



Live DMA

Interim report

*BAM! Strategie Culturali
for LIVE DMA*

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Introduction

Live DMA is a **European network** of live music associations, aiming to support the global ecosystem of music venues, clubs and festivals. It gathers 20 members in 16 countries and represents more than 3.800 music venues, clubs and festivals. Live DMA advocates for the live music sector at the European level and aims to empower its members by providing them with tools, knowledge and resources. Finally, it also connects and structures the live music sector in Europe.

Live DMA was looking for external support to evaluate its **Live Style Europe II project**, with the purpose of:

- assessing the **successful implementation** of the project
- reflecting on the **accomplishments of the project's objectives**
- improving the **participative and bottom-up governance** of the project

BAM! Strategie Culturali has developed a proposal aimed at catering for Live DMA's needs and requirements, which presents two main focuses of analysis.

On one hand, an **analysis of the network governance** is conducted to suggest how to **improve its members' participation and engagement**. Hence, to fulfill this purpose, a desk analysis was conducted, followed by a workshop with the network Administration and Production Officer, Thibaut Hermouet, the Coordinator Audrey Guerre and three members of the monitoring committee, Federico Rasetti, Elda Gómez and Anders Tangen. To this regard, after the interim report has illustrated the qualitative analysis of the governance, some recommendations will be given on how to modify the governance structure to make it more participative. A testing period will be then carried out to assess the efficacy of the modified structure, and the final report will be delivered.

On the other hand, the successful **implementation of the network activities** is assessed to reflect upon the **accomplishment of the project's objectives**. After having conducted a desk analysis and a workshop with Live DMA's members, a reflection on the project's activities and objectives led to the design of a monitoring plan containing:

- a set of specific evaluation goals
- a set of indicators
- survey instruments
- estimated timelines for surveys

Once the monitoring plan was concluded, a questionnaire directed to Live DMA's members, was designed to collect data and create a baseline.

Following is a schematic timeline of the activities proposed by BAM!.

Governance	Activities and objectives	Timeline
<ul style="list-style-type: none"> - desk analysis - Workshop with Live DMA 	<ul style="list-style-type: none"> - desk analysis - workshop with Live DMA - monitoring grid 	March '23
	<ul style="list-style-type: none"> - Questionnaire I for members 	June - July '23
Interim report: <ul style="list-style-type: none"> - Qualitative analysis of the network structure - Recommendations to improve the governance bodies and members' structure of the network (bottom-up strategies) 		July - September '23
Pilot test	Monitoring	September '23 - July '24
<ul style="list-style-type: none"> - Questionnaire II for members - Focus A 	<ul style="list-style-type: none"> - Questionnaire II for members - Focus B 	August - September '24
Final report: <ul style="list-style-type: none"> - Support and report on the evolution of the governance and participation structure 		October - December '24
<ul style="list-style-type: none"> - Qualitative analysis of the LSE II project's implementation: objectives achievement, and impact assessment. 		

The workshop

To retrieve all the pieces of information necessary to carry out the analysis, a **three-hour workshop** was conducted on the 16th of March on **Miro Board**. Participants were:

- the network Administration and Production Officer, Thibaut Hermouet
- the Coordinator, Audrey Guerre
- three members of the monitoring committee, Federico Rasetti, Elda Gómez and Anders Tangen.

Its purpose was to discuss with the participants about Live DMA's governance structure and the network's activities. Therefore, the workshop was divided into two main parts, the first about governance and the second about project activities.

In the first part, after having validated the network's macro-objectives, a specific focus has been dedicated to the current **governance structure** employed by Live DMA. Using the scheme inserted in the Creative Europe Programme Application Form, participants were asked to point out both the **strengths and the weaknesses of each governing body**. The same approach was

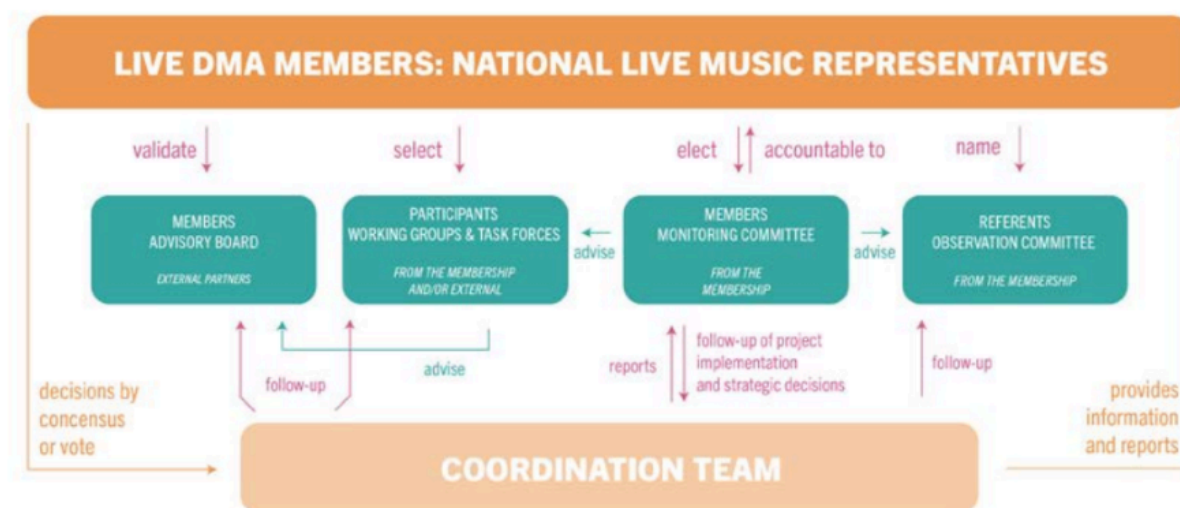
employed to identify the strengths and weaknesses related to the **relationships among these bodies and the way the workflows are organized**. Participants initially worked individually, but eventually, a common discussion and brainstorming was conducted.

The second part of the workshop was dedicated to discussing **LSE II activities**, trying to associate them with the generic and specific objectives of the project.

Governance

Analysis of the current structure

Live DMA's governance can be defined as **horizontal** and employing a **bottom-up approach**, according to which members' needs and recommendations are the starting point for the development of the network's activities. The members are, therefore, the ones defining and communicating to the coordination team the issues that the network has to tackle.



Live DMA members are non-profit associations working for their members' interests: live music venues, clubs and festivals. They represent the **highest decisional authority** in the LSE II project, as the coordination team provides them with information related to LSE's activities, which are then discussed with members to reach a consensus. Reaching a common decision is usually easy, as the network is small, which makes it possible to maintain one-to-one relationships, and made of members that share the same values. From the workshop, some weaknesses related to the internal structure of governance and the relationships among governing bodies emerged. Firstly, Live DMA's members perceive that **too much voluntary work** is required of them, which does not take into consideration the fact that each member association has **different capacities** in terms of staff and competencies.

The **advisory board** advise the staff on how to implement studies regarding the role of the venues in the development of artists. The Board is made of external partners and is influenced by the topics and the results of the working groups and task forces. Since it is a new governing body, its efficacy has not been assessed yet. However, the advisory board is a new governing body, and is therefore difficult to assess and evaluate its efficacy. During the workshop, it emerged that it is unclear to members how the board is **connected with the other Live DMA's activities**, since it is very specific and linked to only one study field. What might be useful, according to the participants, is for the advisory board to produce an output that can be shared with the other bodies, in order to clarify what their role and responsibilities are. Furthermore, participants suggested that there should be a stronger relationship between the advisory board

and the research team, which should be the one validating the advisory board's activities instead of the members.

Members can participate in **working groups** and **task forces**. Since 2017, groups of members and members' members selected by the members can take part in working groups to work on specific topics, such as sound regulation, AD, programming and bookers. Participants can therefore discuss ideas and potential solutions and define tools that will benefit all the representatives. On the other hand, Task Forces are a new format, existing since the LSE II, which also involves both members and members' members. Their purpose is more connected to supporting the coordination team with advocacy.

Working groups and task forces have to be made up of participants with mixed profiles in terms of age, gender, and background. The coordination team is responsible for this aspect and has to encourage the participation of marginalized profiles within the sector. Moreover, the role of the coordination team is to provide guidance, background information, feasibility indicators, and budget scope, and share its own expertise on European policies and framework.

During the workshop, it emerged that members recognize that the topics discussed are interesting and useful to them, yet **participation and engagement are perceived as low**, especially for task forces, which have been recently introduced and are very specific. The people taking part in these activities end up being always the same participants, which is also due to the different capacities that each member association has in terms of staff members and competencies. Furthermore, it seems to be difficult to select members' members, whose participation is very difficult to achieve, also because of the language barrier generated by the fact that all the activities are carried out in English.

Live DMA members elect the **monitoring committee** to facilitate the relationship with the coordination team. The monitoring committee is composed of 7 Live DMA members (a third of the current membership), which are then highly representative and selected on the following criteria: geographical criteria, gender equality, level of experience and field of expertise (finances, policy, project management). They meet the coordination team online once per month to follow up on the implementation of the project and meet physically twice per year for strategic decisions. The monitoring committee:

- advises the reference observation committee
- advises participants of working groups and task forces
- pays attention that the work done in the groups is in line with the LSE II project's objectives
- is responsible for ensuring that the coordination team is implementing the tasks and activities decided during the Member's Day, group and committees' meetings
- is accountable to Live DMA's members

The monitoring committee is composed of members with diverse competencies and experience, and possessing an overview of the whole sector. However, during the workshop, it emerged that they often **lack time** and have to accomplish a difficult task: representing their national needs, which differ from country to country, in a European context, which is sometimes not able to enclose **local necessities**.

Among the other governing bodies, the **observation committee**, whose coordinator is also a Live DMA member, is responsible for the design and administration of **The Survey**. It is therefore

in charge of data collection and analysis. The observation committee is named by members and advised by the monitoring committee.

From the workshop it emerged that the reference observation committee is competent and has good autonomy, but there is a lack of clarity on who is the **person in charge and responsible for final decisions**. As the coordinator role is mixed, being both a member and The Survey coordinator, during the workshop some participants hypothesized the need for an external body to support the coordinators make decisions or the introduction of a new coordinator who is part of the network, but not of the Board. Additionally, members suggested that they have different needs regarding what data is collected and how to use it. As a result, venues and members should be more involved in the process, instead of only being presented with long surveys to fill in. Finally, the participants of the workshop highlighted that the **output produced** by this governing body is not shared with the rest of the network.

The **coordination team** collects the issues, needs and recommendations of Live DMA's members and exchanges ideas with them. Moreover, the coordination team provides information on the LSE II activities to the members to discuss them and reach final decisions together. Furthermore, it follows up on the activities of the advisory board, working groups and task forces, and the observation committee. Finally, it needs to report back to the monitoring committee and make sure that working groups and task forces are composed of participants with mixed profiles.

The coordination team has been described in the workshop as competent, precise, autonomous, efficient and effective. Nonetheless, some criticalities emerged as well. For instance, they should be more involved in the **strategic side of the network** than in the operational one. A better and faster decision-making process would contemplate having a **general manager**, a co-direction, rather than a coordinator, as part of the network, so that Board members would be relieved of some of the voluntary work required of them. Additionally, the coordination team has very few relations with the members' members, as the only interaction with them takes place through working groups and task forces.

The following table summarizes the **strengths and weaknesses** observed for each governing body:

	OF THE BODY		OF THE RELATIONSHIPS BETWEEN BODIES	
	Strengths	Weaknesses	Strengths	Weaknesses
Live DMA members	Members share the same value, so the consensus is easy to find	A lot of voluntary work is required	/	/
	Since the network is small, 1-to-1 relations are maintained to increase engagement	Different capacities (staff)		
Members Advisory Board	Hands on experience	It's new, so difficult to assess	/	Direct validation from the members might not be useful. Responsibility should be of the research officer
		How to connect it with the other LIVE DMA activities?		
		Need to have some output that goes outside of the body		
		Very specific and connected to one study		
Working groups & Task forces	Interesting topics discussed	Low participation in task forces because they are new and very specific	/	Difficult to select members' members because of the language barrier
	A way to involve members' members			
	Share experiences and best practices	Different capacities (staff)		
	Strengthen the network			
Members monitoring committee	Diverse competencies and experiences	Lack of time	/	/
	Overall view of the sector	National vs European needs: board members represent national needs but in a European context		
Reference observation committee	Competent	Not clear who makes the final decisions and who is in charge: need for an external body to support coordinators to make decisions? Or a new coordinator who is in the network but not on the board?	Good coordination with LIVE DMA members	No output provided to the rest of the network
		Different needs among members regarding what data they need and how to use it		
		Coordinator's role is mixed as he is both a member and in charge of survey coordinators		
	Good autonomy	It is difficult to show the reports to members' members and involve them		
		Instead of being asked to fill in long surveys, venues should be involved more in the process		
Coordination team	Accountable	Should be more involved on the strategic side than in the operational one	Good reports produced	Lack of relations with members' members. The only interaction with them is through working groups and task forces
	Precise			
	Good autonomy	Better decision-making process to have a general manager rather than a coordinator		
	Efficient and effective			

Analysis of the relationships with stakeholders

Relationship with stakeholders was also tackled during the workshop, in order to deepen the desk analysis and complete the reflection on the governance. Six groups of stakeholders emerged and were discussed:

1. members
2. sisters organization within the music sector
3. members' membres
4. EU institutions
5. National Ministries
6. media and press.

Also, in this case, some weaknesses emerged which are worthy of focusing attention on to later explain the new governing structure we propose. For instance, one of the stakeholders mentioned is the **sister organizations in the live music sector**, whose contact person inside the network is Audrey. The relationship seems to be good as some of them are part of the advisory committee, but nonetheless, there is a need for a strategic discussion to decide whether they should be involved more or less in Live DMA's activities.

Members' members are involved through Live DMA's members, that play the role of gatekeepers. Their level of engagement is very low, although their degree of satisfaction is high, and changes from country to country. At national meetings, for example, some of them are present, but for certain countries contacts are very rare.

EU institutions represent a stakeholder which is in contact with Live DMA through Audrey, no other members are involved. On one hand, the European Commission is a relevant partner for Live DMA, but has no dialogue with its members; on the other hand, the relationship with European Parliament shows a margin for improvement, as Live DMA supports members at the national level, whereas the advocacy at the European level is perceived as secondary, but this aspect might change.

When it comes to **National Ministries**, Live DMA has no direct connections. This relationship, therefore, pertains to the members. However, since one of the goals of the network is to gain national recognition of the sector, further reflection should be carried out to understand whether Live DMA should start interacting with national ministries as well. For instance, Live DMA was once called by the Ministry of Serbia to talk about the state of the art of the live music venues of the country. These types of exchanges and interactions could represent a tool for Live DMA to support members in obtaining national recognition.

Finally, **the media and the press** can be considered Live DMA's stakeholders, whose relationship is taken care of by the network communication officer and members. The objective is to reach the public sector and a broad audience, which is difficult due to language barriers.

RELATIONSHIP WITH STAKEHOLDERS			
	Contact person	Quantity and quality	Comments
Members	Coordination team (Audrey & Thibaut)	Frequent contacts because they have meetings	
Sister organizations in the music sector	Audrey	Good connection because they are part of the same advisory committees	Need for a strategy discussion: who do we want to have relationships with more or less?
Members' members	Members involve their members. Members are gatekeepers	We sometimes meet at national meetings, but in some countries, contacts are very rare	Low level of engagement, but the level of satisfaction of the venues is high
EU Institutions	Audrey, no Board members involved	EU Commission: not bad relationship with LIVE DMA, which is a relevant partner, but no dialogue with members	/
		Parliament: room for improvement, because LIVE DMA supports members at the national level, while the advocacy at the European level is secondary, but do we want to improve?	/
National Ministries	LIVE DMA has no direct connections, it is more the members' mission	/	One goal is to push toward national recognition of the sector
			Once called by the Ministry of Serbia to talk about live music venues in Serbia
Media, press	LIVE DMA communication officer	/	Objective: develop public awareness to reach the public sector
	Members		IQ Magazine
			Difficult to reach a broad audience because of the language barrier

Benchmark analysis

A **benchmark analysis** was conducted to look at and understand how **other European and international networks** are structured, what their main governing bodies are and how members are selected and engaged. The networks researched operate in the cultural and creative sector, and range from museums and performing arts to cultural centers and cultural management & policy. What follows is a summary of the most interesting aspects that emerged from the analysis.

Eight European and international networks have been included in the benchmark analysis:

- **NEMO - Network of European Museum Organisations**, which is the independent network of national museums and organizations and represents more than 30.000 museums in 40 countries.
- **IETM - International network for contemporary performing arts** is one of the oldest and largest international cultural networks, representing the voice of over 500 performing arts organizations and individual professionals working in the contemporary performing arts worldwide.
- **ENCATC - European Network on Cultural Management and Policy** represents, advocates, and promotes cultural management and cultural policy education, professionalizes the cultural sector to make it sustainable, and creates a platform for discussion and exchange at European and international level
- **Trans Europe Halles** is a network of cultural centers with members in 40 European countries. Based in Sweden, it repurposes abandoned buildings for arts, culture and activism.
- **European Dancehouse Network** is a network for trust and cooperation between European dance houses sharing a common vision regarding the development of dance art across borders. Its key mission is to cooperate in securing a sustainable future for the dance sector and to improve the relevance of diverse dance in society.
- **Hands on! - International Association of Children in Museums** is a non-profit network of museum professionals. The organization consists of approximately 120 members from 40 different countries. These range from large organizations to committed individual museum professionals.
- **Culture Action Europe** is the major European network of cultural networks, organizations, artists, activists, academics and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. As the only intersectoral network, it brings together all practices in culture.
- **Reset!** aims to highlight the fragile situation and specific needs of independent cultural, media and creative organizations, which are neither under the control of any public authorities nor affiliated with large private groups.

Governance and structure

Analyzing the governance and structure of the networks mentioned above, **3 governing bodies** emerged as recurrent. Although their competencies and roles change based on each specific case, a similar recurring structure can be outlined:

	NEMO	IETM	ENCATC	TEH	EDN	Hands on!	CAE	Reset!
General Assembly								
Executive Board/ Board of Directors								
co-direction General								
Bureau								
Management Committee								
Advisory Committee								
Ethics and environment committee								
Ambassadors								
Financial auditors								
Arbitration Board								
Working groups/ Workshops								

Every governing body will be now outlined more precisely, to provide an idea of the roles, responsibilities and activities it carries out. The **General Assembly** is the **highest authority** of the network and is generally held once a year. All members have the right to attend and each of them has a vote, regardless of the size. Only in the case of Hands on!, just full and honorary members have the right to vote.

Its roles are:

- **approve budgets**, overall program, membership fees and accounts
- **discuss the strategy**
- **elect and dismiss the Board** of Directors and appointed Committee members
- **amend the articles** of the statute
- **dissolve the network**

Appointed by the General Assembly, the **Executive Board** can consist of a minimum of three to a maximum of eight members, who are selected following an open call across the membership. For some networks, the Executive Board members have to come from at least three different countries. The members of the Board of Directors meet at least twice a year and their mandate can last two or three years. Its members can either be elected on an individual basis and not represent their member organizations (IETM), or they could represent their institutions (ENCATC).

Its responsibilities include:

- overseeing the **legal and financial governance**
- monitoring and approving the **internal proceedings** and rules of the network and suggestions and modifications of the statutes to be presented at the General Assembly
- **planning/call the General Assembly**
- **appointing the co-direction General**
- to **assist the co-direction General** in the official representation of the network

In the case of ENCATC, the members of the Board are also extremely active in implementing a number of activities and projects for the network. Each member of the board takes over a specific responsibility and he/she replaces the co-direction General, when necessary abroad. The Board organizes each year a number of meetings aimed to discuss, among other issues, membership applications, network activities, strategic decisions and project proposals.

Appointed by the Board of Directors, upon an open call for application, the **co-direction General** is accountable to the Board of Directors and shall present the Board of Directors with financial and operational reports, management accounts, and annual reports for approval.

The co-direction General is responsible for:

- developing the **vision and strategy** of the organization, defined together with the Board of Directors and overseeing its implementation
- managing the **Secretariat team**
- **hiring all members** of the team

Arty Farty, the association that initiated Reset!, has a different structure compared to other networks. Together with the General Assembly and the Board of Directors, it has a **Bureau**. It is elected by the General Assembly and composed of six members: a president and a vice-president, a treasurer and an assistant treasurer, a co-direction and an assistant co-direction. Moreover, Arty Farty employs a **Management Committee** composed of four members, which is responsible for the general management, strategy and organization of the ecosystem as a whole. It also presents an **Ethics and Environment Committee**, convened to submit proposals and recommendations on different topics: gender equality, the environment, anti-racism, techno-criticism, partying and freedom.

IETM employs an **advisory committee** as a self-organized and non-statutory body. It has no legal duties and includes all the Board Members, as well as 12 additional members who volunteer for the advancement of IETM. The Advisory Committee is elected at the General Assembly, upon proposal by the Board of Directors, following an open call across the membership. Its members are elected on an individual basis and do not represent their IETM member organizations. The Advisory Committee operates as a **think-tank** to discuss the **future direction of the network**, and to maintain close relations between the membership and the Secretariat. Its role is to challenge ideas, propose topics and activities, and raise questions that are relevant to the performing arts sector. It aims to provide an informal, diverse, inclusive space for exchange and to provide a voice for the members. Additionally, it supports the Secretariat by giving feedback on proposed actions, policy papers and other strategic matters.

ENCATC and TEH have **ambassadors** as part of their governance. They are members appointed by the Board to represent a country or a specific field. They are responsible for:

- promoting the **network image** during national and international events
- **creating synergies** with national cultural operators
- **enlarging membership** in their country
- promoting the **network as a partner** for transnational projects at the national and international level
- serving as **contact points** for members in their area.

Ambassadors, therefore, have to work hard to make sure the network develops. They advocate the network and promote its values to the outside world.

Hands on! also presents two bodies that seem to be unique and specific to this network: **Financial Auditors**, who check the current business and the financial management of the Association to examine whether the funds are used as given by the Statutes and then report back to the Board; and an **Arbitration Board**, which settles all disputes arising from the associative relationship. The Arbitration Board is composed of three Full members of the Association.

IETM's **working groups** are informal, temporary, non-statutory and self-organized. They serve the network and can be set up independently by IETM members by contacting the Secretariat. In the case of the European Dancehouse Network, its goal (generating cooperation and trust between European dance houses) is achieved through working groups drawn from the membership and through commissions that may also involve invited guests and cooperate with other networks.

NEMO's working groups provide a **place to get connected, learn and share experiences**. Some of their active working groups include:

- advocacy and public affairs
- the learning museum - LEM
- digital transformation
- sustainability and climate action

In the case of CAE, the activity of members is driven by CAE Working Groups. They are made up of experts and members working on a specific focus area at EU level to achieve concrete goals in a fixed period of time. However, CAE also has **Geographical Hubs**, consisting of experts and non-experts from the CAE community. It is a more informal group brought together by common interests and challenges in the diverse geographical zones of Europe and beyond and tends to form communities that last longer than working groups.

Finally, in the case of Reset!, rather than working groups, members are currently organizing **workshops** throughout Europe to gather information on the state of the independent sector from each country. The most interesting aspect is that Reset! membership is for free in exchange of members' active contribution to these workshops. However, it is not clear how the "active contribution" is measured and verified.

Membership types

The benchmark analysis also investigates the different **types of memberships** that each network has available for its members. They differ based on members' responsibilities, degree of engagement, fees. Some network **membership fees** are calculated based on the members' annual turnover, while others are fixed.

The most common membership types are:

- full members
- associate members
- honorary members
- supporting members
- individual members
- network members

	NEMO	IETM	ENCATC	TEH	EDN	Hands on!	CAE	Reset!
Full members								
Associate members								
Honorary members								
Supporting members								
Individual members								
Network members								
For businesses/ Corporate								
Free of charge								

Full members may differ from associate ones for different reasons: either because they represent the **primary target audience** of the network, or because they are **more involved in its development** as they can vote during the General Assembly and have more opportunities to take part in training and events. Full members' commitments are:

- actively take part in activities and propose new ones
- attend the General Assembly Meetings

- actively promote the network, its actions and funders (internally, within their organization, and externally, towards dance stakeholders)

Associate members do not represent the primary target audience, but **other actors rotating around the primary audience**. For instance, in the case of IETM, associate members include those organizations that support the performing arts field, like ministries, arts councils, public funding organizations and foundations. Associate members are less involved than full ones, but they generally pay a **higher fee** including a support grant for the network. Associate members are provided with information on the network's activities and policy development. They might also have access to special tools, like forums for peer exchange.

The status of **honorary member** is conferred to a small number of individuals on the basis of the voluntary support they have given or work they have undertaken towards the support to the organization. This is not a statutory category. An honorary member will not be entitled to hold office or vote at any meeting. These individuals have been committed to the network in the past, but they are **currently not working with the network's members** anymore. Appointment to Honorary Membership shall take place through the General Assembly upon recommendation from the Board.

Individual members are professionals (accepted on ad hoc basis) educators, trainers, and media and culture managers not currently affiliated to any institution or organization. Similarly, **supporting members** are associations, companies, bodies and organizations willing to support the activities and events of the network. They do not necessarily have to be part of the sector they are willing to support.

NEMO has a special membership dedicated to **museum-related businesses**. This category comprises companies that primarily focus on delivering goods and services to the museum sector. Their membership fee is higher compared to the other members (full, member, individuals). Also Hands on! offers a corporate membership for **businesses, consultants and other for-profit organizations** that develop exhibitions or museum-linked activities for children and young people, which is more expensive compared to the not-for-profit one.

Additionally, it might be worth noting that NEMO has a specific type of membership, the **trial membership**, which consists of five museums or museum-oriented organisations to be selected to enjoy the benefits of a NEMO **membership for free each year 2022-2024**. The one-year trial membership includes networking activities, training offers, opportunity to gain more experience about EU policies and funding and much more.

Finally, in the case of Reset! the membership is **free of charge** in exchange for an **active contribution** of members in the workshops organized by the network.

Reset!'s members consist of:

- independent cultural and media actors
- local public institutions: public authorities and laboratories for Reset! Ideas
- supporting structures, think tanks and experts on key contemporary issues

Engaging activities

From the analysis, some interesting platforms have emerged as **tools to engage the networks' members** and provide them with a space where to share interests, doubts, and best practices.

One example is represented by the **IETM Forum**, an online space where members can engage directly with other members on burning topics, seek for advice, look for partners, find travel buddies, welcome new members, and more. Here, some threads of conversation are open to everyone, whereas others can be read only by members. However, only members are allowed to post threads.

For what Reset! concerns, a dedicated **"Resources"** page on the website can be accessed only by members. Here, master classes, online formations, tools and the documents produced as a result of collective workshops can be found.

Among the activities proposed to engage the networks' members, training and formations are presented to members as an added value of being part of the network. NEMO and ENCATC are the networks that provide these services. One example is the **ENCATC Breakfasts**. NEMO has both training and webinars, but also **One to One Mentoring sessions**, in which museum professionals in education roles gain the opportunity to learn from experienced colleagues in recurring individualized meetings.

Also, events can be considered tools to engage members. The **Camp Meetings** are a place, mainly for TEH members and associates, to reflect on and discuss the most relevant issues appearing in our societies, to present their projects and look for partners, to learn and discover new practices. It is a publicly accessible four-day event, open for cultural and creative professionals, mainly from TEH network, but also from the hosts' local, regional and national colleagues. A call is open every year to find hosts that will be selected by the Executive Committee.

The **IETM Caravan** experience gives an international group of participants an opportunity to go on an intensive artistic field trip. This Caravan is open to both IETM members and non-members. Every year it takes place in a different city. This year, participants will go to Kosovo on the occasion of the Kosovo Theatre Showcase 2023. The programme will offer a variety of theater performances, panel discussions, networking sessions, and visits to key cultural venues. It will also make space for connecting with local artists and cultural workers.

Through the **Carte Blanche Staff Exchange**, EDN offers the possibility for its members to visit other dance houses; an opportunity for peer-to-peer learning, an informal insight into production and artistic processes, a new know-how and knowledge. For those who choose to visit another member's dance house, EDN will cover the costs of 6 overnight stays and per diem as well as a flat travel allowance of 600€ for 5 EDN members. The participation fee is 300€ and will be charged to your dance house.

Final remarks

To conclude the benchmark analysis, some final remarks can be outlined:

1. The **General Assembly and the Executive Board** are the always-present governing bodies of European and international networks
2. Concerning memberships, **full, associate and honorary** members appear to be the most recurring ones
3. The most used tools to engage members are **working groups and digital platforms/forums** to share ideas, opinions, best practices and projects, but also **events** seem to play a relevant role

BAM! proposal for a new governance structure

Live DMA has contacted BAM! Strategie Culturali to evaluate its **Live Style Europe II project**, with the purpose of, among others, improving the **participative and bottom-up governance** of the project and, therefore, the network itself. Based on the criticalities identified during the workshop and through BAM!'s previous research, including the benchmark analysis, a new governance structure is outlined and proposed to make the governance and the decision-making process more participative since a low level of engagement of members and members' members has been recognized as problematic.

The reasoning concerning the reorganization of governance started from the idea of maintaining the "inverted pyramid" structure that Live DMA currently has. In fact, this structure has the great merit of keeping at the top the members of the organization who, through a bottom-up process, can bring their demands and needs to the decision-making level. However, in reorganizing the organizational chart, we have decided to illustrate an even less hierarchical structure, in which the bodies are in organic and equal relationships with each other and the levels of responsibility vary as the levels of engagement in the organization change.

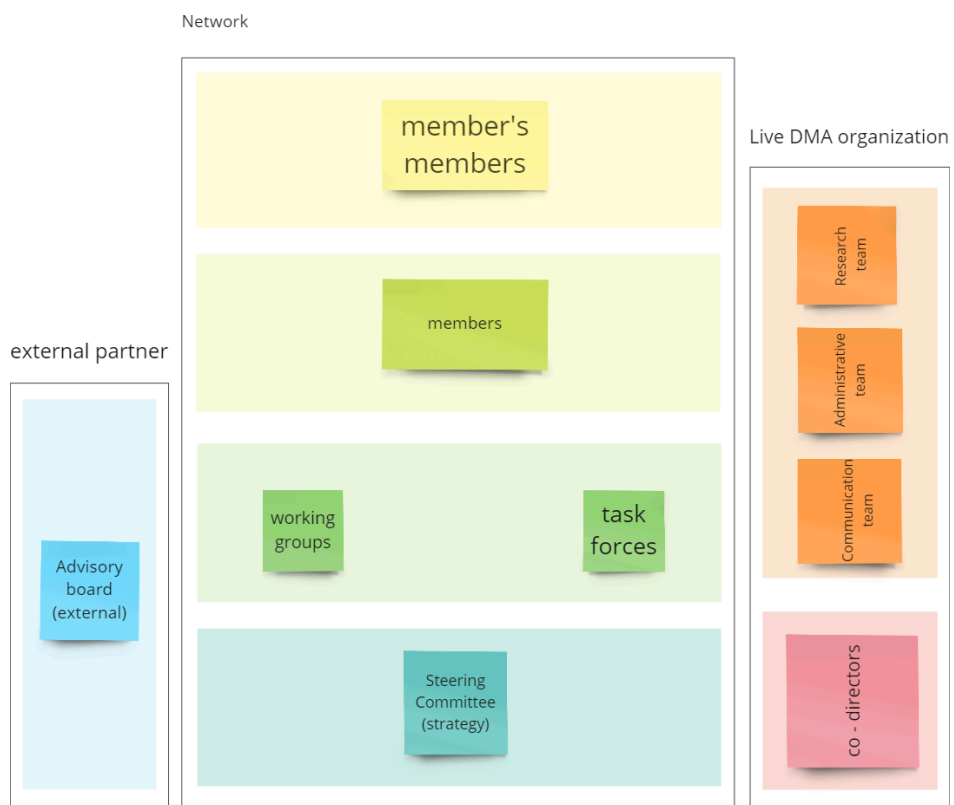
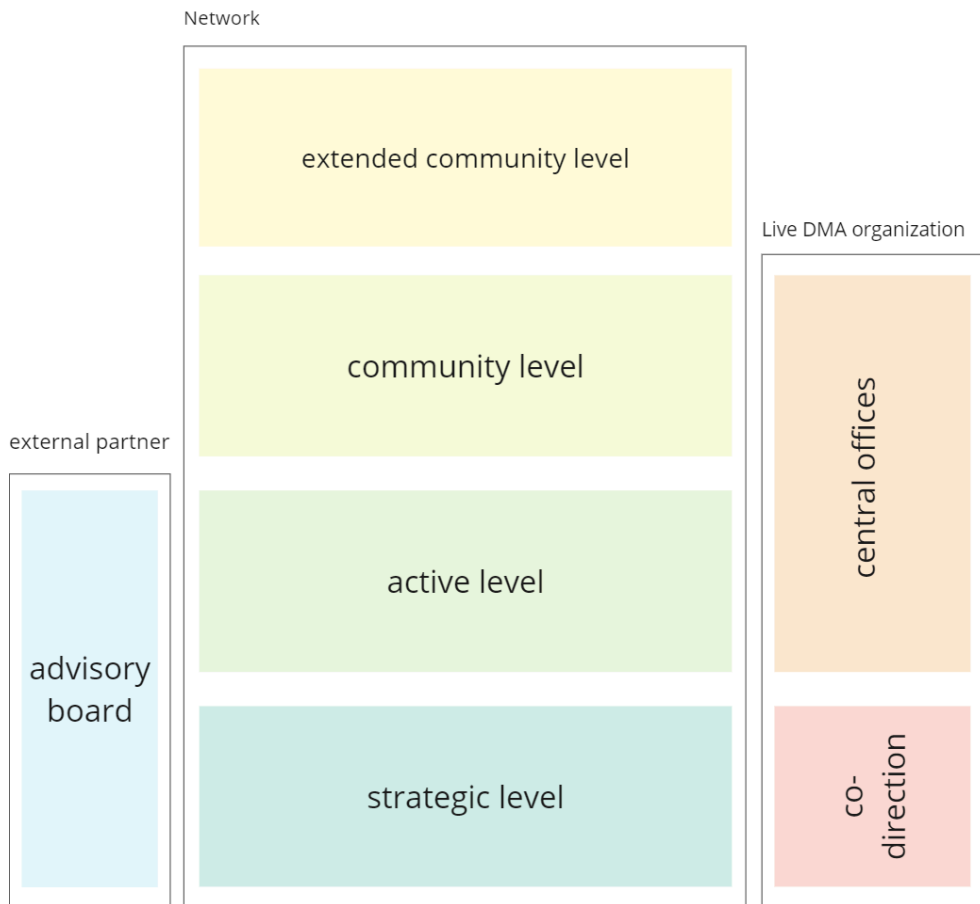
The structure is thus divided into **three vertical "pillars"**: the central one is represented by the members, the two lateral ones by Live DMA's internal offices and external advisory bodies, respectively. The structure then follows a flow, from top to bottom, growing in responsibility and engagement.

In this sense, in the **membership pillar**, all members and members of members at a simple **community level** are placed in the top tier. As their willingness to engage in the organization increases, members and members of members can then move to the second level, which is the **active-participatory level**, where working groups and task forces are found. Finally, for members who are willing to commit to an essential strategy and leadership role for the network a third, **strategic, level** has been provided, where the steering committee fits in.

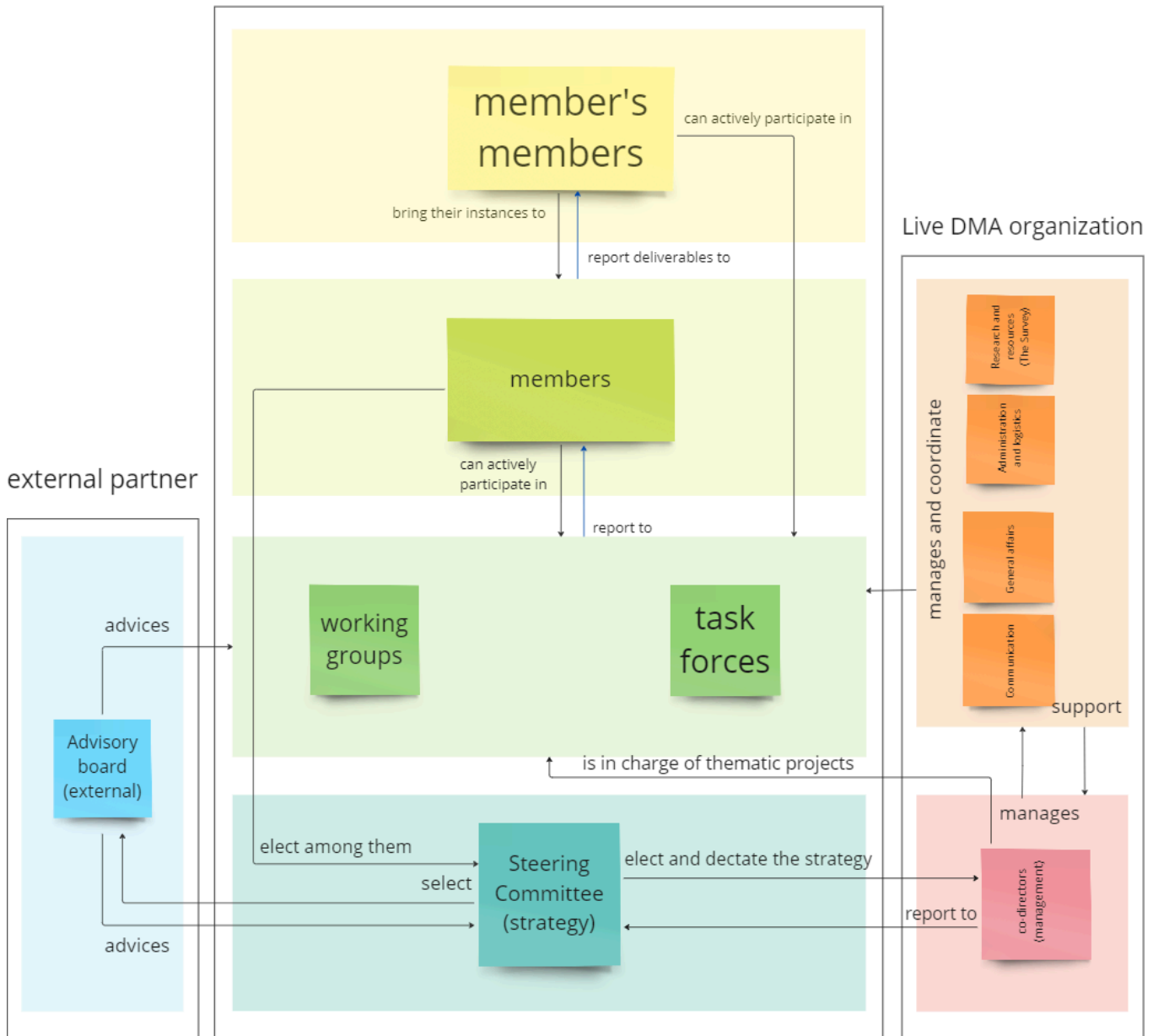
The pillar of the **Live DMA organization** consists of two main sections: that of the **operational offices** and that of the **co-direction**. Again, the co-direction is placed on a separate level to highlight his or her increased strategic responsibility for the structure.

Finally, the pillar of **external partners** is composed of a single level, as, once engaged as **advisors**, partners are involved at an equal level of responsibility and it is believed that their commitment and engagement can be constant in both advising the working groups and advising the steering committee.

We can now describe each governing body in detail, also considering the workflows associated with it and the relationships it needs to establish with other bodies, starting from the central part.



Network



Members' members (extended community level)

Members' members are venues, clubs and festivals represented by Live DMA members in each country, as they are part of the members' associations. They bring their instances to Live DMA members, who report deliverables back to them. Therefore, although they are not directly part of the network, they are indirect beneficiaries of Live DMA actions and can also actively participate in the network activities.

Members (community level)

At the community level, **members** are admitted to the network by the General Assembly, following a proposal of the steering committee. They are responsible for electing the steering committee and reporting their members' needs, concerns and requests. They can choose the topics and actively participate in working groups and task forces, and they can elect among themselves the steering committee. They also report deliverables back to their members. They establish a close relationship with their members, whom they represent, and with the Live DMA organization.

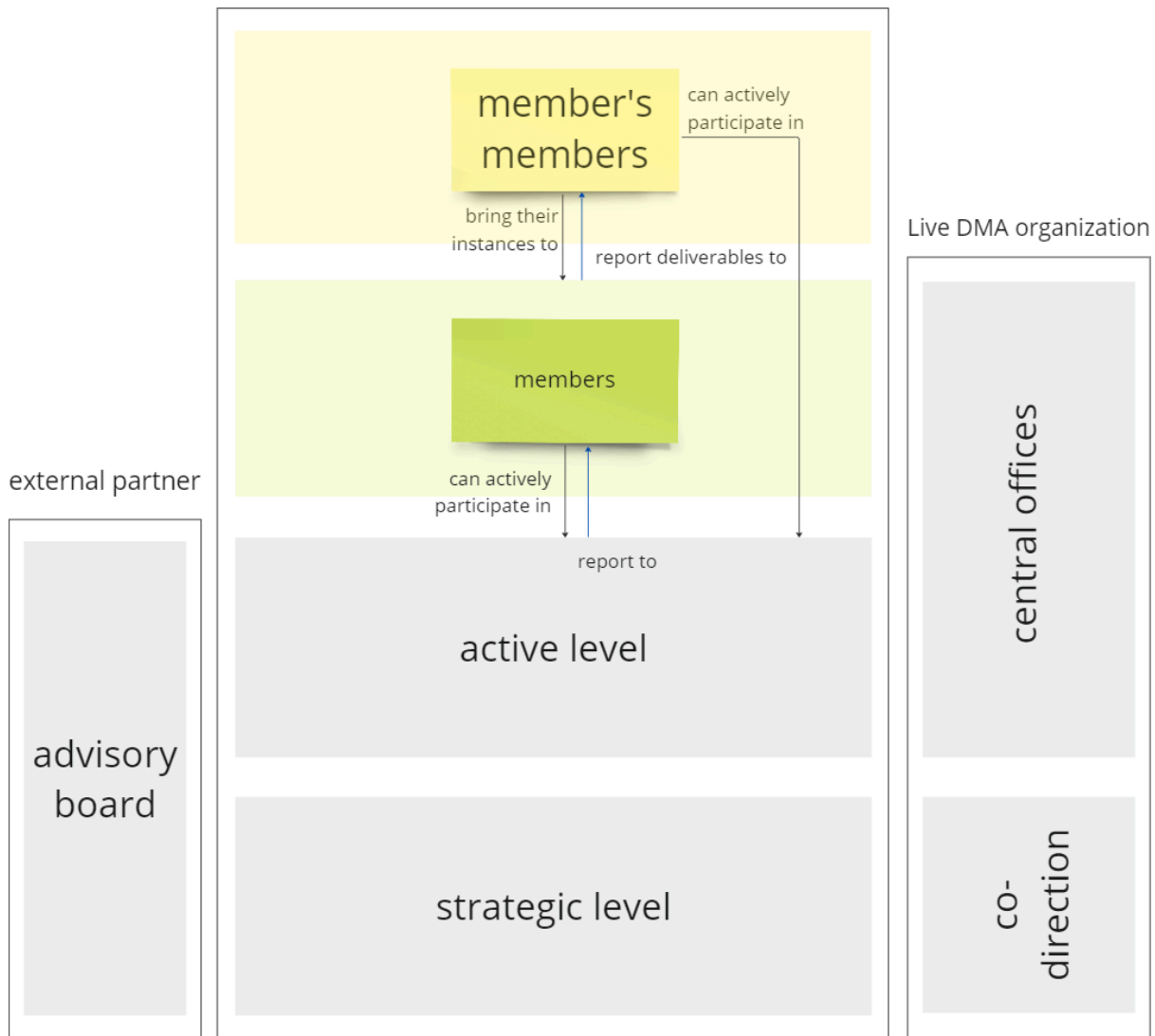
The **advantages** they acquire by being part of the network are that:

- their association is presented at the **European Commission meetings**
- they can benefit from **networking opportunities**
- they can benefit from **free or reduced accreditation** access to networking events and festivals
- they receive a **bi-monthly newsletter** updating them on the latest news in the live music sector
- they have access to **internal communication tools** to exchange information and ideas with other members
- they can take advantage of **recognition at the European level**

Their **functions and responsibilities** deriving from being a member of Live DMA are:

- observing the live music sector in their country and reporting emerging needs and instances to the network
- spreading the role of Live DMA to their members to increase their awareness about the advantages of being part of a European network
- reporting the results of working groups and task forces as well as research conducted by the network to their members
- administering The Survey to their members
- taking part in the General Assembly, thereby proposing the topics of working tables and facilitating them
- voting to elect the members of the steering committee

Network



Active level

Working groups are composed of members and members' members willing to discuss topics that have been previously suggested by members themselves, as they know best what challenges the European live music sector has to face. To participate, members and their members can either be directly called by the co-directors, or they can ask to be involved with the coordinator of the working groups. Working groups are composed of approximately 10 participants and last from 1 to 2 years, depending on the topic of discussion. Hence, the purpose of working groups is to gather live music professionals to share their expertise and experience. The result is a document or a methodology that can be consulted and/or applied by live music professionals in several contexts. In terms of relationships with other bodies, working groups are managed and coordinated by the administrative team, whereas the **co-direction** is in charge of thematic projects as they need to keep a foot in the operational side of the network to be able to represent it. Additionally, we propose that working groups are advised by the **advisory board**, which can support them in developing an appropriate methodology to collect and analyze data. Finally, the members of the working groups need to report back to other members the results of their work.

The **functions and responsibilities** pertaining to working groups are:

- making decisions autonomously regarding the topics to be treated
- setting their own milestones and deliverables
- taking part in meetings and activities carried out by the working group
- producing deliverables
- coordinating with the central offices and co-directors
- updating the co-directors on the progresses made by the working group
- coordinating with the advisors

Similarly, **task forces** are composed of members and members' members that can either be called by the co-direction or request to participate to the coordinator of working groups. The purpose of task forces is to draft recommendations for adapted European regulations and policies to support live music venues, festivals and clubs. The final deliverable consists of a set of overviews on the current state of the art of specific topics in terms of regulation, advocacy and diplomacy. We suggest that, as for working groups, task forces are managed and coordinated by the administrative team, and the co-direction is involved to keep the interaction with the activities of the network alive and facilitate the advocacy process that the co-direction carries on. A relevant difference between task forces and working groups is that in the case of task forces, it is the steering committee that chooses the topics treated and discussed, instead of members and members' members.

The **functions and responsibilities** of task forces are:

- making decisions autonomously regarding the topics to be treated
- setting their own milestones and deliverables
- taking part in meetings and activities carried out by the task force

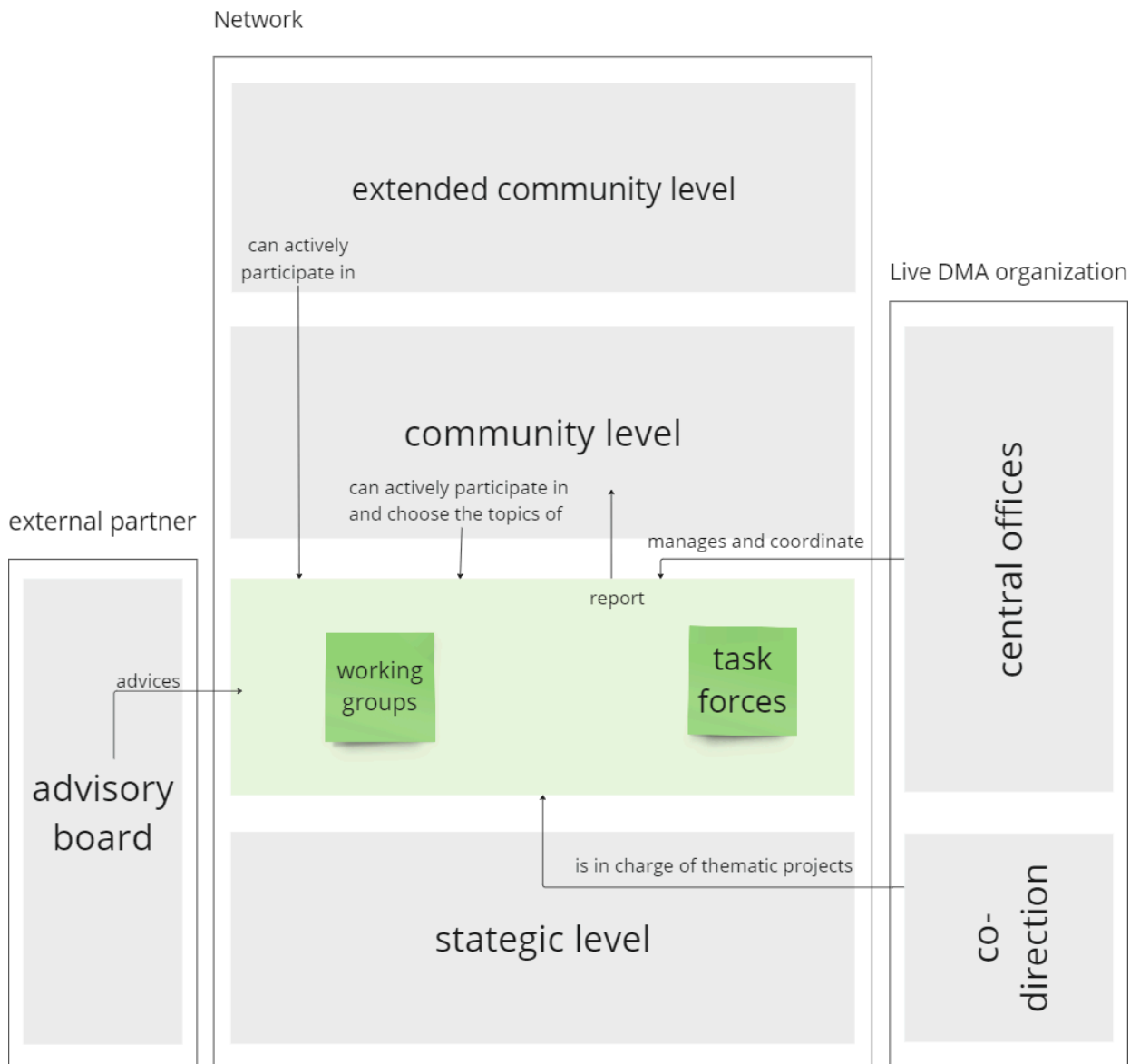
- producing deliverables
- coordinating with the central offices and co-directors
- updating the co-directors on the progresses made by the task force
- coordinating with the advisors

Looking at other European networks, it might be worth noting the presence of **ambassadors**. Although this role is completely optional, it can constitute an opportunity to engage members' members more effectively. Ambassadors could either respond to an open call launched by members or be directly contacted by members, and their responsibility would be to disseminate the values of Live DMA among peers, for instance with other music venues that are not part of the network, therefore spreading the relevance of networking at national and European level and contributing to the born or consolidation of networks among the EU. In exchange for their contribution, they could gain an economic remuneration. They could be coordinated by the communication team, and they report back to them.

At this stage we would recommend to consider these figures and their usefulness at national and European level, although not to implement them yet.

The **functions and responsibilities** of ambassadors might be:

- promoting the network image during national and international events
- creating synergies with national cultural operators
- enlarging membership in their country
- promoting the network as a partner for transnational projects at the national and international level
- serving as contact points for members in their area.



Strategic level

Finally, the **steering committee** is composed of 7 Live DMA's members (a third of the current membership) who are highly engaged. They are elected by the **General Assembly** on the following criteria:

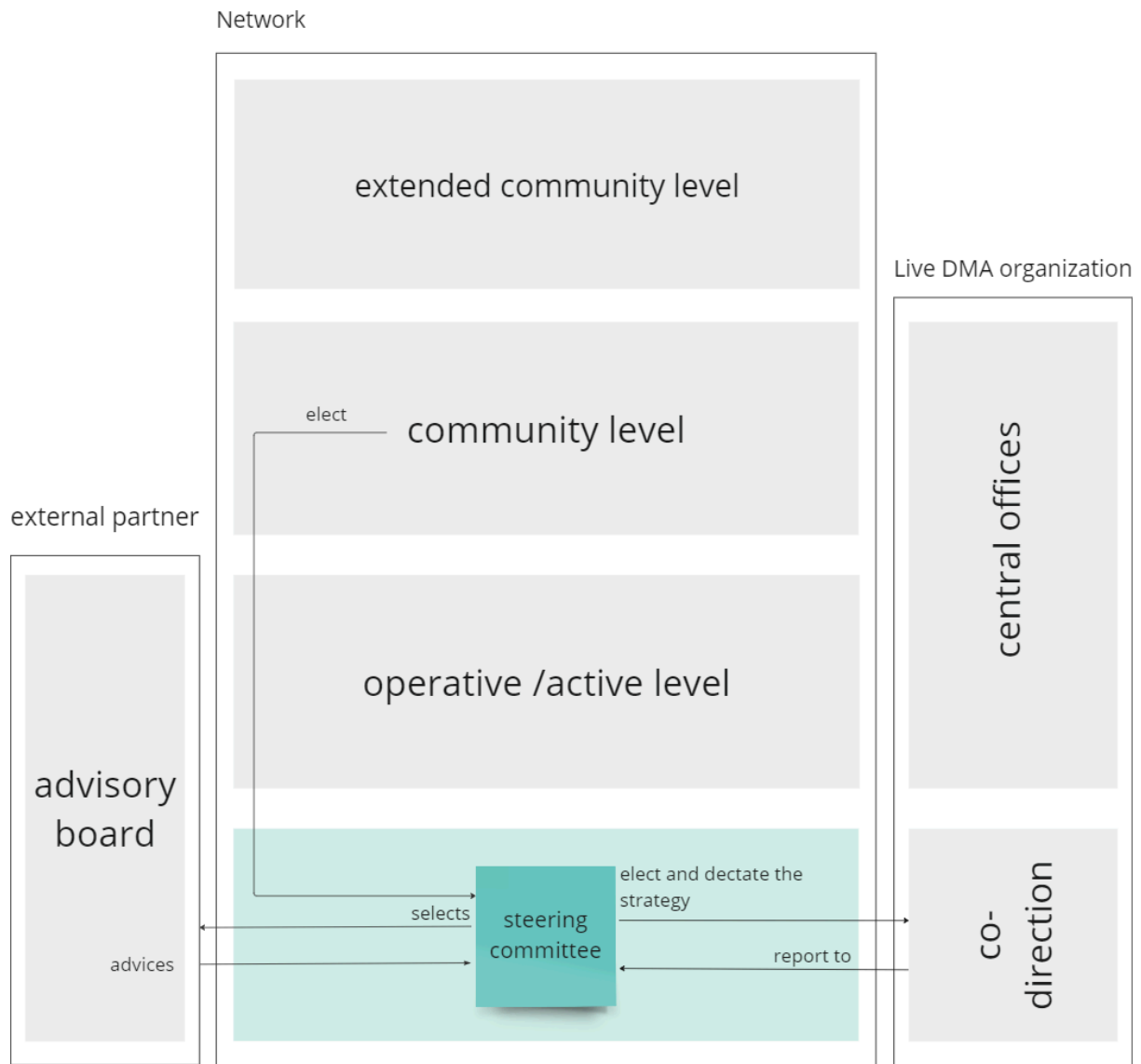
- geographical criteria
- gender equality
- level of experience
- field of expertise (finances, policies, project management).

They are in charge for 2 years. In the governance structure we propose, the steering committee is responsible for **defining the network's strategy and sets goals**. It has a close relationship with the co-directors, elected by the steering committee, as they report to them the developments and results of the operational level, including the activities and results of task forces and working groups. Furthermore, the steering committee selects the people becoming part of the advisory board, which, in exchange, advises the steering committee on the strategic direction that the network will take.

We suggest maximizing the occasions when the board is asked to make decisions, making more use of online and in-person meetings and reducing e-mail requests instead.

The **functions and responsibilities** of members taking part in the steering committee are:

- participating in the General Assembly
- providing feedback on the General Assembly
- meeting once per month with the co-directors
- meeting physically twice per year for strategic decisions with the co-directors and central offices
- proposing and electing members of the advisory board
- defining the strategic development of the network, also based on the priorities given by the European Union
- providing feedback on LSE activities and membership participation
- providing feedback on survey communication strategy
- brainstorming on strategy towards new members/associates
- reviewing and providing feedback on advocacy documents
- reviewing and provide feedback on public statement
- reviewing budget (specially the treasurer)
- filling questionnaire and give feedback about stakeholders meeting
- signing new partnerships



Live DMA organization

We suggest to restructure Live DMA organization so that it would include the central offices and the co-direction, whose role does not formally exist in the current governing structure. In our proposal, the **co-directors** are elected by the steering committee, which also sets the strategic direction that the co-directors, and the whole network, will have to follow. The co-directors are in charge of the network's **thematic projects** and therefore are involved and updated on the activities carried out by working groups and task forces. This is necessary as the co-directors strongly advocate for the network with external stakeholders, and thus need to know what happens at the operational level. Additionally, they coordinate the central offices. To sum up, they are responsible for the **management of operational activities** and reports back to the steering committee, presenting them with financial and operational reports, management accounts, and annual reports for approval. The deliverables they will supervise are:

- financial and operational reports
- management accounts
- annual reports

The role and responsibilities assigned to the co-direction will relieve the steering committee from some of the operational tasks they currently perform, thereby allowing them to focus more on defining and implementing the network's strategy.

In particular, brainstorming for funding and projects is an activity we suggest discharging from the board and giving to central offices and co-directors. Also, co-directors should have the power to make HR decisions for the Staff (working hours, benefits, etc).

The **functions and responsibilities** of the co-direction are:

- being involved in the activities of working groups and task forces
- managing operational activities
- advocating for the network with external stakeholders
- coordinating central offices
- bridging the steering committee and the active level
- bridging the steering committee and external stakeholders
- supervising the production of financial and operational reports, management accounts and annual reports
- brainstorming about projects and fundings
- making HR decisions

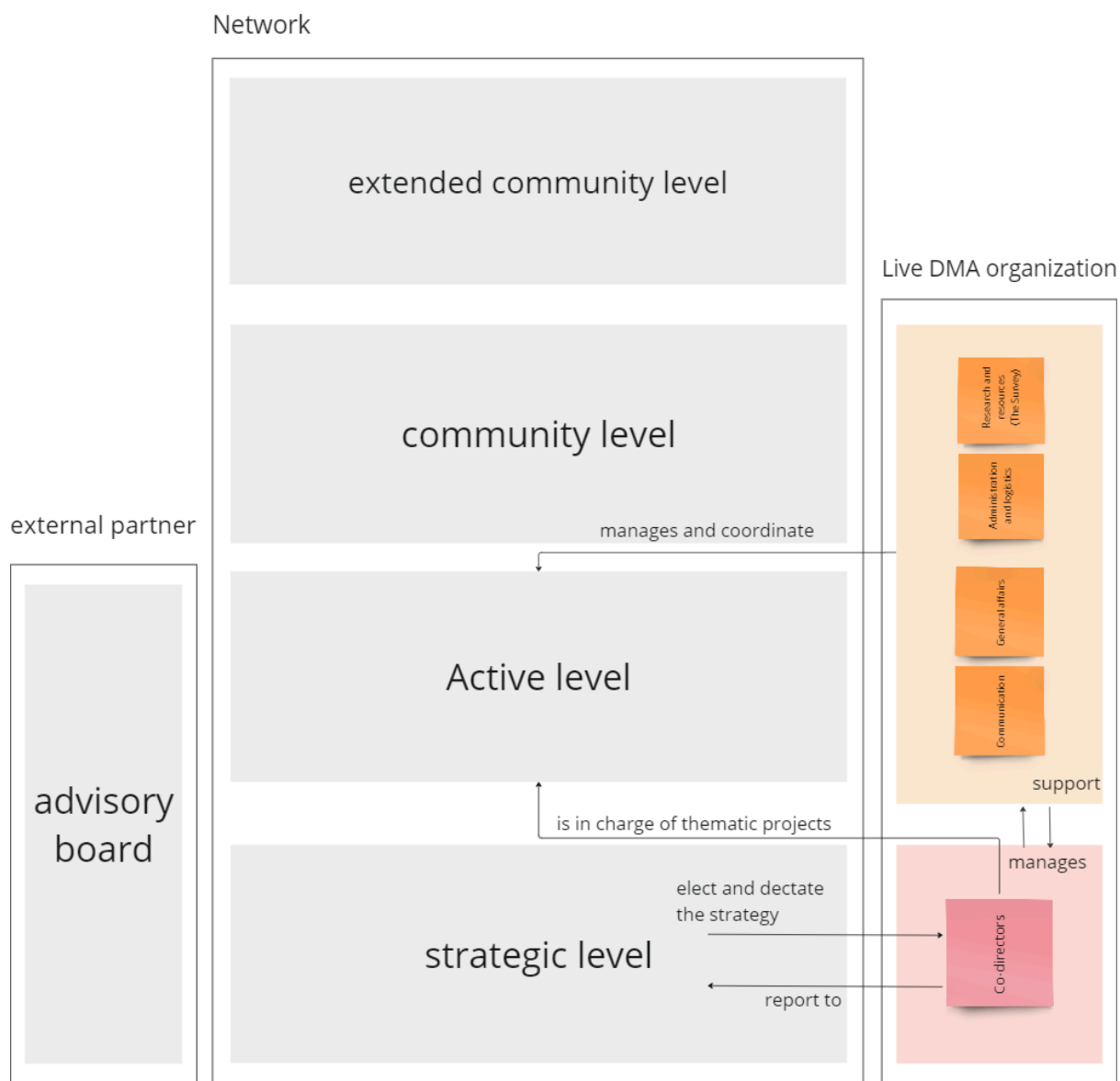
We suggest that co-directors should not be permanent figures, but that they should be elected from among the central office staff every four years, with possibility of re-election. This proposal, like the others presented in this paper, must be validated not only by the live DMA staff but also by the general assembly.

We also suggest that the work of **central offices** is managed and coordinated by the co-directors. The structure of the central offices maintains the division of tasks according to the current functional chart. However, we suggest that the co-directors be relieved of some operational tasks in order to take over the functions that have been removed from the board (steering committee). This could result in more hours being given to the rest of the staff.

Finally, we suggest that the “observation committee” could be moved as one of the central offices of Live DMA, turning into the “Research and resources office”. Hence, this team is responsible for annually collecting data from venues and clubs (members and members' members), in order to monitor the situation of the live music sector in Europe and better understand the functioning of the European live music scene. Its deliverables are:

- report and presentations of The Survey;
- other studies linked to the projects that Live DMA is participating in.

The research team has strong relationships with the survey coordinators (members) to deliver The Survey to reach venues, clubs and festivals, and needs to coordinate with the other central offices and the co-direction.



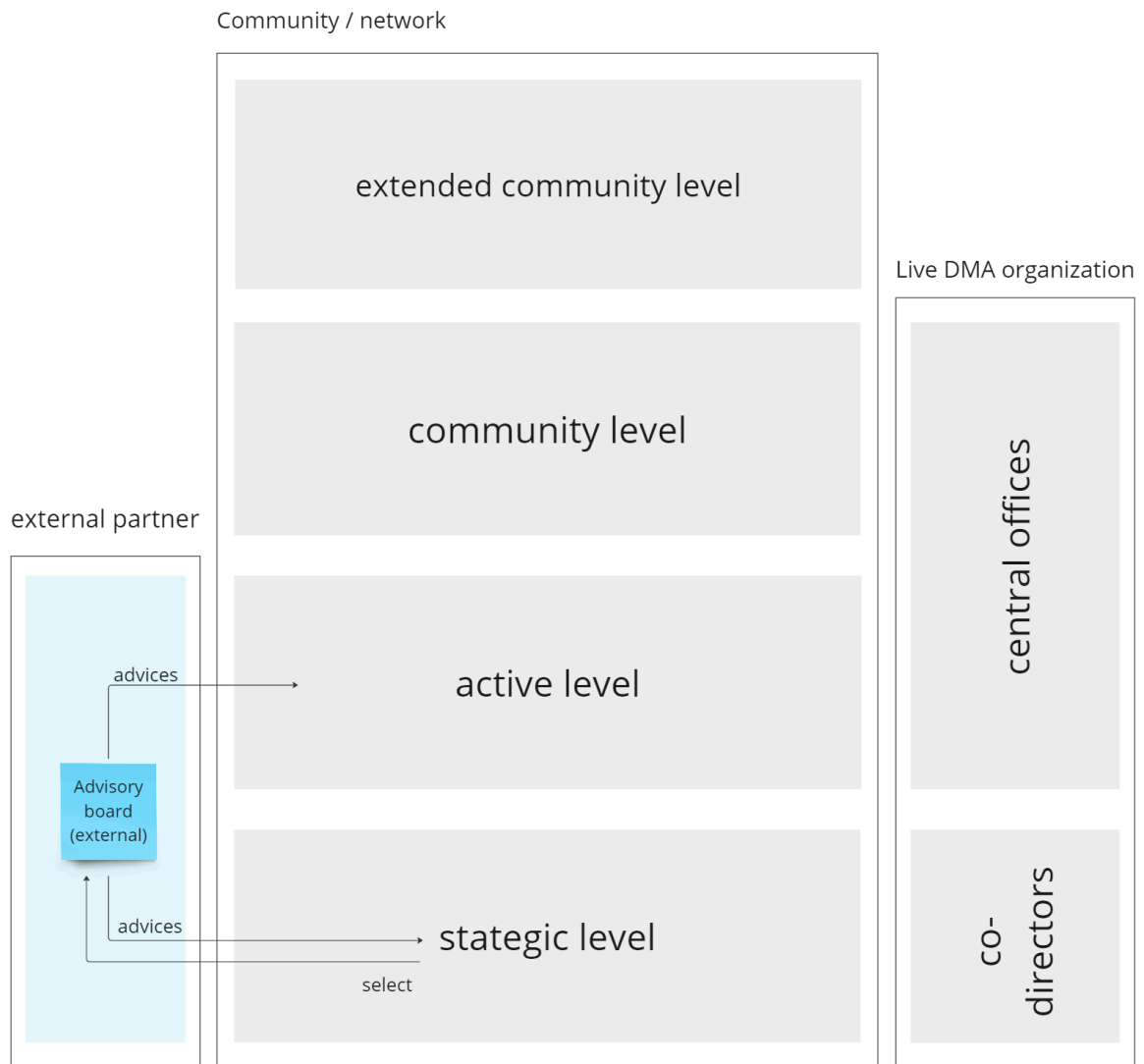
External partners

We would recommend a further implementation of the **advisory board**. Consisting of 3 to 4 people, they could be either external advisors who are already Live DMA's partners or experts with whom the network aims to consolidate their relationship. They are selected by the steering committee and the co-directors, and they are available to help out working groups and task forces in selecting and implementing the most appropriate methodological approach based on the topic of discussion and research. Moreover, they advise the steering committee on the strategic direction that the network shall adopt. Finally, they are available for one-to-one mentoring sessions with a given number of members and members' members to provide them with tailored support.

As a reward for their contribution to the network, we advise that Live DMA covers their traveling expenses to join the General Assembly and provides them with visibility on the network's website and social media. Additionally, in the case of one-to-one mentoring sessions, a retribution might be put in place.

Their **functions and responsibilities** pertain to:

- participating in the General Assembly
- observing and reporting on the current state of the live music sector
- providing the steering committee with strategic advice
- providing working groups and task forces with thematic and methodological support
- providing members and members' members with tailored support in one-to-one mentoring sessions



To see the complete governance structure click [here](#).

BAM! proposal to engage members and members' members

Participative vs. horizontal governance

It might be worth noting that there is a relevant difference between **participative governance** and horizontal one. **Horizontal governance** is a structure in which all members have an equal level of involvement and thus equal responsibility. Consequently, they also have equal economic rewards and benefits. This type of organization works very well at the level of small companies or individual offices, but precisely because it places all members on an equal footing, it is difficult to extend to large organizations or networks.

Participative governance instead, could be gained in almost every kind of organizational structure, whenever bottom-up engagement is supported and promoted by the top leadership of the organization. Thus, it does not mean that all members are on the same level of engagement, responsibility, and rewards, but that they can voluntarily decide how much effort to devote to the organization. For this reason, our suggestion is to maintain an horizontal structure for the central offices of Live DMA, whether a structure based on different levels of engagement has been previously proposed for members and members' members.

Engagement tools to increase active participation

To increase members' participation in the network's activities, we propose the design and implementation of some **engagement tools**. However, these are just initial suggestions, completely optional, which, if Live DMA decides to implement, will be better described and planned. It is, therefore, up to Live DMA to decide whether to implement one or some of them, or no one.

BODY	Engagement tools proposed
<p>Members at "Community level"</p>	<ul style="list-style-type: none"> ● Resource platform: make some of the resources available only to members and members' members. ● Free one-to-one mentoring sessions with Live DMA external advisors, thanks to the organization and intermediation of Live DMA. ● Online lunches with "Journal Club" sessions: members and members's members can suggest topics of discussions, which can be treated during a lunch session online once a month. This session could be used to present interesting case studies, projects, methodologies, "hot" topics in the field, and new European policies, in a friendly and informal environment. ● Staff exchange: members' staff can visit other members' organizations to gain an informal insight of how activities are organized and carried out, and to personally spend time with other members, thereby creating an opportunity for networking. The exchange could be organized by Live DMA and funded thanks to an Erasmus+ KA1 project.

	<ul style="list-style-type: none"> ● Festivals touring: Live DMA selects one festival/ event per year, organized by one of its members or members' members, and covers the travel costs for some members to gather there and spend time together, representing an occasion for peer-to-peer learning and networking.
Members' members at "extended community level"	<ul style="list-style-type: none"> ● Resource platform: make some of the resources available only to members and members' members. ● Free one-to-one mentoring sessions a given number of members' members can get tailored support from external advisors, thanks to the organization and intermediation of Live DMA. ● Online lunches with "Journal Club" sessions: members and members's members can suggest topics of discussions, which can be treated during a lunch session online once a month. This session could be used to present interesting case studies, projects, methodologies, "hot" topics in the field, and new European policies, in a friendly and informal environment. ● Festivals touring: Live DMA selects one festival/ event per year, organized by one of its members or members' members, and covers the travel costs for some members to gather there and spend time together, representing an occasion for peer-to-peer learning and networking.
Participants in WG and TF	<ul style="list-style-type: none"> ● Live DMA card: when members and members' members take part in a given number of working groups and/or task forces, they could obtain a benefit ● Certificates awarded at the end of a working group (useful for LinkedIn profiles)
Advisors	<ul style="list-style-type: none"> ● Retribution for mentoring sessions or specific advising activities ● Traveling costs covered to join the General Assembly. ● Visibility on Live DMA's website and social media.
Members of the steering committee	<ul style="list-style-type: none"> ● Opportunity to contribute to the network strategic management and take relevant decisions ● visibility and recognition (e.g. on the website)

Live Style Europe II: project evaluation

Live DMA provides support and networking opportunities for the sector's professionals through a range of activities within its project "Live Style Europe II" (2021-2024). The project is funded by the [European Commission](#) through the Creative Europe programme.

As an instrument to assess the state of the project, the second part of the workshop was dedicated to reflecting on and discussing Live DMA's [activities](#), as BAM! will support the network in evaluating the results, effects and short term impacts of their activities. Thus, it has been necessary to define indicators and, from these, understand what the right tools could have been to collect the data that will be used to measure these indicators. In the Creative Europe Programme Application Form, several indicators (both outcome and impact) had already been indicated, but when trying to reconstruct the impact chain, some elements seemed to be missing. As a result, after defining the logical framework gathering information from the project, the workshop allowed us to also include the specific actions and match them with the corresponding objectives.

Therefore, the complete logical framework¹ of the project is given below.

¹ A Logical Framework is the corresponding matrix of the 'Logical Framework Approach' (LFA) methodology. It is a systematic, visual approach to designing, executing and assessing projects which facilitates the understanding of the connection between objectives, activities, output, outcomes and impacts. The LFA is based on the theoretical framework of the Theory of Change (TOC), which presents the logical flow of cause-and-effect relationships among the project's results, keeping at the center the impact goal it set.

Activities and objectives

Priority	Objective 1	Beneficiaries	Specific objectives				Activities
Gender balance, inclusion, diversity and representativeness	Promote and safeguard the diversity of the live music sector, strengthen the economic and social value of live music scenes	1. Live DMA members	Develop their knowledge and strategies on advocacy at national level through peer exchanges, access to resources, and coordination with the management team on joint initiatives (ex: COVID-19 crisis resilience and recovery, recognition of club culture or music as culture, urban planning with the Agent of Change etc.). They improve the conditions of the live music scenes and reduce the inequalities between the different European countries.	Participate in the building of Europe and gather their voice to represent their values.	Meet like-minded people who wish to engage in collective projects at European level and who are interested in learning more about the challenges they face and the achievements they have done. This will counterbalance the sentiment of isolation and the lack of recognition they may feel, especially after the COVID-19 pandemic where governments often put aside live music operators and regarded them as non-essential.	Value their work among the network, through positive communication of their projects and regular meetings where they can freely express themselves. Live DMA will make sure that everyone feels included in the project, regardless of their gender, age, experience or other criteria.	<ul style="list-style-type: none"> • Inclusion lab • Ressource • Greenhouse • The Survey • Task Force “Music is not noise” • AdvocacyRask force ecological practices • Online members meeting • Working groups
		2. Music venues (members' members)	Get more funding opportunities to support their needs and challenges (Music Moves Europe, adapted funding on sustainability etc.) by participating in recommendations and advocacy processes (Task Forces)	Become part of global initiatives (ex: Keychange, Music declares emergency, EMC/IMC representation in UNESCO) and become active agents of change.	Participate in the building of Europe and gathering their voice to represent their values		<ul style="list-style-type: none"> • Task Force “Music is not noise” • Task Force ecological practices • Advocacy • The Survey • Try-angle

		3. Live DMA associates or non-members	Get individual support to join the collective observation and data collection (The Survey), which is often identified as a first key step to structure the music sector nationally (mapping the structures and their needs). They are also invited to join the social inclusion programmes, in the same way as the full members.				<ul style="list-style-type: none"> • The Survey • Ressource • Studies • Inclusion lab
		4. European artists	Benefit from dedicated support programmes	Get touring opportunities thanks to thriving live music scenes all over Europe	Get more support and recognition which will lead to more employment and performance opportunities for artists		<ul style="list-style-type: none"> • Ressource • Advocacy
		6. Policy makers	Benefit from direct experience, recommendations and dialogue with the sector. They are aware of the challenges and needs of the culture and music sector and thus can make informed decisions. Their political commitment enabled the live music sector to thrive.				<ul style="list-style-type: none"> • Ressource • Advocacy • Studies • Task Force “Music is not noise” • Task Force ecological practices

Priority	Objective 2	Beneficiaries	Specific objectives	Activities
Gender balance, inclusion, diversity and representativeness	Ensure a proper knowledge transfer to build live music professionals' capacities to support music diversity and enhance cultural participation	1. Live DMA members	Develop their skills on observation, data collection and analysis, reporting on statistics through The Survey to develop knowledge and understanding of the diversity of the live music scenes.	<ul style="list-style-type: none"> • The Survey • Task Force "Music is not noise" • Task Force ecological practices • Greenhouse • Inclusion Lab • Working group • Ressource • Online members meeting
		2. Music venues (members' members)	Get access to inspiring and good practices and spaces to reflect on transversal issues such as inclusion and sustainability. They can implement new strategies in their organization.	<ul style="list-style-type: none"> • Task Force "Music is not noise" • Task Force ecological practices • Working groups • Try-angle • Digital Safaris on sustainability • Ressource • Online members meeting
		3. Live DMA associates or non-members	Have the possibility to meet with Live DMA members and get their feedback and experience on structuring the sector at national level (Members' Day, online member's meetings). They can develop their own national association.	<ul style="list-style-type: none"> • Ressource • The Survey • Digital Safaris on sustainability • Advocacy • General Assembly and members day

Priority	Objective 3	Beneficiaries	Specific objectives	Activities
Gender balance, inclusion, diversity and representativeness	Enhance equal and fair working conditions for the artists & staff, as well as a more	1. Live DMA members	Get access to knowledge, tools and methodologies (such as fair practice codes, charters etc). They are active stakeholders of a global change in the live music sector and they benefit from it (better working conditions).	<ul style="list-style-type: none"> • Ressource • Inclusion Lab • The Survey • Try-angle • Studies

	diverse representation of marginalized groups within the music sector.	2. Music venues (members' members)	Gain new tools to improve their management and human resources. Live music scenes are the reflection and driving force of the societies' evolutions regarding gender equality and inclusion of marginalized groups.			
		4. European Artists	Increase diversity among performing artists	Get access to transparent information about booking strategies and better support to local acts	Benefit from fair-practice codes in line with the working conditions and status of artists in Europe	<ul style="list-style-type: none"> • Try-angle • Inclusion lab • Advocacy

Priority	Objective 4	Beneficiaries	Specific objectives			Activities
Environment	Support innovative and collaborative practices among the network, give the possibility for Live DMA members to experiment and develop sustainable tools with their peers.	2. Music venues (members' members)	Get access to innovative tools and methodologies to reflect on their practices, especially on audience inclusion and fair practices for emerging artists or sustainability (Try-Angle; inclusion lab, Digital Safaris, Greenhouse)	Have a good framework for change (transition, ecology...)		<ul style="list-style-type: none"> ● Greenhouse ● Digital Safaris on sustainability ● Task force ecological practices ● Ressource ● Advocacy ● Online members meeting
Gender balance, inclusion, diversity and representativeness		5. Populations	Be included in the creation of events, which is valorising and source of individual and collective emancipation and empowerment.	Benefit from different concert experiences	Feel more welcome to live music events	<ul style="list-style-type: none"> ● Greenhouse ● Digital Safaris on sustainability ● Try-angle ● Inclusion lab

Priority	Objective 5	Beneficiaries	Specific objectives			Activities	
Gender balance, inclusion, diversity and representativeness	Provide a European added value to local issues, share values, facilitate access to collaborative solutions, pool financial and operational resources.	1. Live DMA members	Get expertise on European cooperation and share their expertise on it with other national associations and policy makers to enhance more cooperation between different sectors	Align national priorities with European ones (sustainability, inclusion) to give more impact to their actions. Ex: with the Greenhouse, they will be able to find solutions all over Europe; with the translated Diversity Roadmap they can support their own members' reflections.	benefit from Live DMA's expertise in European matters and funding, and ability to have the relevant information they need to implement a European project.	<ul style="list-style-type: none"> • The Survey • Inclusion lab • Greenhouse • Ressource • Advocacy • Online members meeting 	
		2. Music venues (members' members)	Implement new approaches and participate in European cooperation projects without having to carry its management (Try-Angle, Digital Safaris).	Take part in a network that facilitates the meetings with peers venues, clubs and festivals all over Europe to develop more collaborations	Have visibility at EU level: act local, think global.	<ul style="list-style-type: none"> • Try-angle • Task Force "Music is not noise" • Digital Safaris on sustainability • Studies 	
		6. Policy Makers	Benefit from inspiring examples and solutions. They are aware of the challenges and needs of the music sector and can implement adapted measures. The situation of the live music scenes in the different European countries is more balanced.				<ul style="list-style-type: none"> • Task force ecological practices • The Survey • Greenhouse • Inclusion lab • Studies • Advocacy
		7. Music Industry Representatives	Benefit from our expertise in the live music sector in Europe.	Benefit from our values of solidarity, and cooperation. The music sector in Europe is more united than ever.		<ul style="list-style-type: none"> • working groups 	

Objectives & indicators

For each project objective, a set of indicators has been created to help in the monitoring and evaluation of its achievement.

Objective		Indicators
1	Promote and safeguard the diversity of the live music sector, strengthen the economic and social value of live music scenes	<ul style="list-style-type: none"> ● reduction of music venues due to closing for economic reasons (the lower the better - possibly compared with other years) ● increase in the number of venues accessing EU fundings
2	Ensure a proper knowledge transfer to build live music professionals' capacities to support music diversity and enhance cultural participation	<ul style="list-style-type: none"> ● degree to which music professionals (within members' organizations) feel that participation in the LSE II project has enabled them to increase their knowledge and skills ● degree to which music professionals feel that they have acquired new skills on issues of cultural diversity and participation as a result of the project ● increase in the number of diversity & inclusion manager as part of the staff
3	Enhance equal and fair working conditions for the artists & staff, as well as a more diverse representation of marginalized groups within the music sector	<ul style="list-style-type: none"> ● percentage of women and under 35 members within the staff of members' organizations and venues ● percentage of female/ and under 35 artists on the billboard ● gender equity perceived by artists and staff in terms of remuneration and opportunities
4	Support innovative and collaborative practices among the network, give the possibility for Live DMA members to experiment and develop sustainable tools with their peers	<ul style="list-style-type: none"> ● number of collaborations born between members ● number of sustainable tools / initiatives developed by members ● degree to which members feel supported by LSE II in developing european collaborations and innovative tools
5	Provide a European added value to local issues, share values, facilitate access to collaborative solutions, pool financial and operational resources	<ul style="list-style-type: none"> ● number of european projects developed in consortium between Live DMA members ● number of best practices shared within the network ● number of best practices developed by a country and applied in others thanks to the European collaboration ● increase in the degree of identification of music venues with the European pillars/ values

Target & indicators

Then, thanks to the specific objectives identified for each target, we identified peculiar indicators. Specifically, we focused on three out of seven beneficiaries: Live DMA as a whole, members, and members' members. For each beneficiary output, outcome and impact indicators have been defined, both qualitative and quantitative. Finally, for each indicator we identified the most suitable tools for monitoring.

	Output indicators	Quantitative	Qualitative	Tool
Live DMA	n. of meetings and activities dedicated to national music associations	x		Monitoring grid
	n. of meetings and activities dedicated to the live music venues /festivals etc.			Monitoring grid
	% of venues participating in the activity (if it is an activity/meeting open to members' members) out of total	x		Monitoring grid
	% of members participating in the activity/meeting out of total	x		Monitoring grid
	% of new participants in the activities (turnover)	x		Monitoring grid
	Active participation of participants in the activity		x	Monitoring grid
	Reach of target audience through the website and social medias	x		Monitoring grid
	open rate of the newsletter	x		Monitoring grid
	cost of the activity compared to the budget	x		Monitoring grid
	n. of meetings between associates and members	x		Monitoring grid
	n. of mentions of the venues in European newspapers and magazines n. of advocacy papers signed with other european realities	x		Monitoring grid
	n. of exchanges between Live DMA and music representatives (e.g. collecting companies)	x		Monitoring grid
	% of venues who have used The Survey (compared to total number of members' members)	x		Monitoring grid
	Outcome indicators			
	n. of new national associations born (compared to the number of states in europe who don't have a national association for live music)	x		Monitoring grid

	n. of new methodologies and roadmaps developed (compared to LSE I)	x		Monitoring grid
	Impact indicators			
	increase in the homogeneity of national policies regulating the live music sector		x	Focus group
	increase in the moments of share and confrontation among national music associations	x		Monitoring grid

	Output indicators	Quanti	Quali	Tool	
	n. of activities or meeting the member took part in	x		Questionnaire for members	
	level of engagement in the activities of Live DMA		x		Focus group
	n. of invitations to other members' events	x		Questionnaire for members	
	n. of members' invited to the member's own events	x		Questionnaire for members	
	Outcome indicators				
	n. of joint initiatives developed among members (collaborations, projects, european projets)	x		Questionnaire for members	
	degree to which members feel included in the project, listened to and valued		x	Focus group	
	best practices developed by a country and applied in others thanks to the european collaboration	x		Questionnaire for members	Focus group
	inclusion of specific fundings for music venues in the recovery policy	x		Questionnaire for members	
	Impact indicators				
	increase of perceived benefits gained by the sector thanks to the network's activities (advocacy with respect to national and European policy makers, access to relevant info and data, access to useful tools for operational and financial management of venues, networking opportunities, economic benefits, prestige and visibility, advantaged participation in events)		x	Questionnaire for venues (The Survey)	Focus group
	degree to which members feel supported by LSE II in developing collaborations and innovative tools		x	Focus group	
	degree of improvement in the quality of policy concerning the live music sector		x	Questionnaire for members	Focus group

		Quanti	Quali	Tools		
Output indicators						
Venues	n. of activities or meeting the member's member took part in	x		Monitoring grid		
	level of engagement in the activities of Live DMA		x	venues - satisfaction survey	Monitoring grid	
	n. of members's members who have had access to the documents/ the dissemination platform	x		Monitoring grid		
	% of women/under 35 members on staff	x		venues - The Survey		
	% of female /under 35 artists on the billboard	x		venues - The Survey		
	n. of venues who took part in LSE II activities about ecology and find it useful	x		Monitoring grid	venues - satisfaction survey	
	Outcome indicators					
	n.of music venues (m'm) who started to take part in global initiatives (1st time)	x		Monitoring grid		
	n.of music venues (members' members) who have applied to european funding programs	x		Monitoring grid		
	n. of music venues (members' members) who have won european funding programs	x		Monitoring grid		
Impact indicators						
increase of perceived benefits gained by the sector thanks to the network's activities (advocacy toward national and European policy makers, access to relevant info and data, access to useful tools for operational and financial management of venues, networking opportunities, economic benefits, prestige and visibility, advantaged participation in events)		x		venues - satisfaction survey	Focus Group	
n. of venues that have taken concrete decisions to reduce their energy and environmental impact (energy efficiency of venues, stop disposable products, public transport systems to reach venues etc.)	x			venues - satisfaction survey		
Increase in the number of diversity & inclusion manager as part of the staff	x			venues - The Survey		

Monitoring tools

In the end, four survey tools has been identified to monitor the various indicators:

1. A **monitoring grid** to be used and fulfilled by Live DMA central offices with the help of working groups coordinators;
2. A **questionnaire for the membres** of Live DMA
3. A **questionnaire for the members's members**
4. A **focus group** to be conducted with a restricted group of Live DMA staff, members and members' members.

The monitoring plan can follow this timeline:

	06/23	07/23	08/23	09/23	10/23	11/23	12/23	01/24	02/24	03/24	05/24	06/24	07/24	08/24	09/24
Monitoring grid															
Questionnaire for m.															
Surveys for m' m.															
Focus Group															

The **analysis of the questionnaire for Live DMA's members** is available [HERE](#).

Conclusions & next steps

For the sake of horizontality, the network structure appears weighed down by some setbacks. In order to lighten the workload of the members and encourage a **higher level of participation**, in the proposed structure we have emphasized different levels of involvement and specific tools for engagement. This, in our view, reduces the stress of horizontality by favoring **participatory governance**, in which members can voluntarily decide how much effort to devote to the network's activities while maintaining the highest decision-making power.

Two apparently opposing instances concerned the restructuring of the **central offices**: on one hand, the desire to maintain a horizontal structure, with equal responsibilities shared among the staff, while on the other hand, the need to give a management and coordination commitment to a specific figure, who could also relieve the board of certain functions that were not entirely relevant to its members. After several reflections and thanks to the observations of the other European networks, we came to the conclusion of proposing an **elected co-directorship**. Undoubtedly, co-directors will have more responsibility than other staff members, yet their periodic election makes it possible to maintain a balance of 'power' and counterbalance the possible verticalization of the offices.

Concerning the new governance structure we suggested in this document, some **decision making steps** should be made in the following month (September 2023) in order to implement the **testing phase**. First, we suggest to the central offices to discuss among them the new proposal. Then, the discussion should be enlarged to the board/steering committee and finally, final validation should be voted by the General Assembly of members.

BAM! will support Live DMA in the testing phase and will update the final network structure at the end of the pilot, between June and December 2024.

Latest developments (16.02.2024)

In the light of the proposals made by BAM! to foster the creation of a new governance for Live DMA and the engagement of its members, only some of the suggestions were accepted and implemented by the international network. The adoption of new engagement tools and the new governance form were discussed on November 21st, 2023.

The idea of introducing a **co-direction** was discussed between Live DMA organization and its board members, who came together to the conclusion that a co-direction is not needed at the moment because the team is too small. However, the **roles and responsibilities of each team member** will be better clarified and highlighted.

Concerning the **Advisory board**, Live DMA decided to test a different yet similar approach, which consists of **inviting external experts** to join some of the board meetings and organize keynote and/or working sessions with them, based on the needs of the board members. These **thematic sessions** constitute a way to upgrade the board members' competences and facilitate their work for future Live DMA's strategic decisions. Furthermore, the possibility of meeting and working with external experts on specific topics of interest could attract new members to apply for the next board elections. The topics of discussion still need to be defined, but they might be drawn from the strategy written to apply for funding in 2024.

Finally, the decisions made concerning the **engagement tools** are the following:

- Instead of making some of the **online resources** available only to members and members' members, Live DMA decided to keep them accessible and free for everyone;
- Live DMA will invite members' members from the country where the **general assembly** is organized to take part to it, so that they can seize what the international network is and does;
- Although Live DMA already plans **online lunches** with its members, the format will be changed to introduce a specific topic to discuss during these moments of exchange. Topics could be brought up and presented by external experts or members could be asked to present interesting case studies. Moreover, online lunches could constitute an occasion to present the results of the working groups. These thematic online lunches could take place three or four times a year. At the end of the summer, after an initial testing phase of the new format, online lunches could become accessible to members' members as well.
- Members and members' members participating to Live DMA's activities will receive a **document that asserts their participation**. This document is not a certificate because Live DMA is not an education and training institution.