

## QUALITY LABEL

*The quality label aims to evaluate and recognise the skills and abilities needed to work as booker, artistic director, or communication manager in a live music venue or festival. The quality label is not an exhaustive document, it focuses on the informal learning based on ground experience, and reflects the professional habits from Lighthouses participants.*

### Who are Lighthouses participants?

A short survey sent to the participants show that 23% are communication manager, 37% are venue manager and 57% are booker. One from five (20%) are polyvalent and cumulating at least two of these occupations. A majority of Lighthouses participants are bookers because they also represent an un-taught occupation at university. Half of the participants do have a master degree (37% have a bachelor degree) with diverse qualifications: cultural management, political sciences, administration, literature and linguistic are the most common. It shows that general certificates for cultural occupation in the high degree do exist but it is not a sine qua non condition to practice these jobs. Participants' backgrounds can also arise from economics or arts routes. Three fourths of them now have a long term contract with the venue or festival they are working with, but 10% are free-lance and 10% are volunteers: if the sector is more and more professionalised, some venues are not structured yet enough to hire a permanent and payed working team. Festivals are a different case because they have fluctuating activities all year long. The age average of the participants is 36 years old but they would work in the current venue or festival for 6 years. Actually, most of them have been working for 3 to 5 years in the venue or festival, but few of them have been working in this same venue or festivals from 10 to 20 years! Almost all of them had a previous experience in the musical sector, with a slight tendency for jobs like agent, band manager or working in a booking agency.

## Self-made skills for bookers

*The first seminar was dedicated to the presentation and get-to-know the participants. It was organised during les Transmusicales, in Rennes (France) which is a very well-known festival for bookers because of its refined programme for emerging artists and musical diversity.*

*It was a good context and a perfect opportunity to think about the booker or artistic director' s occupations by brainstorming and selecting the five most important skills -that you cannot learn at school- to become a booker. While the booking professional habits can be different from a country to another (relationship with producers, technical support, contracts...), all the participants agreed on these fundamental skills:*

### A good professional network

House promoters, or bookers can be free-lance or hired by a music venue or festival. They need a good professional contact list as basis for their work. Bookers and producer' s worlds are very connected, many participants were music agents before being hired by a music venue or festival. Some bookers still work for several festivals at the same time. A good professional network is acquired with time and experience: it is a question of being at the right spots and to maintain good relationships. That is why bookers mostly come “from the field” <sup>1</sup>.

### A good knowledge of the territory

Bookers are part of the organisation of music events for a music venue or festival. Music programme is tightly linked to the territory and audience. It is part of the music venues history and identity. Programme can be different from a urban to rural area and depends on the venue' s size. It is important for the bookers to know these

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<sup>1</sup> FEDELIMA, the french network for music venues, is working on a study about booker's occupation. It will be published in 2016/2017 and offer the opportunity to complete this assessment.

factors because from the programme follows the audience' s interest. From the audience follows the number of visits and so the tickets sales: they represent a third of the venues incomes and have a direct influence on drinks and foods sales, which also represent a third of the venues incomes.

#### **Good culture and musical knowledge with a focus on diversity**

Bookers have mission to produce a consistent and attractive programme. Bookers do not build their programme according to their personal tastes. They have to be open-minded and listen to a lot of diversified music to please the venue' s target audience. Programmes are made at least 6 months before an event. Bookers have to be very reactive to feel what might be the future musical tendencies.

#### **Negotiation skills (financial matters)**

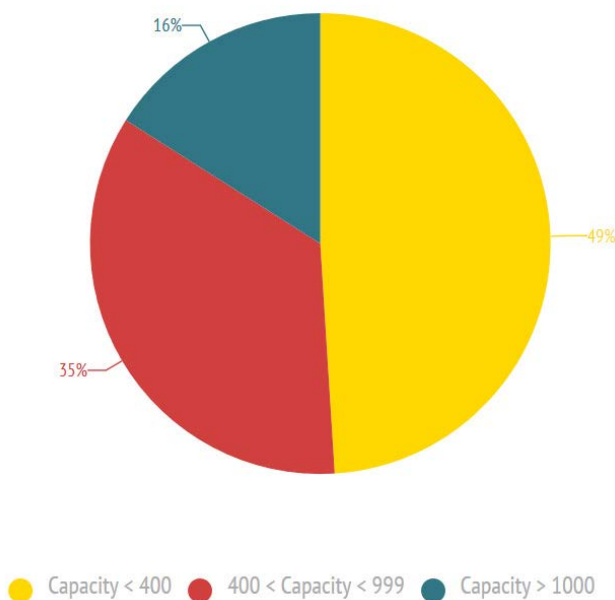
Bookers are dealing contracts between artists' agencies and music venues or festivals. Being a booker is not only going to concerts and listening to music. All the terms in an artistic contract may be negotiated. If the production manager will take care of the logistic, bookers have to discuss the date and the costs with the budget they have. Dealing an artistic contract is very specific and is not similar to any other commercial trade.

#### **Communication and marketing skills**

Bookers contribute to the musical identity of a music venue or festival. In the smallest organisations with few employees, bookers can also have to deal with multi-tasks about communication and marketing. They might have to promote the concerts they are booking and have a global view of the event when they are dealing contacts.

## What kind of music venues are we talking about?

Since 2011, Live DMA has been collecting data to represent the venues on a European level and compare them on different scales. The survey measures the venues activities and visits, employment and finances. Live DMA gathers more than 1100 music venues in 8 European countries, through 10 representative organisations. If the Survey is not applied to the festivals yet, Lighthouses participants are working in these surveyed venues. This study was presented in the last seminar in Brussels. Complete study with whole details and more information and graphs are available on the website: [www.live-dma.eu/survey](http://www.live-dma.eu/survey) and can be download [here](#)

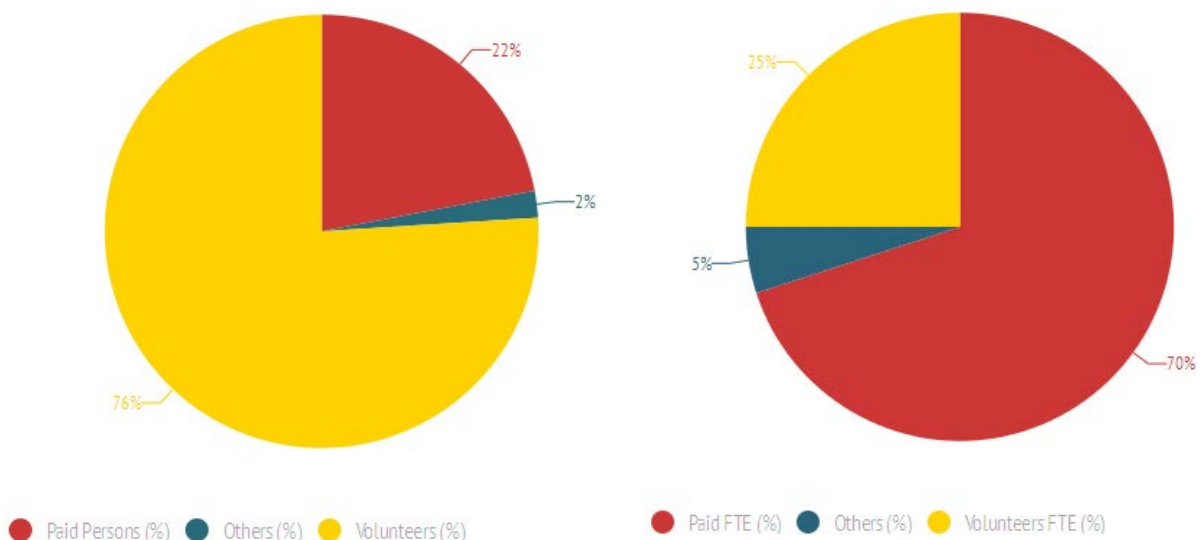


Live DMA represents mostly small and medium sized music venues. Almost half of the venues featured in this study range in size from 50 capacity to 400. These small and medium sized venues are very important in the music sector because this is where upcoming artists start their careers. They are stages for musical expression and diversity, working with both amateurs and professional musicians. A diversified artistic circulation is only possible with the existence of these small and medium sized venues.

## EMPLOYMENT

Employment – Live DMA’ s members (left)

Employment – Live DMA’ s members (right)



⓪ Paid persons : include all paid employees, including on pay roll, hired staff, subsidised employees, free-lancers, etc.

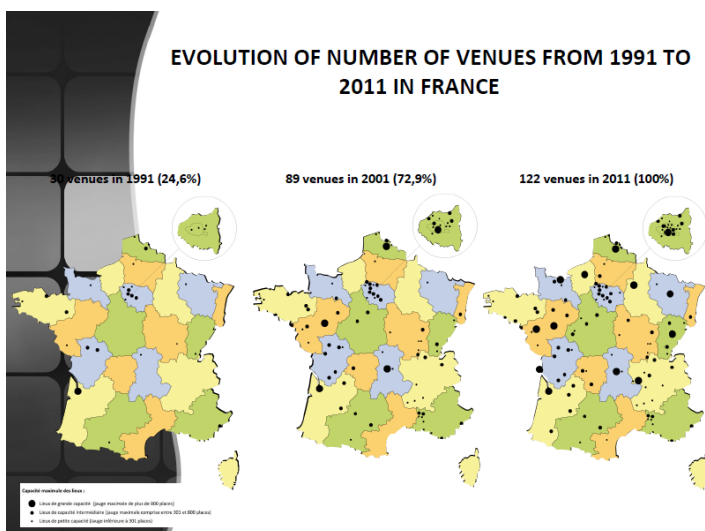
FTE : stands for « full time equivalent ». A staff member with a working week of 40 hours equals 1,00 FTE. A staff member with a work of 32 hours equals 0,80 FTE.

Others : mainly include inters or trainees who are neither consider as paid persons nor as volunteers.

## How music venues and festival' s sector is organised in the different participating countries ?

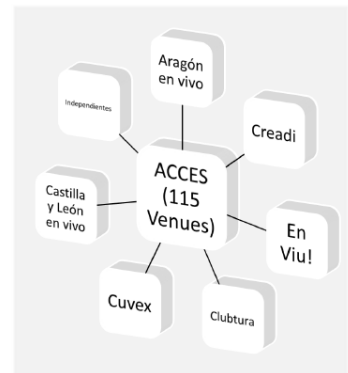
During the first seminar, Lighthouses partners have presented slides about the situation of their professional sector in their own country. This information is very important for the participants because they can have a different look on their own situation by comparing with others. It can help solving problems or just being more aware of the similarities and differences between European countries.

All the information is available on <http://www.lighthouses-project.eu/seminars/>



### ACCES AT A GLANCE

- ACCES is a State-wide Cultural Association of Live Music Clubs
- Was born in July 2005
- Has created local associations integrated in ACCES and today we have 115 venues all around the country
- ACCES is considerate the unique spokesman of the venues sector
- Member of the State Council of Music in the Ministry of Culture.



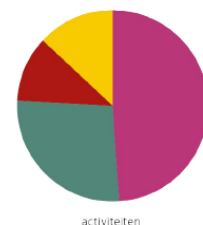
### Music Budget 2012 Club Plasma



	Réseau Plasma	Autres lieux	Budget total
2007	97.100 €	84.900 €	182.000 €
2008	169.300 €	169.340 €	338.640 €
2009	210.950 €	111.003 €	321.953 €
2010	232.000 €	130.687 €	362.687 €
2011	255.078 €	134.436 €	389.514 €
2012	266.078 €	172.635 €	438.713 €



**Visits**  
**Concerts** 53%  
**Club nights** 37%  
**Non-music** 3%  
**Private events** 7%



**Activities**  
**Concerts** 49%  
**Club nights** 27%  
**Non-music** 10%  
**Private events** 14%

## **Toolbox : strategic roads and sector’ s perspectives for venue’ s directors.**

*This second seminar was organised with TransEuropeHalles, in an open layout for the cultural sector. It was an opportunity to put Lighthouses participants in a larger perspective to think about their professional position in their political and economical environment and think about the future’ s evolutions for their venue or festival.*

### **1) Routes – Campaigning for your life**

#### **Creating a campaign for your cultural centre.**

How do you start? It is not only about having a plan, but you need to be able to sell it. You should be convincing and make people feel connected to you, but how?! These are the things that was covered in the workshop ‘Campaigning for your life’ .

The four main problems cultural centers are facing are;

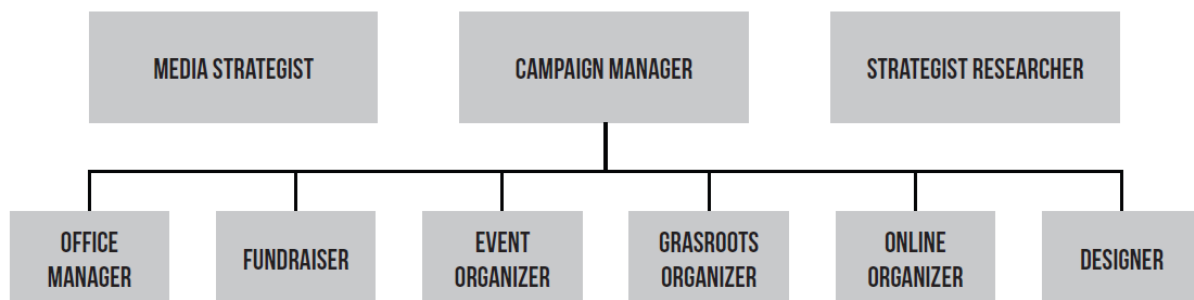
- How do you build a community and how do you raise money?
- How do you develop a message and communicate this message to an audience you don’ t have yet?
- How do you convince politics on the value of art and how do you convince a corporation to invest in your plan?
- How do you renew your audience without losing your core audience?

When you start your campaign you should know who you are as a cultural centre and what you want. Campaigning is also not something you do for a short period of time. You should see it as some kind of competition. You should have a constant campaign, always have general campaign goals, and then, for a shorter period of time, you should step up your game.

A four step method :

- First look at your raw materials; who are you and what are your goals?
- Second create a campaign team.
- Third do research, create a strategy and a message.
- Fourth you get your message out, reach out to media and spread the message.

Often this last step is seen as campaigning. People forget the first three steps, but these are really important!



BE A TEAM!

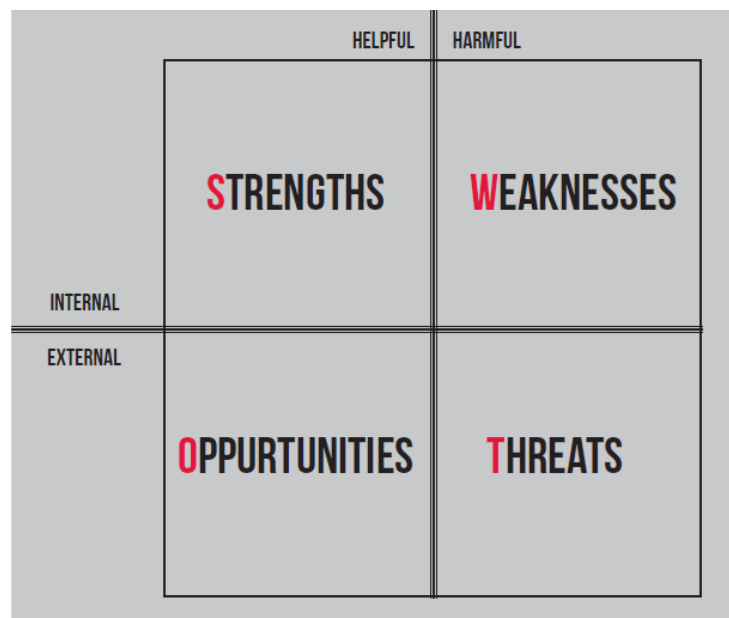
Above is an example of a campaigning team. One of the most important things is that you find a task for everybody in your team that fits with their personal skills. You really need to stick together, pretty much like a family.



“You can compare the campaigning team with the pilots of a plane. There are a couple of people flying the plane, but you’ re all part of the flight. So actually everybody at your cultural centre is part of the campaigning team, most of the time without knowing that they are.”

### The SWOT analysis

In the workshop we used the Melkweg as an example. For example one of the strengths of the Melkweg is that it is a big organization and is pretty much a household name in Amsterdam. One of the weaknesses is that the Melkweg partly depends on city



funding. An opportunity for the Melkweg is that Amsterdam is highly ambitious as a city; it wants to stand out culturally. A threat is the economic crisis, but also that there is another cultural centre around the corner.

After a short explanation, we had to create a SWOT-analysis ourselves. We divided into four groups and we all started working on one of the four cases that arose from the introduction.

It is really important when you start campaigning that you stick to your plan. Anything that doesn't fit within your strategic plan is a waste of time and must be killed. Two things: You should try to look inside your audience head. What do they want/need? A thing that can help you with reaching an audience is targeting.

At your cultural centre, there will be a group of people who will always be there. They are your core audience. You should keep them happy! There will also be a group who will never visit your centre, just because they are not really interested in what you have to offer. Don't try to convince them to visit, this will probably be a waste of time. You should focus on the group that is undecided. There is an undecided group who will be hard to attract, but there is also a group who are actually pretty interested, they just don't know it yet. This is the group that you should focus on. You have to try to reach them with your campaign. They are your potentials. You should focus on what they like. Who are they actually? What do they read/watch? What are their issues? Is it a specific group? (age, man/women, etc.)

When you know more about your potentials, you need to create a message that appeals to them. But how do you create a message? Below are some evaluation criteria.

<b>GOOD MESSAGE</b>	<b>BAD MESSAGE</b>
<ul style="list-style-type: none"> <li>Clear, concise, compelling, contrasting, connecting and credible</li> <li>Easy to translate into imagery</li> <li>Should motivate to support</li> <li>Short and simple</li> <li>Is future and solution oriented</li> <li>Easy to reproduce and remember</li> </ul>	<ul style="list-style-type: none"> <li>Long and complicated</li> <li>Loose facts, details or issues</li> <li>No slogan</li> <li>Is about an organization instead about people, it has to be appealing to people, they have to feel connected with you!</li> </ul>

## CASE: MOVEMBER

Movember is an organization that raises awareness for men's health. In November, you grow a moustache, get sponsors and raise money. The idea came up in a pub after a couple of beers and it all started out as a joke. They just wanted to grow a moustache, for fun. They started this in November 2003. In 2004 they wanted to do this again and raise money. The head of the charity fund thought it was a good idea but didn't want to have anything to do with it. That year they raised 54000 Australian dollars. Now, they are in 21 countries and raised millions of dollars.

Anthony told us that the most important thing is, that you stay true to yourself. You have to protect your brand. Stay true to your message. They constantly ask themselves, 'do our mo-bros need this? No? Then we don't need it.' That's why they said no to a lot of big companies that wanted to collaborate with them. Their participants are everything.

With all the money that they raise, they really want to help out with prostate cancer research.

"We don't want to be seen as the organization that raises millions of money and does nothing with it. We want to be significant."

The group also had a couple of interesting questions for Anthony.

Q: "How do you introduce Movember in a new country?"

A: “You only go where you are asked. You can’t go to a country and be like ‘hey! Here is Movember!’” When you want to join, you can also register as ‘living elsewhere’. You can link it to Facebook so we can see where people are from. The only thing is that a country needs to have a research/awareness centre.

Q: “Do you face any challenges growing this fast?”

A: “Well actually it is really important to be a leader in everything you do. You really need to stay true to the brand and the message. It’s not about the money really, it is about the participation. You really need to protect what you do.”

Q: “Is Movember going to last?”

A: “Well, I can’t imagine that it will last forever. It’s about evolution. We have a list of what we don’t want Movember to be. It is about raising awareness for men’s health. It is a men’s health movement, and this will always be the same. For now we have a planning for the next five years

## 2) Route – Prepare the Future

### Small Actions big repercussions.

In the first seminar, Andreas Lang, from a Public Works, London-based non-for-profit company working in the transformation and extension of public spaces, explain us how they use to collaborate with companies and individuals already on the site where they will act. They use to analyse those aspects in order to integrate some of those companies, just that they consider good projects for the future site. It is just to

value formal and informal aspects that can be part of the future site starting from small actions to the big decisions/actions.

### Workshop: what is your need?

Scenarios propose possibilities for change. It always evolves things that you already know (real people, real organisations, real situations).

The fears expressed in our working group:

- How can I be still concerned in the future by new music? Can I stay in touch what is going to be new? I work already 15 years in music business
- Afraid of the number of people who want to be artist/musician. In the future, we will not have enough place for them to have a place for them. How to choose good band, artist, for your organisation?
- With plenty of work, I still have to think about future (funding, new artists, new partners). Difficult to do that because busy with daily work. You want to plan but in some way you are doing other things.
- With decrease in media and number of copies sold of interesting magazines. How will we reach our public in the best possible way?

We set our scenario 20 years from now.

What if there is no funding for culture?

You have to make decisions to keep people coming. Do you make mainstream choices or do you have to make much more propositions?

You have low capacities, so you have to do many gigs per day. Maybe focus on emerging artists, then the fees will be lower. Or we can ask people/companies to spend part of their taxes on our project.

20 years from now: really extreme. 25% of population have something to do with artists. They don't work in factories anymore. If they want to perform, they have to do promotion themselves. How think how to re-use time? Now every moment is occupied. Reclaiming time. What if time is used differently? Government could decide on how to spend time.

Boredom is a creative moment. People are not bored anymore.

“What if?” Two hours per day online. How would we work? Everybody would have to do the same thing. We divide the work in blocks of 2 hrs. There is an informal meeting group every week about new discoveries.

### **Scenario planning introduction**

Looking at the future based on the past is dangerous. Don't rely too much on predictions

Predicting is difficult because discontinuity: breach in a dominant trend or condition of a system. When planning a scenario: think exponentially (not lineary)!

Example of garden party: weather and people are important. It can be sunny weather or it can be rainy weather. Everybody attends or only half attends

You need to have a flexible plan or a robust plan: you try to design the future environment and see what your options are (sunny vs rainy / full house vs half house)

Strategic discussion:

- first discuss the opportunities and threats
- formulate a clear mission statement for your type of organisation
- thinkg of five strategic options to reach your goal in the given scenario

We have 4 scenarios and a number of options.

We are going to check how an option would work in each one of the scenarios

Scenario	The Easy way	Back to the 80's	sing for Brussels	run by the audience
option 1	0	-	+	--
option 2	+	0	+++	-
option 3	+	+	+	+
option 4	-	-	++	--

### Things to do

1. Scan your environment
2. Look for high impact/high uncertainty
3. Build scenario model

4. Choose scenarios: which are interesting for you to develop (most dominant, far reaching, most profitable, ...)
5. Strategic discussion (first separate for each scenario and then compare the outcome)

Remember: none of these will be reality. If you work out the scenario and stretch your imagination far enough you will recognize things.

And also and very important what we could SHARE from here, now and later in this new scenario

The conductor of our seminar asks us:

- 1) To avoid scenarios related to the music sector.
- 2) To define in which space we will built this fictitious scenario
- 3) To choose a common context
- 4) To developed how will be the future of this scenario

Each small group worked 30 minutes trying to present different projects with different scenarios. In our case it was: Out of resources- Out of government - Out of money. In this case the values of the agents are concentrated in knowledge, exchange of abilities and/or goods.

### **Scenario planning:**



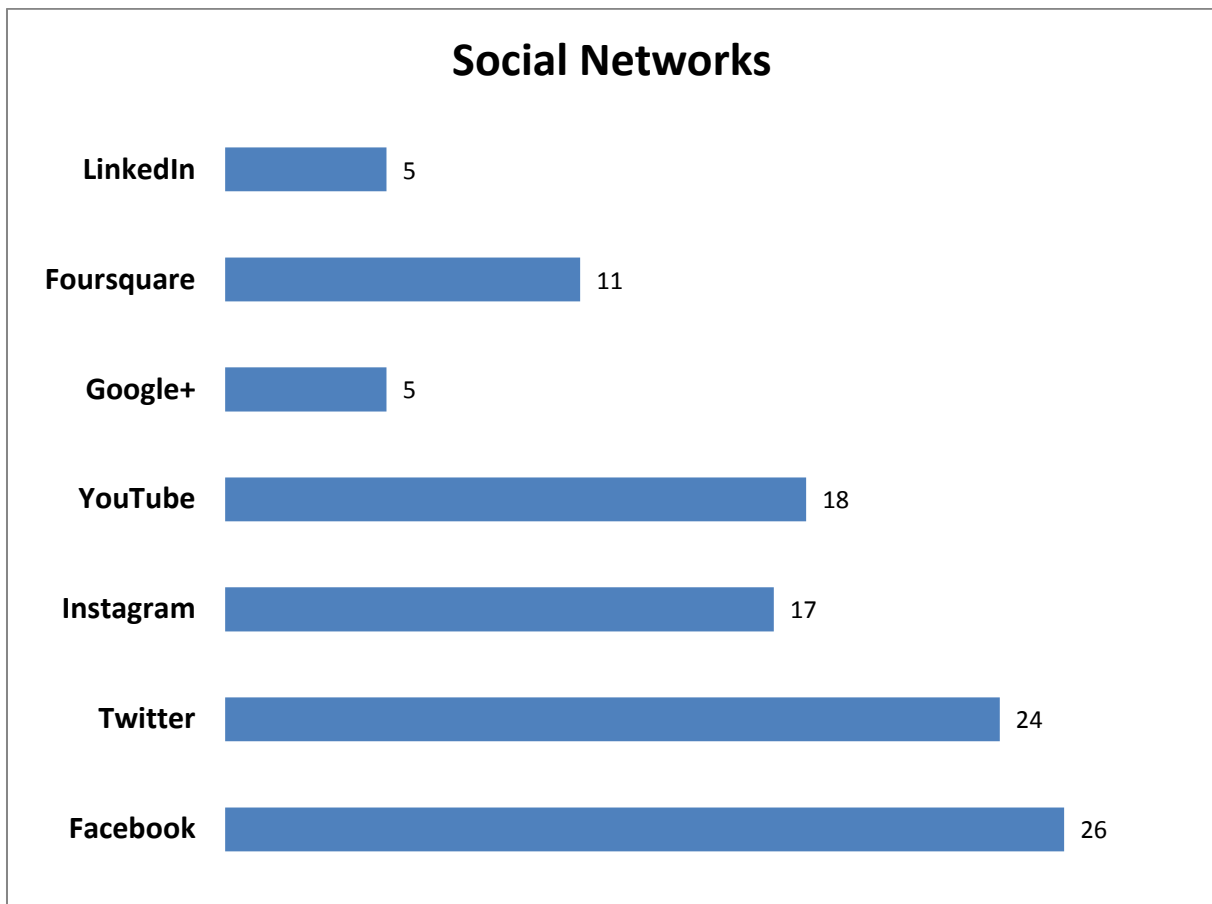
Is important to look beyond to accommodate the new future we presented our goals and adapt to it. Also important is to have a consideration about what is important for the group.

Future scenarios should be:

- Multiple qualitative future stories
- No predictions!
- Radical stories
- Tool for strategic discussion
- And plans should be flexible, that means to have several Plan B.

## Working tools and tips used by Lighthouses participants

- Communication



This graph shows how communication managers use social network tools in their work. Facebook is mainly used by the participants but this graph does not show the proportion of communication manager who do not work with social medias. The social network has to be active, for example by asking a lot of questions (ex : who would you like to see... ?) making the audience guess names, or use pictures from the audience (but isn' t it officially forbidden to take pictures during the show ?)

At this moment organizations use social media too inform a target group about the organization and new events and changes. It is important that the posts are being

liked and being shared, but the content is always from the organization. The audience can only interact in a “superficial” way.

But the future looks a lot different when it comes to implementing the audience in this particular marketing instrument. A company like KLM uses social media to make it easier for the audience to ask for service and KLM provides this in the most creative way. An example of this is the use of Twitter and Facebook with campaigns. This company uses social media to offer service and to connect with the audience. The audience is the most important aspect of this connection. The audience is more than a client. KLM work according to three pillars, service is sales, brand actions speak louder than tweets and make commerce social by design.

The plus point of using social media to give more service is a personal connection with your audience and to make it friendlier. A perfect example of this is the promise that KLM will answer your question within an hour.

Another plus point of using social media as a marketing tool is the ability to measure the interaction with the audience. A perfect example is the tool Conversocial. You can see what content was the best and the worst, if a picture has more interaction, you know that the audience likes to see this. If you measure the social media interaction you can adjust your content to this knowledge to get more interaction, the audience decided what they want to see. You can also do this in a more creative way. Do remember to give options to your audience. For example, Van Gogh Museum made a selection of four photo’ s from art pieces and the audience could choose which of

these art pieces will be the next cover photo on facebook. The use of storytelling is a creative way to implicate the audience with the organization and / or brand. You can think of behind the scene videos and video portraits of employees and ambassadors.

Important factors to think about are:

- Make sure the organization uses the same tone of voice on social media
- Reply as a person and not as a business
- Make sure you try new and creative interactions with multiple points of view
- Listen to your audience, involve the audience in decision-making. This makes it possible to strengthen brand loyalty.

The communication strategy aims to be simple, working on refine aesthetics, and close to the target audience by the innovation of the tools used. The question of sustainability is important in the communication strategy, but it less and less showed as a “brand” for the festival or the festival, it heads toward being something integrated as “normal” . Smaller venues need more communication paper but it is also different from cities to cities. The production of flyers is decreasing while posters are still appreciated. But some countries have specific laws where billposting is restricted. In Spain for example, you can only put posters in dedicated areas.

Vintage posters are sometimes used as communication and merchandising strategy, but it is an expensive approach.

For venues and festivals, the logo is not the most important thing. It is more about having a main theme and trying to have cool and fun pictures.

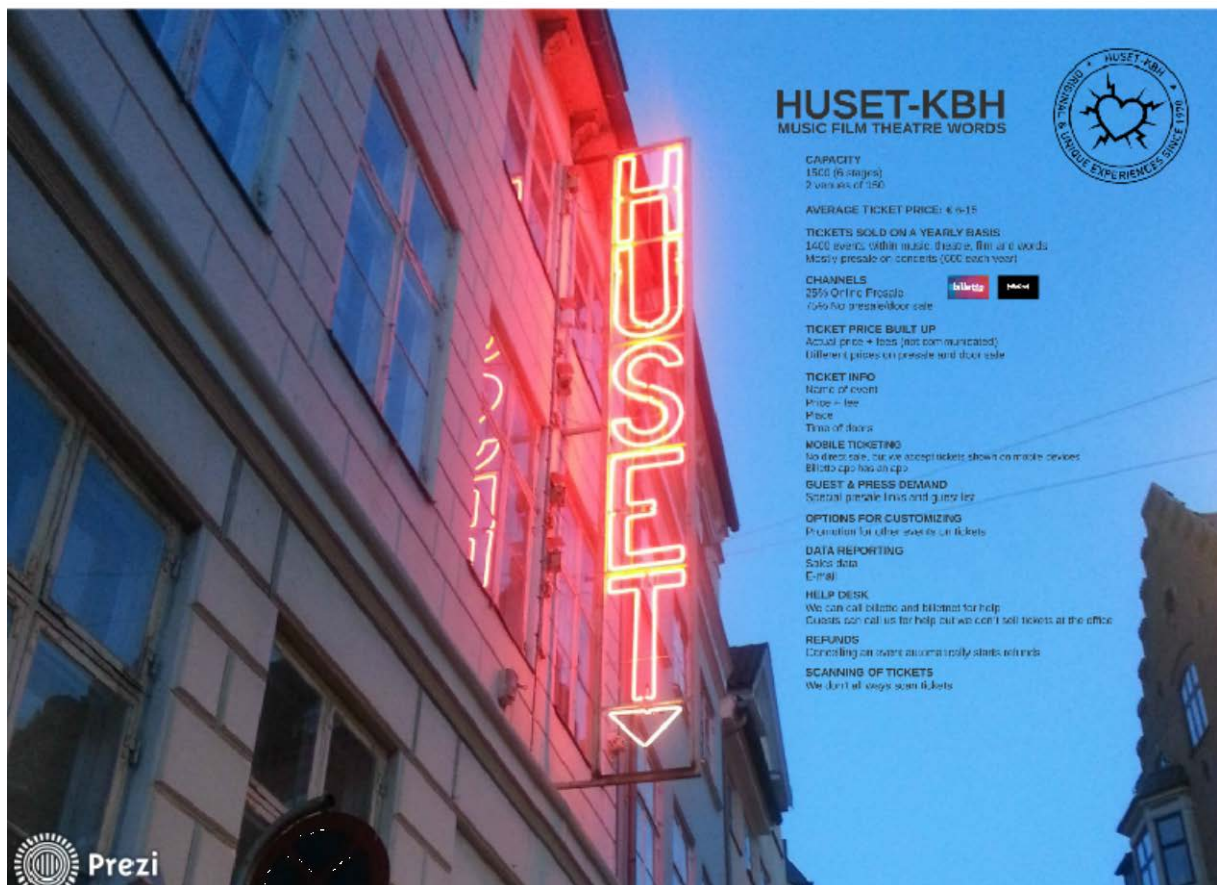
- **Vocabulay/Glossary**

On the first day of the seminar dedicated to communication, participants presented themselves. It is interesting to note the different qualifications to their jobs: “marketing manager” , “communication manager” , “responsible of organisation” , “programmer and communication and everything” , “in charge of communication” , “press and public relations” , “booking and communication” , “communication, ticketing and volunteers” , “promotion and marketing” , “booker and promoter” , marketing coordinator” . So, this job can be seen on a “marketing” aspect or not, and either communicants are also working with different tasks (ticketing, volunteers, program···) either it means that promoters, managers or programmers are also doing some communication tasks in their venues.

Word used during the workshop	 France	 Belgium - wallonia	 Denmark	 Netherlands	 Belgium - Flanders	 Spain	 United kingdom	 lighthouses artistic training programme
<b>NEWCOMERS</b>	Découvertes	Découvertes	Upcomings	Nieuwkomers	Nieuwkomers / ontdekkingen	Artistas emergentes	Upcoming Artists	They are young artist or bands, in a process of professionalisation.
<b>IN HOUSE PROMOTER / PROGRAMMER</b>	Programmateur de salle	Programmateur	Programchef Spillestedtsbooker	programmeur	programmator	Programador /Promotor	In house promoter	He or she is in charge of the artistic programming in the venue
<b>AGENT</b>	Producteur	Booker / Tourneur	Booker Agent	boek(er)/agent	boekingsagent	Promotor o "Booking"	Agent	The agent is in charge of the band and help them to be booked in a venue. His work is to contact and <b>suggest some bands to the in house</b>
<b>RENTING OUT</b>	Location	Location		verhuren	huur	Alquiler de sala	Renting Out	Renting a venue for external <b>organisation and events</b>
<b>CO PRODUCTION</b>	Co-production	Co-production	Co-produktion	co-productie	coproductie	Coproducción	Co Production	Organising a show with an external <b>organisation</b>
<b>CREATION</b>	Création	Création / Nouveau spectacle		(not applicable)	creatie	Residencia Artística / Creación	Residencia but in Big venues, not possible in the small venues - in the UK	The venue is provided to the artist, in order to have a some rehearsal for their light show, sound creation, scenography ...
<b>NICHE</b>	Niche	Niche / Musiques pointues	Niche	Niche	niche	diciencia y linea artística	Niche	Niche is a very targeted music for a <b>very targeted audience</b>
<b>RISK TAKING</b>	Prise de risque (économique)	Prise de risque (économique)		risico nemen	risico nemen	Riesgo económico según programación de artistas	Risk Taking	Taking a financial risk whane you are programming. i.e. young artist, niche artists. It is a <b>bet</b>
<b>PERFORMING FEES</b>	Contrat de cession	Cachet artistique / conditions financières / clauses financières du contrat	Honorar	gages	gage	que te cuesta contratar	Performing Fee	That are the fees related to artistic costs.
<b>AGENCY FEES</b>	Contrat de production	Commission de l'agence de booking (15%)	Provision Kommission	boekingscommissie	boekingsfee	Comisión del booking	Agency Fee	Fees thats the bookers get for selling the show
<b>COSTINGS</b>	Coûts globaux	Budget		costing	costing	Costes globales	Budget	Overview of the outcomes and incomes per event

- Ticketing systems and strategies

Lighthouses participants have answered a set of questions about their ticketing systems and habits. Answers and examples are available online at <http://www.lighthouses-project.eu/seminars/>



- Evolution of ticketing in Europe

Tickets sales are very important in the event process. Ticket systems are in perpetual evolution because they follow the audiences' and working teams' practises.

The system is changing to a paper-free system. From paper tickets and stamps, evolutions led to printed tickets with softwares, in partnership with retailers. Now tickets can also be sold online, and the audience can print the ticket at home or have

it on their mobiles. E-tickets brought a lot of changes because people don't need to enter a shop anymore to buy tickets for a show, it means that they are less enticed to buy more goods.

But the main issue about ticketing now concerns the data property (= informations about the consumer when he buys a ticket) and how we use it. The data inform us about the consumers habits and can help marketters to target them. This is one of the reason why some venues or network develop their own system.

- **What is the balance between office/online sells?**

It really depends on the venues, their program and their relationship with their audience.

First, there is a gap between the ones who encourage online sells for the data collect and because it is quite autonomous, and the ones who encourage shop and office tickets because it gives input to local shops and upkeep the venues life and visits during the day.

It is difficult to say if venues have most sales with online tickets or with office tickets, it really depends on the venues. But the tendency would affirm that online tickets concerns bigger venues because some small venues still don't have online systems and sell most of tickets ondoor (just before the show). In addition, mobile tickets are not used in all venues yet.

- **What are the venues specificities?**

Even if situations can be different from a venue to another, we can draw some trends from our participants answers.

First, all the tickets prices have an average between 8€ and 18€. It is very cheap if we consider the rest of the music live business.



Many venues still have most of their tickets sales ondoors. The more unknown the band is, the more ondoors ticket sales increase. If doors tickets are more expensive at the last moment, online tickets also have fees.

In general, refunding is not an easy process. Most of the ticket systems are not well adapted for that, and many venues have to refund one by one each ticket for a cancelled show.

- **Change the relationship buyer / seller to a community- strategy**

Tickets sales are linked to a more or less developed communication strategy. The objectives are to innovate to sell tickets and have a confident and conniving relationship with the audience.

All the venues have different season tickets but some of them develop more complex strategies, especially thanks to social networks. For example, booking a famous artist in the small concert room of the venue leads to the fact that people need to check and be alert (so, be part of the community) to get tickets, and if they do, then they can enjoy an intimate and probably exceptional concert. During this seminar, some conferences proposed innovating systems of ticketing or relationship with the audience, which are new for the cultural sector, while already used in other sectors.

- User' s involvment and co-creation

### **Route - Power to the People: Strategic marketing through audience development**

At the Trans Europe Hall Meeting on the 3th and 4th of April we discovered a few important factors to change current marketing strategies, because of the changing role of the audience. By looking at the situation of multiple organizations we found a few point worth sharing.

The term co-creation is becoming more important at the moment. The audience becomes a part of a creative process with the initiator. There are four processes to research: management, impact, visitor statistics and also media environment.

There are multiple ways to interact with the audience. An organization that came to speak at this route is Museumnacht. They have a very interesting way to engage with the audience, the organization itself is within the target group. Not only the employees are within the target group, but also the ambassadors, bloggers and collaboration organizations. This makes it possible to relate to the audience in a different way than we are familiar with.

Another way to interact is to keep up the direct mail with loyal customers. In the example of National Opera & Ballet, they make sure that the audience receive multiple emails, one 'fun in advance' mail, one 'keep you posted' mail and a 'good memories' mail.

Making a customer journey and creating a persona is another way to get to know your target group. A customer journey makes it possible to analyze the moments of contact with your company. When you are making a customer journey, you have to think about the before, while and after touch points of your persona. GRRRR gave a workshop to get to know the audience by making a persona. The most important factors of making a persona are: making the persona as realistic as possible, think about technology and social media use, base it on people you know and don' t make the ideal customer.

After that you have to look at what this persona wants to see, for example on the website. Is this person interested in specific artists or in the new-booked artists?

After knowing whom your persona is, you can make a customer journey, which tells you the touch point and what your visitor wants to see. Within this customer journey there are a few factors to keep in mind: Make a journey before, while visiting and after the visit, think about social/search/print and word of mouth, how does the website fit into that and don't forget to look at after the visit.

Currently students learn about segmentation in an old fashioned way. These days segmentation is focused on product selling and marketing. They tell you what the audience does, but not why they do these things or how they feel about it. The future is more focused on the audience and less so on product, what are their needs and what motivates them? This approach to segmentation is more focused on attitudes, perceptions, values and motivations (psychographic).

The important plus point of this way of segmentation is the fact that these features will not change, even if a person is changing the cultural surrounding.

### The changing role of audience for marketing strategies

The audience is an important part of marketing strategies because of the growing need to interact. Word of mouth is a perfect way to get people to know your brand, but the future is not what it used to be. The audience is connecting more by social media and it asks for service online. The audience becomes more important when it comes to content choice for social media and co-creation. In fact, the audience is becoming a part of the organization.

To engage with the audience and to involve them in decision-making, you have to know what your target group is and how you have to interact with this group. A new way of doing this is by creating personas. This gives you the ability to get to know them and to see their movement. Segmentation is changing together with the role of

the audience. We no longer have to look at demographic data, we have start looking at psychographic data. This will give us a better view of how people think and if they accept stereotypical marketing or want a new way to get informed.

So, get to know your audience, what is there motivation, what kind of information would they like to receive and in what way, what is the need of service and how can the audience make your decisions better by interaction.

Seen from a “lighthouses” perspective, the most inspiring presentation came from Van Gogh Museum Amsterdam. It was an organization with common challenges as many venues and festivals around Europe. They told their story and gave us new palpable tool to bring home and work with. Tools as (wildfire.com), (conversocial.com) and (socialmention.com) is all very useful tools to expand your return of investments with social medias.

Another exiting presentation came from a small venue in Holland “Kroepoekfabrik” . The venue did for a couple of years work with “Persona” , a way of understanding your audience by putting them into groups on behalf of their interests, age, job, life and so on. It was still a new way of working for the small venue, but they really believed that they came closer to their audiences by thinking them in many different groups, not divided by music prejudice or gender. But by most common social media platform, most preferred weekday to go out and topics like that.

The conferences in Copenhagen involved our participants with big companies strategies such as Lego or Air b’ n’ b to understand what strategy these big firms develop with their audience.

Participation, include the users, open innovation, do it together, crowdsourcing...We use those words all the time even if we don’ t do it or do not know what it means. Sharing economy and co cretion is a new way to see things.

The first rule to apply is that you have to know your user's feeling, it means you have to be with the crowd during the concert or the festival. You have to be in the user's perspective so you will see what the audience cares about. This is co creation.

Why to co create ? Just making money is not a good answer. It should be fun and make a difference. If you exactly know what you want in your venue, take some experts. If you have to find new solutions, co creation is cool.

What are the best tools for co-creation ? Storytelling is one of the most important tool to include the users. Volunteers are ambassadors, they make sale the product easily. Why each user takes part ? the motivation is really different to a person than another. Its important to motivate individuals.

- It can be a social motivation : meeting people, enjoy a cool atmosphere...
- It can be passionate people who want to show what they are good at (nerds)
- It can be that they want to be part of decision making but not all the poeple want to be part of this democracy system

It needs a lot of people to have good co creation. You should not expect from few people to do a lot. You need a lot of people to do few. To conclude, if you want to do co creation, stop talking and start testing.

Then, what is the role of the firm in co creation if the participants do the things ?The company is not the most important, the product is important and that is what the company do.

- **Contracts and legislation**

Are contracts mandatory ? In Belgium, you are not obliged to make a contract. So why to make a contract? For confort, to avoid problems. A contract is concluded in case of there is a separation/ divorce. A contract is the law between parties. England are not under the same laws as other countries in the EU. You cannot put illegal stuff in a contract (drugs...). You can't break a contract without valid reasons.

Which format? In England, everything must be define. In Europe, it can be easier, a memo deal (one sheet paper) + a rider is enough and you do not have to make "nice" sentences.

Is an email between two parties a contract ? It might be, it's a proof but the problem is the signature to be valid because you dont know who is being the computer so there is a problem of identifying the parties. A contract must be signed by the two parties

It is not allowed to contract for third parties - in Belgium, an agent is not recognised (in the legal rules) so you must check if he has the power to represent the artist to be sure he can sign the contract for him.

**Key contracts:**

Does the manager have the power of representation?

Definition of the performance (date, place time and lenght)

Most important is the payment terms : who gets the money ?

Pay after or before the show ? it is big part of the negociation.

**How does it work in Belgium to compare with other countries?** The structure of artistic contracts in Belgium depends on the format of the organisation. ASBL and VZM have special legislation. It is the same in Spain, but VAT is mandatory. In France, you need licenses to prove you can pay someone or do invoices for shows. Being an association is not enough to pay artists and technicians.

Concerning taxes and author rights, you just need to say that you book a foreign band and the national agencies have cooperation with other countries and make the transfers. If a Belgium artist comes in France, how does it work? There is an agreement with copyright agencies. What about bands who are not registered in the copyright agency? In that case, you have put the % in the contract fee. You should also pay neighbouring rights for recorded music.

**Artistic status:** The European law allows the artist to get the social security from the country where he plays to import it in his country then. (U1)

In France, artists can benefit of “intermittent status” when they are not working (they must have been working 500H during 10 months). In Belgium it is 312 days in the last 18 months. This is a problem because it is a lot, and if you work that much, then you do not need those unemployment benefits. That is why a lot of Belgium artists include the travelling days as working days.

In Belgium, there is nothing for amateur musicians. In France, if you announce a show with amateurs with pros, you must pay them. A stage/studio is a working space so you need a work document, you must insure the persons, you have to communicate it to the unemployment bureau.

**What are the different kind of artists status?** There are different contracts in Belgium: volunteering contract, RPI, or employment contract.

In Denmark, you can be self employed but in France, artist is not the kind of job you can do as self company. In Spain, many musicians are free lance workers. In Belgium it is very expensive to be self employed because you need to pay social security on your own.

Volunteering contract in Belgium is when the artists does is not paid at all : no salary, no sandwich, no fuel.

**Are there minimum wages to pay the supports? Yes.**

In France, it is not possible not to pay an artist except if there is no tickets and no bars incomes. In this case it's better NOT to state any contract. In Spain, you are not obliged to pay the artists. In Belgium, minimum wages + taxes are around 200€ per musician. You cannot not pay an artist if you make money out of it. So RPI is a solution between 0 and 200€. It is RPI (regime des petites indemnités): but you cannot make RPI for foreign artists.

In France the minimum wage (depending on the union agreement) is 77€ per artists (150 as employer) or depending on the work code (it decrease the numbers of hours worked, make half-cachet for support act when they are more than 5 or 6 people on the stage).

In Denmark, the union agreement is 300€ as minimum wage but you do not have to follow it. It is a standard for medium bands, if you have subsidies you have to follow this rule. In Spain, minimum wage is 60€

Technically in EU workers can work wherever they want but the legislation about temporary work is not the same. For ex it is illegal for Belgium bands to have temporary contract in Switzerland. They have to have a Swiss contract.



The facts of god has a real meaning in law. In case of cancellation, there can be penalisation. Instead of cancellation when not enough tickets are sold, venues bookers prefer to try to postpone the concert. Cancellations are often negotiated. In Denmark its impossible to cancel.

**Are you limited to pay in cash?** In spain it' s 3000€. There is no limit in Denmark.

## Conclusions

The complete reports and results from the seminars are available on the website <http://www.lighthouses-project.eu>

The quality label does not pretend to be a closed and definitive document. It collects the material of our project and opens to new perspectives for upcoming studies or working groups or projects to dig some topics which were approached.