

Paths of Cooperation

**HOW THE LIVE MUSIC SECTOR
IN EUROPE JOINS FORCES**

Live DMA members
share their experience!



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Live DMA

Live DMA is the European network for live music organisations. It is by nature an international collaboration network based on shared visions and values. The 21 Live DMA members from 17 countries all over Europe, representing over 3800 live music venues, clubs and festivals, enact this cooperation in their daily work: either at their local, regional or national level and at European scale.

In order to support and inspire live music professionals everywhere in Europe and beyond to begin processes of collaboration and structuration of a live music network of their area, city, region or country, we present to you...

Paths of Cooperation

How the live music sector in Europe joins forces, a document based on Live DMA members' experience.



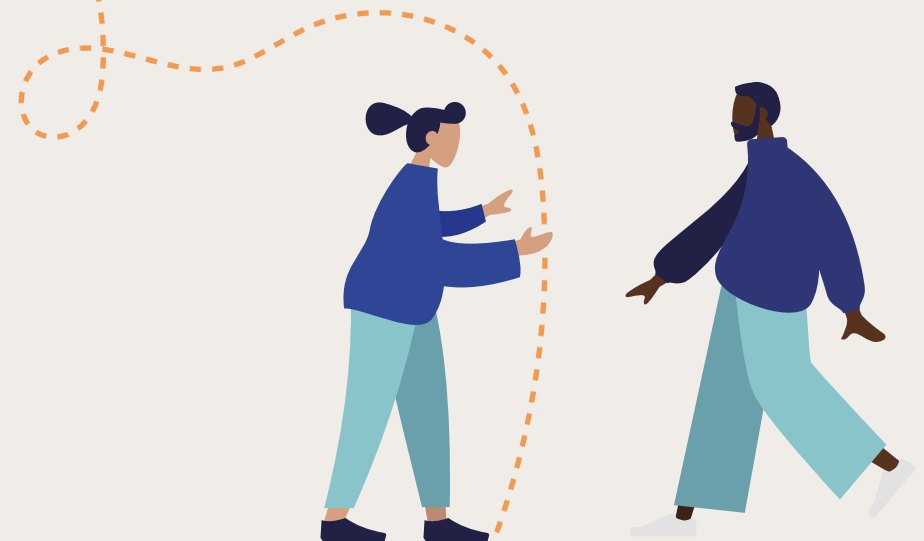
About

The music sector in Europe is very fragmented: the different branches of the sector (live music operators, managers, publishers...) do not spontaneously cooperate together. This means that all the research, development or advocacy are done separately, which leads to a plurality of systems also depending on the music operator's size, business models or region. Although this plurality is crucial to sustain a diversity of people and places, we can deplore that so much of the music organisations do not work together and are rather into dynamics of competition and private benefit.

What if we find alternative work models, in order to collectively build a sustainable and fair future for all live music scenes, workers, volunteers, artists and audiences?

Cooperation (noun) :
association of persons
for common benefit

(Merriam Webster Dictionary)



About



Live DMA members enact cooperation, and we are proud to collect their experience and share it with any like-minded individuals and cultural organisations who want to start this journey.

Follow the path of our members, discover their stories... we hope their experience will inspire you! Even though your own path is for you to find, make and go along with.

In order to explore more the subject, we invite you to read the guide *Local Networks: Reimagining the Work of Cultural Organisations* done by the European Network of Cultural Centers (ENCC), which provides shining examples of theoretical approaches to cooperation. With the document *Paths of Cooperation: How the Live Music Sector in Europe Joins Forces*, we want to complement ENCC's guide with qualitative ideas from the Live DMA network.

PART 1

HOW LIVE MUSIC NETWORKS ARE CREATED AND WHY





What is a live music network? How are they created, and why? This first part will delve into the different reasons behind the creation of Live DMA members' associations.

They can be born out of the will of the sector, such as in Lithuania where NAKTA members unite forces to fight against the stigmatization of nightlife venues or in Wallonia and Brussels, where Court-Circuit members decided to get together to build a strong and reliable concert network, something that was missing twenty years ago in the French speaking part of Belgium.

Live music networks can also be the fruit of a will from both the sector and the government, in order to gather the sector's voices into one representative body, as shows the experience of our French member FEDELIMA. This part also reflects on the different legislative models of European countries, notably federal states, as it is the case in Spain and Germany.

Read the testimonies of our members below to discover the reasons behind the creation of a live music network.

LIVE MUSIC ESTONIA: 1 DIALOGUE AS THE START OF THE NETWORK



"Over the years we had talked with many Estonian promoters and live music venue representatives that there is a need for a network that would connect the active stakeholders from the field to share information, advocate for the sector (if needed) and facilitate cooperation with the live music sector from abroad."

Henri, (former) Live Music Estonia coordinator (EE)

2 NKA: WHAT A NETWORK OF LIVE MUSIC VENUES, CLUBS AND FESTIVALS CAN BRING

"Cooperation is good, we have a national network for the whole music sector, and of course sometimes we have different interests and we do not always agree on different topics, but we are always trying to find some common grounds, such as on VAT or security regulations. But it is mainly about sharing knowledge and increasing our competences. [...]"

Our associations show that we are not a small sector, we employ a lot of people, we are important for the local communities. They highlight the importance of the live music sector and what it means to people. Policy makers that are making decisions do not always have enough knowledge about what we are representing and what are our needs. Our associations can work together to keep a strong focus on such issues and create an awareness."

Anders, NKA coordinator (NO)



**SUPPORT
YOUR LOCAL
MUSIC SCENE**

COURT
CIRCUIT

Court-Circuit

Court-Circuit

3 THE BIRTH OF A STRONG AND RELIABLE CONCERT NETWORK

In 1992, at its creation, Court-Circuit gathered all professional branches of popular music, not only concert places, as it is the case nowadays. At the time, there were people from media, artists, etc, represented in Court-Circuit.

In 1996, Court-Circuit decided on the creation of a system to support artists in their professional path. The members worked together to put a light on emerging artists and emerging scenes. This was called Concours Circuit. They created a contest which helped showcase artists in the media. The problem at the time was that it was the only showcase circuit which existed in Wallonia, so the artists who did not win it felt like failures, as if their career was over.



“

After 10 years, the issue was about concert touring: Wallonia lacked good venues with quality equipment. Conditions were not good enough to ensure a quality show (very bad soundsystem, lack of solid organization, volunteer-led teams with no time and experience, poor promotion of shows so no one showed up...). In a nutshell: we needed a strong and reliable concert dissemination network.”

David, Court-Circuit coordinator (BE)



Court-Circuit

In 2004, the Ministry of culture subsidized Court-Circuit with the mission of getting the scene more professional (they financed jobs and equipment). Court-Circuit was given the mandate to support them through the Club Plasma facility.

For approximately ten years, there was this process of professionalization: the live music scenes gained permanent teams, the scenes were restored and developed, some cities or provinces took part in the project, those who did not hold water left. The result of this gradual professionalization was huge: there were more artists and more concerts!!

In 2016 came a new Minister of culture in Wallonia. They developed a new fund of €150 000 to support new live music operators, outside of the Club Plasma and Court-Circuit members. A new support circuit for dissemination, called the Extras, was created. The idea is that old Club Plasma members chose venues outside the network and sponsored them, working together as mentors. The same amount of money was given to old Club Plasma members and to these new venues. In that way, both experienced venues and newcomers were supported. This work lasted two years, and now Court-Circuit, which started with only 10 venues, has 67 members.



RAFFUT! 2021 FEDELIMA

4 FEDELIMA: A NETWORK BORN FROM THE IMPULSION OF THE SECTOR AND GOVERNMENT

"The idea at the start of FEDELIMA, back in 1994, was to create a collective purchasing organization in order to collectively negotiate on US tours in France. Indeed, touring routes in Europe at that time were not quite the same as today: US artists focused on touring in Western Europe and did not go so much in Eastern Europe."

Hyacinthe,
FEDELIMA Survey coordinator (FR)



The creation of FEDELIMA (which used to be called FEDUROCK) came at the same time as the will from the French Ministry of culture to work on popular music. These dynamics were impulsed at the same time both from the sector and from policy-makers.

Although the initial purpose of FEDELIMA was not to be a professional federation, it gradually became one, notably with the will from the sector to include amateur practices. Amateur practices are very much linked to rehearsing practices and thus venues needed to develop rehearsing spaces.




NAKTA: UNITING FORCES TO SUPPORT A STIGMATISED SECTOR 5

"Whether or not there's a pandemic on, national and local governments have a tendency to use nightlife as a convenient scapegoat, stigmatising and restricting it to appeal to the majority of people who don't participate in nightlife. It is currently quite easy to get an all-night alcohol license and we want to defend that law from puritan attacks. The only way to effectively influence ministries and municipalities is in solidarity as a large, registered business association. Venues also need us to argue for ideas like Agent of Change and grassroots music venue classification, this kind of lobbying can't be done by venues separately. Also there is no data collection done by the government to measure anything in our sector so we need to get a lot of data from all our members and start an annual report."



Mark Adam,
NAKTA founder (LT)

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Many countries in Europe are federal states, meaning the regions within a country are somehow autonomous, and policies affecting the live music sector are different from one region to another. Our members ACCES (ES) and LiveKomm (DE) testify on what it means to be a national association for live music venues and clubs within a country where the cultural policy competence is at the regional level.

6 ACCES: A NATIONAL ORGANISATION WORKING WITH TERRITORIAL ASSOCIATIONS

“

I was the director of a concert hall in Madrid for 10 years and at that time we created the second association of venues. The first was in Catalonia, of which I was the first president. After closing the venue, I was summoned 16 years ago to create an association of state-wide venues and, as in Spain, culture is transferred to 17 local governments and two autonomous cities, we thought that the ideal would be for each autonomous communities to have its own association in order to negotiate locally.

The laws and regulations that govern opening licenses, hours, access to minors, etc., are dictated in the local government or in the councils themselves. Since then we have created 10 territorial associations that are associated with ACCES. My role consists of working for the structuration of the sector, being the spokesperson for the chambers before the central government, the ministry of culture, management entities, etc.”

Armando, ACCES coordinator (ES)





Dansk Live Seminary 2019

7 LIVEKOMM AND CLUBCOMMISSION: STRUCTURING THE GERMAN LIVE MUSIC SECTOR BOTTOM-UP FROM LÄNDER TO FEDERAL LEVEL



"As LiveKomm, we have 20 member networks. Some are so-called state associations, which carry out the work in the respective federal states."

Christian, LiveKomm coordinator (DE)

"In the early 2000s, Clubcommission worked on structuring the clubs in Berlin, in order to organise themselves for political representation. At a certain point, [Clubcommission] needed to manage something that had to do with federal law, not the law of the city of Berlin but the federal law of Germany. We had to set up our national organisation, LiveKomm."

Marc, Clubcommission founder and LiveKomm board member (DE)



LiveFin

8 DEMOCRATIC AND HORIZONTAL GOVERNANCE

Gathering the various live music agents together is a great first step and Jenna from LiveFIN (FI) tells us how they have structured their association to ensure a democratic governance which fits venues, clubs and festivals needs:

“With [LiveFIN], we have some ground rules: there is a board, with a chairman, and 7 members, and an annual meeting with members voting to elect the board (for two years). All board members have to quit after while, to ensure a diversification of the board. There is also non-formal working groups on different subjects, for instance a working group for big events, to deal with specific problems.

There are also meetings/conversations for different sub-sectors, one for venues, one for festivals, one for agencies, etc. The board’s strategy is to develop more such kind of activities (the sub-groups). It is important for members to feel they have their own group for specific conversations but then we can all come together for advocacy.”

“



Jenna, LiveFIN Coordinator (FI)

PART 2

HOW SPEAKING WITH
OTHER MUSIC
STAKEHOLDERS WILL
BRING YOU PLACES





After setting-up an association for live music organisations, a second step can be to start a dialogue with other music stakeholders: trade unions, jazz or classical music organisations, author's right societies...

This cooperation with other music representatives can be very fruitful in building together cultural policies, as it is the case for Court-Circuit and Clubcircuit in Belgium, NAKTA in Lithuania, ACCES in Spain or Music Venue Trust in the UK.

Seeing other music professionals as colleagues rather than competitors, as do NKA in Norway or LiveFIN in Finland, is a great way of enacting the values of cooperation, solidarity and building together a future which is fair for the music sector.

Discover below the experience of our members in cooperating with other branches of the music ecosystem.

1 CLUBCIRCUIT: DIALOGUING WITH OTHER ORGANISATIONS IN AN OPEN SPIRIT

“Cooperation works pretty well in the Flemish part of Belgium. The concert venues are united in Clubcircuit. They meet on a regular basis to talk about common topics and exchange knowledge and know how with each other in an open spirit. They don’t consider themselves as competitors but rather as colleagues. The venues are also a member of OKO. OKO unites all the cultural organisations subsidised by the Flemish government, divided in theatre, dance, and music, including all genres. There can be conflicting interests with other organisations, but the dialogue goes pretty well.”

Marc, Clubcircuit coordinator (BE)



Mark Adam,
NAKTA creator (LT)

“Lithuania had a powerful Hotel and Restaurant Association, a very small Bar and Cafe Association and an unofficial Vilnius Alliance. When the pandemic hit, the Hotel and Restaurant Association were arguing to shut nightlife down at midnight, and we saw the need to increase our weight. We formed a new Night Economy Association that upgraded the Bar and Cafe Association, accepting members from any hospitality or entertainment business that operates at night, with an emphasis on defending all-night opening hours. This gives us more lobbying power and the potential to become a large and professional national organisation.”

NAKTA: WORKING WITH OTHER NIGHTLIFE ORGANISATIONS
TO HAVE MORE POLITICAL POWER **2**

3 NKA: WORKING AS COLLEAGUES, NOT COMPETITORS

“

It's definitely a challenge to work with one voice when representing such a broad scope of members, with different needs and sometimes different agenda. But in the end, it works out well and we unite through common causes and agendas. We have a good history of togetherness in the live music sector in Norway, where there is a good climate for sharing of knowledge, best practice and so on, and we are first and foremost colleagues, not competitors. We have seen through the covid-crisis that this has been a great advantage for our work.”

Anders, NKA coordinator (NO)



Arrangørkonferansen 2020, NKA

Music Venue Trust

4 UK MUSIC INDUSTRY KEY STAKEHOLDERS IN THE GRASSROOTS CIRCUIT UNITE BEHIND THE PIPELINE INVESTMENT FUND

In order to finally tackle the full range of challenges causing music venues closures, Music Venue Trust invited in 2018 all major stakeholders in the industry to move the conversation forward on how best to protect, secure and improve grassroots music venues for the benefit of grassroots artists.

Music Venue Trust challenged organisations to respond to this proposal of a Pipeline Investment Fund.



Music Venue Trust

Funds generated by the Pipeline Investment Fund should be used to support activity in the grassroots sector of the music industry to include (but not limited to):

- 1.** Investment into modern, sustainable sound and lighting for grassroots music venues to permanently reduce venue costs and increase profitability.
- 2.** Investment into the physical infrastructure of grassroots music venues, to address issues of access, capacity, health and safety, and artist facilities.
- 3.** Acquisition of the freehold of grassroots music venues so that they can be placed into protected ownership and permanently leased back to local communities.
- 4.** Creation of a training and apprenticeship programme for support roles within grassroots music venues.
- 5.** Support for central legal, licensing and planning advice related to music venues, and for campaigns to ensure that future legislation recognises the economic, cultural and social value of those venues.

“The fund would be administered by the established UK registered charity Music Venue Trust.

The charity will establish advisory boards from within the UK music industry to guide and oversee its investments in each of the chosen areas. The charity will provide a full, annual, public report on all income and expenditure related to the Pipeline Investment Fund.

We acknowledge that the creation of the Pipeline Investment Fund requires consensus across the live music industry, from arenas, stadiums, concert halls, promoters, agents, managers and artists. In the event this consensus is reached, we are committed to delivering our agreement to this programme.”

Source: Statement of Intent for a Pipeline Development Fund

The signatures to a Statement of Intent for a Pipeline Development Fund include the Musicians Union, UK live music, Concert Promoters Association, National Arena Association, Entertainment Agents Association, Music Managers Forum and Music Industries Association.

Key figures from the Live Music Industry soon presented advances with the Pipeline Investment Fund, explaining what initiatives are being implemented so far to raise money from the top of the industry to feed back into the grassroots of the industry.

“With the arrival of Covid-19 in early 2020 these discussions halted, although I think some of the foundations laid during the PIF discussions led to donations from music industry companies as part of Save Our Venues.”

Beverley, Music Venue Trust Strategic Director (UK)



5 LIVEFIN: SHARING THE SAME BUSINESS, SHARING A COLLECTIVE VOICE TOWARDS POLICY MAKERS

“LiveFIN has members from venues, festivals, agents and also an association of managers. The background is that Finland is the country of associations. We have associations for everything! When it comes to music, there are plenty.

Before LiveFIN, there was this association called “Finland rock venues” and a festival association for rock festivals. Those two separate associations decided to merge, to be more efficient to have one more professional association. This is how LiveFIN was created.

Since the country is small and everyone knows each other, and managers representing artists that play in the venues and festivals, we all share the same business, it is better to have one advocacy body.

LiveFIN members are getting along quite well, also because companies have different roles: for instance, agent companies also have venues, festivals and their record labels. They have the broad experience of different missions in the music ecosystem.

There aren’t that many conflicts and in COVID-19 times, people are coming together more easily. The ecosystem is willing to have conversation to solve the problems.”

Jenna, LiveFIN coordinator (FI)





20 years of Collectif Culture Bar-Bars

Court-Circuit

6 THE GOVERNMENT PUSHES MUSIC REPRESENTATIVES TO GATHER AND SPEAK WITH ONE VOICE

In 2018 in Wallonia, the decree “new governance” was implemented. This decree means that every decision made by the Ministry of Culture, before entering into legislation, are reviewed by the cultural sector. With this decree, the Ministry of culture also put in place a “Superior Council of culture” as well as a “chamber for music”, where Court-Circuit sieges. This chamber tackles topics such as COVID-19 recovery, gender equality, sustainable development, etc.

This step into more institutional places made Court-Circuit transition from an association to a professional federation. This means that they did not only take part in artistic development activities but became a representative organization of the Wallonian live music sector.



Court-Circuit

“

With COVID, all professional federations gathered and dialogued with the government. There are different interests, notably between the employers and the employees or artists.”

David,
Court-Circuit coordinator (BE)

COVID made Court-Circuit take part in CESSOC (Confederation of employers from sports and socio-cultural sectors). They worked together on volunteer management, well-being at work, support to employment, etc. This was more of a technical work.

Moreover, the CCMA (Consultation Committee of Popular Music) was also created by Court-Circuit during the COVID-19 crisis. The CCMA unites francophone popular music sectors, then Court-Circuit helps with the administration of the committee.

There are no decision-making, they just consult each other, for example on the relationship between bookers, labels and the national media RTBF in order to organise livestreams.

FEDELIMA

7 DIFFERENT DIALOGUE ENTITIES FOR POPULAR MUSIC



GTLIMA

GTLIMA stands for Groupe de Travail des Lieux de Musiques Actuelles. (the Working Group of Popular Music venues). It was initiated by the Ministry of Culture in the 2000s.

GTLIMA is an entity of knowledge - exchange which gathers regularly (once or twice a year). It is composed of different popular music stakeholders in order to make an inventory of the situation of the sector. GTLIMA was notably created to prepare the FORUMA (Forum of Popular Music, in 2005).

Today, GTLIMA gathers national networks of the music sector and state representatives. It is currently composed of different working sub-groups (amateur practices, gender equality, jazz...)

SMA:

In 2005, FEDELIMA created the SMA (Syndicat des Musiques Actuelles, Union of Popular Music). It is a union of employers of the popular music sector. Phillippe, former FEDELIMA general manager and which had studied law, was at the origin of SMA. He worked part time at FEDUROK and part time at SMA. Proof that the people who work for a network shape it a lot with their own interests and expertise. Networks are all about human connections! SMA can intervene on parity, or everything linked to working rights.

Before the creation of SMA, there were two unions for the music sector but which did not fit the profile of FEDELIMA members: PRODISS: union of producers and SYNDEAC (union for labelled and institutional cultural scenes). SMA is a tool which permits FEDELIMA members and the overall not-for-profit music sector to get to these topics.

The difference between a federation (ex: FEDELIMA) and a union (ex: SMA) is that the federation is a place for finding information and support while the union takes on political functions as well as technical and operational functions. The two complement each other: 80% of FEDELIMA members are also members of SMA.



8 ACCES: ES MÚSICA, A SECTORIAL FEDERATION TO WORK ON COMMON TOPICS

“ Before the COVID-19 crisis, we created a federation that represents each section of the music value chain. It is the Federation of Music of Spain / Es_Música. In Es_Música there are the different associations and organizations related to music such as copyright societies, associations of record labels and editors (independent and multinational), the association of managers, festivals, publishers and venues.

Concert halls, in many cases, must fight with our own sector to be recognized as a fundamental element in the value chain. The sector speaks of industry and the work of small concert halls is handcrafts. But we must walk together.

The laws and regulations that govern opening licenses, hours, access to minors, etc., are dictated in the local government or in the councils themselves. Since then we have created 10 territorial associations that are associated with ACCES. My role consists of working for the structuring of the sector, being the spokesperson for the chambers before the central government, the ministry of culture, management entities, etc.”

Armando, ACCES coordinator (ES)

Clubcircuit

9 COOPERATION TO INFLUENCE CULTURAL POLICIES

Marc, coordinator of Clubcircuit (BE - Flanders) shared with us how cooperation can influence the cultural policy landscape of a region:

"The joint efforts of the venues in the Clubcircuit network led to the so called Music Decree through which a number of venues got structural subsidies for the first time in their existence. It also led to the recognition of pop and rock music as a serious and true form of art and culture.

With the network we were also able to give input for the new sound regulations in Belgium and were able to build up a partnership with different media partners (e.g. national radio) so that they also paid attention to the concerts and artists in smaller venues.

The past year we have worked mainly on the COVID-19 crisis to make sure that the venues got enough support from the government so that they are able to survive in these difficult times."



Marc, Coordinator of ClubCircuit (BE)

PART 3

UNITED IN DIVERSITY: WHAT EUROPEAN COOPERATION CAN BRING TO YOUR NETWORK



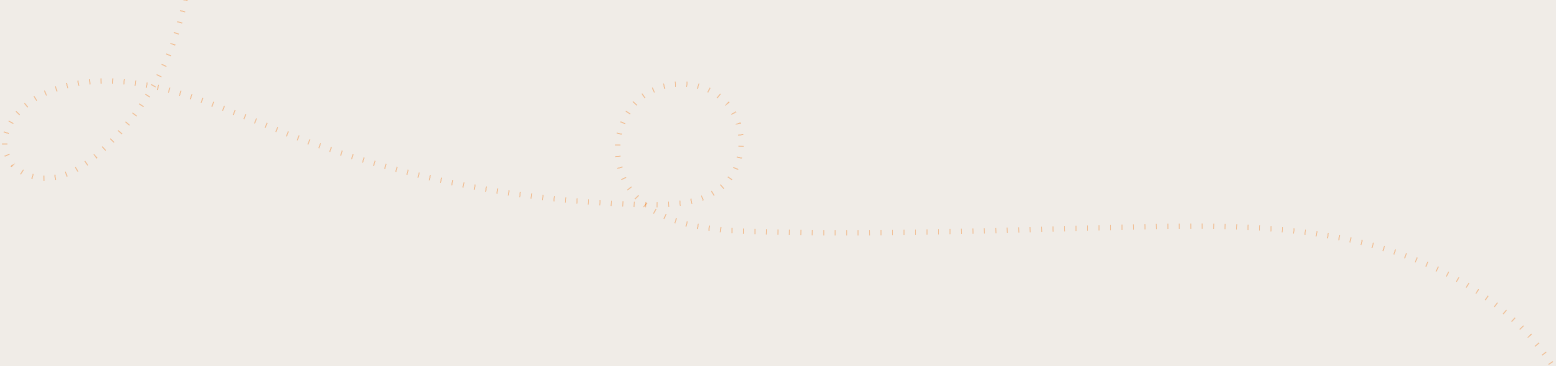


Live DMA is all about European cooperation.

Far from imposing a single model to all the European countries, our network rather believes in exchange of knowledge and working together regardless of the differences in our membership.

We truly believe in and incarnate the European motto “United in Diversity”! In this part, our members shared their experience and thoughts on what brings them cooperation at EU level.

From the strong will to be part of a wider ecosystem, as for KeepOn Live in Italy, to the achievement of a EU funding programme, as for Estonia and Finland through Music Moves Europe, read below the experience of our members!



In 2018, LiveFIN and Svensk Live contacted Music Estonia (Music Export Office for Estonia) to get an insight to the live music sector in Estonia. Music Estonia directed them to Henri Roosipold and somehow the things got moving quite fast – LiveFIN and Svensk Live gave an overview how they had built up their networks, offered Henri the chance to take part in Nordic live music associations' roundtable meetings and encouraged also to set up a network in Estonia. This led to the creation of Live Music Estonia!

1 LIVE MUSIC ESTONIA: EUROPEAN COOPERATION MADE POSSIBLE THANKS TO TRANS-NATIONAL SOLIDARITY

"One part of the European cooperation is of course brought to Live Music Estonia through our members who work with different stakeholders from the live music sector from abroad. But as Estonia is located in the peripheral area of Europe, then Live DMA plays a crucial role in developing broad-based discussions and facilitating practical cooperation through building bridges between different live music networks, so that the live music networks could connect their members."

Henri, (former) Live Music Estonia coordinator (EE)



2 LIVEFIN: EUROPEAN COOPERATION THROUGH EU FUNDING PROGRAMMES

"At the moment, we have this EU project with Live Music Estonia and we are working with them to develop the position of the grassroots venues in the local policy making. It is a political cooperation, and we also have touring related discussions with the Nordic countries (PULS) to finance local venues in the Nordic countries to book bands from a different Nordic country. As soon as the COVID situation gets better and enable traveling, we will pay more attention to it."

Jenna, LiveFIN coordinator (FI)





ASSOCIAZIONE DI CATEGORIA
LIVE CLUB E FESTIVAL ITALIANI

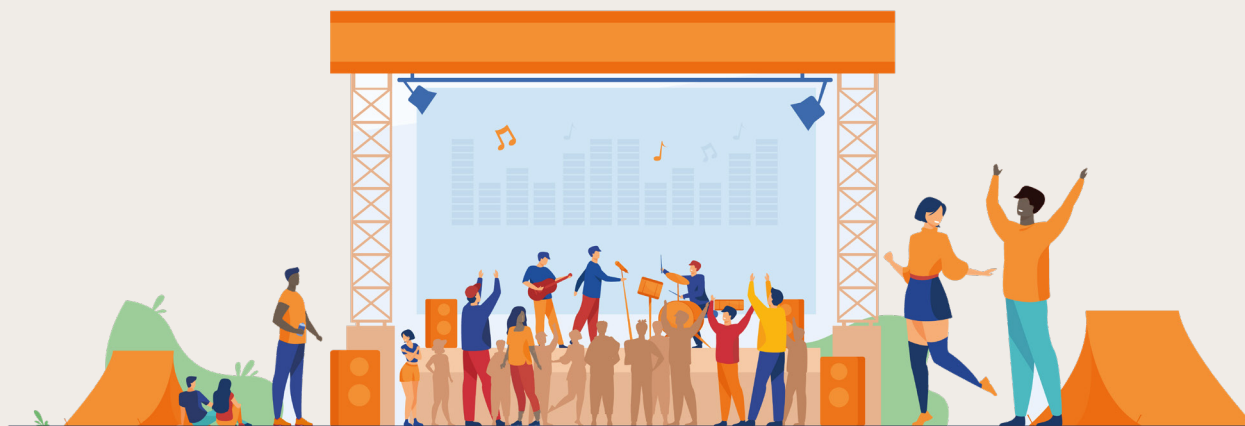
Keep on Live Fest 2018

3 KEEPON LIVE: BEING PART OF A WIDER ECOSYSTEM

“

“[European Cooperation] gives indeed vision: we’re every day provided with mental-openness and support. It might seem imperceptible but it’s fundamental to feel part of a wider ecosystem. It boosts our awareness as representative of a whole sector and this bring direct advantages to our members (a perfect example was the cooperation project we did between Spain and Italy with the campaign El Último Concierto/ L’Ultimo Concerto).”

Federico, KeepOn Live General Manager (IT)



L'ULTIMO CONCERTO?



4 CIRCUITO AND HANZAS PERON: PROOF THAT WE ARE STRONGER TOGETHER

"The Live DMA network has been providing crucial support for Circuito since its early state, offering both motivation and tools that were fundamental for us to be able to face our first challenges. Now, it is our goal to be an active member of such a renowned collaboration network and participate in its exchange ecosystem while contributing to the empowerment of the European live music venues circuit."

Gonçalo Riscado,
Circuito Founder (PT)



"As a venue, we genuinely believe that the live music sector, in Latvia particularly and Europe in general, is insufficiently recognised as part of a culture. We see that networks like Live DMA can amplify local voices, can support local institutions in their efforts to boost the sector as a recognised and essential business with the resulting solutions. Therefore, being part of Live DMA can help us gain knowledge from across Europe, find partners with similar challenges and add know-how from our market to the European level."

Ieva Irbina, CEO of Hanzas Peron (LV)

In 2021, Hanzas Peron was successful developing LPNVA, the first Latvian venue association.



PART 4

KNOW THYSELF: DATA AS CORNERSTONE OF BEING A CREDIBLE ACTIVIST NETWORK





Collecting data is crucial to now better the typology of the live music scenes that a network represents:

How many venues, clubs and festivals? Do they organise other activities besides concerts? What are their annual expenditure and income? Where does this money come from? Where do they invest it? How many people work there? How many volunteers? What is the proportion of women, men, others in their personnel?

Such questions can be answered by doing a quantitative survey. This data can be used to know your network better and advocate for better support for their cultural, social and economic activity.

Find below some examples of why is data needed!

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Data collection can be used for many things, from writing reports on the state of the live music sector in your country or region to producing advocacy arguments that are backed up by concrete facts and figures.

Find below how our members used the data they collected and succeeded in making great advancements for the conditions of the venues, clubs and festivals part of our network.

1 LIVEFIN: DATA TO KNOW MORE ABOUT THE DIVERSITY OF FINLAND'S LIVE MUSIC SCENE, AND SHOW IT TO POLICY MAKERS

"There is one challenge that derives from the size of Finland: small population. This, of course, also means that the market is relatively small. So, the question is how to sustain and develop a diverse live music scene – both in the capital, where the population density is quite high, but also outside of the capital, where the cities and towns are getting emptier. The fact that the VAT rate for the concert tickets is one of the highest in Europe, doesn't help in any way. But in addition to that there are many challenges that also other European countries face: from where to get relevant data for the authorities so that they could make well-informed decisions. The data is also important for the members, sponsors, partners etc."

Jenna, LiveFIN coordinator (FI)



CLUBCIRCUIT: DATA TO ADVOCATE FOR MORE SUPPORT 2

"The biggest difficulties we face is the uncertainty about the subsidies: every 5 years the venues have to apply for a new round of grants. People who have to judge these applications do not always know how our ecosystem works. It is our task to explain them how vital these venues are for the music sector and for the development of new talent."

Marc, Clubcircuit coordinator (BE)





Live DMA General Assembly 2019
Survey presentation

3 FEDELIMA: DATA AS BENCHMARKING AND OBSERVATION TOOL

Data observation is a long-term work, which enables FEDELIMA to:

- Send actualized information on the reality of the live music scenes part of their network
- Produce advocacy arguments based on facts & figures
- Answer questions their members have by comparing their venue's data to other similar venues
- Develop studies on the sector, to dig a little bit more into particular themes or answer big questions.

FEDELIMA represents three business models: the public one, the private commercial, and the private non-profit. The private non-profit sector is often less visible, so FEDELIMA has to work a lot on making their discourse and values visible. The Survey is an important tool to do so and organise the dialogue with the public authorities and being taken into consideration.

“FEDELIMA is basically like a lighthouse: we shed our light on everything and we help our members to see ahead. On the field, our members can have fantasized images of other cultural venues that they do not know. Our studies show them the truth. ”

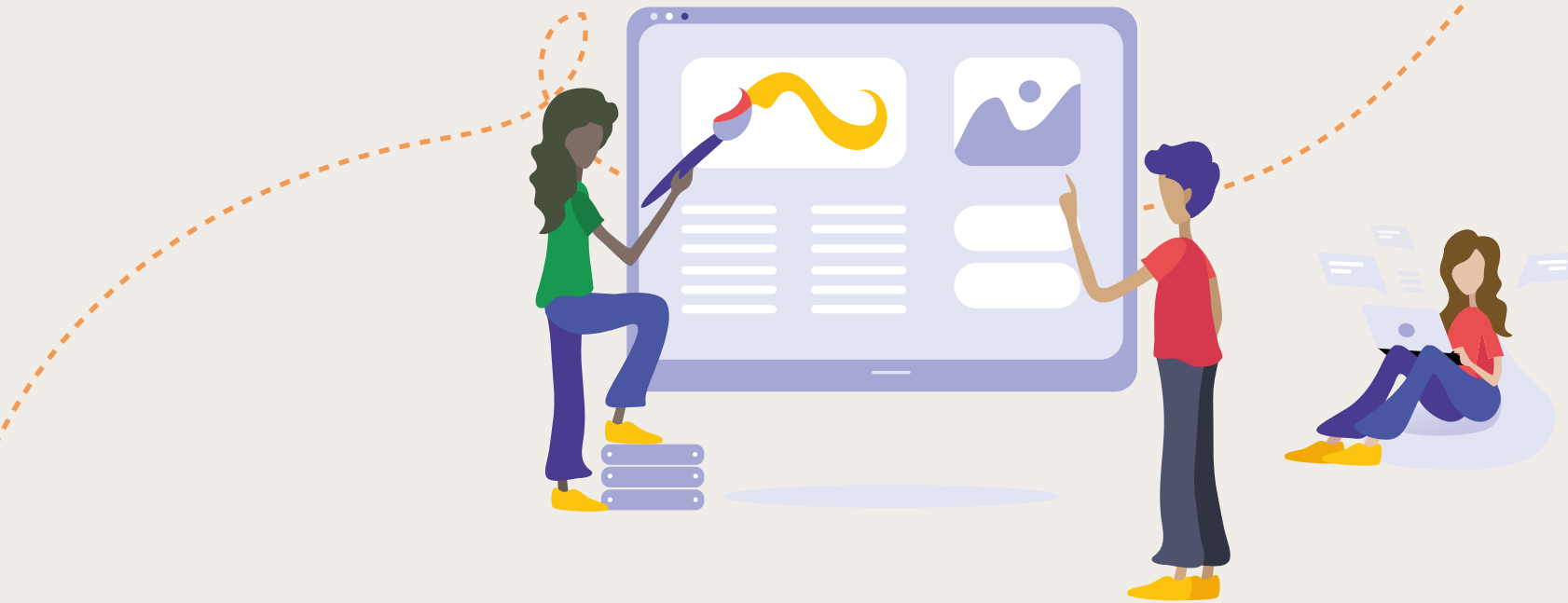
Hyacinthe, FEDELIMA Survey coordinator (FR)



4 DANSK LIVE: COLLABORATIVE DATA TO SHOW ECONOMIC IMPACT OF THE SECTOR

“As of right now, we have various ongoing projects. For example, we are going to publish a report called *Dansk Musikomsætning* regarding the value of music at the live market, streaming sales, music export, music publishing, and creators' collective payment from public performances and recordings on the Danish market. The report is a yearly collaboration between Dansk Live, IFPI, Koda, MXD, Gramex, and Musikforlæggerne.”

Sabrina, Dansk Live coordinator (DK)



Court-Circuit

5 DATA TO IMPACT CULTURAL POLICY

David from Court-Circuit (BE), testifies of the great achievement he was able to reach thanks to data, and notably Live DMA's Survey work:

"Thanks to Live DMA's Survey (in 2016 and 2017), we showed our government that the more a venue is subsidized, the more money they generate.

The Ministry of Culture, which was our former Minister of Justice, had little knowledge of our sector.

So to present these figures from different European countries was crucial in re-valorising our subsidies."

“



A few last words...

This document was imagined after a Working Group organised by Live DMA in 2020 on “Cooperation and Representation Within the Music Sector”. This Working Group was motivated by the common observation that policy makers and institutions are pushing the whole music sector to cooperate and speak with one voice.

We also noted that especially smaller live music scenes often lack of consideration from other actors in the music ecosystem. As part of Live DMA’s role in helping the structuration of small live music scenes in Europe, we decided to write this document to help live music scenes without a national association to inspire themselves in why and how to build a network, based on Live DMA’s members experience.

The testimonies were collected in the first half of 2021.

We want to thank all our members for the brilliant work they do everyday, the participants of the Working Group but also:

Anders, Armando, Beverley, Christian, David, Federico, Gonçalo, Hyacinthe, Ieva, Jenna, Mark Adam, Marc S., Marc W., Henri and Sabrina

for their testimonies and cooperation in writing this document. Find below a list of Live DMA members.



Live DMA members



ACCES
Spain



Associació de Sales de Concerts de Catalunya

ASACC
Catalunya



CLUBCIRCUIT
Belgium



COURT-CIRCUIT
Belgium



COLLECTIF CULTURE
BAR-BAR France



DANSK LIVE
Denmark



FEDELIMA
France



KEEPON LIVE
Italy



KULTURA LIVE
Basque Country



LIVEFIN
Finland



LiveMusikKommission
Verband der Musikspielstätten
in Deutschland e.V.

LIVEKOMM
Germany

LIVE MUSIC
ESTONIA

LIVE MUSIC ESTONIA
Estonia

MVT
Music Venue Trust

MUSIC VENUE TRUST
UK



NKA
Norway



PETZI
Switzerland



SVENSK LIVE
Sweden



VNPF
Netherlands

NaKta

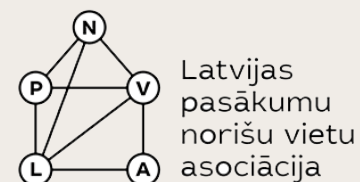
NAKTA
Lithuania



SALON IKSU
Turkey

CIRCUITO

CIRCUITO
Portugal



LPNVA
Latvia

To explore further...

We wish to finish this document with a non-exhaustive list of other resources on the same theme which will provide you an overview of what is cooperation in the live music sector.

We hope this document was helpful and inspiring in building your own network, and we want to emphasize how crucial and beneficial it is to do so.

Should you wish to add your own experience to this document, or should you want to get in touch with Live DMA or our members, feel free to write us an email at **contact@live-dma.eu**

Find below a list of external resources on the same theme!

- Live DMA Working Group “Cooperation and Representation Within the Music Sector”: Report 1 and Report 2
- European Network of Cultural Centers | Local Networks: Reimagining the Work of Cultural Organisations
- KeepOn Live panel | From Berlin to Italy: similarities and differences in the legal and cultural recognition of live clubs (in English and Italian)

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