

LIVE DMA NETWORK MEMBERS INVENTORY 2024



credit: Frank Surdal for Sondre Justad @ Folken, Stavanger (NO)

LIVE
DMA



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INTRODUCTION

Live DMA is a European association consisting of 20 live music associations scattered over 16 European countries. Together, they represent 3,208 music venues, clubs, festivals and other (live music) related organisations across Europe. 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. A detailed member inventory is done every 2 to 3 years by Live DMA, previously in 2021 (see publication [here](#)).

Since 2012, Live DMA and its members have been conducting structured data collection, research and observation work (see [here](#) for more information), including an annual Survey depicting the functions, events, visits, workforce, income and expenditure of the venues and clubs. The annual results of 'The Survey' are used for representation at local, national and European level, as it can help individual music venues or representative associations to increase awareness, recognition and tailored support for live music. The figures highlight the enormous artistic, social and economic impact of live music venues and clubs in Europe. The latest results of 'The Survey' (data 2019-2020) for venues can be found [here](#) and the next report (data 2019-2022) being expected by the end of 2024.

From 2021 to 2024, Live DMA receives funding from the Creative Europe programme of the European Commission for the implementation of its overall project named Live Style Europe II. One of the key actions of Live Style Europe II is to further develop useful Observation and Research work, such as the members inventory, the annual Survey for venues and clubs, and other research on festivals, booking practices, talent development, and gender representation in our sector. The results of the research help increase the representation of the music venues and promote the exchange of knowledge. In this perspective, we hope this new inventory can also help Live DMA members, policy makers and European partners to better map the live music scenes in Europe and how they operate to implement adapted support.

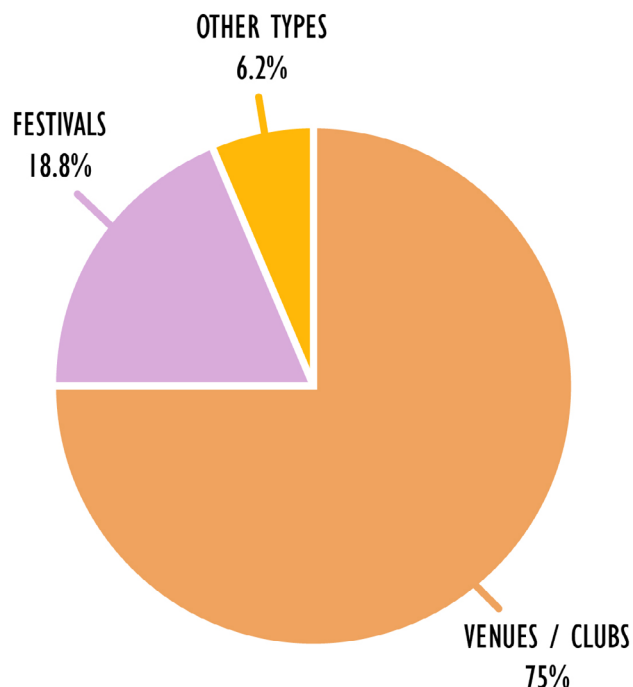


Live DMA represents 3,208 live music venues, clubs, festivals and other (live music) related organisations in 20 European regions

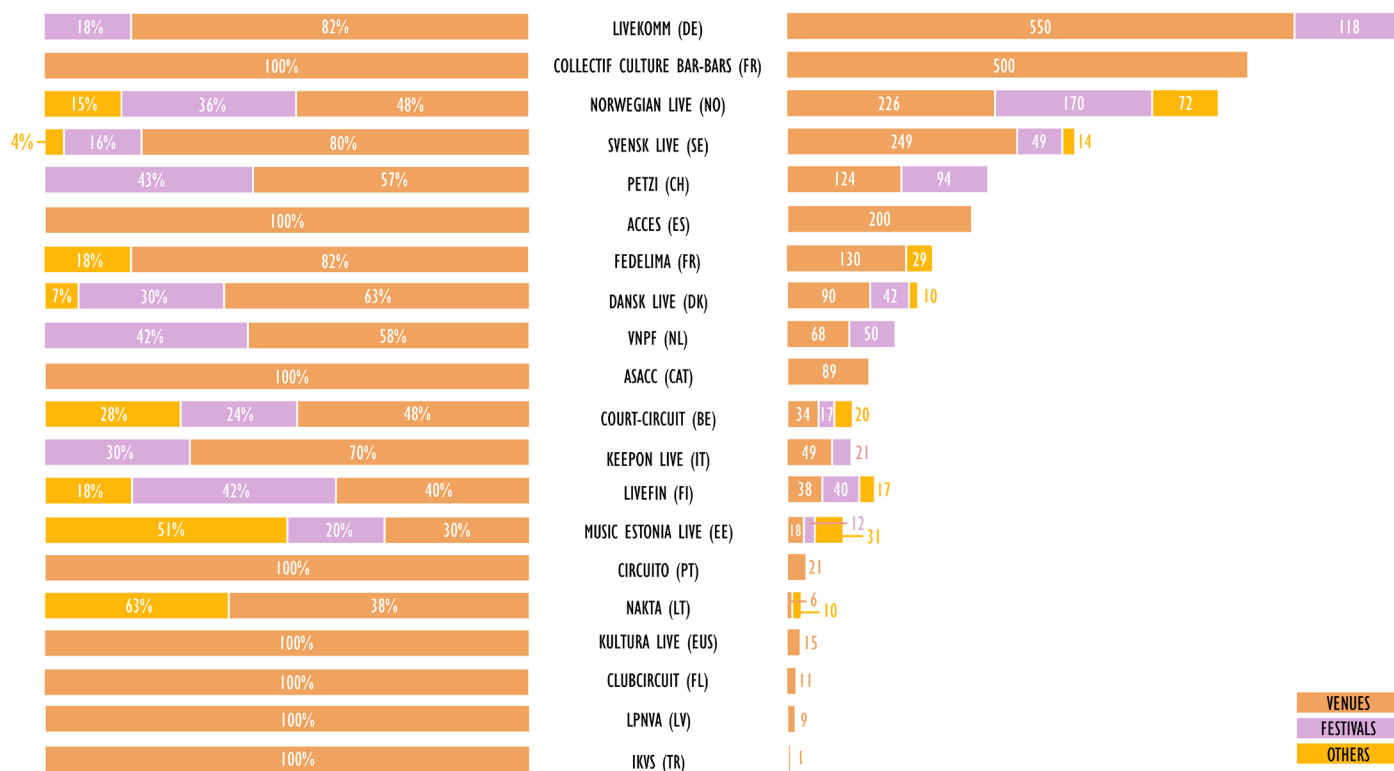
In the past 6 years, the Live DMA network increased by **28%**. In 2018 the Live DMA network consisted of 2,507 organisations in 11 European countries. At the start of 2024, Live DMA represents **3,208 venues, clubs, festivals and other related organisations**, in 20 different regions in 16 European countries. The growth of the Live DMA network is partly driven by the increase of its members in almost every region in the network, but especially in Germany, Norway, Spain and Sweden. It is also caused by the inclusion of new members from Portugal, Finland, Estonia, Latvia and Lithuania.

The Live DMA network mainly consists of live music **venues and clubs (75%)**, but also music **festivals (19%)** and **other types of (music related) organisations (6%)**, such as music support structures, regional associations, concert promoters, booking agencies and artists ([see page 7](#) for more details).

Distribution of types of organisations represented by Live DMA in 2024



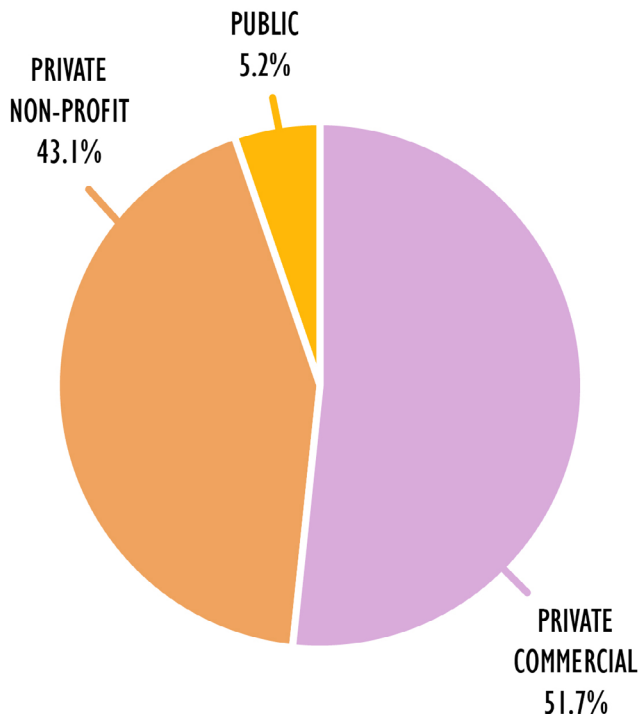
Number and distribution of types of organisations per Live DMA member in 2024*



*The numbers of CCBB, IKVS, Live Komm, LPNVA and NAKTA are based on extrapolations from the Live DMA Members Inventory 2021.

Diversity of legal status of European live music scenes

Distribution of legal status of all organisations represented by Live DMA in 2024



When looking specifically at the administrative formats (legal status) of the organisations in the Live DMA network, we distinguish three types of legal structures: public (non-profit), private non-profit, and commercial (for profit).

Of all Live DMA venues, clubs, festivals and other types of organisations, **5%** are **public structures**, **43%** are **private non-profit structures** and **52%** are **private commercial structures**.

- Live DMA members from Denmark, Estonia, Finland, France, Germany, Latvia, the Netherlands, Norway, Sweden, and Switzerland represent a total of **166** live music organisations that are **public structures**.

- Almost all Live DMA members represent **private non-profit structures**, with a total of **1,382** members, of which 895 are venues or clubs, 411 are festivals and 89 are other types of organisations.

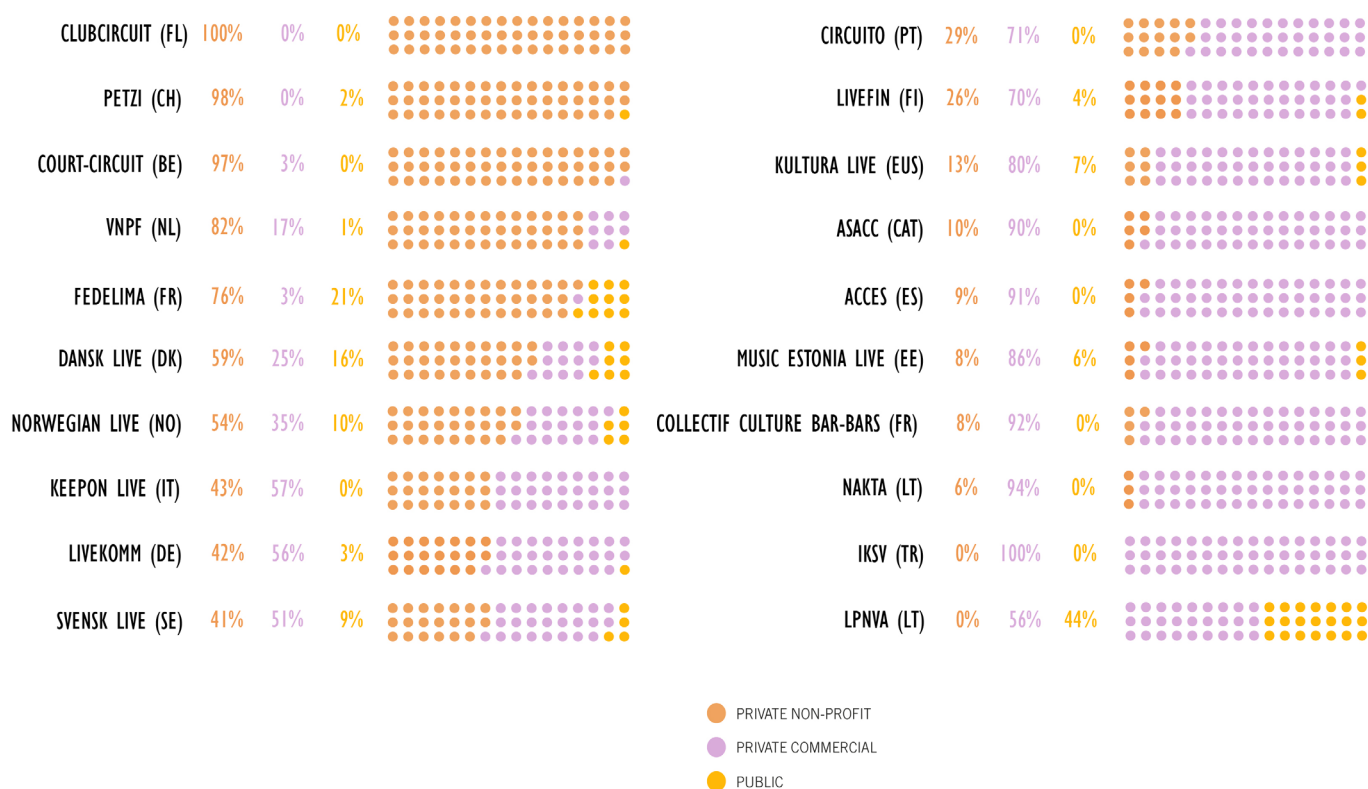
- Almost all Live DMA members represent **private commercial structures**, with a total of **1,660** members, of which 1,418 are venues or clubs, 181 are festivals and 84 are other types of organisations.

In addition to this diversity in legal status, Live DMA members differ in audience capacity and artistic, social and educational functions. For more information on this, check our latest Survey report [here](#). The diversity in membership also reflects the great diversity of Live DMA's live music scenes.



credit: Arjen Nouta for Typhoon @ Neushoorn, Leeuwarden (NL)

Distribution of legal status of all organisations per Live DMA member in 2024*



*The distribution of legal status of members of ASACC, Circuito, CCBB, IKVS, Live Komm, LPNVA and NAKTA are based on extrapolations from the Live DMA Members Inventory 2021, and the numbers of ACCES and Dansk Live are based on extrapolations from the Live DMA Members Inventory 2018.

Live DMA represents 2,428 VENUES AND CLUBS in 20 European regions

About 90% of the venues and clubs in the Live DMA network have a permanent location and programme live music themselves. Only a very small part (2%) of the venues and clubs do not programme directly, but only rent their accommodation to external parties for music events. Some venues and clubs have a temporary absence of a permanent location. Since a venue or club is defined in the [Live DMA Glossary](#) as 'any location used for a concert or other musical performance', this inventory separates organisations that run venues and clubs as locations from other types of organisations. When members organise concerts only on other locations, they are usually considered concert promoters (7% of the Live DMA network).

37% of the venues and clubs that Live DMA represents are **private non-profit** organisations (such as associations and foundations) and **58%** of the festivals are **private commercial** formats. This means that **95%** of the music venues and clubs that Live DMA represents are **private** legal structures.

The remaining **5%** are **public** structures, mostly (in)directly managed and financed by (local) governments. The live music sector is not as integrated within public institutions as other cultural sectors. Therefore, laws and regulations that affect it must take into account the diversity of existing business models.

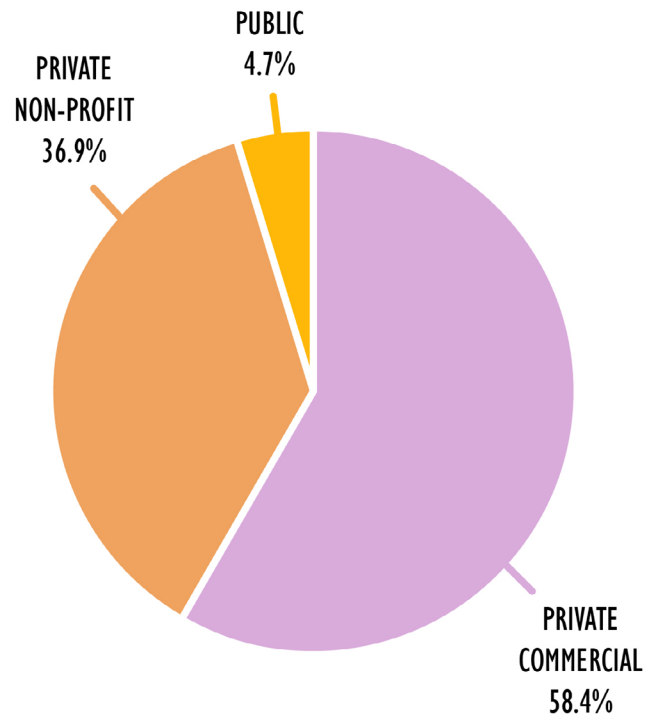
Despite the commercial nature of their business models, most private commercial venues in the Live DMA network do not make financial profit and do not aim to do so.

Most of them are relatively small music venues and they generally invest all their income back into the live music organisation. In several cases, the venues, clubs or festivals declare themselves not-for-profit driven.

For example in Belgium, Denmark, the Netherlands, Norway, and Switzerland most members are non-profit venues. In Estonia, Italy, Finland, Lithuania, Portugal and Spain most members are private commercial venues and clubs.

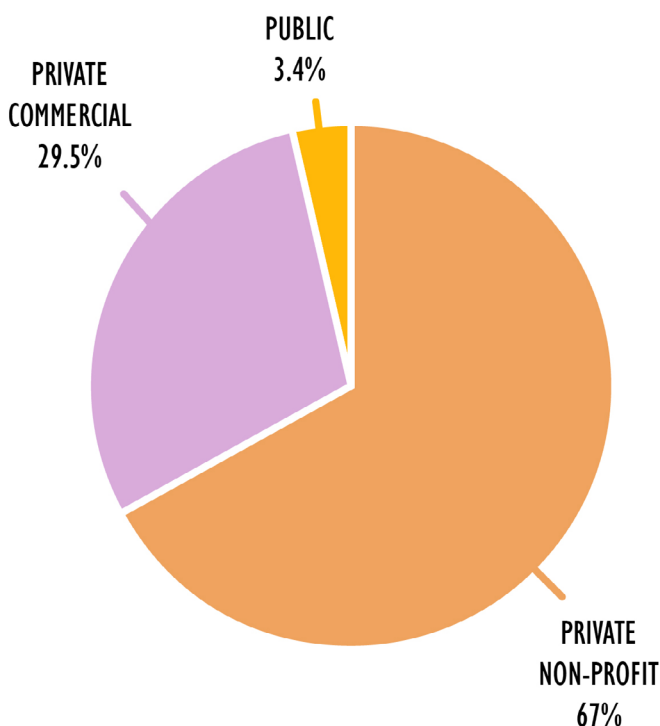
This is partly due to the type of associations and their membership criteria ([see page 7](#) for more information).

Distribution of legal status of **VENUES AND CLUBS** represented by Live DMA in 2024



Live DMA represents 613 FESTIVALS in 10 European regions

Distribution of legal status of **FESTIVALS** represented by Live DMA in 2024



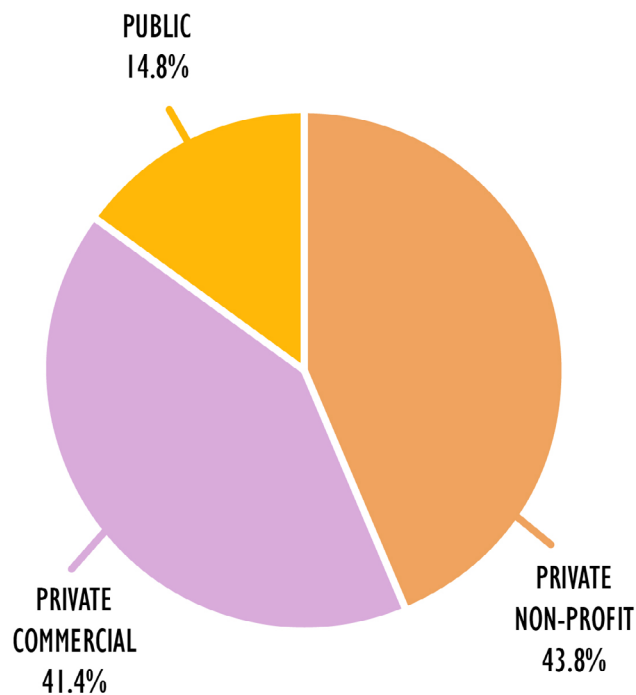
Half of the Live DMA members also accept festival organisations into their networks. Live DMA members in Belgium, Denmark, Estonia, Finland, Germany, Italy, the Netherlands, Norway, Sweden and Switzerland **represent 613 festivals in 10 countries (19% of the Live DMA network)**.

This concerns members that have organising a festival as their main activity and excludes most (indoor) festivals organised by the venues and clubs in the network. Most festivals in the Live DMA network are located in Norway (28%), Germany (19%), and Switzerland (15%).

67% of the music festivals that Live DMA represents are **private non-profit** structures (such as associations and foundations), **30%** of the festivals are **private commercial** formats and **3%** of the festivals are **public** structures.

Live DMA represents 203 OTHER TYPES of organisations in 8 European regions

Distribution of legal status of **OTHER TYPES** of organisations represented by Live DMA in 2024



40% of the Live DMA members also accept organisations in their networks that are not considered venues, clubs or festivals. Live DMA members in 8 countries (Belgium, Denmark, Estonia, Finland, France, Lithuania, Norway and Sweden) represent **203 other types** of organisations (**6%** of the Live DMA network), mostly related to live music. Only Norwegian Live accepts some members that are not related to music but rather to other cultural forms. Other types of members include concert promoters, booking agencies, music support and education, artists, music managers, sound engineers, ticket companies, record stores, student and youth music organisations, and some regional music associations.

44% of the other types of members that Live DMA represents are **private non-profit** organisations (such as associations and foundations), **41%** of these members are **private commercial** formats and **15%** of these members are **public** structures.

Membership criteria

It is fundamental to consider in this report that the number and distribution of different types of venues, clubs, festivals and other organisations in the Live DMA network are influenced by the membership criteria of the 20 Live DMA members, which differ from one another. A closer look to the membership criteria of each Live DMA members allows us to have a better understanding of the priorities at stake within the network.

Some membership criteria are related to (live) music:

- 92% of Live DMA members only accept music-related organisations as members. For example, Norwegian Live also accepts other cultural organisations, such as theatres.
- 38% of Live DMA members only accept organisations with a focus on 'popular, modern or contemporary' music. For example, Circuito, Clubcircuit, FEDELIMA, PETZI and VNPF exclude venues only presenting classical music.
- 77% of Live DMA members only accept organisations with a focus on live music. For example, FEDELIMA, Norwegian Live and Svensk Live also accept other type of (music related) organisations in their networks, such as music support and creation structures.

- 31% of Live DMA members only accept organisations that have a minimum share of live (or original) music in their total programme. For example, for members of Circuito and PETZI at least 50% of their programme must be live music. For FEDELIMA members this is at least 70%. Members of KeepOn Live must programme at least 70% original music.
- 31% of Live DMA members only accept organisations that organise a minimum number of music events per year. For example, for members of Court-Circuit, VNPF, Clubcircuit and Circuito there should be a minimum of 10, 20, 25 and 60 music events per year respectively.
- 8% of Live DMA members only accept organisations with a minimum share of (inter)national artists in their programme. For example, Clubcircuit members should programme a minimum of 20% national artists and 35% international artists.

Some membership criteria are related to the type of facilities and activities of the organisations:

- 23% of Live DMA members only accept concert organisers with a permanent location to present live music, for example, Clubcircuit, KeepOn LIVE and PETZI. Other Live DMA members also accept concert organisers and/or promoters and/or booking agencies programming live music at various other locations.
- 50% of Live DMA members only accept venues and clubs, but not festivals as members. For example, Clubcircuit, PETZI and Live DMA members in France and Spain do not accept organisations that mainly focus on organising festivals.
- 31% of Live DMA members only accept venues and clubs with a minimum and/or maximum audience capacity as members. For example, for VNPF this is >150 capacity, for Court-Circuit 150-600 capacity, for Clubcircuit >200 capacity and for PETZI ideally less than 2000 audience capacity.
- For Live DMA members who accept festivals as members, some have criteria for the audience capacity or the number of days of the festivals. For example, for VNPF this is >1500 capacity for paid entrance festivals, and >3000 capacity for free entrance festivals. For Court-Circuit festival members this is >3000 capacity. KeepOn LIVE festival members must organise at least two festival days per year.

Other membership criteria are related to the legal structure of the organisations:

- 23% of Live DMA members only accept non-profit or not-for-profit organisations as members. For example, Clubcircuit, FEDELIMA and PETZI do not accept private commercial structures in their networks.



credit: Youre In Ruins @ Legend Club Milano (IT)



credit: Filipa Aurélio for La Flaca @ Musicbox Lisbon (PT)

Methodology

This report concerns the members of Live DMA members on January 1st, 2024. The information was collected by the Live DMA Survey Coordinator in collaboration with the Live DMA national and regional Survey Coordinators between April and August 2024.

Please note that this reports only shows the live music organisations within the Live DMA network and therefore doesn't represent the entire live music scene in Europe.

The total number of venues/clubs, festivals and others (3,244) is not the same as the total number of members (3,208) in the Live DMA network, because some organisations are put in multiple categories.

The total number of members and the distribution of the legal status of members of CCBB, IKVS, Live Komm, LPNVA and NAKTA are based on extrapolations from the Live DMA Members Inventory 2021.

The distribution of the legal status of members of ASACC, Circuito, CCBB, IKVS, Live Komm, LPNVA and NAKTA are based on extrapolations from the Live DMA Members Inventory 2021. The numbers of members of ACCES and Dansk Live are based on extrapolations from the Live DMA Members Inventory 2018.

Since 2012 Live DMA and its members have been conducting structured data collection, research and observation work. For more details about the venues and clubs check the latest results of 'The Survey' (data 2019-2020) [here](#) and the next report (data 2019-2022) being expected by the end of 2024.

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