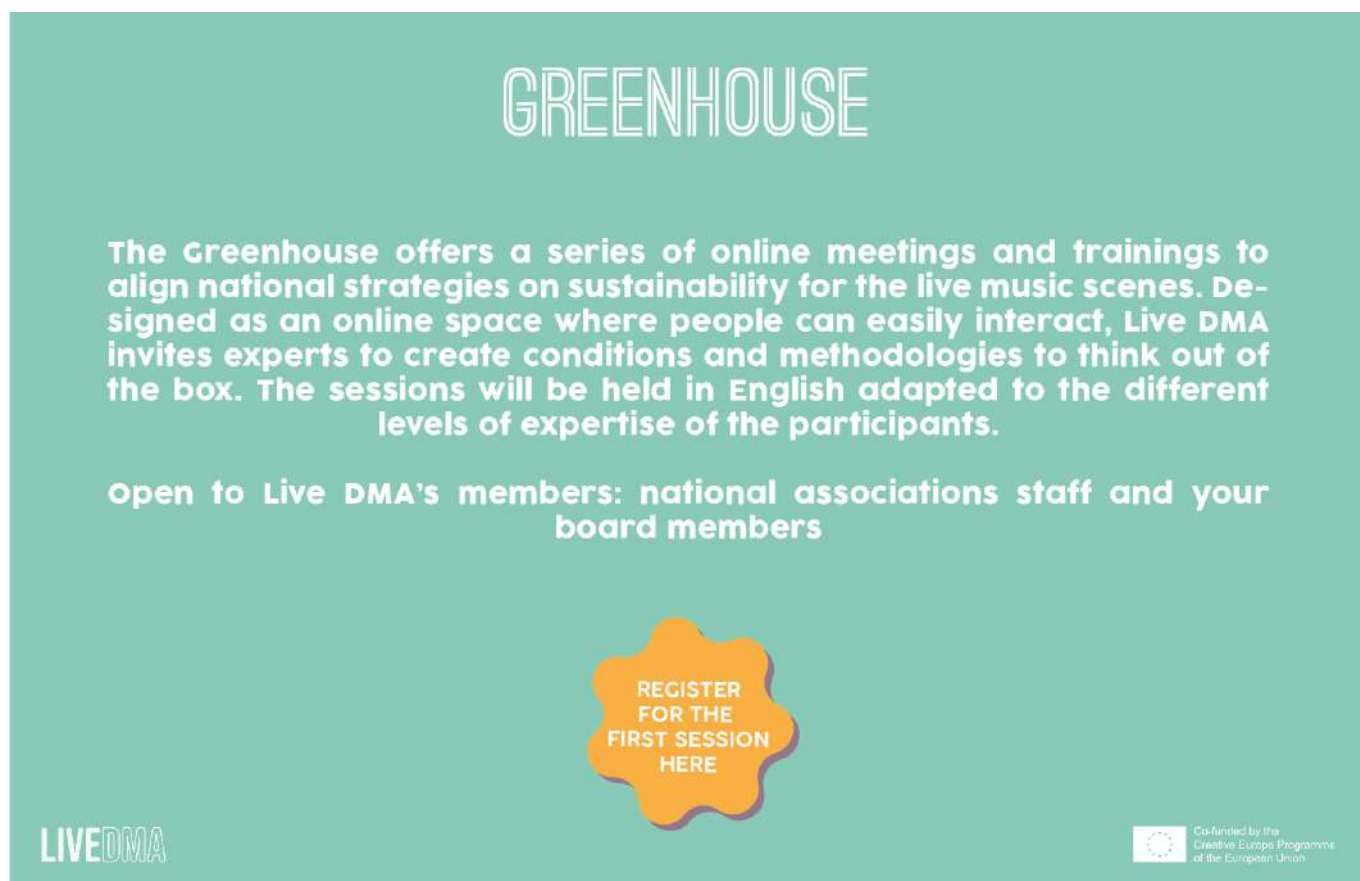
med on support measures to the live music scenes as well as other lobby actions to support ecological transition. The main areas identified are supplies, buildings & energy, touring and audience mobility.

However, these areas must be tackled through more transversal strategies that may rely on the following challenges:

- The regulatory framework: incentive tax decrease on ecological/circular/local products, catering and performances?
- Norms, labels, certifications: should we support ecological transition through a constraining framework?
- Investment and funding: what needs for dedicated schemes and what sustainable conditions to access public funding?

The exchanges among the participants nurtured the Live DMA coordination to define the sessions of the Greenhouse (March-June 2023) to align national strategies on sustainability, as well as the application to a EU redistribution scheme on support music venues, with sustainability as core priority.

The Live DMA roadmap on sustainability, resulting from the various exchanges of the task force and additional resources and panels, was introduced to Live DMA members during the 10 years in BIME as a milestone to state on the current situation and initiate the new LSE II activities on sustainability. In 2023, the task force aims at expanding the reflection to the whole Live DMA community, through the Greenhouse and debate at the General Assembly.



GREENHOUSE

The Greenhouse offers a series of online meetings and trainings to align national strategies on sustainability for the live music scenes. Designed as an online space where people can easily interact, Live DMA invites experts to create conditions and methodologies to think out of the box. The sessions will be held in English adapted to the different levels of expertise of the participants.

Open to Live DMA's members: national associations staff and your board members

REGISTER FOR THE FIRST SESSION HERE

LIVEDMA

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

MUSIC MOVES EUROPE

Live DMA has been involved since 2016 in the dialogue with the European Commission and different European representatives of the music sector to implement specific actions towards the music sector in the frame of the future Creative Europe programme 2021-2027. Since 2018, the European Commission launched a series of calls and tenders as preparatory actions for the future programme.

In 2022, Live DMA has been working together with other representatives from the music sector to reinstate regular dialogue with the EC, encourage them to build on Music Moves Europe calls and strategy and increase adapted funding for music.

Live DMA has been [disseminating the results of the projects funded under the pilot scheme “Cooperation of small music venues”](#), [organized webinars](#) and several actions such as panels, dedicated info news on mailing lists to encourage music venues to apply to [Music AIRE](#) funding in cooperation ; applied to manage a MME [redistribution scheme](#) (2023-2025) to support music venues, export strategies and live streaming.

ONE VOICE FOR EUROPEAN MUSIC

The French National Centre for Music initiated a series of consultations named «[One Voice for European Music](#)» during the French Presidency of the Council of the EU, to raise awareness on the music sector needs to the EU Members States. A final event took place in the European Parliament in Strasbourg in April 2022, that Live DMA team attended with several EU partners.

Live DMA co-organised a workshop in Prague (CZ) in September, together with the export office Sound Czech to follow-up the work and produce concrete recommendations for music venues on one hand, and on artists status on the other hand.

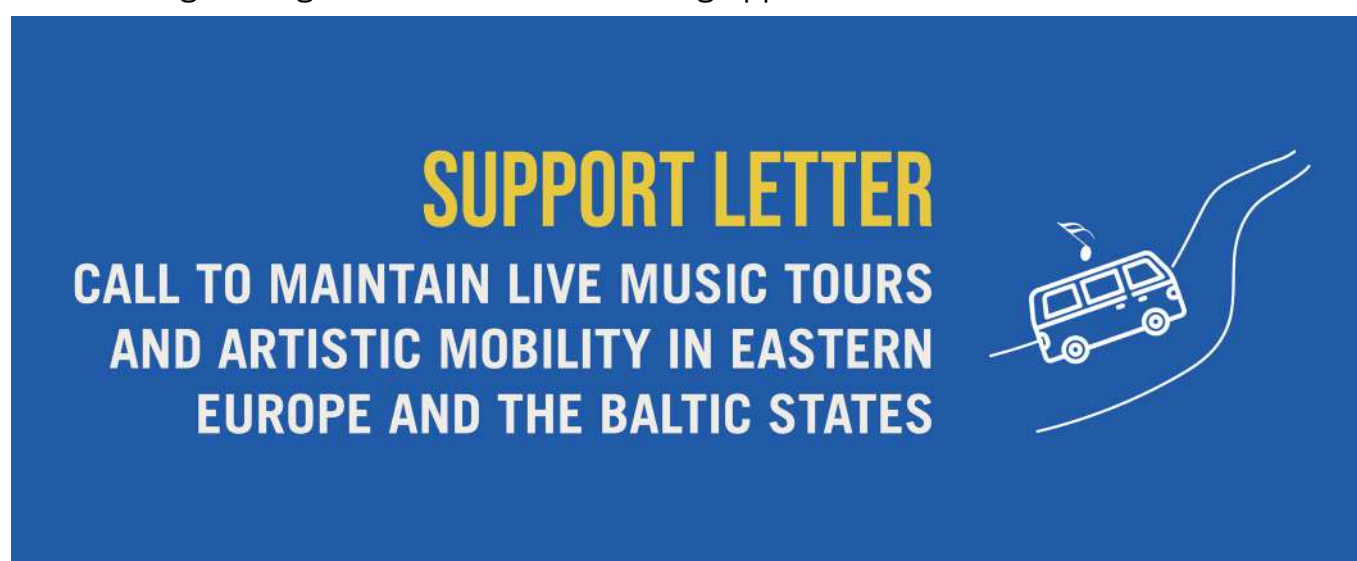


CAMPAIGNS & STATEMENTS

Touring & mobility

In collaboration with IMPALA (labels) and IAO (artists), managers (EMME) Live DMA is involved on mobility at EU level and regulatory barriers “TOWARDS A NEW VISION FOR TOURING IN THE EU, EEA & SCHENGEN AREA” in order to:

- Strengthening the status of artists (facilitate touring visas)
- Improving the situation as regards custom licenses (“carnets” facilitate circulation of music instruments and equipment)
- Fixing the situation regarding excessive tax burdens
- Making cabotage rules futureproof
- Alleviating touring obstacles via new funding opportunities



On touring issues, Live DMA also released a statement about [safe touring in eastern Europe and the Baltic States](#), calling to maintain live music tours and artistic mobility, following a statement [supporting Ukrainian music sector after the Russian invasion](#).

Secondary ticketing

Live DMA signed the [FEAT letter for tougher EU rules on online marketplaces](#), to limit exploitative ticket resale market and follows the campaign [Make Tickets Fair](#).

COLLECTIVE MANAGEMENT ORGANISATIONS

Back in December 2021, Live DMA sent a letter to GESAC office to coordinate our actions and promote fairer practices between live music scenes and collective management organizations. Following a meeting with the general secretariat of GESAC in early 2022, Live DMA provided an [overview of the tariffs](#) and followed-up its members’ exchange during the online monthly member’s meetings.

FESTIVALS INDEPENDENCE AND BUY-OUTS

Live DMA coordination team and members were invited to participate in a study and panels about festivals' independence regarding the increase of buy-outs from multinational companies since the pandemic. Members contributed to a mapping of "who owns what" and participated in two French panels, in Transmusicales event and Crossroad event.

PACT FOR SKILLS ON GREEN TRANSITION

Live DMA was invited to join the Pact of Skills on CCIs, coordinated by UNI Global Union (trade union). The European Commission has launched the Pact for Skills, a shared engagement model for skills development in Europe. To support a fair and resilient recovery and deliver on the ambitions of the green and digital transitions and of the EU Industrial and SME Strategies, the Commission invites public and private organisations to join forces and take concrete action to upskill and reskill people in Europe. Live DMA is taking part in the working group on green skills for the creative and cultural sectors to identify the needs and make recommendations to the European Commission.

RESOURCE PLATFORM

Live DMA hosts on its website a Resource Platform, which gathers various contents on different themes relevant to the live music sector. Access the Resource Platform [here](#).

Exhaustive list of resources out in 2022:

ECONOMY

- Author Rights Societies in Europe | Tariffs for live music – Live DMA

SOCIAL INCLUSION

- Increase Inclusion & Accessibility – SHIFT Culture

GENDER DIVERSITY & EQUALITY

- Standards – Sexism Free Night
- EU-wide research on the prevalence of sexism and sexual violence in nightlife context – Sexism Free Night
- Prevent and respond to sexual violence in nightlife context (Training manuals for nightlife professionals, festival organisers and harm reduction professionals) – Sexism Free Night
- Gender is a Galaxy – Helvetiarockt's awareness campaign on gender diversity in public toilets
- Gender & Power relations – SHIFT Culture
- Gender Equality On & Off the Stage – Pearle*
- Sexism Free Night – EU project

ECOLOGY

- Environmental Sustainability – SHIFT Culture

EU POLICIES

- Discover the Music Moves Europe “Cooperation of Small Music Venues” projects – Live DMA

NIGHTLIFE

- EU-wide research on the prevalence of sexism and sexual violence in nightlife context – Sexism Free Night
- Prevent and respond to sexual violence in nightlife context (Training manuals for nightlife professionals, festival organisers and harm reduction professionals) – Sexism Free Night
- Gender is a Galaxy – Helvetiarockt’s awareness campaign on gender diversity in public toilets
- Sexism Free Night – EU project

LSE PODCASTS

PARTNERSHIPS

Live DMA maintained a high level of participation and partnerships with other European and International initiatives in 2022, including renewal of Keychange pledge, periodic participation in EMX (export strategies) advisory or “EU Cultural Deal” organised by Culture Action Europe. These actions complement dedicated advocacy actions (see chapter above) and dedicated partnership projects:

PULSE TRANSITIENETWERK

Live DMA partnered with PULSE to jointly lead the Digital Safaris on Sustainability (see [Digital Safaris](#)).

In 2022, a contract was signed with PULSE with regards to the project coordination of the Digital Safaris, in order to define clear objectives and sharing of roles between PULSE and Live DMA. In 2022, PULSE changed the project officer in charge of the Digital Safari.

MUSIC MOVES EUROPE AWARDS

Music Moves Europe Awards is the new name, and continuity of the former Music Moves Europe Talent Awards. Indeed, the European Prize for Emerging Artists was renewed for 3 years. Live DMA is part of the Music Moves Europe Awards’ steering committee with other representatives of the European music sector and industry. This prize supports emerging European artists.

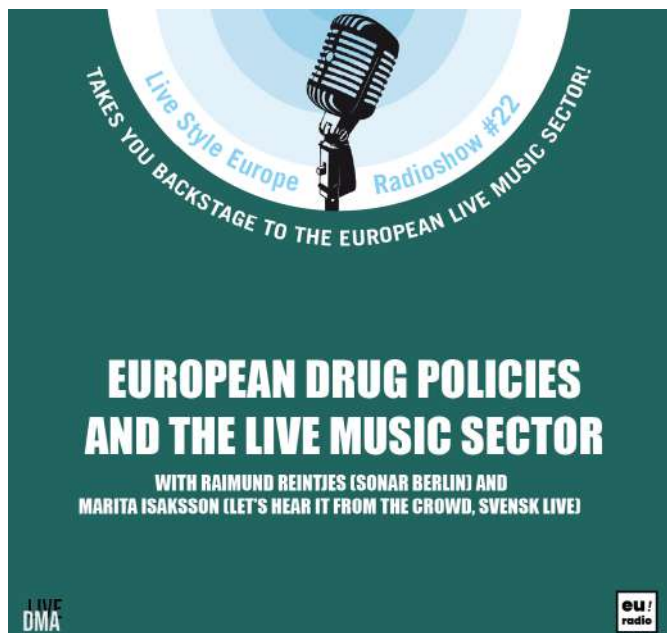
Every year, the winners receive a Music Moves Europe Award in recognition for their international success, as well as being rewarded with a performance at ESNS, a training programme and financial support for touring and promotion.

The artists are nominated based on available data streaming and airplay outside the artists’ home countries, as well as from professional recommendations from several organisations. The Music Moves Europe Awards are organised by ESNS and Reeperbahn Festival in partnership with Spotify, Independent Music Companies Association (IMPALA), International Music Managers Forum (IMMF), Liveurope, Live DMA, European Music Exporters Exchange (EMEE), Digital Music Europe (DME) and media partner European Broadcasting Union (EBU) , with support from the Dutch Ministry of Education, Culture and Science , Province of Groningen and the City of Groningen. The awards are implemented in close cooperation with the European Commission and financially supported by Creative Europe. In addition to the winners selected by a jury of professionals, one artist receives the Public Choice Award out of people’s votes.

Being part of the Music Moves Europe Award steering committee gives Live DMA the opportunity to take part in a consortium of European music partners and provides an opportunity for Live DMA members to be part of an artistic project highlighting European values. The professional recommendations of artists by different actors of the music chain ensures a fair representation of artistic genres within the award. Live DMA also gives its feedback on the process of the awards.

EURADIO

For three years now, Live DMA partners with Nantes-based Euradio, a media with both a local and European focus. Each show focuses on a topic that Live DMA has been working on featuring experts from our network or partners. Recording podcasts allows Live DMA to talk about its activities in a different way, as well as being more involved in the local associative field of Nantes.



In 2022, the following podcasts were released:

- Episode 21: Meet the Live DMA team and discover the association! (Guests: Audrey Guerre, Thibaut Hermouet, Louise Verguin, Juliette Olivares)
- Episode 22: Drug Policies and the live music sector (Guests: Raimund Rentjes - Sonar Berlin & Marita Isaksson - Svensk Live)
- Episode 23: Audience Development for live music events (Guest: Ken Veerman)
- Episode 24: From Milano to Europe: COVID-19 Data, live music scenes and metropolis (Guests: Audrey Guerre - Live DMA & Gaiane Kevorkian - KeepOn Live)
- Episode 25: European and local cultural organisations tackle climate change (Guest: Irene Garofalo - SHIFT Culture Project)
- Episode 26: Footprints: Sustainable Music across Europe (Guest: Benjamin Kohler - Footprints and Le Périscope & Isla Van Hout - Bimhuis)
- Episode 27: Presidencies of the Council of the EU: what's in it for culture? (Guest: Alessandra Andouard, CNM)
- Episode 28: Diving into the world of amateur artists (Guests: Léna Lozano - Live DMA & Anders Tangen - NKA & Eida Gomez - ACCES)

[Access all podcasts here.](#)

REVELLAND

Possibilize Foundation (NL) , CWB (IE) Maria's World Foundation (BG), EUROPEAN ASSOCIATION OF SERVICE PROVIDERS FOR PERSONS WITH DISABILITIES (EASPD, EU), Vitamin (SP), Keep On (IT)

Live DMA successfully applied to a Creative Europe cooperation project “Revelland”, led by the Dutch organisation Possibilize with partners from the music industry (a range of European festivals and production companies) and expert organisations in the field of accessibility.

The Revelland project aims at finding ways to make live music performances both more accessible and more immersive. We aim to bring live music performances to the next level, transforming them into multisensory events. This makes the events as well accessible and interesting for people with disabilities, without excluding them from the rest of the audience. This inclusive way of working, which works both ways, is called Creative Accessibility.

Live DMA will be in charge of the dissemination of the project while our Italian member Keep On will be in charge of the communication. In this way, we should be able to share the results of the project with all Live DMA members, and also improve the way we work on accessible activities in a broader perspective. The projects will run from 2023 to 2025.



EUROPEAN MUSIC COUNCIL

Live DMA's coordinator, Audrey Guerre, is part of the board of the European Music Council as vice-president. Live DMA supports EMC's work on cultural policies, projects and events such as:

- SHIFT Culture: The project [SHIFT](#) provides training initiatives for cultural leaders, working together and creating paths to face global challenges, especially on inclusion and sustainability. Outcomes from the inclusion part were integrated in the Inclusion Lab organised by Live DMA, while Live DMA team and board members also constituted a Green Team and worked on internal eco-guidelines for the network organisation and its members.
- The EMC Lab: in June 2022, Audrey Guerre participated in the EMC Lab in Brussels to discuss mainly with music sector representatives about our position towards the Ukrainian invasion, climate change challenges, and dialogue with the EU institutions.
- Music Aire project: Live DMA participated in the drafting of the calls and dissemination of the calls.
- Podcasts: Audrey Guerre was interviewed for the EMC podcast "[Music Webs](#)" to explain the live music scenes post-Covid19 challenges.

The activity reports of EMC are available [here](#)

H2020 & OPEN CLUB DAY

Live DMA applied to three more funding opportunities in 2022, which failed unfortunately.

- Music AIRE: [Open Club Day](#)
- H2020 (European funding programme for research and innovation) with two applications of music ecosystem observatory and music cities development.

COMMUNICATION

In 2022, Live DMA pursued the implementation of its new global communication strategy.

IMPROVEMENT OF THE SOCIAL MEDIA STRATEGY AND VISUALS

Live DMA continues to work on the social media strategy in order to target the right reader. We decided to have an “intelligent” strategy, by posting only when needed on the right media. Information targeted to policy makers are shared mainly on Twitter, whereas tips for live music stakeholders are shared on Instagram. Details about conferences and other professional events involving networking are posted on LinkedIn.

On Instagram particularly, we continue to work on the visual strategy, with a color dedicated to a theme or project (such as podcasts, Ecology, Inclusion or advocacy). We write the topic of the post on a cover image so the visitor can easily find the information he seeks on the Live DMA account.

Numbers of followers on social medias: 2630 on Facebook, 1135 on Instagram, 1690 on Twitter and 635 on LinkedIn.



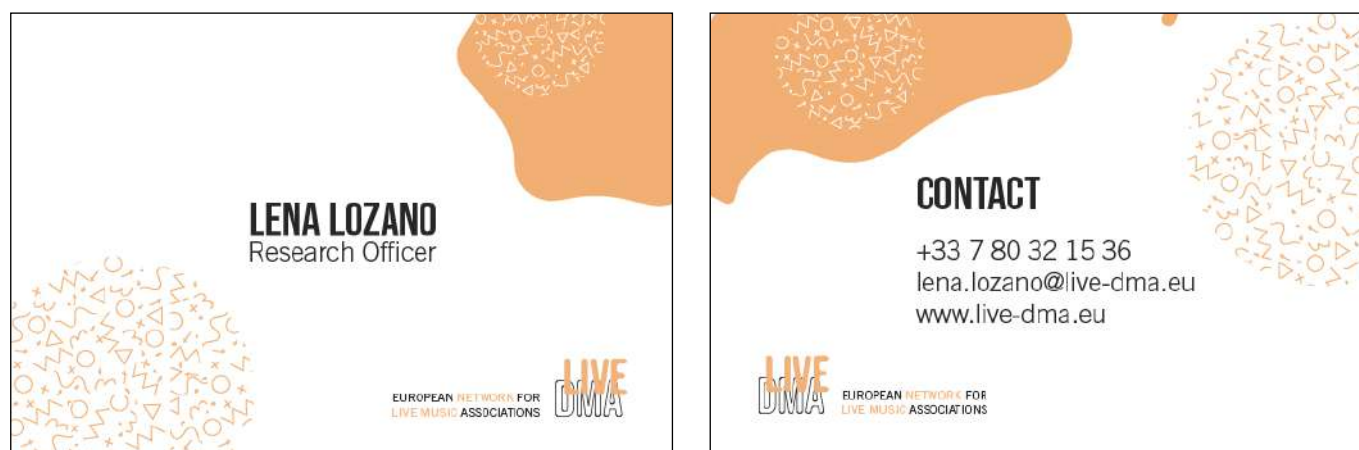
WEBSITE REDESIGN

As the activities and projects of Live DMA are evolving each year, the website menu and pages are regularly reviewed to get a clear, logical and easy browsing. In 2022, we worked on the menu to add easy access to the ongoing projects and contents Live DMA creates in-house. The advocacy page was re-written to ensure a good readability and have a global overview of Live DMA actions and partnerships regarding cultural European policies. The Survey and the Podcasts pages were also re-designed to have better access to every content.

In 2022, the Live DMA website received more than 19500 visits, 82% more than in 2021!

New visit cards were printed with a new design fitting with Live Style Europe II graphic charter. For ecological reasons, we chose to print material only if needed, and in small quantities. We also:

- Have a conscious use of colours and heavy black, we avoid to use each of them at 100%
- Avoid when possible the use of bold fonts
- Choose a recycled paper, if possible unbleached



BIME PRO: VIDEOS & PHOTOS

Live DMA network gathered in Bilbao for BIME Pro 2022, to celebrate its 10th anniversary alongside the launch of the Try-angle experimentation and a Survey meeting. We took this opportunity to work with a local video and photography studio, named Bufalo Produksioak. They followed us during two days to take photos of the conferences, working groups, internal meetings and also the official anniversary cocktail.

As the last Live DMA [presentation video](#) was recorded 5 years ago, we wanted to update it to show the evolution of the network and its long-term objectives. We worked with the studio from Bilbao and interviewed the Live DMA staff, the board members and Survey Coordinator: we asked them some questions about the live music sector's main challenges and how Live DMA aims to accompany its members towards these challenges to overcome.

We also asked the board members their wish for Live DMA and the live music sector in 10 years, and used these answers to create a [short video](#) to celebrate the first 10 years of the network and start the next ones to come with positivity!

NEWSLETTERS

Today, people receive an incredible amount of newsletters in their mailbox, resulting in the loss of many information. To be sure our members and live music professionals read the most important and useful information from Live DMA, we reshaped the internal Newsflash and the Open news to make them more compact. Each information is classified in several categories with a specific order depending on their priority, and information are written in an short text illustrated by an image. Readers can now scroll and get the information in the blink of an eye.

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