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**LIVESTREAMING  
JOBS & SKILLS**



The live production sector and live music video sector are two very separate sectors: structurally, they are **different stakeholders**, working through **different circuits** (also on the institutional level) with very few collaborations between them. There are also **barriers and distrust from the live music sector about « screens »** and the **« true live experience »** in general.

*“The CCS are still in a transition period regarding the digital era. While several practitioners know the importance of supplying digital services and managing digital audiences, there is still some way to go before convincing the sector as a whole and optimising these practices. At this stage, the digital strategies employed by practitioners are quite heterogenous, from very basic to more advanced ones. Such a situation contributes to accentuating the digital divide among cultural organisations”*

Voices of Culture, Structured Dialogue between the European Commission and the Cultural Sector. *(Re)-engaging Digital Audiences in the cultural sectors – Improving Audience Data* (2022)



Credit: Caleb Oquendo

## 1. NEW PROFESSIONS & SKILLS TO BREAK DOWN BARRIERS BETWEEN LIVE & DIGITAL

When it comes to filming of live performances, new jobs and skills enter the live music venue. With the rise of technological additions to live performances, **new professions and expertise are born.**

*“Some concerts are designed above all to be filmed, and the recording and retransmission of them then become a constant preoccupation of the work of staging and technical installation. The stratagems of the different actors involved in the video recordings invite us to take an interest not only in formats or narratives, but also in the professions and skills that operate behind the scenes: camerapersons, editors, boom operators. In this respect, the appearance of holograms or partly or completely virtual concerts, involve new professions and expertise that deserve to be documented.”*

*Les nouvelles médiations audiovisuelles de la musique live : Formats, industrie et patrimoine culturel numérique; Loïc Riom (Université de Lausanne) et Michaël Spanu (Université Nationale Autonome du Mexique)*



## 3. INTERSECTORAL COOPERATION AS KEY TO BREAKING DOWN TECHNOLOGICAL AND SKILLS BARRIERS?

**Bridges and collaborations must be developed** in order to make the video production sector and the live music sector **collaborate together** on livestreaming projects.

*“There is a need for specialists from other areas related to digital, such as experts in digital tools, ICTs (information and communication technologies), digital marketing and management. There is also a need for new funding models to assist cultural organisations in developing new tools and programmes and acquiring new equipment to cope with growing digital demand.*

*In addition to these, the CCS call for more capacity building and staff training in digital technologies and data management. We also want to stress the need for information on existing tools with robust evaluations, which will enable cultural organisations to choose which approaches are suitable and valuable to them according to their needs and audiences. Benefiting from broadcasters’ expertise and support is also needed to assist practitioners in the digital transition. Our recommendation for governments is to offer innovative funding for multidisciplinary teams between the arts and other sectors.”*

Voices of Culture, Structured Dialogue between the European Commission and the Cultural Sector. *(Re)-engaging Digital Audiences in the cultural sectors – Improving Audience Data* (2022)



## 2. ACCESS TO NEW TECHNOLOGIES FOR LIVE ORGANISATIONS

There is a need for public funding to support the digital transition and the upskilling of live music operators in terms of digital media and livestreaming.

*“Specific support for intersectoral and interdisciplinary cooperation is needed to enhance sustainability. This support could be financed through already existing tools such as ERASMUS+, Creative Europe, and others not systematically dedicated to the CCS (e.g. Interreg programmes for cooperation). Organisations from the ICT industry and other industries need to be incentivized to collaborate with CCS players, not only the other way around.”*

Voices of Culture, Structured Dialogue between the European Commission and the Cultural Sector. *(Re)-engaging Digital Audiences in the cultural sectors – Improving Audience Data* (2022)

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Sources:

- *Voices of Culture, 2022 (Re)-Engaging Digital Audiences in the Cultural Sectors – Improving Audience Data*
- *Loïc Riom (Lausanne University) and Michaël Spanu (Universidad Nacional Autónoma de México) Les nouvelles médiations audiovisuelles de la musique live : Formats, industrie et patrimoine culturel numérique*
- *Michael Spanu (itw 2023)*



Credit: peter Holmboe