



Activity Report 2025



Contents

Structuration	4
Membership	4
Staff	5
Governance	5
Cooperation	7
Members' meetings	7
Sustainability	8
Mapping of green initiatives	8
Conclusions and recommendations for European-Level Action	8
SHIFT eco-certificate	9
Inclusion Taskforce	10
Crowdbuilder	11
START	12
HUBS	13
Working Group	14
Studies	15
Flash Survey: Music Festivals	15
Preliminary study: the roles of live music venues on artistic development	15
Universities and research partnerships	16
The Survey: Facts & Figures of the Live Music Venues and Clubs	17
Observatory	19
Partnerships	20
Revelland	20
LIVEMX	22
Excentric	23
Music Moves Europe Awards	24
Funding opportunities	24
Advocacy	25
Advocacy Roadmap 2025–2029	25
EU Culture Compass	26
AGORAEU and the next MFF	26
Communication & Dissemination	28
Strategic evolutions	28
Live DMA graphic rebrand	28
Live DMA website rebrand	28
External communications and dissemination	29
Internal communications	30
Press & media features	30
Towards new editorial formats	30
Contacts	31

Introduction

2025 marked the official launch of the Live Style Europe III (LSE III) project and programme of activities.

This first year set the foundations for member engagement and collective momentum across the Live DMA network. The activities implemented were both ambitious and grounded in the concrete needs expressed by Live DMA members. They contributed directly to the strategic pillars of LSE III and focused on establishing the operational, methodological and governance frameworks required for long-term implementation.

The Live Style Europe III (LSE III) project aims to support live music professionals by providing them with tailored tools, knowledge, and strategies to help them navigate contemporary challenges – including those related to inclusion, sustainability, digitalisation, employment, and market competitiveness.

LSE III builds upon the work of its predecessors (LSE I and II) and continues to operate with a bottom-up, collaborative approach that ensures activities are driven by the real needs and experiences of Live DMA members. This participatory method reinforces the network's role as both a platform for peer exchange and a catalyst for policy advocacy.

One of the central aims of LSE III is to foster structured dialogue with policymakers, enabling the live music sector to engage more effectively in conversations that shape cultural policy. In parallel, the project works to secure financial and human resources for the sector, recognising the need for long-term organisational stability in a climate of economic uncertainty and high operational costs. LSE III is also committed to promoting fair, inclusive, and sustainable practices, placing a strong emphasis on diversity, ecological transition, and social responsibility.

It seeks to enhance cultural participation, particularly by developing strategies to reach new and underrepresented audiences across Europe.

A key focus of the project is the empowerment of underrepresented regions, where the live music ecosystem remains underdeveloped. Through targeted support programmes such as START, LSE III helps emerging organisations build capacity and establish durable structures for advocacy and development.

To support evidence-based action and informed decision-making, LSE III aims to reinforce data collection and policy analysis, providing the tools and infrastructure necessary for robust sectoral research. Additionally, it places strong emphasis on facilitating transnational cooperation and capacity building, creating opportunities for peer learning, shared experimentation, and cross-border solidarity.

In 2025, Live DMA was also involved in other EU funded projects such as [Revelland](#), [LIVEMX](#) and [EXCENTRIC](#). Thus, Live DMA successfully implemented the last dissemination actions in the field of creative accessibility and finalized the REVELLAND project; Live DMA launched the last open call for music projects via the management of the LIVEMX project; and kicked off the first year of EXCENTRIC project in the field of the use of data within the CCSI sector.

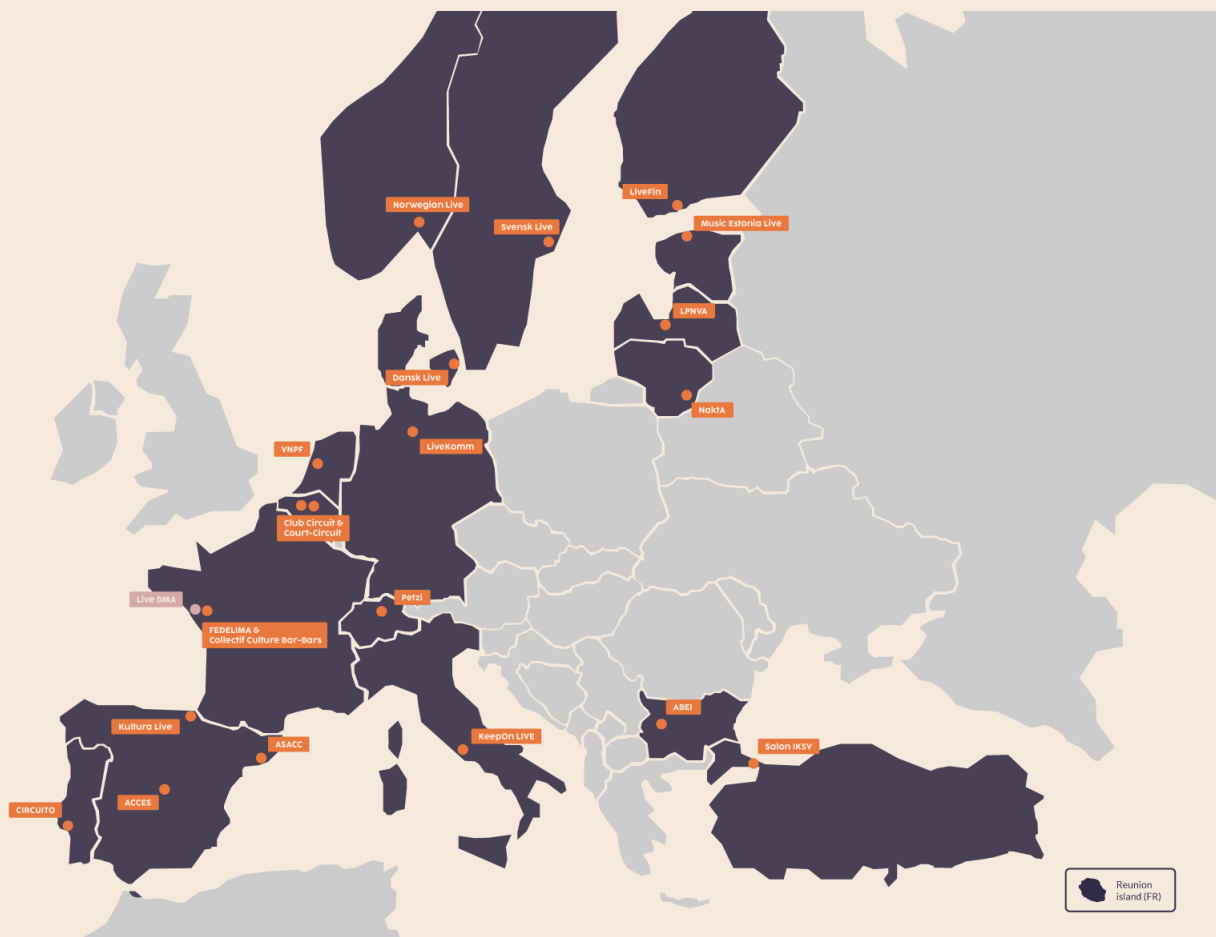
Structuration

Membership

In 2025, 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) – **NKA** (Norway) – **PETZI** (Switzerland) – **Salon IKSV** (Turkey) – **Svensk Live** (Sweden) – **VNPF** (Netherlands)

In late 2025, Live DMA received the official application of the Bulgarian organisation **ABEI** to become associate member of the network. The Live DMA board confirmed the application that will be officially voted by all the members during the next Members' Assembly in March 2026.



Staff

In 2025, Live DMA collaborated with 7 employees :

- **Audrey Guerre** (0.8 FTE) – Coordination
- **Thibaut Hermouet** (0.8 FTE) – Administration & Production Officer
- **Juliette Olivares** (0.7 FTE) – Project Officer
- **Louise Verguin** (0.8 FTE) – Communication Officer
- **Cassandra Guillaud** (0.8 FTE) – Communication Officer
- **Lénaïg Lozano** (0.7 FTE) – Research officer
- **Erica Romero Pender** (0.2 FTE) – Project officer

In 2025 we welcomed back Audrey and Léna after their maternity leaves. The Communication officer position was reopened after the leave of Louise and Cassandra was hired in September to take over the position.

Governance

Live DMA Board

In 2025, Live DMA's board members remained the same and met during 6 online & 2 physical board meetings, in Paris (France - March) and in Brussels (Belgium - November).

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



Board meeting in Brussels, November 2025

General Assembly



→ 31 participants in Cologne (Germany) on 23 & 24 April 2025, in collaboration with the C/O Pop Festival. Read the minutes of Live DMA General Assembly 2025 [here](#).

Live DMA, Europe's leading network for live music venues, clubs, and festivals, held its annual members' meeting in Cologne from April 23–24, setting an **ambitious roadmap for the future of live music across the continent**.

Gathering national and regional associations representing over 3,200 live music venues in 16 countries, the assembly reaffirmed **Live DMA's commitment to tackle the most pressing challenges facing the sector, including inflation and working conditions**. Rising operational costs threaten the financial stability of venues, making it even harder to offer sustainable employment to cultural workers.

Live music venues are committed to offering better employment standards, yet they face structural constraints: many operate with fragile margins, and in numerous countries, collective labour agreements for live music workers are either absent or poorly adapted. Addressing inflation and supporting fairer working conditions must go hand in hand to ensure the sector's resilience.

It was also the occasion to officially **kick off the new network project** (Live Style Europe - LSE III - 2025-2028), supported by the Creative Europe Programme with a €1.2 million grant.



Members of the network came together to discuss and approve the new **Advocacy Roadmap 2025–2029** – a strategic plan that addresses the most urgent challenges facing the European live music sector.

This roadmap is grounded in the findings of Live DMA's **Survey Report and publications released in 2024**, ensuring that it reflects the lived realities and needs of venues, festivals, and cultural workers across Europe.

The Advocacy Roadmap will guide Live DMA's actions towards European and national policy makers over the next four years, aiming to build a more resilient, fair, inclusive, and sustainable live music ecosystem.

Cooperation

Members' 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.

In 2025, Live DMA organised four Members' Meetings focusing on structural challenges for live music organisations, combining policy updates, peer exchange, and practical tools for national associations.

The February meeting focused on **redistribution mechanisms for grassroots venues**, notably the UK arena ticket levy presented by Music Venue Trust, highlighting voluntary levies as an immediately actionable tool to support smaller venues while acknowledging longer-term legislative pathways

In July, the participants examined **association-level financial tools**, with VNPF sharing a structured model for collective discount agreements with suppliers, demonstrating how such schemes can reinforce member services, loyalty, and financial stability when governed by clear criteria and legal frameworks

In September, we centred on **EU cultural policy and network activities**, particularly the upcoming 2028–2034 EU budget cycle, concerns around the proposed AgoraEU programme, and evidence that demand for music-specific EU funding instruments continues to far exceed available resources, alongside national reports of rising costs, political uncertainty, and climate-related risks.

In October Live DMA addressed **ticketing regulation and market structures** in dialogue with NIVA, comparing EU and US contexts on ticket resale, dynamic pricing, taxation models,

and public regulation, while also sharing practices that protect audiences and limit speculative resale through technical and legal safeguards.

If you want to access the reports of the members' meetings please send a mail to contact@live-dma.eu. You can find the link to the perpetual minutes in the emails addressed to the mailing list @members.

Sustainability

Mapping of green initiatives

In the first half of 2025, Live DMA conducted one-to-one interviews with national members. A total of 13 individual interviews were carried out.

These conversations were guided by a baseline mapping established in 2022, aimed at **assessing how environmental sustainability had been integrated into the strategies and projects of Live DMA members** (regional and national live music associations).

The goal was to evaluate whether organisations had concrete action plans and the human and financial resources to implement them, as well as to understand their expectations at the European level.

We reviewed these initial mappings to **identify any evolution over the past three years** – whether sustainability had become a higher or lower priority, and whether the objectives set at the time were on track.

Conclusions and recommendations for European-Level Action

The 2025 landscape of sustainability in the European live music sector reflects both a deep commitment across the network and a complex set of structural, political, and practical challenges.

While carbon reduction remains the primary focus of ecological transition, a **broader interpretation of sustainability** – one that includes social, economic, and operational resilience – is increasingly shaping how national associations and their members engage with the issue.

The sector's diverse realities have produced a mosaic of responses: in some countries, well-established frameworks and public mandates guide sustainability efforts; in others, progress relies on local leadership, local innovation, and the perseverance of cultural operators working within fragile ecosystems.

What emerges clearly from this report is that **live music associations and venues have made significant strides through capacity-building and resource sharing**. Yet, across interviews and national case studies, a recurring theme is the limit of voluntary action.

Without coordinated policies, investment in infrastructure (particularly in mobility and energy), and formal recognition of the sector, **many feel they have reached the boundaries of what is possible**. In politically shifting environments, sustainability risks being sidelined in favour of short-term economic agendas, further weakening the conditions for long-term planning.

In that sense, Live DMA also needs to update its narratives to be adapted to its members realities. Live DMA concerns and willingness about sustainability is strong, but they face many other structural challenges that must not be hidden by the ecological concerns.

To move from intent to impact, sustainability in live music requires not only shared responsibility but also a shared vision – one that treats cultural infrastructure as essential to ecological transition and ensures no region or venue is left behind. The following five recommendations outline how EU-level action can help realise this vision.

1. Pursue resource, toolkits and cooperation efforts

- Update and develop the database to exchange best practices, tools, and strategies.
- The revision of the Digital Safaris with a more adapted format
- Include practical toolkits tailored to different venue sizes and business models, especially commercial venues.
- Re-inforce partnerships with specialised organisations, also addressing relevant services to the nature of activities and values of the live music scenes.

2. Support investment and funding

- Design cohesion funds to support under-resourced regions, ensuring they are not left behind in the green transition. Live DMA will work on a dedicated action towards regional authorities in 2025-2028.
- Provide support for building investment (insulation, including sound proofing) and energy solutions, and provide useful information about the accessibility of such funds to Live DMA members.
- Support through future dedicated calls (Green Beat Nexus 2026-2028)

3. Artists and audience circulation

- Advocacy recommendations based on results of EU funded projects such as Better Live and cooperation with peers' initiatives.

4. Strengthen policy engagement

- Support Live DMA members in gaining formal recognition as cultural stakeholders in policy processes.
- Provide long-term support and incentives: sustainability needs to be embedded into long-term strategies and does not fit short-term projects funding.
- Push for EU programs that allow more flexibility in implementation at national and local levels, respecting sector diversity.

SHIFT eco-certificate



The [SHIFT Culture eco-certification](#) is a bespoke scheme supported by Creative Carbon Scotland with auditing partner, Vector 42, and **provides cultural networks and platform organisations with the tools, knowledge and guidance to become an eco-certified organisation.** Since 2022, 16 networks that took part in the pilot scheme have successfully received their certification.

In 2025, Live DMA officially joined them in this process. From our day-to-day operations to organising events all around Europe, SHIFT is guiding us making more conscious of the ecological footprint of our actions and helping us build a more sustainable future.

What are the SHIFT eco-guidelines for cultural networks?

The guidelines recognise and address the ecological footprint associated with operating international cultural networks and platform organisations. The guidelines serve as a reference document for network organisations that aim to minimise their footprint, optimise environmentally sustainable practices, and act as an example of good practice for their members and other networks. They are purposely made openly accessible in the hope they can inspire structural organisational change in the cultural sectors, in the broadest sense.

From September 2025, Live DMA officially adopted its [sustainability policy](#) and regularly communicates about its actions.

Inclusion Taskforce

In 2025, as part of the LSE III project, Live DMA established the Inclusion Taskforce. The Taskforce **pilots the Inclusion Lab and supports the progressive development of the Inclusion Toolbox through peer learning, identification of good practices and dissemination across the network.**

The Inclusion Lab and Taskforce were presented during the Live DMA Members' Assembly in Cologne (April 2025), followed by a call for participation among member associations.

The first Inclusion Taskforce meeting took place online on 11 June 2025. It gathered 8 representatives from several national associations and included a guest contribution by Miriam Fofana, presenting the report Creative Europe Networks and BIPOC Representation: Bridging Gaps and Breaking Barriers.

The discussion addressed **structural barriers to representation in the cultural sector, risks of performative diversity, and the need for self-determined representation of marginalised communities.** Action points included defining a common scope of action, critically examining organisational structures, fostering horizontal encounters with BIPOC communities, and strengthening resource production to raise awareness.

During this first session, the Taskforce clarified its core functions: informing members on inclusion-related topics and EU frameworks, facilitating peer learning, and disseminating practical tools. Minimum objectives were defined in line with the GAP: preparation of two Inclusion Lab peer-learning activities (MS6 and MS7) and the progressive update of the Inclusion Toolbox (D3.1).

A second online meeting took place in December 2025. Discussions focused on **shared challenges across national contexts, including diversity**

in programming and leadership, accessibility, mental health and social safety. Members agreed on the need for a clearer and more operational framework, with structured thematic pillars and problem-based tools that associations can adapt to their national contexts.

Overall, 2025 constituted a foundational phase focused on governance, scope definition and methodological structuring, establishing the basis for the implementation of Inclusion Lab activities and toolbox outputs in subsequent years.

Crowdbuilder



In 2025, Live DMA developed and launched **Crowdbuilder**: a free, multilingual tool designed to help live music event organisers develop their audiences.

It is a digital tool, available at crowdbuilder.eu, aimed at **supporting live music venues in reflecting on their needs, capacities, and on what might help them drive tangible change in their relationship with their audiences.** At the end of the exercise, users receive a personalised audience development strategy to implement in their venue operations.

Crowdbuilder is the result of several years of collaborative work between Live DMA and European live music venues. The tool builds on the outcomes of the Live DMA Working Group on Audience Development, and the experimentation phase and blueprint developed within the framework of LSE II – The Try-Angle.

These previous activities provided both the methodological foundation and practical insights necessary to translate collective reflections into a structured and operational digital tool.

At the beginning of 2025, the Live DMA team defined the digital format and pedagogical structure of the tool. It was conceived as an **exercisestructuredaroundprogressiveactivities, reflective questions, and adaptable pathways.** Particular attention was paid to ensuring that the tool could be used by organisations with different

profiles, capacities, and levels of experience, without imposing a single model or approach.

A first draft was developed, after which the team began looking for a web developer and a graphic designer able to bring the tool to life in the digital realm. We chose to work with two external partners: David Daumer, a web designer and developer, and Alexane Querrec, a graphic designer. Both specialise in developing eco-friendly web architectures and designs, thereby aligning with our commitment to reducing our digital carbon footprint. Together, they translated our ideas into concrete website architecture and an accessible, playful design.

During this creation and development phase, Crowdbuilder was also presented to Live DMA members during collective meetings and exchanges, enabling early feedback and confirming its relevance in addressing challenges related to audience diversification, participation, and long-term engagement. These exchanges informed the planning of future capacity-building actions linked to the tool.

The website was completed and launched on 28 October 2025. At the time of its launch, Crowdbuilder was accessible in five languages: English, French, Spanish, Dutch, and Norwegian. Translations were commissioned earlier in the year from various partners within the Live DMA network to ensure greater accessibility across Europe. This translation work marked a first step towards broader European dissemination.

The tool launch was announced externally on Live DMA's social media channels, via a dedicated Open News mailing and on Live DMA's main website. Several of our members and partners also circulated the information via their own channels.

As for other dissemination activities, **Live DMA organised three workshops at key sectorial events** (Fedelima event, FR; VNPF congress, NL; Liveurope Festival, IT) in 2025 to present the Crowdbuilder methodology, demonstrate the online tool, and collect feedback from professionals. These workshops allowed Live DMA to introduce the tool to a wider audience of live music professionals, test its usability in real contexts, and refine dissemination and training approaches.

Further dissemination, additional translations, and dedicated training sessions on how to use Crowdbuilder are scheduled for the following years.



Liveurope Festival workshop © @maastroworld

START

START is a mentorship and mutual-learning project designed to support the development of live music associations and professionals, with a focus on relevance to local live music ecosystems and collective capacity building within the Live DMA network.

In September, we launched the call for mentees, open until the end of November. During this period, the call was disseminated through multiple channels: online communication, in-person outreach at events we attended, in particular Sofia Live in Bulgaria, and direct personal messages to individuals we identified as potentially relevant. The call was also relayed by Creative Europe Desks and export offices.

By the closing date, we received 25 applications from 16 different countries. Based on an assessment of relevance and alignment with the objectives of the START project, 6 participants were selected and informed: **Andra Rotariu** (Romania), **Barbora Sikorová** (Czech Republic), **Eszter Décsy** (Hungary), **Maria Kaimaklioti** (Cyprus), **Mariana Bondarenko** (Ukraine), **Vardges Sayadyan** (Armenia).

From December onwards, the results were communicated to Live DMA members in order to identify and confirm suitable mentors for the selected participants.

HUBS

In June 2025, Live DMA launched a financial support for its members only through the open call for HUBS. The HUBS are **dedicated peer-learning groups that bring together two or more Live DMA members with shared challenges**, allowing them to exchange expertise, develop joint solutions, and implement concrete actions.

Through this initiative, **members will receive financial support to facilitate staff exchanges, training sessions, and collaborative projects tailored to their specific needs**. The goal is to strengthen transnational cooperation, and potentially create scalable solutions that benefit the entire network.

By participating in HUBS, Live DMA members can actively contribute to shaping the future of live music in Europe, reinforcing our collective resilience, and ensuring a diverse and thriving sector.

Objectives

– Foster collaborations and exchanges of the Live DMA members on shared challenges or priorities, that are specific to some countries or regions or other specific trans-national challenges.

– Enhance and improve the synergies between the Live DMA members through smaller networking groups with facilitated access (e.g. no language barrier, geographical proximity, similar business models or public policy schemes)

The open calls closed on 15th November and the selected projects are expected to be announced in early 2026.

In 2025, Live DMA received 4 project proposals led by 12 Live DMA members:

– **B2B - Back to Back (Court-Circuit & FEDELIMA)** aims to connect French and Belgian organisers to exchange on working conditions, sustainability and structural cooperation.

– **Borderless Volunteers (Clubcircuit & VNPF)** aims to address volunteer policies in small and medium-sized venues through joint analysis and the development of a practical toolkit.

– **Nordic-Baltic Live Ecosystem (Svensk Live, Dansk Live, LiveFIN, NKA & Music Estonia Live)** aims to foster regional exchange on grassroots support, touring infrastructures and safety frameworks.

– **SurveySync (ASACC, Kultura Live & ACCES)** aims to improve national data collection and alignment with the Live DMA Survey through a shared digital tool and structured recommendations for advocacy use.

Working Group

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, initiated in 2023, to take place online in december every year.

In this working group session, we not only learned that Barbie Girl is still n°1 in Danish copyright revenues, but also that **relations between live music operators and CMOs remain structurally uneven across Europe**, with new systemic risks emerging.

The Working Group sessions function as a roundtable to take stock of relations between live music venues and their collective management organisations, with the objective of identifying recurring challenges around transparency, fairness and royalty calculation methods. The discussion focused on concrete national examples considered relatively as good practices:

– **Estonia:** the Estonian Authors' Society (EAU) operates a transparent system, with tariffs primarily based on ticket revenues and publicly accessible annual reports. A notable good practice is the collaboration with Music Estonia on export funds and clear redistribution mechanisms

– **Denmark:** KODA provides high transparency on revenue flows and administration costs, with negotiated tariffs based on ticketing income and a single reporting interface covering authors' and performers' rights. Digital reporting and clear tariff structures were highlighted as strengths, despite recent increases. Dansk Live also highlighted the existence of an external body anchored in Danish copyright law (a copyright licensing tribunal) that can be seized if a tariff dispute escalates, as a formal pathway to prevent or resolve conflicts. In practice, however, this option is seen as asymmetrical: KODA is perceived as having far greater legal resources and

the capacity to hire specialised lawyers, meaning users rarely expect to prevail in litigation.

– **Belgium:** SABAM presented its cultural fund model structured around grants, partnerships and training. A university-led evaluation has informed a multi-year strategic plan, including support for showcases and emerging artists. A central concern was the rapid spread of AI-generated music in background music (-shops, gym etc.). Participants reported credible risks of significant revenue losses for CMOs in these areas if there are no licensing on AI music. The working group identified a structural risk that CMOs may seek to offset these losses by increasing live music tariffs, as concerts remain one of the least substitutable uses of music. SABAM clarified that, in Belgium, AI-generated music is explicitly subject to licensing: as long as AI systems are trained on human-created works, their use does not exempt users from paying royalties.

Live DMA provided a template letter for members to adress to their national CMOs. The working group reaffirmed its shared recommendation that royalties for live music should be calculated exclusively on ticketing revenues, excluding artist fees, bar sales, sponsorships and subsidies, except in the case of free events where alternative criteria are necessary.

On AI, the group agreed on the need for vigilance and coordinated monitoring. CMOs should not compensate for AI-related revenue losses by disproportionately increasing live music tariffs, and clear positions on licensing, transparency and redistribution in relation to AI-generated music are required.

The next working group session is planned for the first semester of 2026 and will focus specifically on monitoring systems and their implications for venues and festivals.

In 2025 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 thematic priorities representing the most pressing challenges faced by their festivals. The combination of the observation grid and the identification of the network's members priorities allowed Live DMA to lead a series of interviews (semi-structured format) in 2025, in order to dig within each of the priorities identified. Each interview was transcribed and synthesized, paving the way for a double-blind analysis process conducted by Live DMA research officer and an external researcher (Jedediah Sklower), browsing the festival ecosystem in an exploratory, yet deeply rooted way.

The festival overview that emanates from this micro-case studies examination was then discussed collectively with the Survey Coordinators, notably during an on-site meeting in Milan in November 2025, when the next-steps were debated, both content and methodology-wise. It has been decided that the follow-up of this primary, explorative approach would take the shape of 3 successive, yearly publications, each providing a snapshot of a key topic previously identified within the observation grid and the exploratory work.

For 2026, the theme selected has been the **economic models of EU festivals**, which will be

further explored through in-depth qualitative interviews. This process underscored Live DMA's commitment to participatory decision-making, allowing members to collectively shape the research agenda.

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 of the live music sector**, as a **tool to replace artists at the heart of the ecosystem**, when they are the primary focus of current EU regulation processes (Status of the artist; fair 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 preliminary steps of the study showcased some expected outcomes, but a first round of meetings with both members representatives and researchers 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.

Hence in 2025, Live DMA worked on building a **unified definition of the notion of “artistic development”** that would be representative of all understandings of the notion at stake within the membership. This process took place during an online Survey Meeting and ended up in a split of the notion of artistic development into 3 axes that will each be explored through a dedicated article: “art development”, focusing on a more musicological approach and the notion of repertoire ; “artist development”, focusing on a labour / sociological approach of the notion of artistic careers, and “community development”, focusing on an inclusive and social approach of the notion of access and outreach activities. The SC collectively validated this tripartite definition and its representativeness within the network, but also approved of its incorporation into a wider project.

Indeed, the diversification of Live DMA's research objects, the strengthening of its data collection process through The Survey and the shape of its on-going resource documentation starts to allow deeper analysis regarding the “values” of live music venues as a core player of the sector, but also as an example to play by. The motto “Support your local music scene” can then be further defended once observed at the research lens: each article from the “artistic development” research is a mean to reassess why local music scenes matter, as will do further research and observation work that Live DMA intends to work upon: repertoire of Fair Pay initiatives in Europe, overview of inspiring green / sustainable initiatives...

Universities and research partnerships

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 2025, Live DMA was invited to present a full panel at the **IASPM World Congress** in Paris, where three of its research work were presented: The Music Puzzle (Exploring Booking Practices in Europe), the Festival Survey Exploratory work, and a literature review about Gender Equality in the live music sector that had been commissioned to Grace Goodwin. The occasion of this massive conference allowed Live DMA's research officer to build further connections within Academia, with researchers involved in topics close to the ones that animate Live DMA and who could become precious partners to work with in future endeavours: music and urban planning, noise complaints, digitalisation, etc.

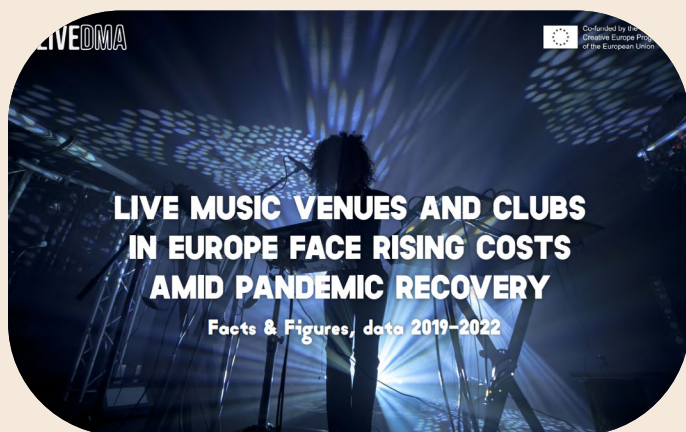
Furthermore, some contacts were also made with relevant editors / publishers, such as the International Journal of Live Music Studies, which may support Live DMA future publications.

From a professional note, a presentation of the Festival Research has been made towards our German member LiveKomm, and one of the Music Puzzle has been made towards our French member FédéliMa.

To further this work, a table of research partners listing all types of research partnerships has been elaborated, displaying a diverse repertoire of persons and institutions that Live DMA has been in touch with to further its research work. Beyond the research networks that Live DMA has been associated with, such as **SIMM-posium**, **IASPM** or **STP&A** or the academic board or experts that the network works with on a more regular basis, further connections have also been made in 2025: Live DMA has been exchanging with the **University of Turku** (Finland), regarding possible collaboration around the OpenMusE project and inherent live music monographies ; with the **University of Rotterdam** (Netherlands), as an active member of the Excentric consortium regarding collaborative data practices. A couple of academic courses were taught (**University of Western Brittany** and **Hasselt University**) towards students specializing into the live music sector administrative / production positions.

But moreover, Live DMA has been more and more solicited by other researchers in the course of 2025, having been asked to participate into 9 research works, usually through in-depth interviews: students thesis or dissertations, academics seeking EU datasets, or research teams in need of an EU, more global perspective on a given topic. This tendency testifies of a successful identification of Live DMA as a possible research/observation partner, our insights being seemingly useful to both on-field professionals and researchers.

The Survey: Facts & Figures of the Live Music Venues and Clubs



Monitoring live music venues and clubs

As part of Live DMA's ongoing Observation & Research initiatives, Live DMA and its members annually collect facts and figures about administrative structures, capacity, functions, events, audiences, human resources, income, and expenditure of live music venues and clubs within its network. In The Survey the data on venues and clubs are not only collected, but also harmonized, analysed, compared, presented, disseminated and discussed. **The resulting figures highlight the significant artistic, social, and economic impact of live music venues and clubs in Europe.** The Survey serves as a strategic tool that, providing 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. These insights enable Live DMA and its members to set priorities and

develop policies on issues such as diversity, talent development, labour market conditions, and economic challenges.

Methodology and collaboration between members across Europe

Live DMA and its members developed **standardized survey questions and definitions to enable the creation of Europe-wide datasets and comparative analyses across different types of venues.** The questionnaire is reviewed, and where necessary adjusted, annually to improve results, taking in account new developments, experience and insights. In addition, Live DMA supports its members with tools, consultancy and guidance to strengthen their own data collection processes. The regional Survey Coordinators work within a shared platform and meet several times a year to exchange knowledge and expertise. In this way, The Survey operates as a learning community that builds skills, capacity, and expertise in the data collection, analysis, and dissemination of sector-specific data.

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

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

In 2025, individual Live DMA members published their own regional and national reports containing facts and figures of the live music venues and clubs they represent. An overview of these publications is available on the [Live DMA website](#). The Survey reports provide valuable data that help regional and national policymakers understand the significance, role, capacity, and contributions of music venues and clubs. Especially in times of crisis, such as the pandemic, energy challenges, inflation, and climate pressures, data becomes increasingly urgent and essential assessing the impact on the live music sector and informing governments about necessary measures.

Throughout 2025, Live DMA members collected data from venues and clubs for 2023 and 2024, offering key insights into the post-pandemic situation and the financial pressure of rising inflation, which led for many venues to financial losses and reduced capacity to programme new talent. The Survey results help Live DMA members engage in dialogues with local and national governments on the financial support required to withstand periods of crisis. Additionally, The Survey results were used for other Live Style Europe projects to contribute to other objectives such as audience development, diversity, and inclusion.

At European level, the Survey results strengthen Live DMA's advocacy. In 2025, these efforts contributed to an improved dialogue with European partners such as the European Commission and European Parliament, helping to get more recognition, awareness, and support at EU level.

Survey report, dissemination and communication

In 2025, the latest Survey report "[Live music venues and clubs in Europe face rising costs amid pandemic recovery - Facts & Figures, data 2019-2022](#)" (published late December 2024) was disseminated and promoted. The report presents key figures and developments for the 2,280 venues and clubs that were part of the Live DMA network at that time. To increase its reach, the report was translated in Dutch, Estonian, French and Spanish.

During 2025, Live DMA and its members shared The Survey results through multiple channels, including websites, social media, printed reports and digital publications. Key findings from The Survey were highlighted in Live DMA newsletters. The facts and figures of venues and clubs were also shared with media, policy makers, and other stakeholders to raise awareness, enhance recognition, and support representation and advocacy efforts.

From Survey meetings to Observation meetings

In 2025, Live DMA organised two general Observation Meetings, bringing together research officers and Survey coordinators from across Europe to discuss research, collaboration, data collection methodology, analysis, presentations, communication, and advocacy. **Previously called Survey Meetings, these meetings were renamed Observation Meetings in 2025 to reflect their broader scope.** While still focusing on The Survey for venues and clubs, with the goal of harmonising research, exchanging knowledge, and sharing best practices, the meetings now also cover other research topics for the Live DMA Resource Platform, including guides, toolkits, short articles, and thematic qualitative research such as literature reviews, case studies, and exploratory or in-depth studies.

The first general Observation Meeting took place as an online workshop on 16 June 2025, with 9 participants. The second Observation Meeting was a two-day in-person meeting in Milan, Italy, on 27-28 November 2025, attended by 13 participants. Both meetings included short presentations by participants on their latest research and publications, discussions of individual challenges, survey results, and upcoming data collection plans. The meetings also covered the methodology, content, and format of the upcoming publications Members Inventory 2026 and The Survey data 2023-2024, along with updates on other Live DMA Observation and Research work for 2026.

In addition, throughout 2025, Live DMA organised 14 individual 1-on-1 Survey meetings between regional Survey Coordinators and the Live DMA Survey coordinator. These individual sessions were highly effective in helping Live DMA members improve their data collection, processing, analysis, reporting, presentation, and advocacy.

Observatory

Live DMA hosts an [Observatory section](#) on its website. It compiles resources not only created by Live DMA, but also key European-level materials created by other stakeholders. It serves as a valuable tool for our members in their advocacy efforts and provides practical resources that venues, clubs, and festivals can use in their work.

The Observatory is organised thematically, as follows:

– **Accessibility:** We showcase live music organisers who prioritise inclusivity and share their expertise to foster accessibility, ensuring that live music connects people from all backgrounds.

– **Audience & Crowds:** We advocate for recognising live music spaces for their social value and explore how live music professionals care for their audience and expand their access to music.

– **Data Collection:** Every year, Live DMA coordinates and trains its members to collect data from the venues within its network. This data is used for advocacy purposes and to gain a clear understanding of the live music scenes across Europe. By using this method, Live DMA and its members are able to collect and retain ownership of their own data.

– **Festivals:** Music festivals make up 19% of the organisations represented by Live DMA. While they share common goals and challenges with live music venues, they also have unique characteristics.

– **Gender Equality:** Women and marginalised gender identities remain underrepresented as musicians, technicians, and managers, often facing discrimination in hiring, pay, skills recognition, and workplace safety.

– **Market Concentration:** Diversity within the music ecosystem is an increasingly important topic. Live DMA advocates to ensure fair competition and room for everyone through dialogue and regulations.

– **Music & The City:** Cities tend to have a higher concentration of live music venues, reflecting the role of music in urban environments and making

them a key area of study. While we recognize the importance of exploring live music organizers outside urban areas, defining «outside the city» on a European scale remains complex. We hope to explore live music outside the city as well as our research expands.

– **Sectorial Cooperation:** We grow alongside our members and in close collaboration with numerous partners. By encouraging the exchange of good practices, we aim to collectively strengthen and support the live music scene across Europe.

– **Sound Regulations:** Dive into a curated selection of resources that explore sound regulations in the different European countries. This section also gathers global recommendations, national frameworks and shared challenges faced by music venues – particularly those related to music complaints.

– **Sustainability:** Sustainability is a paradigm for thinking about the future in which environmental, societal and economic considerations are balanced in the pursuit of an improved quality of life. Live DMA supports its members in their path towards more sustainable practices.

– **Taxation, Licensing & Economy:** Taxation, licensing and commercial regulations also shape the financial stability of the live music scenes. Live DMA examines these frameworks and advocates for fairer redistribution and coordinated policies to strengthen the sector.

– **Technology:** New technologies are reshaping how live music organisers operate and how audiences experience concerts. Live DMA actively monitors these technological advancements to stay informed and support the sector.

– **Workers of the Live Music Sector:** Live music venues, clubs and festivals create a large scale of jobs and skills in functions and work with different types of contracts, varying from employees, temporary workers and freelancers, to volunteers and trainees. Live DMA researches what “working in live music” entails and also valorises the work of those who make live music events possible.

Partnerships

Revelland



[Revelland](#) is a Creative Europe Cooperation project, ending in 2025, 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 2025.

ESNS 2025, Panel "Accessibility 2.0"

Think renting a wheelchair ramp or hiring a sign language interpreter is the solution? Join this panel to discover why that's just the very last hurdle to take. Get inspired by real-world examples of how easy it can be to enhance accessibility and find practical answers to big questions like: "How can I afford this?" and "Where do I start?" As more festivals and venues recognize the importance of inclusive and accessible policies, there's growing momentum to make meaningful change. Some have already found creative approaches, and there are plenty of checklists and toolkits to guide you. While the focus has traditionally been on production, true accessibility goes far beyond logistics. We're entering a new era: Accessibility 2.0, where the emphasis is on fostering a sense of belonging, finding innovative solutions that benefit diverse groups, and taking a holistic approach.

In order to render the ideas and concepts of this session accessible to more music professionals, we worked with a visual recording artist who transforms complex ideas into simple understandings, using visual narration. The result of her work can be seen on the opposite page.



In June 2023, Live DMA successfully launched the project **LIVEMX**, in partnership with 2 European organizations (**EMEE, INOVA+**).

LIVEMX focuses on three specific areas:

– Music export

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 January 2025, Live DMA successfully conducted and closed the last call for project proposals. This call, which opened in November 2024, received 481 applications from 35 countries, which makes it the most popular open call for LIVEMX and again demonstrates the widespread interest and need for support within the music sector. After a rigorous evaluation process conducted by external juries, 20 projects were selected for funding, with a total of €1.06 million distributed among the successful applicants.

As part of the Capacity Building Programme implemented by the LIVEMX project, we identified the need to develop a solution that would enhance networking among the selected beneficiaries. As a result, the beneficiaries were able to register on a dedicated platform where they can connect, network, chat, and organize calls. This was also the opportunity to organise some dedicated sessions targeting the beneficiaries (e.g., on funding opportunities at EU level).

In 2025, and after the conclusion of the first funded projects, LIVEMX consortium released "[The 1st Open Call Selected Projects Booklet](#)", presenting each selected project of the 1st open call.

Recordings, resources and FAQs are available on LIVEMX's website



In 2025, Live DMA participated in the launch of the **EXCENTRIC** project, a Horizon Europe programme coordinated by the Erasmus Rotterdam University that we are partnering with. The overall project addresses the **digital barriers that the CCSI may face in regards of data collection and data sharing**, due to a lack of dedicated digital innovations, to limited expertise, or to fragmented data practices.

The EXCENTRIC project intends to develop Collaborative Data Ecosystems based on a participative, knowledge-sharing environment where organisations collaborate on data-driven decision-making to enhance both competitiveness and sustainability.

Live DMA's role in the project is to **participate into the communication effort** (led by KEA), to **provide insights and tangible examples regarding the links between live music venues and data**, and to **organise a Demo-Day where the innovative solution can be displayed / introduced to field workers and experts**, to assess its relevance and provide the EXCENTRIC team with sector-specific feedback and improvement leads.

In 2025, Live DMA participated in the project kick-off event in Rotterdam and got more familiarized with the 6 pilots that are going to be investigated by the EXCENTRIC team in order to shape the Collaborative Data Ecosystem. It was the first opportunity for Live DMA to start connecting the essence of the EXCENTRIC project to the Live DMA sector realities. We also took part into the overall administrative process behind the project, taking part in general meetings to help shape the Policy Brief, reviewing deliverables (such as a Data

Management Report or a Needs Assessment), answering semi-structured interviews to provide sector-based input and hence contributing to the refining of the project design.

Live DMA also took part to the EXCENTRIC Activation Event in September 2025 in Linz (Austria), teaming up with pilots representatives and experts to exchange regarding on-going data practices throughout its membership, thus anchoring the organization-specific insights that the pilots can provide into a more global, sector-wide perspective.

Along the way, **Live DMA has been working on a diversity of communication assets**, amplifying EXCENTRIC resonance within its membership and beyond through its own communication channels (i.e. social networks, newflash...).

Beyond these dissemination aspects, **Live DMA has also been working closely with KEA on the production of a newsletter article and a podcast episode**, both aiming to strengthen the link between data ecosystems and the live music sector.

On top of these activities, the office team has also been working on the **organization of an Open Demo-Day** for the EXCENTRIC team to present and test their future tool, curating a list of experts to associate to the event and adjusting the contents of a future 2026 Research and Observation Meeting so it includes the stimulating thoughts that EXCENTRIC is bringing data-wise.

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.

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 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.

In 2025, the Grand Jury Music Moves Europe (MME) Award 2025 went to **Yamê** from France and the MME Public Choice Award went to **Judeline** from Spain.

The other winners of the 2025 MME Awards were **Kingfishr** from Ireland, **Naomi Sharon** from The Netherlands, **Night Tapes** from Estonia, **UCHE YARA** from Austria and **Judeline** from Spain.

Funding opportunities

Live DMA applied to three more funding opportunities as a partner in 2025, which failed unfortunately.

– **Creative Europe Cooperation: Follow up on Keychange project, INTERACT, with 21 other partners.**

The project takes an intersectional approach to driving structural change in the music sector by promoting gender diversity, sustainability, and social inclusion. It supports gender-diverse artists and organisations through innovative programmes, strategic partnerships, and targeted outreach efforts. Beyond career development for gender-diverse artists and their teams, the project also offers capacity-building training for partner organisations, current Keychange Pledge signatories, and future signatories. Its broader goal is to track, monitor, and strengthen the ability of music organisations to operate in more inclusive and equitable ways.

– **Creative Europe Cooperation: KeepOn touring project in partnership with KeepOn and EMMA.**

KOT is a project that aims to support a more interconnected and collaborative live music ecosystem. Its core objective is the development of a digital platform that facilitates shared tour planning and communication between professionals—venues, festivals, bookers, managers, and artists—across the live music value chain. The platform offers a space for matching programming needs, optimizing logistics, reducing costs, and encouraging joint strategies, especially for small and mid-sized operators.

– **Citizens, Equality, Rights & Values programme : CrissCross: Beyond the Night.**

The project aims to prevent gender-based and LGBTIphobic violence in nightlife by developing standardized protocols, intervention strategies, and training programs that support early detection, prevention, and response— especially in contexts involving substance use — while fostering safer, more inclusive environments across nightlife and youth leisure spaces.

Advocacy

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 2024–2028 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.

Following the European elections in 2024, Live DMA drafted an Advocacy Roadmap 2025 - 2029 that was voted by the members at the G.A 2025. It relies on [these main themes](#).

Advocacy Roadmap 2025–2029

In 2025, Live DMA focused its action on **mitigating the financial pressure affecting independent venues** by advancing concrete tools such as dedicated resource on fiscal measures, to be introduced in early 2026, aimed at supporting national advocacy on VAT reductions and targeted tax offsets. It actively promoted existing redistribution schemes within its membership, including levy models to encourage fairer value distribution across the ecosystem. In parallel, it continued to encourage environmentally responsible production as structural responses to rising operating costs.

Live DMA advanced the **recognition of live music within public policy** by drafting a concrete proposal outlining what the recognition of venues as cultural public goods entails. The network actively contributed to consultations on the future AGORA EU programme, advocating for a dedicated music strand and stronger budgetary allocation. It engaged in multiple meetings with Members of the European Parliament and representatives of the European Commission to defend reinforced support for the sector. Live DMA also produced a position paper and coordinated joint initiatives with European music

partners to support the consolidation of Music Moves Europe. These actions aimed to address the structural under-recognition and underfunding of live music in cultural policy frameworks.

When facing **noise complaints**, the network advanced the development of a practical guide, to be presented at the 2026 General Assembly, aimed at supporting members in integrating live music into urban planning frameworks. It further consolidates as a resource for advocacy and knowledge sharing on gentrification and noise-related disputes.

Live DMA prioritised addressing **market concentration** through the development and publication of [new ownership maps of the European live music sector](#) (release planned in Dec 2025, finally Feb 2026). This work documented patterns of consolidation and vertical integration across venues, festivals and related value-chain actors, providing an evidence base for policy discussions. The initiative also supported broader calls for the establishment of a Music Observatory to monitor threats to independence and market diversity. By grounding advocacy in documented ownership data, Live DMA reinforced its actions to safeguard fair access and pluralism for independent operators.

Live DMA advanced work on **improving working conditions** by developing a dedicated resource addressing fair pay. This work aimed to support the promotion of a European Fair Practice Code and to facilitate structured dialogue between venues, artists and sector stakeholders. The resource also contributes to improving access to information on social protection for freelancers and independent workers.

Live DMA reinforced its **commitment to inclusion** through the creation of an Inclusion Taskforce, establishing a structured space for peer exchange and strategic coordination within the network. Live DMA disseminated its literature review on

gender equality in the live music sector as well as the study on booking practices in Europe, contributing to evidence-based discussions on representation and programming practices. Live DMA also joined two European project consortia addressing inclusion and diversity in live music, strengthening its engagement at EU level (the projects unfortunately failed to be funded).

Live DMA addressed **audience shifts and ticketing challenges** through the development and dissemination of the Crowbuilder tool, presented in workshops at EU-level events and translated into several languages to support audience development. The network co-signed a [joint letter calling for a ban on dynamic pricing in live events](#), contributing to the policy debate on fair access and price transparency. Live DMA also intervened at a European Parliament event on regulating dynamic pricing within the forthcoming Digital Fairness Act, highlighting risks and abusive practices affecting independent venues and audiences. These actions reinforced advocacy for stronger EU regulation of ticketing markets and greater transparency.



Consultation on the Culture Compass, EU Commission

Live DMA advanced work on **sustainable strategies** by conducting 13 in-depth interviews with national and regional members to assess progress since 2022 and identifying structural limits to voluntary sustainability efforts. The findings were consolidated into conclusions and recommendations for EU-level action, focusing on infrastructure investment, mobility, energy transition and long-term policy embedding. Live DMA advanced resource-sharing by updating its database of practices and preparing revised cooperation formats. It also initiated preparing a narrative on advocacy towards regional and EU authorities to improve access to cohesion and

dedicated sustainability funding. In late 2025, Live DMA collaborated with the Better Live project to disseminate results on low-carbon touring and sustainable concerts, including [participation in its communication campaign](#).

EU Culture Compass

In 2025, Live DMA positioned itself proactively in response to the implementation of the EU Cultural Compass by [calling for dedicated measures for the music sector in its next operational steps](#). The organisation **published a policy paper outlining the structural specificities of live music and the need for targeted instruments within future EU programmes**. It engaged in exchanges with European institutions to ensure that live music venues and festivals are recognised as cultural infrastructures requiring tailored support. Live DMA emphasised the importance of embedding music within competitiveness, territorial cohesion and sustainability frameworks, rather than limiting it to symbolic recognition. Through coalition work with European music partners, it advocated for earmarked funding and clearer implementation pathways under the forthcoming programmes. These actions aimed to align the Cultural Compass with the concrete economic and structural realities of the live music ecosystem.

AGORAEU and the next MFF

In 2025, Live DMA actively engaged in the debates surrounding the future AgoraEU programme and the next Multiannual Financial Framework (2028–2034), [calling for a comprehensive music strategy backed by an ambitious budget](#).

The organisation published a position paper advocating for a dedicated music strand within AgoraEU and the earmarking of 10% of its total budget to the music sector. It also supported the broader call for allocating 2% of the overall EU budget to culture across programmes, including reinforced funding for Creative Europe's successor. Live DMA held meetings with Members of the European Parliament, European Commission representatives and national stakeholders to defend the structural role of live music in European cultural sovereignty and diversity. Through joint initiatives with European music partners, it pushed for music

eligibility within competitiveness and cohesion instruments. These actions aimed to ensure that the next MFF provides targeted, structural support reflecting the economic and social weight of Europe's live music ecosystem.

More advocacy actions in 2025 :

- [Policy Recommendations from the Cultural and Creative Sector to strengthen EU-UK relations](#)
- [Joint Call to Ban Dynamic Pricing in Live Events](#)
- [The Bratislava Declaration on Artistic Freedom](#)
- [The Culture Compass for Europe](#)
 - [Feedback from Live DMA on the Culture Compass](#)
 - [Joint letter: Rethinking Digital Practices & Spaces](#)
 - [Joint letter: UK & EU live music actors unite to demand urgent action to remove touring barriers across Europe](#)
 - Response: [Common Understanding for a renewed agenda for European Union – United Kingdom cooperation](#) : “The European Commission and the United Kingdom recognise the value of travel and cultural and artistic exchanges, including the activities of touring artists. They will continue their efforts to support travel and cultural exchange.”
 - [Live DMA Response to the RSPG Public Consultation on Assessment of future usage of the frequency band 470-694 MHz within the EU](#)



Towards Fair Pricing: Regulating Dynamic Pricing in the Digital Fairness Act at the EU Parliament

Communication & Dissemination

Strategic evolutions

2025 marked a turning point for Live DMA's communications and dissemination activities, with the **definition and implementation of a new strategic framework**. This new strategy, developed through a months-long process led by the Communications Officer, ensures that future actions are aligned with the network's current needs, developments, and objectives. Work sessions focusing on Live DMA's identity were organised with the team to ensure internal alignment on these matters.

This strategic framework outlines the key objectives of the communications and dissemination actions, identifies direct and indirect target groups, and defines both external and internal communication channels, along with the corresponding monitoring tools. Most importantly, it paved the way for major changes in Live DMA's communications, the first of which was a graphic rebrand.

Live DMA graphic rebrand

The Live DMA's graphic identity was entirely renewed to accompany these strategic evolutions and strengthen the network's position as a key representative of Europe's live music scenes.

Through updated logos, typographic rules, a strategic color palette, and adaptable templates for digital and print formats, this visual identity enhances visibility, reinforces the cultural positioning of the network, and ensures consistent representation across all activities.

The visual system contributes directly to the broader communication strategy by:

- Increasing the recognition and readability of Live DMA's tools, studies, and campaigns across Europe;
- Structuring communication around key

thematic areas such as inclusion, sustainability, and advocacy according to the new elements;

- Facilitating the dissemination of key messages through attractive and user-friendly formats adapted to various audiences (members, policymakers, media, and the general public).

This updated graphic charter was successfully rolled out in May and June 2025 across Live DMA's communications channels and tools, including social media, website, newsletters, event presentations, printed materials and resource documents.

In the short term, a high engagement rate on social media posts and increased website traffic during the launch week suggested a favourable response. This was also corroborated by positive feedback from the members and close partners.

In the long run, this graphic charter is expected to foster a stronger sense of identity across the network and better member alignment, but also broader external recognition and higher visibility across online and offline channels.

Live DMA website rebrand

As the main showcase for Live DMA's online activities, the website plays a pivotal role in the network's communications strategy. While the work sessions enabled a more refined approach to Live DMA's core identity, it became increasingly clear that the website required a refresh to reflect this evolution.

The webdesign was developed in-house by Live DMA's Communications Officer. It aligns with the network's newly created graphic identity and ensures visual consistency across all platforms.

The menu categories and page structure were also refined to better reflect Live DMA's core activities and network identity, but also to answer some of our members' requests and needs. The [Advocacy](#)

page, for example, was created in response to a request to strengthen links between advocacy at the national and EU levels.

The main categories are organised around verbs, each relating to a key segment of the Live DMA network and team. The sub-categories are descriptive and provide, at a glance, a concise and clear overview of the network's role and activities.

External communications and dissemination

Regarding external communications, Live DMA continues to operate primarily in the digital sphere. Beyond the website, its main channels remain social media and email communications. Printed materials are mainly used to support the dissemination of research outputs. In addition, the team regularly attends events and panel discussions, which are key opportunities to increase the visibility of Live DMA's work among both sectoral and cross-sectoral stakeholders.

In terms of **social media**, the strategic shift towards Instagram and LinkedIn was confirmed and reinforced. These two platforms proved to be the most effective in addressing key communication priorities: enhancing the project's visibility (Instagram) and strengthening its credibility and reputation (LinkedIn). Both accounts showed steady growth throughout the year, with posts generating increasingly higher engagement rates, indicating positive trends and a growing, committed community.

This stands in contrast to Live DMA's situation on Facebook, where engagement rates declined following a gradual but significant shift in the platform's focus from organic to sponsored content. As a result, in mid-September 2025, the decision was made to discontinue activity on Facebook in order to reallocate time and resources to the creation of tailor-made content for Instagram and LinkedIn.

In December 2025, the foundations for a new social media content strategy were laid, with a rollout planned for 2026. This strategy aims to further enhance the visibility of Live DMA's activities and positions through a cohesive and impactful visual narrative, as well as new editorial and opinion-based formats.

With regard to **email communications**, the Open News continued to be sent to a mailing list of over 2,300 subscribers, including members of the general public, policymakers, cultural actors, and partners, whenever significant network updates were available. The Digital Safari mailings were stopped due to the absence of new episodes in the series.

Towards the end of 2025, a decision was made to increase the frequency of Open News to one mailing per month. This adjustment responds to the increasing unpredictability of social media algorithms, which has a direct impact on our capacity to reach audiences. In this context, newsletters represent a more reliable communication channel.

Regarding **printed materials**, and in line with Live DMA's commitment to reducing its environmental footprint, the production of print outputs remained limited. Nevertheless, a mapping representation of challenges faced by live music venues in EU cities, based on the study of the same name, was commissioned and printed. A total of 1,000 copies were produced and distributed to members, partners, and participants at events and conferences.

Finally, Live DMA participated in **23 panels, meetings and events** throughout 2025.

1. 16/01/2025 **ESNS festival conference** (Groningen, NL)
2. 04/02/2025 **Culture: The Compass for Europe's Future (by Culture Action Europe)**
3. 17/02/2025 **Excentric project kick-off**
4. 20/03/2025 **Compass Consultation, the European Commission** (Brussels, BE)
5. 06/05/2025 **BIME** (Bogota, CO)
6. 09/05/2025 **Athens Music Week** (GR)
7. 19/05/2025 **Festival Survey Presentation during LiveKomm's internal meeting** (DE)
8. 28/05/2025 **Strasbourg Music Week** (FR)
9. 04/06/2025 **PrimaveraPro** (Barcelona, ES)
10. 12/06/2025 **European Forum on Music 2025**
11. 07/07/2025 **IASPM World Congress**
12. 27/06/2025 **Music Week Poland**
13. 01/07/2025 **Make Listening Safe - WHO**
14. 04/09/2025 **ARS Electronica 2025** (Linz, AT)
15. 23/09/2025: **Consultation at the European Parliament for the next MFF** (Brussels, BE)
16. 8-11/10/2025 **MIL 2025** (Lisbon, PT)

17. 15/10/2025 **SoAlive Conference 2025** (Sofia, BG)
18. 22/10/2025 **ACCES congress** (ES)
19. 29/10/2025 **Rencontres nationales des fonctions de direction et de programmation, Fedelima** (Vendôme, FR)
20. 18/11/2025 **Towards Fair Pricing: Regulating Dynamic Pricing in the Digital Fairness Act at the EU Parliament** (BE)
21. 05/12/2025 **Transmusicales** (Rennes, FR)
22. 16/12/2025 **Music Puzzle Presentation, Hasselt University** (BE)
23. 18/12/2025 **Stakeholders' consultation for the European Committee of the Regions (CoR) opinion AgoraEU** (Brussels, BE)

Internal communications

Regular and clear communication with members is of utmost importance within the Live DMA network. In addition to the members' meetings, 9 **Newsflash mailings** were sent to members. These communications, reserved exclusively for the network, provide insights into the latest EU-level developments, updates on recent activities and the upcoming agenda, as well as information on funding and project opportunities and key news from the sector.

In response to members' requests for more in-depth policy analysis, a new **Policy Digest mailing** was also launched, with two editions sent in 2025.

Both types of mailings recorded consistently high open rates, ranging between approximately 35% and 45%, demonstrating their relevance and value for members.

Press & media features

Three press releases were issued in 2025, covering the announcement of Live Style Europe III, the publication of Live DMA's latest Survey (data 2019–2022), and the launch of the new Live DMA website and graphic identity. An additional joint press release was sent by our partner Euroconsumers as part of a campaign on dynamic pricing.

Among the year's key media features was an article on European redistributive mechanisms in live music published by the Italian online outlet

[Rockol](#). The article included interviews with Audrey Guerre and Cécile Moroux, author of one of Live DMA's 2025 studies, and referenced several members of the network. Further media coverage included articles in [IQ Magazine](#), [Access All Areas](#), and [The Ticketing Business](#), notably in relation to Live DMA's dynamic pricing campaign.

In the second half of 2025, work was undertaken to update and expand the press database, with the addition of new contacts across Europe. This forms part of an ongoing effort to strengthen relationships with European cultural, music-sector, and general-interest media, with the aim of increasing the visibility of Live DMA's activities and policy positions.

Towards new editorial formats

Over recent years, Live DMA developed a productive collaboration with the Nantes-based radio station EU Radio, notably through the [Sounds of...](#) podcast series. Two additional and final episodes were released in 2025: Sounds of... Ekko (Utrecht) and Sounds of... Dresden (Germany).

Despite the end of the podcast series, editorial formats remain central in Live DMA's activities. In late 2025, a work session was organised around the development of a new Magazine project, scheduled to launch in early 2026. The publication will feature articles, interviews, short research papers, and opinion pieces focused on live music, and is expected to further strengthen Live DMA's position as a key representative and reference actor for the live music sector in Europe.

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