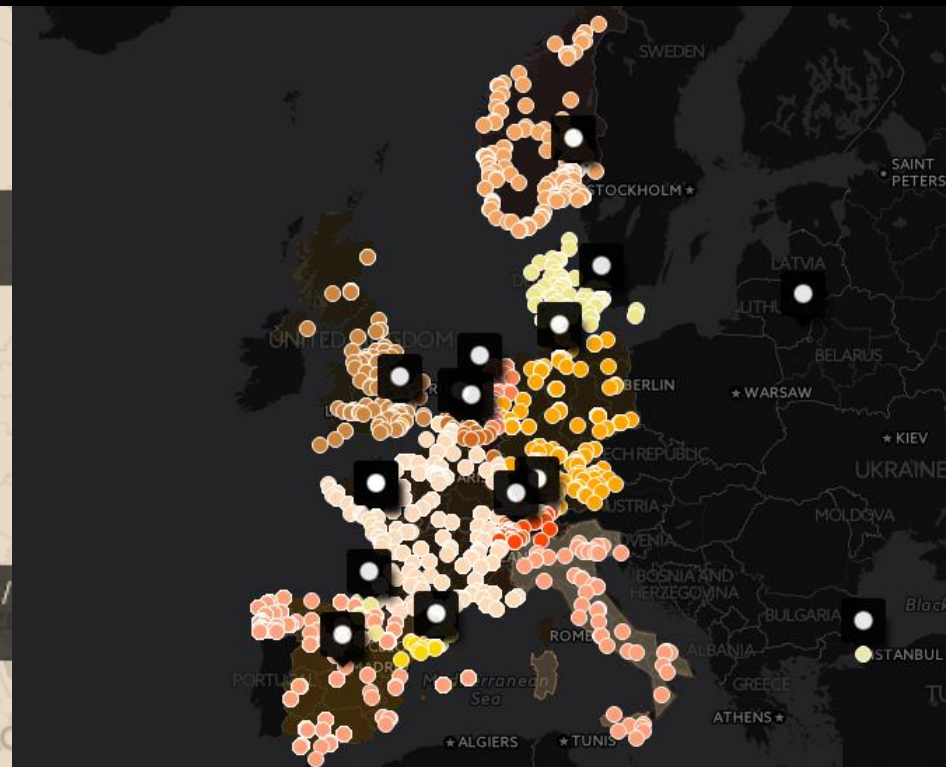
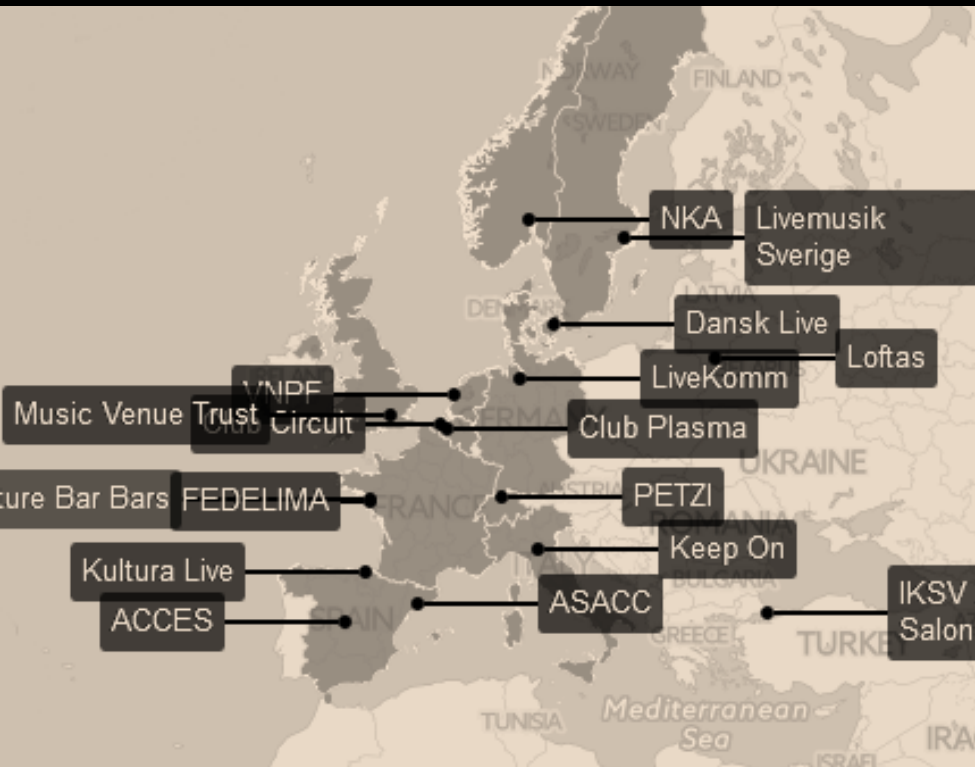


LIVE DMA

LINKING INITIATIVES AND VENUES IN EUROPE DEVELOPING MUSICAL ACTIONS

NKA / JL FILM & MEDIER

17 MEMBERS – 13 COUNTRIES – 2500 MUSIC VENUES AND FESTIVALS



>>> www.live-dma.eu <<<

LIVE DMA

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WHO ARE LIVE DMA MEMBERS? THE SURVEY

FACTS & FIGURES
to understand
Live music venues in Europe

SURVEY RESULTS DATA 2015



1100 venues (44% response)



10 networks



8 countries

extrapolated to all 2109 Live DMA venues



• FEDELIMA (France)



• Norske Konsertarrangører (Norway)



• Dansk Live (Denmark)



• VNPF (Netherlands)



• ACCES (Spain, excl. Catalonia)
• ASACC (Catalonia, Spain)



• Club Plasma (Wallonia, Belgium)
• Clubcircuit (Flanders, Belgium)



• Live Komm (Germany)



• PETZI (Switzerland)

“AVERAGE” MUSIC VENUE

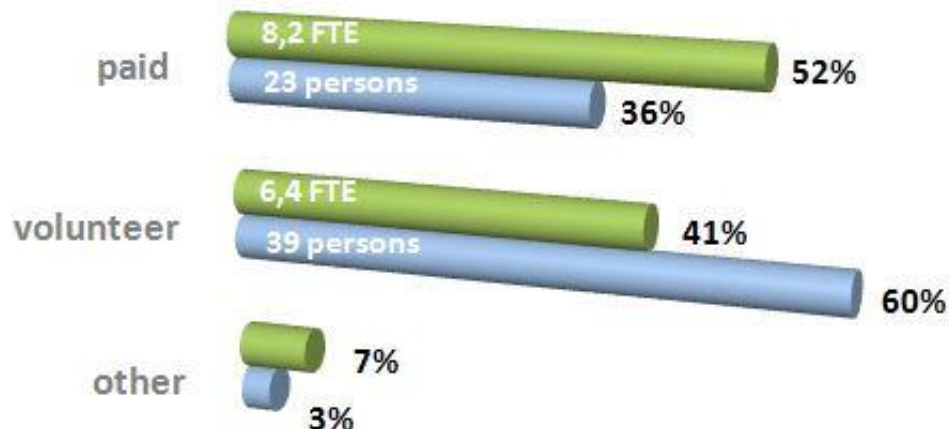
Audience capacity (median): 400

 Music activities per year: **111**

 Performances per year: **227**

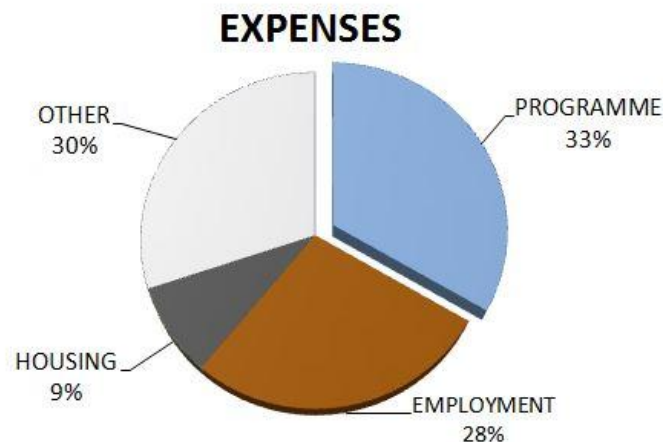
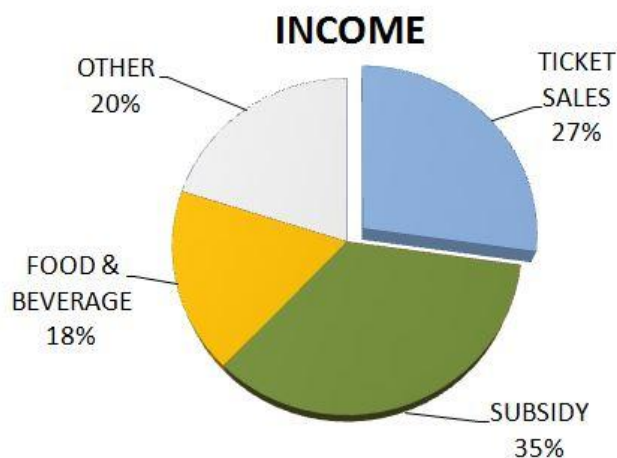
 Visits audience per year: **26.553**

 **78%** paid visits, **22%** free visits



Number of persons working: **64**

Number of Full Time Equivalent: **15,6**



Total income: € 1.062.333

Ticket sales per paid visit: **€ 11,55**

Subsidy per visit: **€ 11,61**

Total expenses: € 1.061.424

only **82%** of direct programme costs are covered by ticket sales

DIVERSITY OF AUDIENCE CAPACITY



48% of all venues is **small** with **< 400** audience capacity

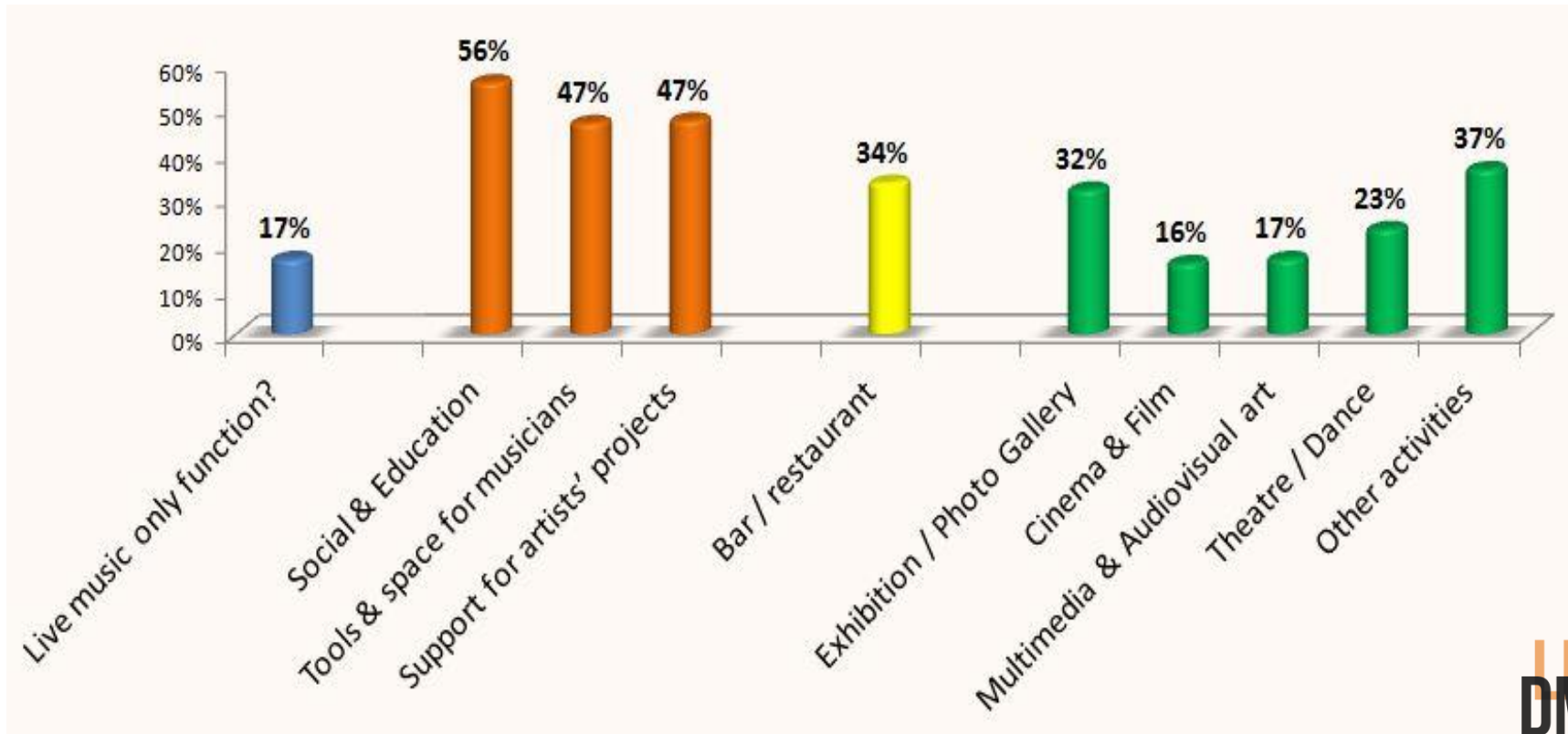
Capacity ranges from small venues with one hall for maximum **50** people, to large venues with five halls and over **5000** people.



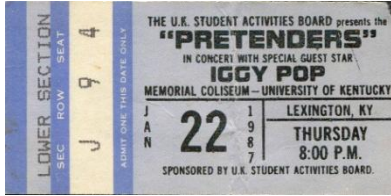
DIVERSITY OF ACTIVITIES

MULTIPLE FUNCTIONS AND DISCIPLINES

- smaller venues have more often focus on educational, social and artist projects
- larger venues combine music more often with other disciplines and activities
- countries and venues with lower subsidies more often combine music with catering



MANY PERFORMING ACTIVITIES



MUSIC ACTIVITIES

all Live DMA music venues: **233.503**



MUSIC PERFORMANCES

all Live DMA music venues: **381.760**

52% of the music venues also organise **festivals** inside their buildings and at other locations

AUDIENCE VISITS

all Live DMA venues: 56.001.250



■ free visits at paid entrance music activities

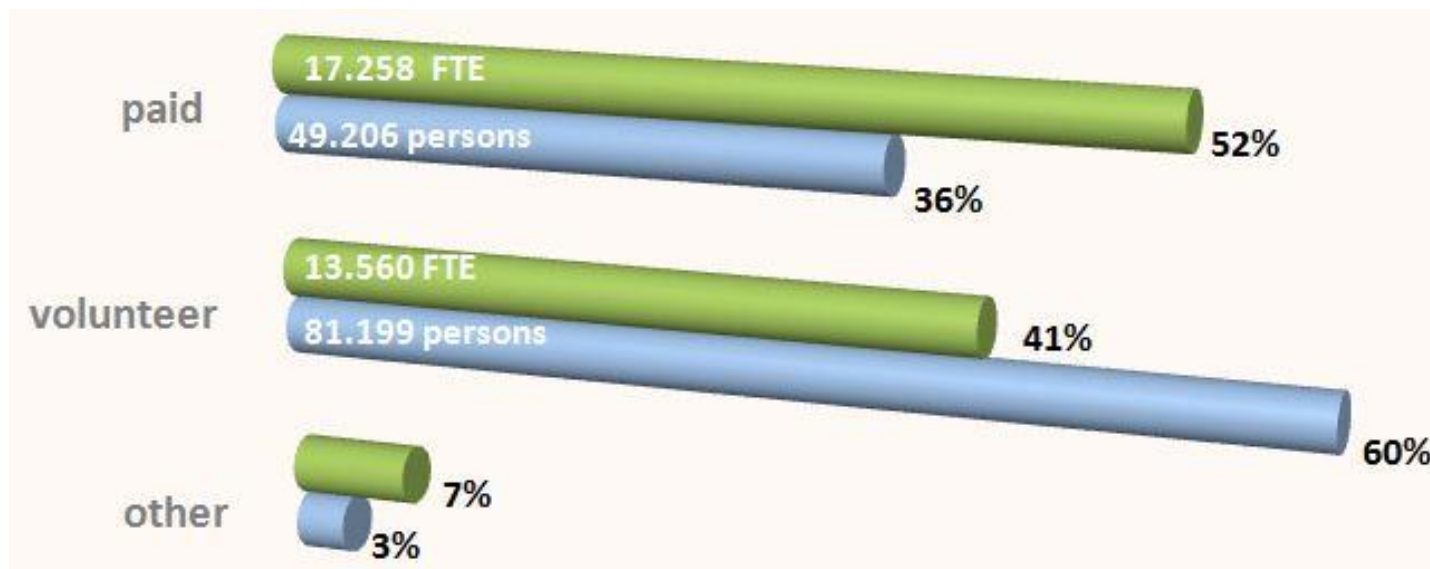
■ visits free entrance music activities



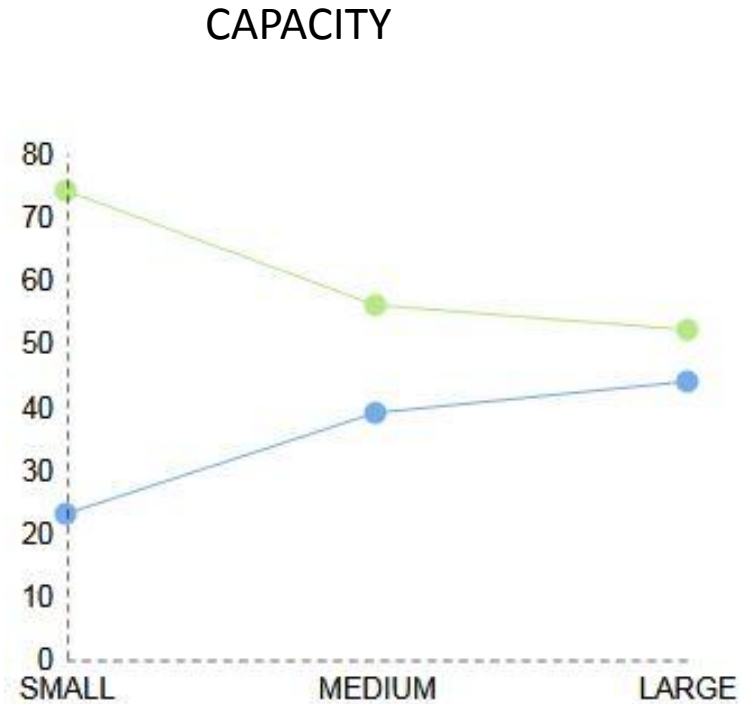
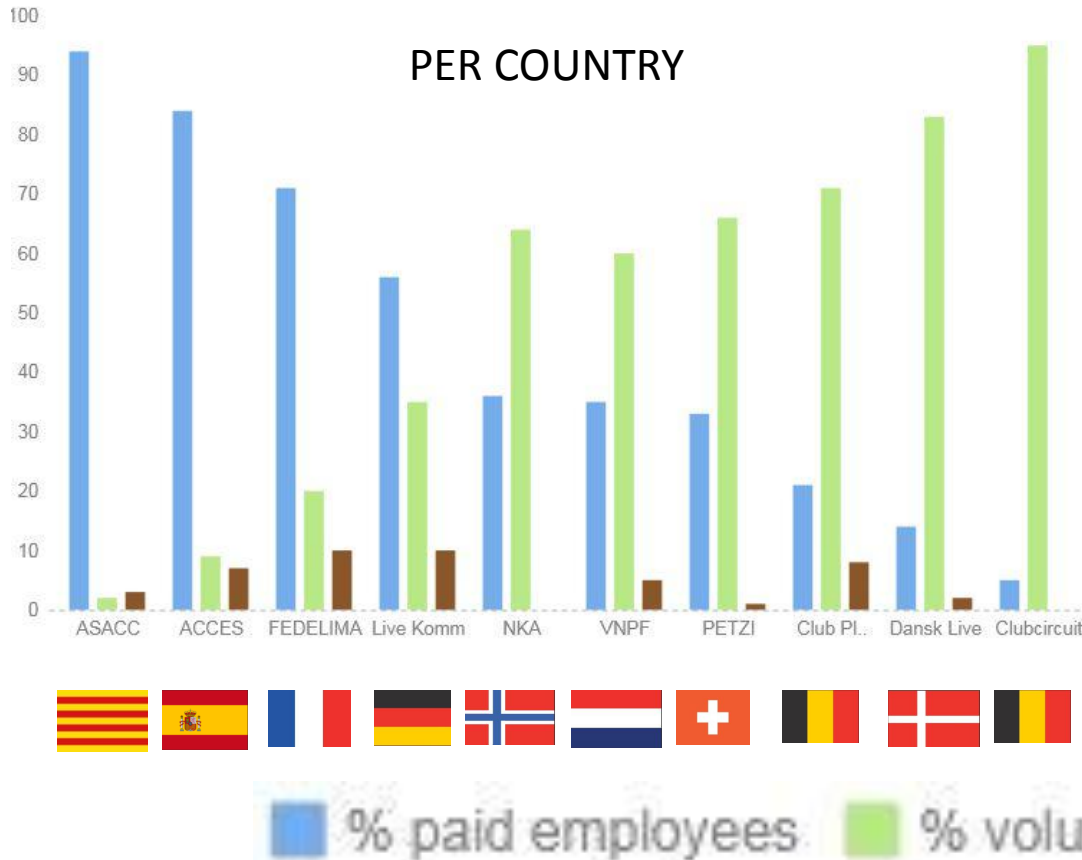
EMPLOYMENT MUSIC VENUES

TOTAL PERSONS WORKING all Live DMA music venues: **135.080**
(equivalent to **32.976** full time jobs)

Volunteers are the key workers of (small) music venues: **81.200**
but most work is done by the **49.200** paid employees



DIVERSITY OF EMPLOYMENT



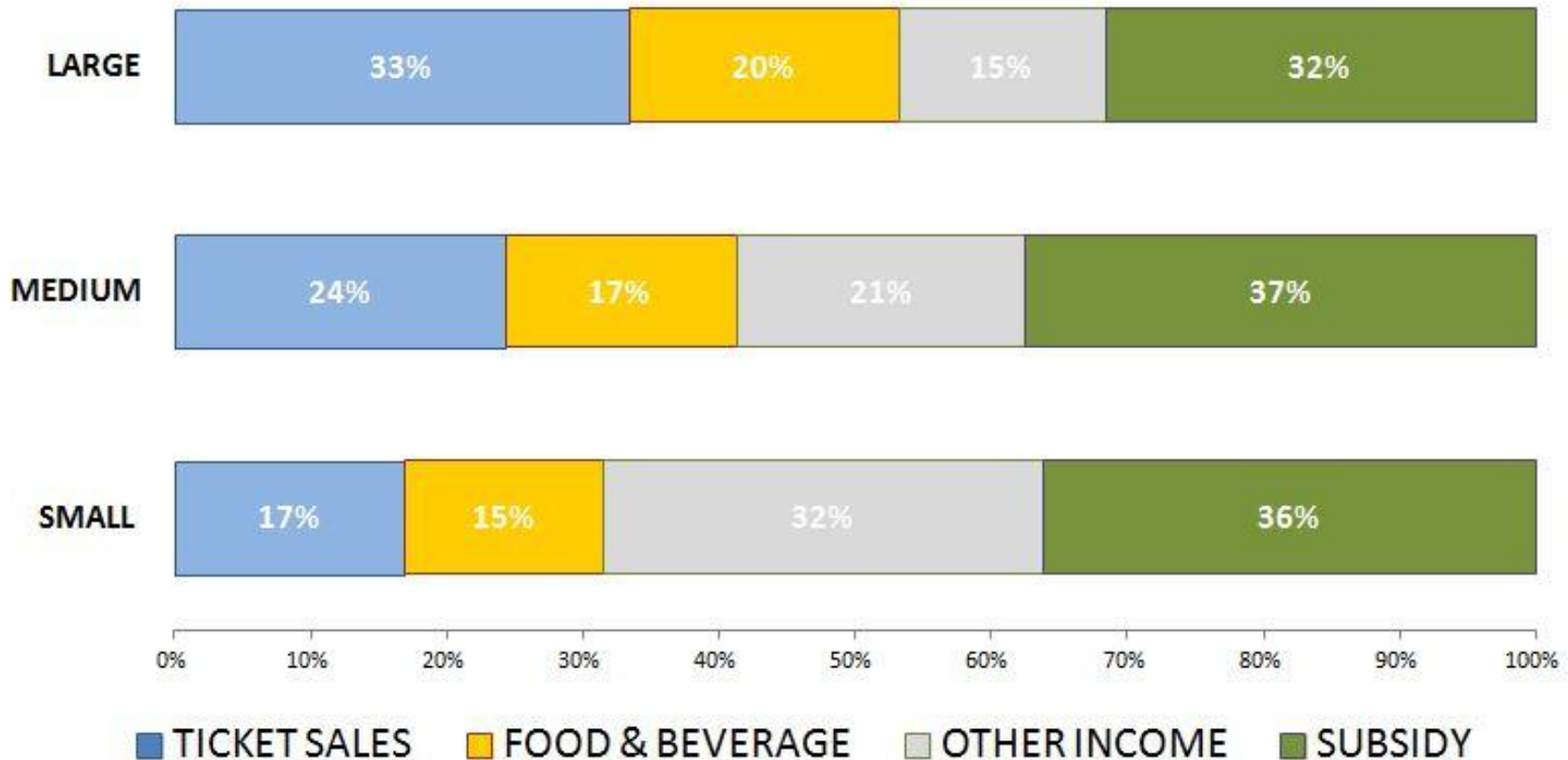
Please note: because of limited survey response rate in Spain, Germany, Switzerland Norway and Denmark these countries/networks data are approximate. No final facts, but it does give a good first picture of employment diversity.



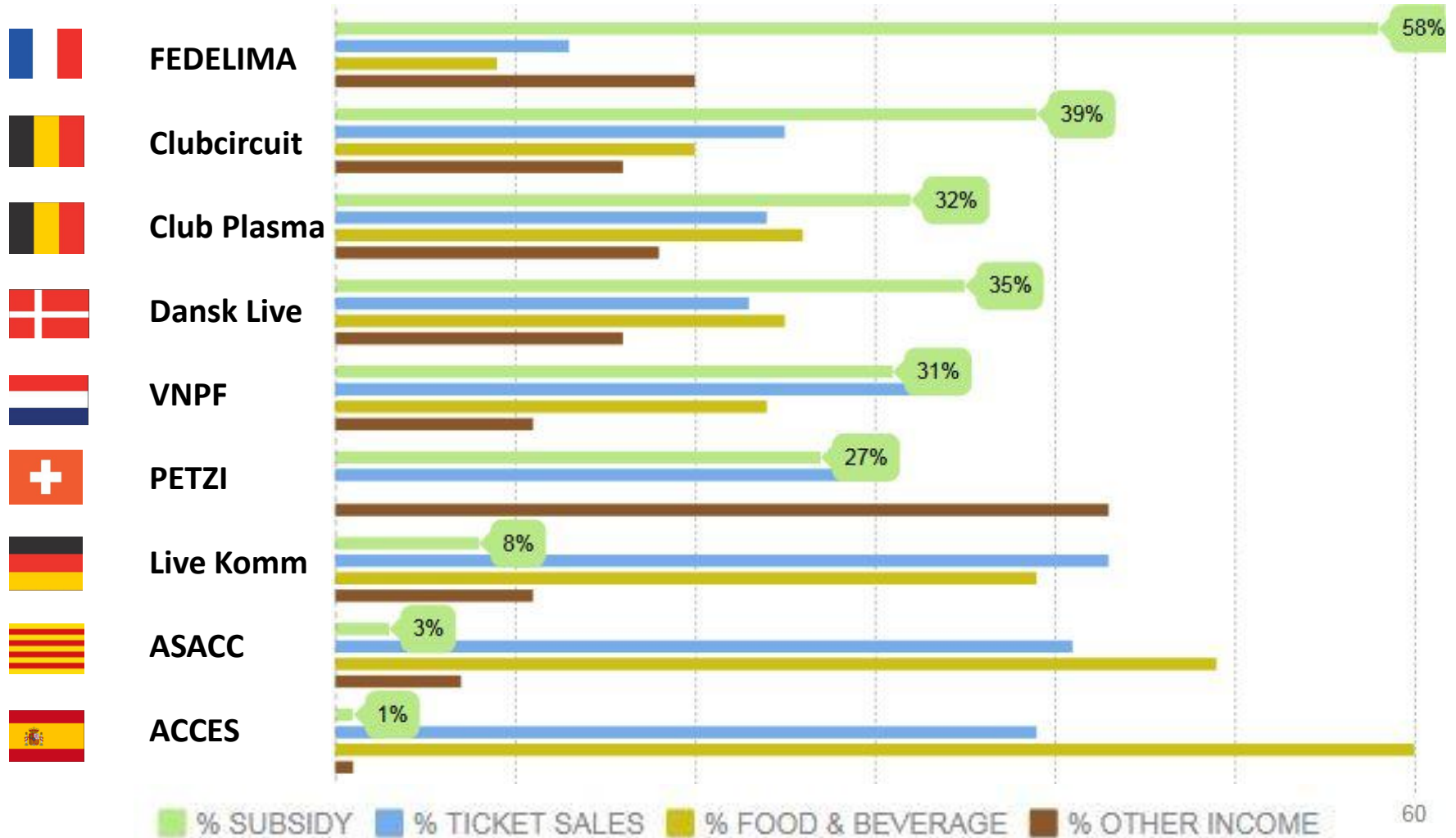
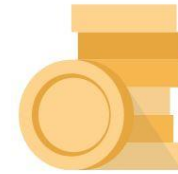


TOTAL INCOME all Live DMA music venues: € 2.240.460.592

INCOME

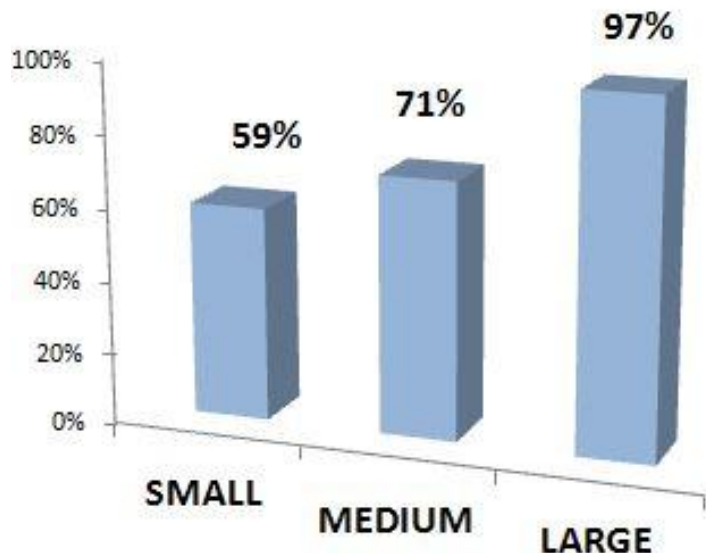


DIVERSITY OF INCOME



Please note: because of limited survey response rate in Spain, Germany, Switzerland and Denmark these countries/networks data are approximate. No final facts, but it does give a good first picture of income diversity.

HOW MUCH TICKET SALES COVERS THE PROGRAMME COSTS?



**MOST SMALL VENUES ARE
DEPENDING ON SUBSIDIES AND
VOLUNTEERS WORK FOR EXISTENCE**

What Artists are saying:



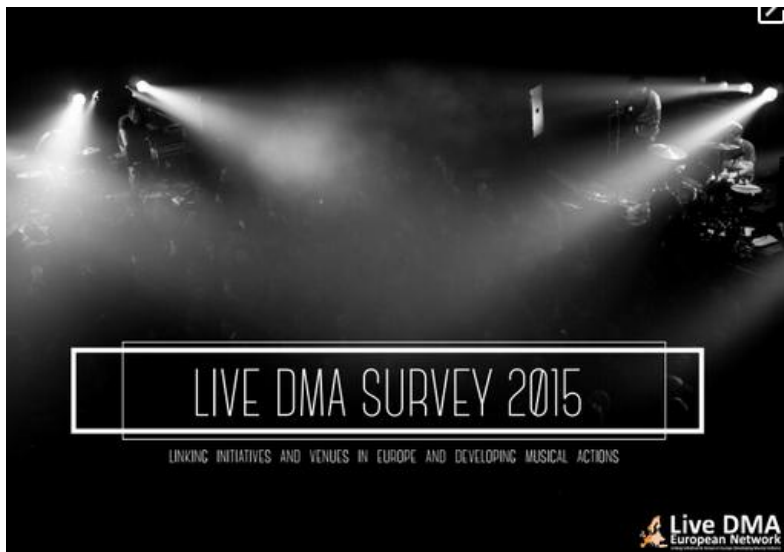
Sir Paul McCartney

“Without the grassroots clubs, pubs and music venues my career could have been very different. Artists need places to start out, develop and work on their craft and small venues have been the cornerstone for this. If we don’t support live music at this level then the future of music in general is in danger.”

THE SURVEY a transversal tool

A COMPREHENSIVE VIEW ON THE SECTOR

- Connect regulation resource with impact on music venues management or finances
- Provide specific data for the working groups
- Starting point to develop more specific studies about management, employment and audiences



BUILD A POLITICAL COMMUNICATION STRATEGY

- Help to define Live DMA (identity + issues for the music sector in Europe)
- Hard facts to strengthen the discourse of the weakened



Co-funded by the
Creative Europe Programme
of the European Union

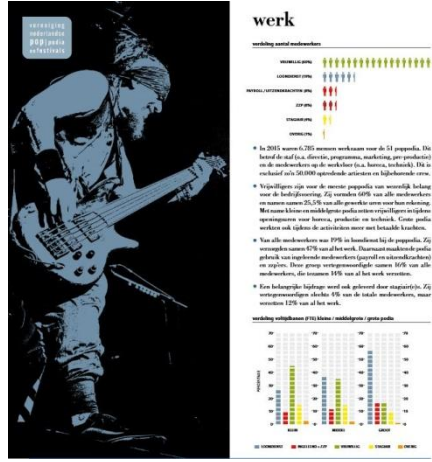
LIVE STYLE EUROPE



THE SURVEY a transversal tool

STRUCTURATION OF THE SECTOR

- Data results can be used at national, regional and local level by all different members



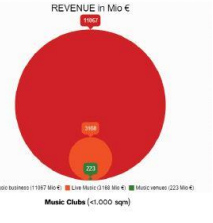
LiveKomm Analysis Key findings of the music industry report 2015

For the first time ever in a music industry report, music venues¹ (up to 1000 sqm) have been measured separately. This allows separate consideration of music clubs, concert promoters and operators of event halls (over 1000 sqm).

The response rate of almost 24.7% in the company survey of LiveKomm - members (352 members as of spring 2015) shows average rates and permits conclusions regarding the financial situation of music venues in Germany.

COSTS AND REVENUE STRUCTURES

- In the year 2014 the total revenues of music venues resulted in 223 million Euros. Thus, music venues generate 2% of the total revenues of the music industry income and 7% of the live music segment.
- After deduction of the calculated total cost of 210.8 million Euros, the study indicates a cost coverage ratio of 106%.
- The study indicates an average subsidy ratio of 7% (part of music venues total revenues). If subsidies are taken into account, the cost coverage ratio decreases



- A way to integrate and professionalise new members in a shared activity

DISSEMINATE OUR WORK TO A LARGER AUDIENCE

- Popularize the network's job
- Raise awareness about the live music sector situation with an (online) publication, presentations and press releases



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Questions?

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