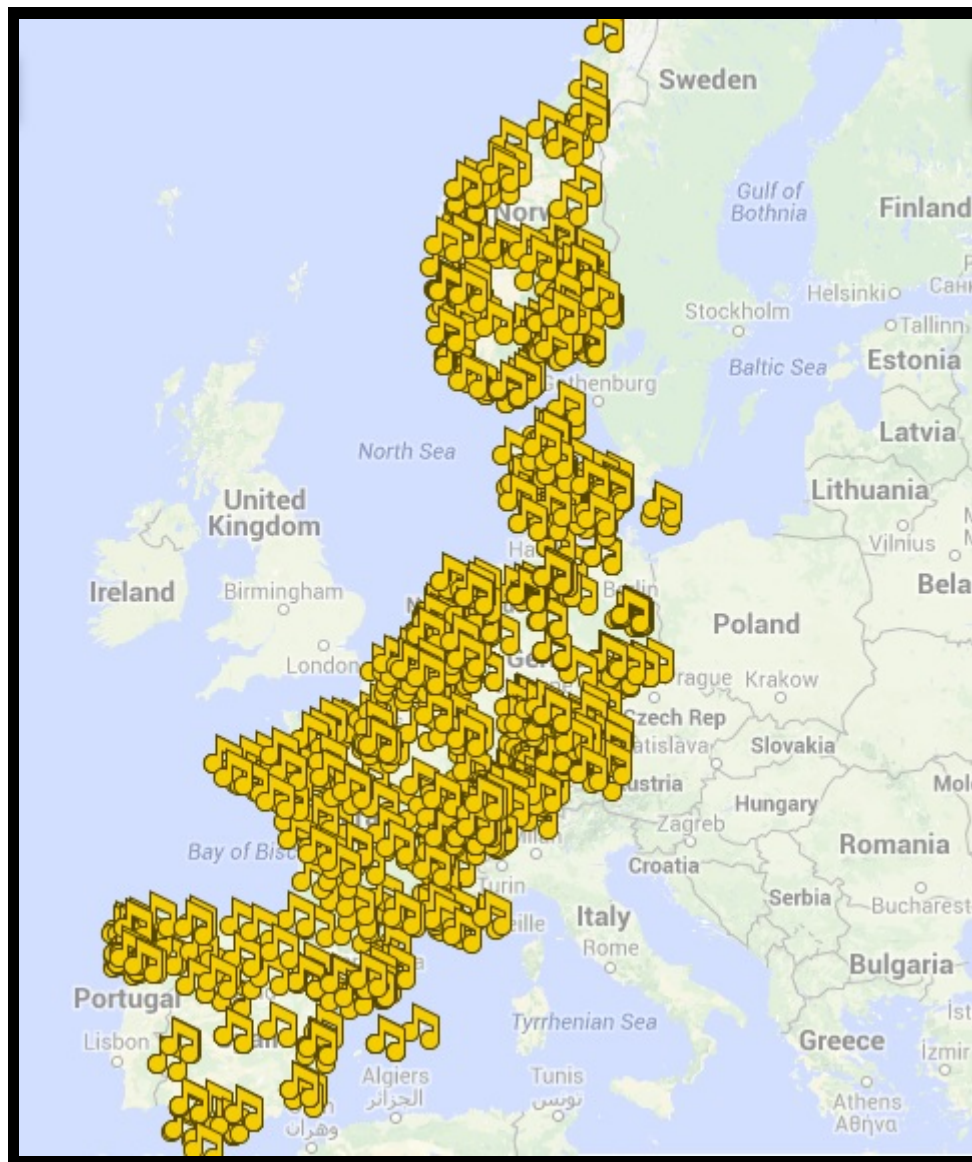


ACTIVITY REPORT 2014-2015



Check the map with all Live DMA venues and festivals: [HERE](#)

Live DMA – European Network for Music Venues and Festivals

35 rue Crucy, 44 000 NANTES

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<http://live-dma.eu>

Members

Live DMA is an umbrella association of live music venues and festivals. In 2015 it gathers 10 members in 8 countries:

- > ACCES – Spain (126 venues)
<http://www.salasdeconciertos.com/>
- > ASACC – Catalonia, Spain (55 venues)
<http://www.infoconcerts.cat/ca/asacc>
- > Club Circuit – Belgium / FL (11 venues)
<http://www.clubcircuit.be/>
- > Court Circuit / Club Plasma – Belgium / FWB (11 venues)
<http://www.court-circuit.be/>
- > Dansk Live – Denmark (68 venues and 27 festivals)
<http://dansklive.dk/>
- > La FEDELIMA – France (142 venues)
<http://www.la-fedurok.org>
- > LiveKomm – Germany (344 venues and 35 festivals)
<http://www.livemusikkommission.de/>
- > Norske Konsertarrangører – Norway (208 venues and 91 festivals)
<http://www.konsertarrangor.no/>
- > PETZI – Switzerland (104 venues and 70 festivals)
<http://www.petzi.ch/>
- > VNPF – Netherlands (58 venues and 33 festivals)
<http://www.vnpf.nl/>

They represent more than 1300 live music venues and festivals in Europe.

Orientations 2015-2018

❖ WORK ON MEMBERS PROFESSIONAL AND POLITICAL ENVIRONMENT

The network is working for the member's interest and must propose activities to create exchanges, to share knowledge and to escort the members with their professional activities in their political/economic environment. As a European network, Live DMA can impulse reflexions and actions about territories logics.

This goal participates in solving daily problems for the members (fieldwork) and in the recognition of their artistic and professional practises to institutions.

❖ PROPOSE SERVICES TO THE MEMBERS AS A CONSULTING POOL

Live DMA network gathers national organisations who are experienced and have specific knowledge. The idea is to be able to share this knowledge and help each other from everyone's own experience or connect resources and people, via the network's connections.

❖ IMPROVE THE NETWORK VISIBILITY

The visibility of the network is important to show who Live DMA represents and what ideas and models the members defend. The visibility is tied to a strong communication strategy.

The visibility concerns **external** relationships (other networks, political authorities, medias, professional administrations,...) and **internal** relationships (venues and festival must be aware of Live DMA existence). It must be effective on the European scale and on the national scale.

❖ A TRANSVERSAL GOAL: THE SURVEY

The Survey is a collect and representation of Live DMA's venues based on their activities, employment and finances. It can be considered as a transversal project because it answers the 3 strategic goals. It would be a starting point for many other activities, which is why it would become a priority and also a benefit if all organisations from Live DMA could join it next year.

Activities 2014-2015

ESCO (European Skills, Competences and Occupations)

The European Commission is coordinating the management of ESCO, a multilingual classification, linking skills and competences and qualifications to occupations and will be available free of charge to all labour market, education institutions and other stakeholders.

Goal: The European Commission needs information about employment in the cultural sector and they also need to have a standardise view of the occupations and skills from all the European countries. Our objective was to build a tree of occupations and skills (generic profiles) for a European platform for employers and employees.

Process: Live DMA was named as an expert to build this tree with the Arts, Culture, Entertainment, Sport and Active Leisure group. Live DMA was the only representative of popular or alternative music venues among representatives of classical orchestras and conservatories. Between 2013 and 2015, Live DMA coordinators attended 10 meetings in Brussels to develop this occupation tree. Live DMA especially worked on the occupations and skills for the musician, booker, promoter, and community workers. This work was almost scientific work as the sources were collected by every expert (out of national unions, ministries, professionals and experts' work), gathered and combined through the collective discussions, and synchronized as the occupations were written down and discussed again.

Results:

- This expert nomination is an evidence of Live DMA's legitimacy in the music sector and its work for the recognition of live popular & alternative music in the European institutions.
- Working on the recognition of occupations and skills in the cultural & musical administration is still a challenge: besides the artistic and technical occupations, it is hard work to make administrative occupations (such as venue manager, PR manager, production manager...) specific to the cultural sector recognised.

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Lighthouses



The artistic activity is our core business, music venues and festivals are working on a professional level to organise this activity. However, we often feel that artistic activities are not considered as real “careers”. Numerous official training courses focusing on the cultural sector, such as master’s degrees in cultural management or communication, have flourished in the last 15 years. But most of the skills and abilities of the cultural actors still come from the “field”.

Goal: How to get our informal knowledge and experiences being recognized? The objectives were turned on an identification of professional skills in the creative sector in Europe. The bookers, the artistic directors, the communication managers were the careers target.

Process: Leonardo Program gave funds to Live DMA and 6 of its members for a 2 years project (2013-2015) to realize this project. It dealt with the development of an integrated training, through the exchange of knowledge and skill, with 6 seminars gathering around 50 participants (Live DMA venues’ members).

The different seminars were:

- Artistic programs for emerging artists, Rennes (France), December 2013
- Prospective about the sector’s evolutions, Amsterdam (Netherlands), February 2014
- Brands and communication, Vic (Spain), September 2014
- Ticketing, Ghent (Belgium), December 2014
- Audience, volunteering and user’s involvement, Copenhagen (Denmark), March 2015
- Artistic contracts and legislation, Brussels (Belgium), May 2015

Results: Each seminar was organised during an important music event (Transmusicales in Rennes, Mercat de la Musica in Vic, Glimps in Ghent, Les Nuits du Botanique in Brussels) or congress (with Trans Europe Halles conference in Amsterdam and in the Chamber of Commerce in Copenhagen): it was a great exposure for Lighthouses project and it was also very interesting spaces for networking. This project was a very positive opportunity to create concrete relationships with/and between Live DMA venues member, and more European awareness. It was a good challenge for the partners to organize a seminar beyond their national issues and habits. The results will be produced for 30th of September.

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The Survey

Since 2011, Live DMA collects data to represent the venues on a European level and compare them on different scales. The survey measures the venues activities and visits, employment and finances. The survey is repeated every year so we can discover trends and developments specific to our sector.

Goal: The Survey gives concrete figures to represent what is Live DMA and identify issues and priorities for the next years. It is also a way to understand the different models of venues management, the music policies and cultural structuration in our different European countries. Our priorities are to have the clearest and the most representative data as possible and to spread the results to our members, partners, press and institutions.

Process: The Survey is based on 18 questions, translated and explained in 6 languages. Each national organisation names a survey coordinator to send the questions to its venues members', explain them how to give their answers, collect the data and check the reliability. Arne Dee (from VNPF, Netherlands) manages the group of coordinators to gather all the data in the European level. The data is turned into figures which are presented during national events (By-Larm in Oslo, M4Music in Zurich, Les Ardentes in Liège, Glimps in Ghent, POP MIND in Nancy,...) and included in our communication.

Results: The Survey gathers the data of 7 on 8 countries members of Live DMA. For the data 2013, we received 50% reliable answers, representing around 300 venues among around 1100 venues in Live DMA. The means, resources and experience between the different survey coordinators are not yet equal but the process needs to be repeated to be improved. Full press document about facts & figures will be done during summer 2015.

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Workshop about networks' structuration in Eastern Europe, European Lab, Les Nuits Sonores Lyon (France) – 14th May 2015



The European Lab Forum is an important meeting place for cultural stakeholders surrounding all cultural fields (new images, media, Internet, publishing, music etc.) that are dealing with major economic, technological and democratic issues affecting their future, our future, the future of Europe. During this 2015 edition, Live DMA was invited to organise its own workshop to meet and exchange with independent venues willing to create a network in their own country to structure their relationships with peers and institutions.

Goal: Live DMA is an umbrella network gathering representative associations of venues and festivals in Europe. Until now, Live DMA gathers the most important venues network from Europe, especially concentrated in Western Europe. As European network, Live DMA's objective is to include and represent as many countries as possible, to have a global overview of all European specificities. In this way, Live DMA's role is also to help the structuration's development in non-yet organised countries. It is also a way to get more information about the history of the sector, the organisation and the models of management in all those countries.

Process: Agata Loszewska, PR manager in Stodola (Warsaw, Poland) and Zivile Diawara, project manager in LOFTAS(Vilnius, Lithuania) attended this workshop and met some members of Live DMA to explain their situation and share experience. Audrey Guerre, as Live DMA coordinator, gave some inputs about "what is a network". Isabelle von Walterskirchen, from PETZI (Switzerland) explained the history and the projects of her network. François Jolivet, as 4 Ecluses venue manager (France) and FEDELIMA's board member explained the interest for venues to be part of networks. Luca Bergamo, General Secretary of Culture Action Europe, and Corinne Rigaud, responsible of European platforms in the Creative Europe program from the European Commission attended the workshop to observe Live DMA's work.

Results: This meeting opened a new perspective of partnerships for network's structuration in Poland and Lithuania with the support of Live DMA. A method of partnership is going to be written down and Live DMA will probably visit the venues in their homeland to support the process of structuration

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**International Congress for Music Venues,
Primavera, Barcelona, Spain, 27th and 28th May 2015**



PRIMAVERAPRO 2015
CONCERT
VENUES
INTERNATIONAL
CONGRESS

Live DMA, ACCES and ASACC were associated to organise an International Congress for music venues during Primavera. PrimaveraPro is a meeting space for professionals from the music industry to increase their involvement in the sector's future of a fairer policy for live music.

Goal: Primavera is a very big spotlight for Live DMA where a lot of partners can meet. It is an opportunity for Live DMA to gather a lot of members and partners, and to discuss common issues. This is why Live DMA organized its General Assembly after the Congress to set some priorities and propositions of development.

Process: Congress' participants discussed the experience of cities such as Austin, Reykjavik, Groningen and Barcelona in relation to live music, as well as the different models of management of European concert venues and their challenges to reach audiences and to gain their loyalty.

Results: Those meetings and the General Assembly led to the identification of common issues to work on: author right legislation, VAT negotiations, sound environment regulation, energy efficiency, relationships with big cities policies, employment and volunteers in the venues... Live DMA will work on its status to open new ways of collaboration with partners we met during Primavera. Live DMA also intends and develop its communication strategy, as resource platform and facilitator between the members.

The full report is available on Live DMA website