



# ACTIVITY REPORT

## 2024



EUROPEAN NETWORK FOR LIVE MUSIC ASSOCIATIONS

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# INTRO

You will find below the description of Live DMA's 2024 activities.

Live Style Europe II (LSE II) is Live DMA's network project funded by the Creative Europe programme for the years 2022-2024. LSE II was a capacity building programme that aimed to empower regional and national live music associations, as well as music venues, clubs and festivals by providing them with skills and tools for an easier adaptation to the evolution of the live music sector. LSE II strived to structure the live music sector and to enhance the visibility of the live music scenes all over Europe. In order to achieve its goals, Live DMA focused on collaborative actions such as peer-to-peer learning, exchanges at the European level among its members and with partners.

During the first year of LSE II, efforts were concentrated on validating the project's governance, developing its work programme, informing target groups, mobilizing members for the launch of activities, and addressing post-COVID-19 challenges in the live music sector. The second year was dedicated to the implementation of key initiatives, refining major content and tools, advocating for live music as a policy priority, and fostering synergies between various projects. In the third year, the focus shifted to finalizing the remaining key activities and ensuring the dissemination of the results and outputs generated throughout the LSE II project.

During 2024, Live DMA successfully implemented the key dissemination actions in the field of creative accessibility (REVELLAND) and launched two open calls for live music projects via the management of the LIVEMX project.



Live DMA members during the 2024 General Assembly in Palermo, Italy

# STRUCTURATION

## MEMBERSHIP

In 2024, Live DMA counted 20 members in 16 countries representing more than 3200 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) • Music Estonia Live (Estonia) • NAKTA (Lithuania) • Norwegian Live (Norway) • PETZI (Switzerland) • Salon IKSV (Turkey) • Svensk Live (Sweden) • VNPf (Netherlands)



In September 2024 Live DMA released the '[LIVE DMA NETWORK MEMBERS INVENTORY 2024](#)'. This report gives an overview of the Live DMA members' members in 2024. It pinpoints the diversity of the live music organisations in the network, based on their legal status, main functions and activities, along with additional characteristics. This research is also connected to the methodology and results of the annual Survey for music venues and clubs.

## STAFF

In 2024, Live DMA counted 5 employees:

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

In 2024 there were two maternity leaves. Thus, in order to maintain continuity and uphold the high standards of project execution, Live DMA hired Erica ROMERO PENDER from April 2024 until February 2025.

## GOVERNANCE

### LIVE DMA Board



In 2024, Live DMA's board was renewed. The composition of the board still reaches toward gender parity (4 women / 2 men), keeping us in line with the Keychange pledge for gender equality that we signed in 2021.

In 2024, Live DMA's board members met during 8 online & 2 physical board meetings, in Lille (France - February) and in Seville (Spain - November).

Board members (January-September): Anders Tangen (co-president), Elda Gómez (co-president), Marc Steens (treasurer), Boris Colin (HR referent), Ingrid Stroom, Federico Rasetti (secretary), Hilma Kekkonen.

Board members (September - December): Elda Gómez (co-president), Marc Steens (treasurer), Rana Bassil (HR referent), Silvia Käsk (secretary), Federico Rasetti (co-president), Hilma Kekkonen.

## General Assembly



In Palermo (Italy) on 25 & 26 September: Read the minutes of Live DMA General Assembly 2024 [here](#).

Live DMA brought together 28 participants from its network for a two-day meeting aimed at reflecting on the network's governance and reinforcing shared advocacy efforts for the live music sector. These sessions not only fostered in-depth discussions on improving collaboration and ensuring alignment between Live DMA and its members, but they also raised a critical reflection on how best to structure member engagement moving forward.

As the discussion evolved, it led to a broader realization: the importance of aligning Live DMA's advocacy efforts at the European level with the specific needs of its members. While Live DMA's advocacy focuses on addressing sector-wide challenges at the EU level, it is crucial to ensure that these efforts are clearly connected to the national and local realities of its members.

However, it became apparent that these links are not always immediately clear to all members, underscoring the need for better communication and contextualization of how EU-level actions directly impact their day-to-day work. This realization naturally transitioned into the next phase of the sessions, which concentrated on shaping Live DMA's strategic direction for the years 2024-2028.

Building on the outcomes of previous discussions, including those from the Members' Day in Lyon (May 2023) and the various Live DMA monitoring committee meetings throughout 2023-2024, the network had the necessary foundations to advance its strategic planning in Palermo. These exchanges culminated in a vote on a unified strategy for 2024-2028, which outlines key advocacy actions and addresses the critical challenges facing the live music sector.

Read the strategy & action plan 2024-2028 [here](#).

## External evaluation on the governance and participation in the network

The Italian organisation BAM! Strategie Culturali was chosen for their relevant background and proposal of evaluation.

In 2024, The Italian organisation BAM! Strategie Culturali completed the evaluation of the LSE II project and governance of the network. They played a key role in assessing the implementation and impact of the Live Style Europe II project throughout 2024. This external, independent body was instrumental in ensuring that the project's objectives were met and that its governance adhered to participatory and bottom-up principles.

BAM! collaborated closely with Live DMA, conducting interviews with members, participants, and staff to gather qualitative and quantitative feedback on the project's activities. Their work included actionable recommendations to enhance the project governance and operational efficiency, that were tested in 2024.

In 2024, via indicators monitoring, surveys and physical meetings (in Italy in September 2024), the committee focused on:

- Evaluating the effectiveness of the governance structure, ensuring that it supported member engagement and decision-making transparency.
- Monitoring progress against the project's objectives, with particular attention to the sustainability and inclusivity of its activities.
- Assessing the dissemination and impact of project outcomes on the live music sector.

The Evaluation Committee's contributions culminated in the final evaluation report (available upon request to [contact@live-dma.eu](mailto:contact@live-dma.eu)), which provided valuable insights into the project's strengths and areas for improvement. Their work not only validated the project's achievements but also offered a framework for enhancing future initiatives within the Live DMA network.

# COOPERATION

## MEMBER'S MEETINGS

The members had the opportunity to meet each other and engage in 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 (4 in 2024). In 2024, Live DMA launched a new format for its online members' meetings, introducing most of the meetings with a 15 to 25 min thematic presentation and then opening up the circle to comments, feedback and other topics. This strategy was established to increase the engagement and participation to these meetings. If you want to access the reports of the members' meetings please send a mail to [contact@live-dma.eu](mailto:contact@live-dma.eu). You can find the link to the perpetual minutes in the emails addressed to the mailing list @members.

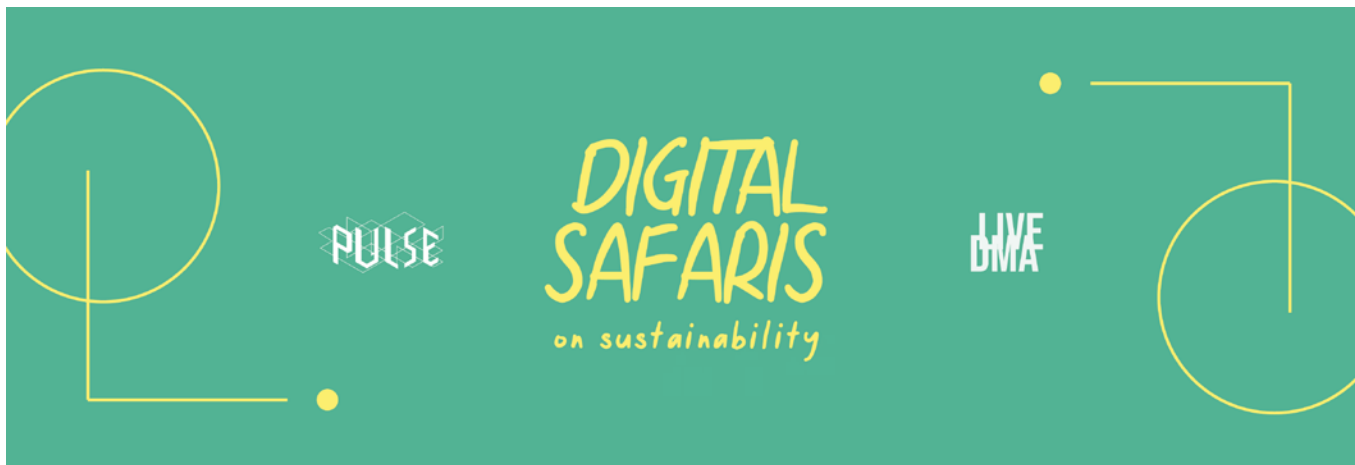
## PANELS AND CONFERENCES

In 2024, Live DMA took part in 18 music conferences for several [panels](#).

- STP&A Conference, Sevilla (ES), presentation of the study on Booking Practices, 12th December
- Feria Pulsar, Keynote y conversatorio: Venues asociados: la unión hace la música, 6th December in Santiago, Chile
- BIME Pro (Bilbao, Basque Country), "how can we imagine the future of music?", 30th October
- EU Parliament event on "dynamic pricing" in Brussels (BE), 16th October
- So Alive in Sofia (BG), presentation of the study on Booking Practices, 2-4th October
- Creative Skills Week, Pact for Skills in Amsterdam (NL), session on Green skills/transition, 20th September
- Reeperbahn in Hamburg (DE), panel "Strengthening the European Music Ecosystem – together" & Music Moves Europe dialogue, 20th of September
- IASPM Conference, "place, perspective and popular music" 4-6th September in Newcastle, England
- RESET event on Concentration, Brussels (BE), 26th June
- European Forum on Music, "Equity in live music – what can we learn from European venues and what challenges lie ahead" 5 June in Sofia, Bulgaria
- One Voice for European Music under the Belgian Presidency, 9 May in Brussels, BE
- Music Match, "Audience dialogue instead of marketing: how small live music venues can benefit from a two-way conversation with their audiences" 3 May in Dresden, DE
- Revelland first concerts at Sencity Festival, 5-6 April in Utrecht NL
- Conference on music "Music Moves Europe" at the European Commission, speech about the financial stability for the music ecosystem in Europe, 22nd February in Brussels, BE
- New European Bauhaus, European Parliament "sounding out opportunities for music", 21st February in Brussels, BE
- ESNS "Booking beyond boundaries; pitches & perspectives" 18 January, Groningen, NL
- BIS, "What is the reality and recognition of club culture in France and Europe?" & "Freedom, transitions and fair citizen participation: how can we organise ourselves collectively for a Creative Europe?" 17 January in Nantes, FR

# LIVE STYLE EUROPE II ACTIVITIES

## DIGITAL SAFARIS ON SUSTAINABILITY



To spotlight organizations and individuals striving for a better cultural world, PULSE and Live DMA have collaborated on the Digital Safaris on Sustainability initiative. This programme provides live music professionals from across Europe with the opportunity to virtually explore live music venues and festivals that operate sustainably. Covering a range of practices, from eco-friendly catering and sustainable infrastructure to audience and artist mobility, waste management, and inclusivity measures, the Digital Safaris serve as a platform for exchanging practical advice on implementing sustainable practices in music venues, clubs, and festivals. The Safaris also offer an open space for discussing the challenges associated with the ecological and social transition in the live music sector.

All knowledge shared during the Digital Safaris is summarized in a newsletter digest, offering key insights and advice to culture professionals, students, and researchers interested in sustainability within the live music sector. Each episode of the Digital Safari, along with related articles, is publicly available on Live DMA's resource platform. 2024 was the last year of Live DMA's LSE II project, and thus an evaluation of the Digital Safaris was realised, in collaboration between staff from Live DMA and PULSE.

### Events

In 2024, three Digital Safaris were organised with players from Ukraine, Spain and Belgium.

The first was with Ukrainian Institute and Jazz Club 32 in Kiev, addressing the theme of sustainability for Ukrainian jazz clubs in challenging times. The discussion extended to cover post-COVID recovery challenges faced by the international music industry as well as other common socio-economic challenges. Key areas of exploration included event promotion, audience engagement, and logistical considerations, with a particular focus on the practices of 32 Jazz Club in Kyiv, the Ukrainian Institute, and KNUTPUNKT. See the report [here](#).

The second Digital Safari was organised by Sala X, a music venue in Sevilla, Spain. The video recordings of the two sessions, as well as written reports, can be found [here](#).

Their latest venture, the MUSA Platform (Music Understanding by Smart Analysis), introduces an advanced IoT (Internet of Things) system that leverages real-time data from multiple sources to assess an event's environmental impact, profitability, and audience experience. As part of this initiative, sensors have been installed in both venues to continuously track key variables such as CO2 levels, temperature, humidity, and crowd density, providing a comprehensive view of the environmental conditions during each event. The platform also monitors critical equipment, including air conditioners and refrigerators, while integrating meteorological data, creating a system that enables real-time, data-driven decision-making. In addition to environmental monitoring, MUSA incorporates data from Rocknrolla's ticketing platform and financial applications, to facilitate tracking costs and revenues, thereby optimizing the profitability of each event.

The third Digital Safari was organised by Le Belvédère in Namur, Belgium.

Since participating in the Litmus seminar which led to a collaboration with Event Change last year, the Belvédère in Namur has embarked on a transition towards sustainable and responsible practices. This process, while significant, has proven to be much more accessible than anticipated, thanks to the strength of a dedicated team of volunteers. It is indeed through the establishment of an eco-team, led by their employee but composed entirely of passionate volunteers, that they have been able to establish innovative initiatives in various areas, in less than a year. Through this safari, you will not only hear about the progress towards a more sustainable future but also the story of a volunteer team whose investment made all of this possible. See the report [here](#).

### **Webpage & Newsletter**

In 2024, the Digital Safari webpage was fueled with new resource articles on the theme of sustainability in the live music sector. Two Digital Safari newsletters were released this year: find here the link to the first one, and here the link to the second one.

### **Project Evaluation**

In the LSE II Project, we initially planned to conduct 12 Digital Safaris over a three-year period. However, as the project progressed, it became clear that this target was overly ambitious. We encountered several challenges that ultimately prevented us from achieving the originally estimated number of Safaris: workload & zoom fatigue among live music professionals and some funding challenges on the part of our partner PULSE. This, added to the growing difficulty to find attendees to the Digital Safari, made us evaluate the project to see how it could be improved in the years to come. This evaluation highlighted the need for such a project to continue, by helping live music professionals network and exchange on the operational challenges of transitioning to more sustainable ways of working. The evaluation was done through a SOAR<sup>1</sup> analysis. This fueled our new revised strategy, which takes into account the limited funding we have for this activity:

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1. A SOAR analysis is a strategic planning tool used to assess an organization's strengths, opportunities, aspirations, and results. It is an alternative to the more commonly known SWOT analysis, which focuses on strengths, weaknesses, opportunities, and threats. SOAR analysis is forward-looking and positive, emphasizing what an organization does well and how it can build on these areas to achieve future goals.

### Digital Safari:

- Plan dates in advance.
- Provide concrete tips at the end of each Safari.
  
- Focus on thematic and targeted content.
- Improve communication, starting with a roundtable discussion.
- Distribute pre-meeting articles to stimulate thought.
- Update the graphic charter and enhance video edits (shorter, 3-minute segments with subtitles).

### Newsletter:

- Connect the Digital Safari newsletter with existing communications.
- Incorporate video edits, thematic articles, and practical tips into the newsletter.

### **Next Steps**

In the upcoming Live Style Europe III project, starting in 2025, we plan to continue implementing the Digital Safaris with an enhanced strategy. As part of our network's mission to map and highlight sustainable initiatives in the live music sector, as well as to gather and share best practices through networking and peer-learning, the project remains highly relevant and essential. This is particularly important in light of the climate crisis, as sustainability is a priority for both the EU and the live music sector.

## **GREENHOUSE**



From the first year of the LSE II project in 2022, Live DMA issued a roadmap of the network's sustainability strategy. In 2023, Live DMA implemented "the Greenhouse" activity, which was a series of 6 online sessions (learning programme, workshops...) aiming at supporting the music sector, venues, clubs and festivals in their ecological transition, with the support of external expertise. In 2024, a dissemination plan was set for the Greenhouse outputs in order to reach and benefit a wide part of the music sector. This plan included an official release through Live DMA communication channels and the dissemination of the report to relevant partners and stakeholders. Some insights from the report were discussed during EU panel and conferences (e.g. Creative Skills Week event in Amsterdam, September 2024). The report of the Greenhouse can be read [here](#).

## INCLUSION LAB



By addressing challenges in representation and equity, the Inclusion Lab project aimed to transform the culture and operations of live music venues, clubs, and festivals across Europe. The Inclusion Lab created a collaborative space for live music professionals to reflect on and implement inclusive, non-discriminatory practices, fostering systemic change and driving greater equity in the sector. It did so through webinars & workshops and collective sessions to decide on the next steps.

### Webinars

In 2024, four Inclusion Lab webinars took place, and some sessions looked beyond gender equality topics. These sessions, unlike the previous ones, were targeted to Live DMA members' members. These sessions also showcased some projects in which Live DMA members were involved, in order to create some interconnections and inspiration in between our members. Video recordings of the webinars can be requested on demand to the Live DMA staff.

- Session 5 (May 2024 – online) – Beyond Gender Equality: [Restage](#): a method to increase the inclusion and representation of youth ethnic minorities in Danish music venues
- Session 6 (June 2024 – online) - Beyond Gender Equality: [All Areas Access](#): Inclusion of deaf audiences in music venues
- Session 7 (June 2024 – online) - Beyond Gender Equality: [Mental Health in clubs](#): Workshop on mental health for nightlife workers
- Session 8 (November 2024 – online) - Presentation of Helvetiarockt's study "[Not Just Posters in the Bathrooms](#): Addressing Sexualized Violence in Swiss Clubs"...and beyond!

### Inclusion Toolbox

This document brings together the collective research, resources, and projects developed through Live DMA's Inclusion Lab initiative, a cornerstone of the Live Style Europe 2 project.

From 2022 to 2024, the Inclusion Lab spearheaded transformative efforts in the live music sector, hosting seven insightful online webinars that introduced key concepts to address gender equality. Additionally, an in-person session provided a platform to delve into Live DMA's pioneering work on data collection related to gender equality.

The toolbox is thoughtfully structured into two sections: Gender Equality and Beyond Gender Equality. Each section is further organized by themes and practical applications, ensuring Live DMA members can easily access and implement the resources provided. This intentional design reflects our commitment to equipping members with actionable tools to foster meaningful change.

Access the document [here](#). All resources mentioned are also spread throughout Live DMA's resource platform.

### Literature Review

As part of Live DMA's Live Style Europe II project, which focuses on observing the live music sector in Europe and prioritizing gender equality, the European network for live music associations have commissioned a literature review on gender disparities within this sector. This literature review comes at the demand of Live DMA Inclusion Officers & Survey coordinators, who met in November 2023 during the Inclusion Meeting. The question of collecting data on gender inequalities in the music sector was prevalent, but our network was faced with a lack of time and resources to develop its own survey. It was then decided to gather existing research into one point, which we did with this literature review, commissioned by Live DMA to researcher Grace Goodwin.

This review aims to consolidate existing research, offering a comprehensive view of the current landscape. The intention is not to compare the datasets and findings within the literature but to show the prevalence of gender inequality in the live music sector across Europe.

Read the Literature Review [here](#).

## FROM TRY-ANGLE TO CROWDBUILDER



In early 2024, Live DMA's project officer, in collaboration with Ken Veerman, focused on creating the final prototype of a new tool for live music venues. This work was informed by the feedback and insights from the Try-Angle participating venues during previous sessions.

The final Try-Angle working group session took place in May 2024 in Dresden, Germany, hosted by the Scheune venue. During this session, the finalized prototype tool was presented to the group of 18 participating venues. After some final adjustments to the wording, the group validated the tool, marking an important milestone for the project.

This meeting in Dresden was the last official gathering for this group as part of the Try-Angle project. The moment was emotionally significant, as participants expressed a strong desire to continue collaborating in the future. Many committed to supporting the project beyond 2024 by translating the tool into their local languages or helping to promote it to their peers and networks.

Read the report of the Dresden Try-Angle meeting [here](#).

The Dresden session also included a workshop on storytelling and audience dialogue, where participants reflected on the narrative arc of many great stories—starting with an end and concluding with a new beginning. In this spirit, the Try-Angle project officially concluded, giving way to the birth of its successor: Crowdbuilder. This newly named tool is designed to support audience development strategies in live music venues.

In 2025, Crowdbuilder will be launched as a dedicated website and translated into multiple European languages. It will also be presented at music conferences, ensuring it reaches live music professionals across the continent.

## THE WATCHTOWER



The Watchtower project was somewhat on hold in 2024. We noticed that only a few live music venues were responding to the specific issue of noise complaints, mainly due to a lack of time but also because they are facing multiple challenges that are not always related to noise management.

As a result, it was decided to conduct a short study on these challenges to better understand the ongoing issues live music venues are dealing with, their causes, and potential solutions—if any already exist. Live DMA initiated this study in collaboration with an external researcher, who was tasked with interviewing several live music venues across Europe, as well as professionals from the sector.

The aim of this study is to provide a clearer understanding of the immediate challenges faced by venues, in order to advocate more effectively.

This [research and article](#) were nearly completed in 2024 and are set to be released at the beginning of 2025.

## WORKING GROUP



In 2024, Live DMA coordination team organized 3 Working Group sessions. During Live DMA's Members Day in May 2023, members were invited to propose topics for the next working groups to implement. The two selected topics were:

- The relationship between Live Music Associations and Collective Rights Management Organizations.
- The reflection and development of fair practice codes for the live music sector relations between CMO's and live music associations. Indeed, Live DMA members often share concerns about their relationship with CMO's and testify about misunderstandings between them, unbalanced negotiations and even abuse of power.

### **Working Group (WG) – Relations between CMO's (collective rights management organisations) and live music associations**

Live DMA members frequently express concerns about their relationship with CMOs, citing misunderstandings, unequal negotiations, and even potential abuse of power. In response, Live DMA has united to address these issues, through a series of collaborative meetings to take place over the years.

Building on the first Working Group session—where members updated the comparison of collecting societies' tariff rates for music events, discussed current challenges, and shared negotiation strategies—a second Working Group session was organised in December 2024. The goal was to further enhance members' knowledge and strengthen their advocacy efforts in this area.

This second session focused on deepening participants' understanding of the transparency reports CMOs are required to produce, and provide insight into key stakeholders who oversee these reports.

The report of the Working Group is available upon request at [contact@live-dma.eu](mailto:contact@live-dma.eu)

## Working Group on Fair Practice codes

Live DMA organized the first session of a working group on fair practice codes in Zurich, on March 21 and 22, 2024. A second session followed on June 13 and 14, 2024, in Amsterdam, with approximately 13 participants attending each session, and moderated by an external expert from EMMA network. The WG was joined by 2 representatives from the EMMA network in order to bring a broader perspective on the topic.

This WG aimed to establish common values and guiding principles for live music towards fairness across Europe while offering resources and practical information to facilitate their application in different settings. The discussions and outputs coming from this WG seek to highlight the interdependent relationship and shared objectives among artists, venues, and audiences, while supporting increased cooperation, communication and transparency to build a stronger live music eco-system for all.

The working groups sessions led to the creation of a first guide toward fairness in the Live music sector that will be presented to Live DMA membership at the next Member's Day in 2025 ("[13 Guiding Principles for Fair working Practices in Live Music](#)").

## STUDIES

In 2024 Live DMA conducted and released several studies related to the live music sector.

### Flash Survey: Music Festivals

The Flash Survey upon Music Festivals was launched in Bilbao on the 26th of October 2022, during the yearly in-situ Survey Meeting. In 2023, Live DMA conducted exploratory work, including discussions with the Survey coordinators (SC), leading to the creation of an observation grid. In 2024, the SC engaged their membership in extensive discussions to identify three thematic priorities representing the most pressing challenges faced by their festivals. This process underscored Live DMA's commitment to participatory decision-making, allowing members to collectively shape the research agenda. Once thematic priorities were finalized, the SC provided festival contacts to Live DMA that was able to conduct several interviews.

The next phase of the Flash Survey on Festivals will focus on collaborative analysis and broader engagement with stakeholders. The insights gathered from interviews will be presented to Survey coordinators in 2025 for in-depth discussion and collective analysis. This process will identify emerging themes, prioritize areas for deeper investigation, and inform future research directions. Additionally, the thematic findings will be shared with other European networks representing music festivals to explore opportunities for collaboration and joint advocacy efforts. Future research will build on the findings of this exploratory phase, with a continued emphasis on qualitative insights. However, quantitative methodologies may be integrated into subsequent surveys to complement the rich qualitative data and provide a more comprehensive understanding of the sector.

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

The study on 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 place artists at the heart of the ecosystem, when they are the primary focus of current EU regulation processes (Status of the artist; faire 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...).

In order to shape a methodology that would suit the values, ethics, objectives and best interests of its membership, Live DMA constituted an academic advisory board, launched in 2023, to reflect together around the topic of artistic development and the way music venues contribute to it. The point was to connect our sector with academic work, to rely on existing research and established inputs from specialized fields and try to have an exhaustive look at the situation, but also to guarantee neutrality and transparency. In addition to this board, in 2024, Live DMA pursued further academic partnerships, with two affiliations currently pending for the network's research officer to become an associate researcher at two universities.

Additionally, Live DMA also initiated meetings with additional researchers and / or institutions to expand the reach of this study, and possibly collect additional on-going data or resources being drafted at the time of investigation, in order to keep as up-to-date as possible in the fast paced environment that is music research.

The preliminary steps of the study showcased some expected outcomes, but the round of meetings also yielded some unexpected outcomes, revealing epistemological, methodological, and intercultural differences. Notably, the concept of «artistic development» was interpreted and approached in varying ways by different participants, highlighting the diverse perspectives within the group. These discrepancies around the core notion of artistic development and the variety of the readings that the term may convey within the network then prevented to simply jump from the exploratory phase of the study to the swift establishment of a shared methodology to implement.

Therefore, the next step will be as follow:

- To build a unified definition of the notion of “artistic development” through the Live DMA network while compiling an exhaustive list of the members’ needs, priorities and potential advocating uses of the study based on the shared definition that we would have been able to collectively draft as a global network.
- To determine the potential outcomes and contributions of the study that will be undertake
- To validate a shared methodology combining academic requirements and contained workload for members & members’ members
- To establish a collaborative, bottom-up research process that could be adapted to future topics and research initiatives. For this study, the goal will be to secure a representative selection of venues committed to participating in data collection. This includes ensuring representation across the entire network, capturing the diversity within Live DMA’s membership as identified in the recent inventory, sampling participants thoughtfully, and initiating a co-developed observation framework that reflects members’ needs and expectations.

The Live DMA research officer will then be in charge of implementing the research protocol and to draft the study, under the guidance and supervision of the advisory board members and of the Survey referents.

## Facts and figures: Programming live music in Europe



Live DMA's research officer conducted a survey and qualitative interviews among professional bookers in Europe (2023), that lead to the release of a new study on booking practices in Europe, in early 2024 : [THE MUSIC PUZZLE: EXPLORING BOOKING PRACTICES IN EUROPE](#) (available in english, spanish and soon to be translated in italian). This study aims to give an overview of who the bookers from Live DMA are, to investigate their daily tasks, to highlight the main challenges of live music programming, to identify the main partners bookers work with, to allow for more transparency within these operators, and eventually to pave the way for more social and artistic diversity. 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 sectors. 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. In 2024, Live DMA was invited to present its work (mainly the study on booking practices) at the international Association for the Study of Popular Music (IASPM) UK & Ireland biennial branch conference at Newcastle University. But also at the 48th Annual Conference of Social Theory, Politics and the Arts, Spain.

## THE SURVEY: FACTS & FIGURES OF THE LIVE MUSIC SECTOR



In 2024

- Live DMA released the Survey report '[LIVE MUSIC VENUES AND CLUBS IN EUROPE FACE RISING COSTS AMID PANDEMIC RECOVERY - Facts & Figures, data 2019-2022](#)' with figures of 2,280 live music venues and clubs across Europe
- Live DMA presented the value of music venues to media, politicians, researchers, and other stakeholders for better representation, more awareness, recognition, and advocacy work.
- Live DMA created tools and workshops to improve and harmonize the music venues data collection work.
- Live DMA organised 21 Survey meetings with national and regional Survey coordinators, of which 2 were general Survey meetings.

### **Understanding live music venues and clubs through data**

As part of Live DMA's ongoing [Observation & Research](#) initiatives, Live DMA and its members annually collect data on live music venues and clubs within its network. The Survey details the administrative structures, capacity, functions, activities, audiences, human resources, income and expenditure, highlighting the significant artistic, social, and economic impact of live music venues and clubs across Europe. The Survey is a strategic tool that provides valuable insights into the practices and business models of the European live music scenes. By comparing data of different years, the results of the Survey also enable us to identify key trends and developments. Live DMA and its members can act upon it by setting priorities and develop policies on topics such as diversity, talent development, labor market conditions, and economic challenges.

### **Methodology and collaboration between members across Europe**

Live DMA and its members have standardized survey questions and definitions to facilitate the creation of European-wide data sets and comparative analyses of different venue types. In addition, Live DMA provides its members with tools and guidance to improve their own data collection processes. The regional Survey Coordinators have a shared platform and hold several meetings per year to exchange knowledge. This way The Survey functions as a learning community developing skills, capacity, and expertise in data collection, analyzing and disseminating sector-specific issues.

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

The findings of The Survey are crucial for representation at local, national, and European levels, supporting individual music venues and representative associations in raising awareness, gaining recognition, engagement, and securing tailored support for live music.

The Survey reports provide valuable data that help policymakers understand the significance, roles, capacities, and contributions of these music entities. By offering concrete facts, the Survey enables Live DMA members, along with venues and clubs, to advocate for themselves in discussions with the public, media, and politicians. The Survey serves as a tool for initiating dialogue with local governments and national institutions, helping to shape regulations and policies that benefit live music venues. Live DMA also incorporates the findings of The Survey into various Live Style Europe projects and broader communications on topics related to music venues and cultural policies.

On a European level, the Survey results strengthen Live DMA's message. In 2024, these efforts led to a further improved dialogue with European partners such as the European Commission and European Parliament and helped to get more recognition, awareness, and support at EU level.

**In times of crises** (pandemic, energy, inflation, climate) the data becomes even more relevant and urgent, to assess the impact of these crises on the live music sector and take the necessary measures. Throughout 2024 the venues and clubs' data of 2022 and 2023 were collected, providing critical insights into the final phase of the pandemic, post-pandemic recovery, and the financial pressures caused by rising inflation. These findings contributed to various Live DMA presentations and discussions on the ongoing effects of the pandemic and new economic challenges facing the live music sector. Live DMA members can use the Survey results effectively in dialogues with local and national governments about the needed financial support to survive times of crises.

### **Survey report in 2024**

In December 2024 Live DMA and its members released the Survey report '[LIVE MUSIC VENUES AND CLUBS IN EUROPE FACE RISING COSTS AMID PANDEMIC RECOVERY - Facts & Figures, data 2019-2022](#)' to show the key figures and development of the 2,280 venues and clubs that were part of the Live DMA network at that moment. The Survey report gives an update of the live music sector's activities, employment and finances before the pandemic, during the pandemic, as well as post-pandemic recovery and challenges, such as the effects of high inflation. The Survey report provides key numbers of music venues and clubs at European level as well as overviews of regional and national members. The report highlights the diverse characteristics of private commercial, private non-profit, and public music venues and clubs, as the backbone of the music ecosystem.

### **Survey Coordinators meetings in 2024**

In 2024, Live DMA organised two general Survey meetings where Survey coordinators from many regions in Europe gathered to discuss the data collection methodology, data analysis, data presentations, communication and advocacy work. Live DMA presented new tools and members exchanged tips and experiences. In two intervision sessions specific challenges of Survey coordinators were discussed with fellow Survey coordinators from other countries to help each other. The first general Survey meeting was an online workshop on the 1st of July 2024 with 8 participants. The second general Survey meeting was a two-day physical meeting in Seville (Spain) on 21 and 22 November 2024 with 12 participants. In addition, during 2024 Live DMA organised 19 individual Survey meetings for regional Survey Coordinators with the Live DMA Survey coordinator. These 1-on-1 meetings were very effective for tailor-made advice on their data collection, correcting, processing, analysis, results, presentations, and advocacy work.

## **RESOURCE PLATFORM**

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

## EXHAUSTIVE LIST OF RESOURCES OUT IN 2024:

### **LIVE DMA PUBLICATIONS**

- [Volunteering for Popular Music](#)
- [The Music Puzzle: Exploring Booking Practices in Europe](#)

### **SOCIAL INCLUSION**

- [Volunteers in Europe – Definitions per country](#)
- [All Areas Access | Guidelines for more accessible venues to D/deaf audiences](#)
- [Planning Guide for Accessible Conferences](#)
- [Yourope's Diversity & Inclusion Toolset](#)

### **GENDER DIVERSITY & EQUALITY**

- [Not just posters in the bathroom – A report on sexualized violence in clubs and at festivals in Switzerland” by Helvetiarockt, translated by Live DMA](#)
- [Legal Definitions of gender-based violence in EU Member States](#)

### **ECOLOGY**

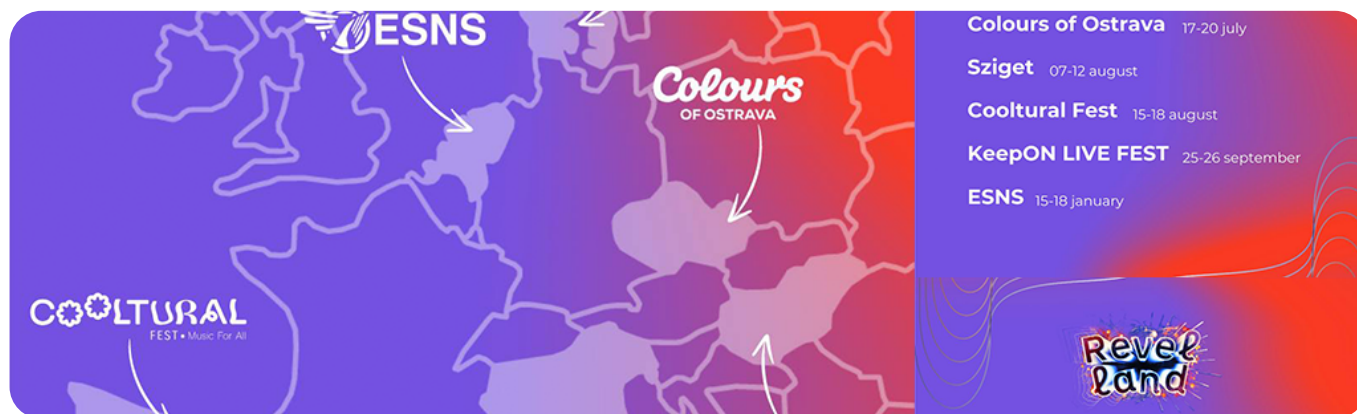
- [Greenhouse report: Aligning national strategies on sustainability for the live music scenes](#)
- [Green Mobility: initiatives from the live music sector](#)
- [Ecological Sustainability: the European Music Sector Takes Action! – Live DMA](#)

### **NIGHTLIFE**

- [Project presentation – Mental Health in Berlin Clubs](#)

# OTHER PROJECTS & ACTIVITIES OUTSIDE LSE3

## REVELLAND



Revelland is a Creative Europe Cooperation project, in which Live DMA is a dissemination partner, along with other members of the consortium: 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). Revelland enhances cooperation between passionate artists, directors and event organizers, determined to make performing arts more immersive and more accessible to everyone – i.e. including those with physical limitations (such as deafness, blindness etc) or learning difficulties – in a new way. Access the [website](#) here for more information.

The project's comprehensive knowledge and expertise were strategically disseminated through Live DMA. The dissemination approach targeted key professional audiences within the music sector, leveraging multiple strategic channels. This included engaging with Live DMA members, presenting at prominent European music conferences, conducting showcase festival interactions, and organizing targeted workshops. Specific engagement methods comprised panel presentations, focused meetings with music venue and festival representatives, consistent project updates within the Live DMA network, and two specialized workshops tailored for music venue professionals and emerging artists. Find below the list of dissemination events made in 2024.

### Panels:

- [ESNS](#) | January 2024 (Groningen, the Netherlands)
- [We Are Europe](#) | April 2024 (La Gaieté Lyrique, Paris, France)
- [Primavera Pro](#) | May 2024 (Barcelona, Spain)
- [Reeperbahn](#) | September 2024 (Hamburg, Germany)
- [MaMA Convention](#) | October 2024 (Paris, France)

### Workshops:

- [KeepOn Live Fest](#) | September 2024 (Palermo, Italy) - for live music professionals
- [Ireland Music Week](#) | October 2024 (Dublin, Ireland) - for artists

The Revelland project was also regularly communicated among the Live DMA network internally (newsflash, General Assembly) and externally (social media, newsletter, etc).



In June 2023, Live DMA successfully launched the project [LIVEMX](#), in partnership with 2 European organizations (EMEE, INOVA+). Supported by Music Moves Europe, LIVEMX aims to nurture a more diverse and sustainable music sector through dedicated funding designed to answer some specific needs of the European music ecosystem. This programme aims to help music organisations and professionals to develop and strengthen their skills, abilities, processes and resources to adapt and thrive in such a dynamic industry.

LIVEMX focuses on three specific areas:

- Music export
- Live Music venues : Regarding the specific call on Live Music Venues, the priorities of the call address music venues challenges in terms of **booking strategies**: how to support music venues supporting emerging artists and their circulation across Europe ; **audience strategies**: how to support music venues to develop their community building and attract new audience segments ; **ecological transition**: how to support music venues to develop ecological tools and strategies.
- Digital circulation and engagement

In 2024, Live DMA successfully launched two open calls for project proposals. The first call, which opened in November 2023, received 261 applications from 32 countries, demonstrating the widespread interest and need for support within the music sector. After a rigorous evaluation process conducted by a jury of 10 members from 13 different countries, 25 projects were selected for funding, with a total of €1.42 million distributed among the successful applicants. The second call, launched in April 2024, saw even higher engagement, with 315 applications received. After the evaluation process, 27 projects were funded, with a total of €1.5 million. The third and final call opened in November 2024 and closed in January 2025.

The LIVEMX capacity-building programme has been instrumental in equipping music professionals with the skills and knowledge needed to succeed in a rapidly changing industry. The programme, which includes online webinars, expert meetups, and peer learning sessions, has engaged over 750 participants to date. These sessions have covered a wide range of topics, from strategies for music export to innovative approaches for enhancing live music venues and digital engagement.

The feedback from participants has been overpoweringly positive, leading to improvements in subsequent sessions and ensuring that the programme remains responsive to the needs of the sector.

In terms of communication and dissemination, the LIVEMX project has significantly raised its profile across Europe. The consortium has implemented a multi-channel communication strategy that includes over 60 social media posts, a dedicated project website, and participation in 17 industry events across 10 different countries. The project's website has become a central hub for information, attracting over 28,000 users in 2024. Additionally, the consortium has collaborated with Creative Europe Desks in various countries to further amplify the project's reach and ensure widespread awareness of the funding opportunities available.

AVAILABLE RECORDINGS, RESOURCE AND FAQ on the [Website](#).

# ADVOCACY 2024

This section reports on the priorities LIVE DMA identified and that the live music sector has to address. The priorities are set out from the LIVE DMA strategy 2019-2024 and updated on an annual basis in response to the needs identified by LIVE DMA's members, the task forces, the European partners with regards to the general context.

## PRIORITY 1: PROTECT LIVE MUSIC DIVERSITY AND COMPETITIVITY IN EUROPE

### Objectives:

- Observe and report on unfair market behaviours in the sector, such as monopolistic tendencies, that undermine the capacity of smaller and independent members of the ecosystem to survive and grow
- Push for redistribution or support schemes that balance out the financial risks of the independent live music sector

### Expected impact:

- Recognise the importance of maintaining a fair live music sector market in Europe
- EU support in regulating unfair competition
- Becoming one of the key observers of these trends as stakeholder representatives of independent venues, clubs and festivals
- Increased EU financial support structures for balancing out the live music market

### Actions:

#### Collaboration between Live DMA and Reset! Network

##### 1. *Atlas of Independent Culture and Media*

- Joint chapter in Reset! [Atlas: 2](#) —Observatory on Threats to Independence: Safeguarding Independence in the European Cultural and Media Sectors
- Objectives:
  - Propose the establishment of an Observatory on Threats to Independence to safeguard the diversity and independence of Europe's cultural and media sectors.
  - Monitor and analyse ownership structures, market concentration, and antitrust issues in the cultural and media sectors.
  - Address threats posed by monopolistic practices and ownership concentration, which jeopardize cultural diversity and freedom of expression.

**Results:** This joint chapter set the grounds for creating an Observatory on the threats to independence in the European Cultural and Media sectors, establishing priorities on where to focus joint efforts, what this observatory should look like, and what purposes it should serve. It also established topics such as concern for market concentration as one of the network's priorities, leading to further activities during the year.

## 2. *Joint article on Market Dominance and Cultural Diversity*

- Commissioning of joint article (Reset! x Live DMA) by Matéo Vigné: [“Unveiling Europe’s Live Music Scene: Market Dominance and Cultural Diversity”](#)
- The article is based on research commissioned by the European Parliamentary Research Service at the request of Benjamin Feyen, Secretary General of the Cultural Creators Friendship Group. The research is titled «[The EU’s live music sector - market distortion, value chains and ecosystem diversity.](#)»

**Results:** spotlight on these issues (market dynamics, competition, and ecosystem diversity within the industry) and establishing Live DMA as a representative stakeholder for safeguarding independence in the live music sector, which in turn led to further activities.

## 3. *Live podcast*

- Reset! organised the live podcast in Brussels “[Independent voices face high ownership concentration](#)”, with Erica Romero as one of the speakers, based on the joint article “[Unveiling Europe’s Live Music Scene: Market Dominance and Cultural Diversity](#)”

**Results:** Live DMA is once again part of the conversation around the topic and is pushing these market concentration concerns forward amongst stakeholders, policy makers and general audience.

## European Parliament and Dynamic Pricing

- Live DMA was invited as key stakeholder to the event “Dynamic pricing: From the Oasis case to new rules” at the European Parliament, a discussion about dynamic pricing in the culture and entertainment sectors.
- MEPs Pierfrancesco Maran (S&D) and Brando Benifei sent a written parliamentary question to the European Commission on the practice of dynamic pricing. This event was organised by them and surrounding this topic.
- Erica Romero (Live DMA), who represented the network in the second panel, emphasized that the dominance of major players in the ticketing market threatens the sustainability of independent music venues and festivals. High prices, lack of transparency, and unfair revenue distribution undermine consumer trust and fail to support emerging artists and grassroots venues. She advocated for price caps, transparent pricing, and support for alternative ticketing platforms managed by venues and associations to create fairer competition.

**Results:** the impact that these types of potentially unfair practices can have on the live music sector, especially on independent venues and festivals, is recognized by MEPs from different groups. Market concentration is seen as one of the main dynamics underlying these practices. Live DMA is identified as a key stakeholder for these conversations and will be considered for further steps on examining dynamic ticketing pricing by Mr. Maran.

## Online meeting with DG COMP

- Live DMA had an online meeting with the European Commission's DG COMP Anti-trust media unit to explore the potential threats of market dominance of some players in the EU's live music sector.

**Results:** the network has a better understanding of where the EC can intervene in these cases at antitrust and merger perspective, and has clearer ideas of what information should be gathered during the next year, maybe as part of the previously mentioned Observatory on Threats to Independence.

## PRIORITY 2: INCLUDE LIVE MUSIC SCENES AS PART OF THE CULTURAL POLICIES AND AS MAJOR CONTRIBUTOR TO CULTURAL AND ARTISTIC DEVELOPMENT

### Objectives:

- Emphasize the challenges and needs of the live music sector within EU cultural policies and funding programs.
- Involve Live DMA members and strengthen their ability to advocate effectively at both national and EU levels.

### Expected impact:

- Gaining recognition as an important stakeholder at the EU level.
- EU support for live music serves as a model for Member States and positively influences national policies.

### Actions:

## Letter to newly elected European Parliament

- In a [letter with recommendations](#) addressed to the candidates for the European elections in June 2024, Live DMA called for their support of the live music sector. The letter emphasized that live music venues, clubs, and festivals are the backbone of the music industry, fostering the development of artists' careers and building their audiences.
- They were also portrayed as essential to the fabric of neighbourhoods in both rural and urban areas, contributing to job creation and generating significant economic benefits at local, regional, and national levels.
- The letter concluded with a call to action, urging candidates to protect Europe's music scenes, ensure diversity in the music market, promote fair models, and sustain the sector for the future.

**Results:** Key messages of the live music sector were passed on to the new MEPs, positioning Live DMA as a representative of the sector.

## Music Moves Europe initiative

### 1. *Engagement through the cascading grants of MME*

- Management of LIVEMX: prioritize music venues needs across Europe for a targeted support, develop capacity to identify the needs of the sector and develop relevant and accessible calls for funding, reinforce partnership with music export offices

**Results:** By managing the LIVEMX project, Live DMA has gained extra recognition and visibility as representative of live music venues in Europe. LIVEMX's specific strand on music venues has helped cement the importance of these spaces for culture and society, and the challenges that they face to sustain their livelihood, artistic diversity and environmental impact.

### 2. *Dialogue with EU institutions*

- In February 2024, participation of Live DMA in the Music Moves Europe Structured Dialogue on the topic of "Challenges, needs and opportunities of the European music ecosystem" where we were invited to present the challenges of the live music scene in Europe, and our recommendations towards a fair, inclusive and sustainable sector to local, regional and European policy makers and cultural stakeholders; in the European Commission premises.
- Participation of Live DMA in the Music Moves Europe Structured Dialogue on the topic of "Fair Remuneration Strategies in Music Streaming" at Reeperbahn Festival

**Results:** Engagement in multistakeholder conversations on topics that are relevant for the music sector in Europe and can shape future policy and funding actions. Live DMA's presence is valued and considered relevant for representing the independent live music sector. Two out of the three sessions of 2024 were not the most relevant for the network as they were not directly about live.

## One Voice for European Music

- Participation on May 9th at a special "Europe Day" event organised by Liveurope at Ancienne Belgique in Brussels, in the presence of the Belgian Presidency of the EU, the European Commission, the Cultural and Creators Friendship Group of the European Parliament, and a wide range of sectoral organisations, for shaping the next recommendations.
- Endorsement of the resulting One Voice policy report for the Belgian Presidency
- Online participation in a specific «One Voice» meeting during the Music Summit in Bydgoszcz on the 2-3 of December 2025, to define the objectives and the desired outputs for the «One Voice for European Music» initiative under the PL Presidency.

**Results:** Live DMA is up to date with the on-going regulatory and policy topics and can provide relevant recommendations.

## European Music Council

- Participation in EMC Forum (Sofia, June 2024), also through the organisation of a panel commissioned to Live DMA: «Equity in live music - what can we learn from European venues and what challenges lie ahead» with Robbe Van Bogaert (Eventsure / City of Antwerp), Stéphane Amiel (Les femmes s'en mêlent), Lorenzo De Angelis (All Areas Access), Katharin Ahrend (Clubcommission Berlin); Moderator: Erica Romero (Live DMA)
- Participation in other annual activities such as the New European Bauhaus conference at the European Parliament (Feb 24), webinars on EU cultural policy, work session on safe events, or the group on the SHIFT eco-certificate.
- Endorsement and signing of a welcome letter to the new European Commissioner for Intergenerational Fairness, Youth, Culture and Sport, Commissioner Micallef. This multi-stakeholder collaborative letter included the request of the formation of an expert group for music based on the model of the expert group for cultural heritage. Such an expert group should reflect up-coming measures such as the Culture Compass, the AI Strategy for the Culture and Creative Sectors, the negotiations for the future MFF, issues of remuneration and working conditions, access to cultural heritage and cultural activities as well as international cultural relations.

**Results:** Participating in EMC discussions, panels, and working groups highlights the alignment between the challenges faced by Live DMA members and those of other music representatives, fostering collaboration on a shared EU music agenda.

## PRIORITY 3: LEVEL-UP THE CONDITIONS FOR LIVE MUSIC AND FAIRNESS IN THE LIVE MUSIC SECTOR

### Objectives:

- Raise awareness among music industry leaders and representatives about ongoing challenges to drive transformative change within the sector.
- Advocate for policymakers' support in establishing new norms and regulations to promote fairer practices in the industry.

### Expected impact:

- Development of codes of good conduct, fair practice guidelines, riders, and other exemplary practices within the sector.
- Shape existing policy frameworks at both global and national levels.

### Actions:

## Fair Practice Code

- On March 21 and 22, 2024, Live DMA organized the first session of a working group on fair practice codes in Zurich. A second session followed on June 13 and 14, 2024, in Amsterdam. The working groups sessions led to the creation of a first guide toward fairness in the Live music sector, with the participation of Live DMA members and EMMA representatives.

**Results:** A easy to follow set of principles of fairness for working in the live music sector for sharing with members for them to be able to advocate at national level, as well as to be included in the Live DMA website in order to support anyone who wants to do better when it comes to fair practice.

### A New European Vision for Touring: The Impact of Withholding Tax

- Live DMA joined the European Music Managers Alliance (EMMA), and IAO, IMPALA, FIM, EMEE, and Liveurope in calling for equal parity and a level playing field through an open letter addressed to MEPs and EU Commissioners.
- Withholding taxes are typically deducted as a percentage of an artist's gross payment when they perform in a foreign territory. Theoretically, they provide a bond towards any taxes owed in the country of earning. However, in their application, no consideration is made of the actual costs and profitability of touring.
- As a result, many artists – who are already facing dramatically rising costs of performances, transportation, accommodation and insurance – will overpay the tax they actually owe, resulting in further deficits or vastly reduced profits.
- EMMA is recommending that European artists receive equal parity – either from a similar universally-applied threshold on earnings; or by standardising systems that are already operational in Denmark, Hungary, Ireland and the Netherlands, where no withholding taxes are imposed on foreign artists on short-term visits.

**Results:** good identification and communication of technical barriers to artists mobility in Europe. Contribution to direct recommendations to MEPs and EU Commissioners to alleviate the tax complications that EU artists face performing in a foreign territory.

### Research on live music challenges in europe

- Release of a research paper to provide tangible insights and qualitative feedback on the situation of small and medium-sized urban music venues across Europe.

**Results:** Live DMA has a clearer understanding of the current state of these venues and better grasp the challenges they are facing which will help Live DMA and their members in their advocacy efforts at local, national and European level

### Collective Management Organisations (copyright societies)

- Informal members' exchanges led to a letter to GESAC to express challenges on fees negotiations and transparency with CMO's.
- Start of resource sheets on tariffs and testimonies (interviews) available on [Live DMA website](#)
- Creation of WG on relationships between CMO's and live music associations in 2023 followed up in 2024.

**Results:** Challenges and problems faced by music venues are outlined, exchange of good practices at national levels are initiated and a strategy on observation and research regarding specific issues shared among different countries is being discussed.

## PRIORITY 4: SUPPORT THE SUSTAINABLE TRANSITION OF THE LIVE MUSIC SECTOR

### Objectives:

- Equip Live DMA members with effective advocacy tools at the national level through peer exchanges.
- Offer European incentives to encourage live music operators to adopt innovative practices towards the green transition.
- Coordinate and align transnational initiatives within the live music sector, leveraging Live DMA membership and partnerships to establish new standards for event production, audience engagement, circulation, and education and training.

### Expected impact:

- Develop a roadmap to align the sector with the Green Deal, Sustainable Development Goals (SDG), and COP commitments.
- Establish new benchmarks for inclusion, with an emphasis on gender equality.

### Actions:

#### Green Mobility: initiatives from the live music sector

- Live DMA writes an article in February that presents a bunch of initiatives aiming at reducing carbon emissions regarding mobility: of artists, audiences and cultural workers. Each section presents one initiative in detail, and highlights more succinctly other initiatives.

**Results:** an easy recollection of resources for green mobility to be used by members, members' members, and other stakeholders.

#### Greenhouse report

- Based on a series of specialised sessions carried out in 2023, Live DMA published the Greenhouse report in 2024
- The Greenhouse report focuses on aligning national strategies for sustainability in the live music sector by exploring tools, practices, and case studies to reduce environmental impacts. It emphasizes collective actions, such as carbon measurement, responsible touring practices, audience mobility solutions, and innovative venue management, aiming to inspire transformative and scalable change within the industry.

**Results:** a resource with good practices, tools and strategies from members on different aspects of the green transition of the live music sector.

#### Eco task force

- Regular online meetings to exchange about national plans and brainstorm about Live DMA's position

## Pact for Skills on green transition

- Participation in meetings and webinars with UNI Global Union, ENCATC, Transit, EMC and FACE.

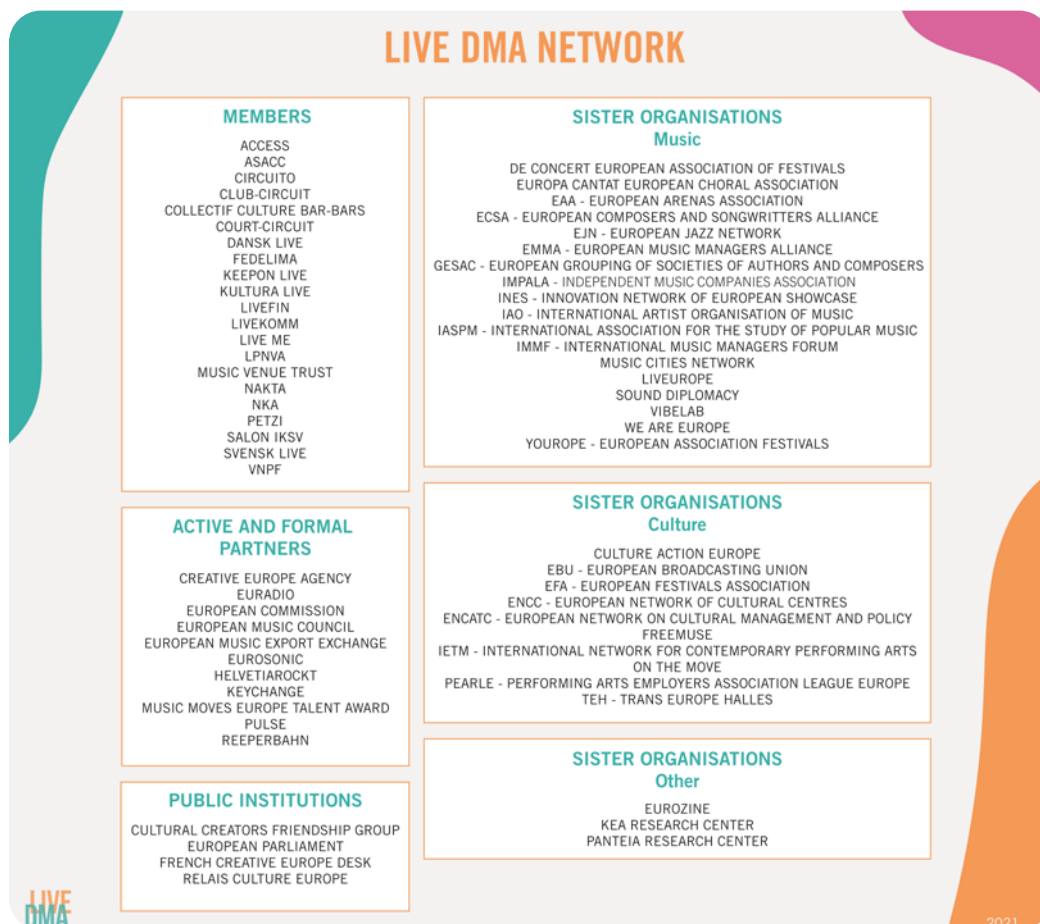
## Creative Skills Week

- Participation in the 2-day curated programme of the Creative Pact for Skills featuring panel sessions, workshops, discussions, etc
- Participation in the session 1. Green Skills / Transition. In this session, they discussed experiences and initiatives related to the green shift and environmental transition. They showcased examples of how the CCSI contributes to environmental goals and explore the skills and competencies necessary to drive the green transformation.

**Results:** pooling of knowledge and resource with the future objective to improve access to relevant training programmes of CCI professionals and future professionals.

# PARTNERSHIPS

Live DMA maintained a high level of participation and partnerships with other European and International initiatives in 2024. Live DMA is involved in informal partnerships with the whole music ecosystem (see our list of “sister organisations” to see who we are the most involved with). Find below a sketch of the organisations with which Live DMA is formally involved through a common project (Creative Europe, contractualisation...):





## FOCUS ON MUSIC MOVES EUROPE AWARDS

Live DMA is part of the Music Moves Europe Awards’ steering committee with other representatives of the European music sector and industry (the European Prize for Emerging Artists). 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.

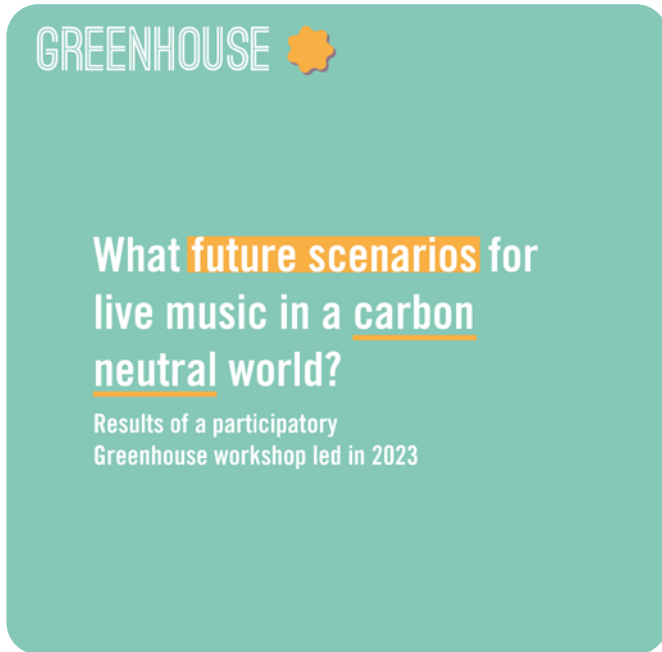
The Music Moves Europe Awards are organised by ESNS and Reeperbahn Festival in partnership with Spotify, Independent Music Companies Association (IMPALA), International Music Managers Forum (IMMF), Liveurope, Live DMA, European Music Exporters Exchange (EMEE), Digital Music Europe (DME) and media partner 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.

# COMMUNICATION

In 2024, Live DMA pursued the implementation of its new global communication strategy.

## IMPROVEMENT OF THE SOCIAL MEDIA STRATEGY AND VISUALS



In 2024, our social media strategy focused primarily on Instagram and LinkedIn, while we gradually reduced our presence on Twitter due to its political shifts, which no longer align with our ethical values. Additionally, our engagement on Twitter was declining, a trend also observed by several other European cultural networks.

Live DMA's Instagram account experienced significant growth in 2024, gaining more followers and increasing interaction. Our posts became more impactful, delivering concise, valuable content that provided concrete tools, ideas, and inspiration for live music venues and our members. Similarly, our LinkedIn strategy became more targeted, with posts dedicated to promoting events, conferences, and visual highlights of our activities, as well as sharing reports and studies. We also began creating LinkedIn events for specific initiatives, such as the Digital Safaris, to engage live music professionals directly through the platform.

Although our focus shifted away from Facebook, we continued to use it selectively to share information about key projects, such as Revelland and Digital Safaris, where event creation helped us reach and invite relevant audiences. Our communication remains highly visual, ensuring that key messages stand out. On Instagram, we craft our posts with the reader in mind, making them easily saveable for future reference if they find the content useful.

## WEBSITE REDESIGN

The website is constantly evolving as projects develop from year to year. In 2024, there were minimal changes to the site. The only update was the creation of a new page, accessible from the menu, which consolidates all studies and reports published by Live DMA in one place. This page, titled "Observation & Research," serves as a dedicated space for readers to directly access the association's work. While these studies are also available on the Resource Platform, this new page highlights our research activity and makes them more easily accessible.

## GRAPHIC DESIGN

Several documents were designed by Live DMA in 2024.

- Study: The Music Puzzle - Exploring booking practices in Europe
- Recommendations: Live DMA calls the candidates for the EU elections to support the live music sector
- Live DMA inventory 2024
- Analysis - Volunteering for popular music
- Data study, The Survey - Live music venues and clubs in Europe face rising costs amid pandemic recovery

## PRINT

The usual Survey report, and also the study on booking practices were printed in 50 copies each, and distributed among our members, partners and eventually participants to workshops. Live DMA also printed the recommendations to support the live music sector, which was a great advocacy tool, distributed during conferences, panels, and advocacy meetings.

## NEWSLETTERS

The internal Newsflash continued to be sent to Live DMA members approximately every two weeks. It serves as a valuable tool for sharing updates on Live DMA's recent activities, funding opportunities, sector-relevant news and projects, as well as our own publications. Additionally, it helps prepare for upcoming internal meetings, such as the General Assembly and Working Groups.

We also sent Open News and press releases to the general audience, media, policymakers, and partners whenever we had significant projects or studies to share. Additionally, a seasonal edition was published to summarize Live DMA's latest activities and achievements.

In 2024, we continued to distribute the Digital Safari newsletter, which focuses on sustainable practices in the live music sector. This newsletter provides green tips and highlights eco-friendly initiatives, aligning with the Digital Safaris on Sustainability project.

## PODCAST

For the past five years, Live DMA has collaborated with Nantes-based Euradio, a media outlet with both local and European reach. In 2024, the podcast's editorial direction was revamped to streamline its topics and highlight the diverse array of music venues across Europe.

### «Sounds of... Live Music Venues»

Live DMA presents Sounds of Live Music Venues! This podcast invites you to explore some of Europe's most vibrant live music venues, uncovering their unique stories, the sounds of local music scenes, and the spaces where music truly comes to life.

Sounds of Live Music Venues is a radio show created by and for live music enthusiasts. Each episode takes listeners on a journey to a different European city, offering a glimpse inside some of its most iconic music venues. Along the way, you'll meet the dedicated individuals who work tirelessly to unite people through the power of live music.

In 2024, the following podcasts were released:

- [Sounds of Music Box in Lisbon, Portugal](#)
- [Sounds of G Live Lab in Tampere, Finland](#)
- [Sounds of Le Grand Mix in Tourcoing, France](#)
- [Sounds of Botanique in Brussels, Belgium](#)
- [Sounds of Le Ciel in Grenoble, France](#)

[Access all podcasts here.](#)

## PRESS QUOTATIONS

- [Slate](#)
- [Reset! Network](#)
- [Installation International](#)
- [CM Braga](#)

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