

NIMPE

Network
for the
Internationalization
of Music Producers
in Europe

WORK BOOK

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



FOREWORD

With €535.9 billion in turnover and 7.1 million jobs in Europe, the cultural and creative industries have a real potential for the future. However, they face difficulties to export their know-how and to internationalize, particularly in the rapidly changing music production sector: lack of information on other markets, few European networks, lack of knowledge about audiences and their preferences, limited marketing skills, lack of access to funding...

NIMPE is a live music industry network created and managed by a partnership of organizations from Italy, Greece, Slovenia, France and the UK. The project aims to provide a new network for individuals and organizations from the live music industry connecting them to events, industry experts as well as supporting new partnerships. NIMPE will provide information and links to regional, national and international initiatives that support live music and will highlight good practices. It aims to share knowledge, create opportunities and support new businesses.

This booklet shows how the NIMPE partners have capitalized on these resources to support music production enterprises in their project development ; all of which adds value to the service of innovation, cooperation in Europe.

This booklet is not intended to deliver miraculous solutions.

It is more a question of sharing interesting information on the music market in each involved country, on best practices, funding opportunities and internationalisation support, information gathered in a same document.

The booklet is designed more as a toolkit for contacts and ideas which should be adapted to real situations in the field and the individual character of different projects. Pick and choose; find inspiration in these data to enhance the innovative capacity of our regions and develop projects with potential for economic development. Every one of us has an interest in cooperating!

NIMPE Team

SUMMARY

Music country profile

Italy	P 5
United Kingdom	P 6
Greece	P 7
Denmark	P 8
Slovenia	P 9
France	P 10

Best practices

Italy	P 12
United Kingdom	P 16
Greece	P 19
Denmark	P 22
Slovenia	P 24
France	P 26

Funding support

Italy	P 30
United Kingdom	P 31
Greece	P 32
Denmark	P 33
Slovenia	P 34
France	P 35
European level : Europe Creative	P 37

Internationalisation support

To prepare an effective internationalisation	P 39
Italy	P 41
United Kingdom	P 42
Greece	P 42
Denmark	P 42
Slovenia	P 42
France	P 44

Nimpe: WHO we are

P 45



MUSIC COUNTRY PROFILES

Partners of NIMPE projects are from Italy, United Kingdom, Greece, Denmark, Slovenia and France. Here are the participating countries music identikit! These are short country music profiles providing interesting information & characteristics of music industry.



Located in the heart of the Mediterranean Sea, Italy shares open land borders with France, Switzerland, Austria, Slovenia, San Marino and Vatican City. With 61 million inhabitants so it is the fourth most populous's EU member state.

Italy is densely populated counting 21 regions with hundreds of beautiful cities: the Capital and largest city is Rome with 3 million inhabitants, the strongest economic area is Milan - Lombardia, other relevant cities from north to south are Turin, Genoa, Verona, Venice, Florence, Bologna,, Ancona, Naples, Bari, Palermo, Catania.

Italy is inside the Euro area.

The official language is Italian, but English is also quite common.

MUSIC CONTEXT¹

With 200M per year in sales revenues and a growth CDM of 45% in streaming revenue service Mo, Italy is an important player in the world music market: the 8th country in the world combining streaming services revenues (16th) and physical sales (7th). Italy is following same global trends on them raise of streaming services (+30% per year) and vinyl sales .

With 1.44 billion euros, revenues from concerts, dance activities and musical performances In the last few years, live music in Italy recorded a clear positive trend, highlighted by the significant increase both in terms of revenues and audience. In particular, pop music concerts, with 750 M euros in sold tickets have driven the entire live music industry, growing from 6 to 8% per year.

From the geographical and territorial standpoint, the sector sees a lack of uniformity in which the south of Italy plays a relatively marginal role, both as regards the presence of businesses in the field and the number of concerts and music events staged.

TOURING in ITALY

As it occurs in the majority of worldwide countries, Italy's live industry is built up of different types of touring circuits. The best approach to plan a tour in Italy is to get in touch with national agencies, which better know the best places where to play depending on different kind and size of each band. In summertime, from June to August or in some regions till the end of September, due the typical mediterranean weather, most of the indoor venues are closed and the live concerts season moves to outdoor venues. August is a very particular month when playing in big cities is really difficult : Italians on holiday...

Grassroots clubs

Small clubs in Italy form an interesting touring circuit and can be a good starting point to develop an Italian audience throughout the peninsula. These clubs often have limited capacity (50-200 ppl) so they are advisable for artists who can adapt to small fees (up to 300/350€).

Those clubs normally charge small ticket fees to the audience (3 up to 15 euros) and some of these add a membership card fee (around 15 euros per year) for the audience.

Arci is a national cultural association which links most of those kind of clubs; Keep On Live, is a national network of this kind of clubs.

Main venues

¹ Sources: FIMI, SIAE and IFPI
LIVE MUSIC

Indoor or outdoor live music clubs, concert halls, parks (up to 3000 attendees) are distributed all over the country with a concentration in the northern and central regions.

Larger music clubs are really rare, but all medium or large size city hosts sports venues (“palazzetti”, up to 13k attendees) and stadiums (up to 60k attendees) allowed to host concerts.

Festivals

Italian festivals can be divided in two groups: “classic” festivals that last two or three days in a row, and festivals called rassegne which could last a month or even longer. Rassegne festivals consist in a series of concerts programmed during a certain period where different headliners perform every night. From May to November, from North to South of Italy, hundred of festivals are staged throughout the country.

Here is a quick selection of the main ones in the north:

Rock and pop

Ferrara Sotto Le Stelle – Ferrara

I-Days – Rho, Milan

Gods Of Metal – Monza, Milan

TOdays Festival – Turin

Home Festival – Treviso

Collisioni Festival – Barolo (Cuneo)

A Night Like This festival – Chiaverano (Turin) ...

Avantgarde Festivals

Club To Club – Turin

Terraforma Festival – Villa Arconati – Milano

Dancity Festival – Foligno

Viva! Festival – Itria Valley, Bari

Frac Festival – Vibo Valentia

Electropark - Genua

Ortigia Sound System – Ortigia, Syracuse

Dance and electronic music

Robot Festival – Bologna

Future Festival - Turin

Movement Festival - Turin

Nameless Festival, Barzio - Lecco

Postepay Rock in Roma – Rome

Firenze Rocks – Florence

Fat!Fat! Fat! - Macerata

Black music

Jazz:re:Found – Turin

Umbria Jazz – Perugia

Pistoia Blues Festival – Pistoia

Italian music festivals

Sanremo Festival - Sanremo

MI AMI Festival – Milan

Showcase and conference events

Linecheck Music Meeting and Festival, in Milano, is the main international music conference, during the Milano Music Week;
Medimex is an international conference and festival promoted by Puglia Sounds;
MEI is the oldest meeting of independent music scene.

Taxes

When a band or artist decides to tour in Italy, there are two taxes that need to be paid:

Social Security: in Italian called 'agibilità' Inps – ex-Enpals (Italian social security and pension funds) has to be registered by the promoter or agent before the show.

This tax amounts to 38,17% of the artist fee but it's not needed if the artist is covered by a foreign social security. A proof document is needed.

Withholding Tax: withholding tax is 30% but can be reduced by dividing the invoice between the fee and the production costs. The maximum percentage of deductible is 60%. The promoter is responsible to declare and pay the taxes.

Note: Italy has a tax treaty in place to avoid double taxation with most of the foreign countries.

Visa (if you are not a Schengen area member)

Artistic performance work requires a self-employment/freelance working visa type (D). The cost is relatively low and there are few documents to provide when applying at your closest embassy for the Visa.

Note: the processing of the visa will require at least 15 working days.

Transportations

Train

The train could be a very good way to tour in Italy.

In Italy there are two train companies: a public and a private one.

Ferrovie dello Stato (Trenitalia) is owned by the Italian Government (regional, long-distance and high-speed rail services) while Italo is a private company (high-speed rail services).

Car/Bus

Travelling through Italy by car or van is easy thanks to a good highway network with toll roads.

Flights

Both national (Alitalia) and European wide budget airlines operate flights in Italy.

Italy has a total number of 40 airports, that means you can fly close to every city

Other Costs & Charges

Here the main merchandise companies in Italy:

Rock Dream

Nancy Merchandise

Fans Shopping

In Italy, when you sell a merchandise product you are obliged to leave the customer a receipt that indicates the local Italian VAT and who the seller is. The VAT has to be declared and paid to the revenue authorities. Also the records that shall be sold would have to be legally import and get the import sticker from the SIAE (the national collecting society).

Crew fees (per day)

Band and crew member per day (food): €20

Driver: €100 – €200

Front Of House Engineer (FOH): €100 – €350
Tour Manager (TM): €100 – € 250
Lighting Engineer: €100 – €200

MEDIA

Music promotion in Italian mainstream media it's not an easy task: as in all markets, the Italian one has its own peculiarities when it comes to promotional campaigns, and while there is little room for new artists on tv, radio and print media, there are some exceptions.

Radio, tv, online and print promo in Italy is usually handled by a team of different people in the same company, so the best thing is to find a good Italian partner to work with. Here's a short guide to Italian media.

Online Press

Online music magazines have gained enormous popularity in Italy within the last 10 years and they have quite an influence on their readership, so it's important to take this into consideration when planning a promo campaign in Italy. Speaking of global brands, there is an Italian edition of Rolling Stone (which is quite popular, both online and in news stands), Billboard and Noisey (VICE Magazine's music platform). Moreover, there is a number of well-known independent webzines that have been publishing original online content since the late '90s: Rockit (only focusing on Italian music) and Rockol, followed by Il Mucchio, Rumore and Blow Up, three historical print magazines that have their own online version.

As in a lot of countries, there are specific web magazines focusing on each music genre.

Print Press

Considering the growing popularity of new digital platforms, print music magazines in Italy are quite struggling. The most popular music magazines in Italy include Rolling Stone, Il Mucchio, Rumore, Blow Up, DJ Mag, and as it happens for online webzines, there are specific magazines focusing on each music genre. Daily newspapers such as La Repubblica, Corriere della Sera, La Stampa, Il Messaggero, as well as free press publications such as Metro or Leggo all feature music (interviews, reviews etc) and have columns detailing upcoming concerts.

The most popular free magazine for what concerns music and concerts is Zero, which is distributed with different, city-specific editions in Rome, Milan, Bologna, Turin, Florence and Naples. Zero can be found in all club, bar, pub, music hall and clothing shop in these cities, and it's an useful source of information for all music lovers in Italy.

TV

Italian television is divided into public and private broadcasters: RAI (Radiotelevisione italiana) is the Italian state owned public service broadcaster, while Mediaset and SKY are the two main commercial tv broadcasters in the country.

Some Italian radio stations have their own TV channel, as for example DeeJay TV, Radio Italia and Radio Capital, while there are also 'traditional' music channels like VH1 and MTV Italy (part of SKY).

Radio

As it happens for television, there is a public radio network managed by RAI. The main public radio stations are Rai Radio 1 (more focused on news and talk shows), Rai Radio 2 (light entertainment shows and popular music) and Rai Radio 3 (shows about literature, theatre, cinema, history with mostly jazz and classical music). There are also a lot of commercial radio stations broadcasting different music genres: Virgin Radio is focused on rock, M2o on dance music, Radio DeeJay on pop and brand new artists, Radio Italia on Italian music.

Finally, there are many more regional and city radio stations throughout Italy, independent radio stations and networks that host acoustic concerts and live interviews for artists touring the area. Here's a short list

ASSOCIATIONS

Here is a list of the main music associations in Italy:

Afi – Italian Phonographic Industry Association
Assomusica – Live Music Association of Promoters and Organizers
Audiocoop – Independent Music Organization
FEM – Music Publishers Federation
Festival Experience – Italian Festivals Association
FIMI – The Italian Federation of Phonographic Industry
IQMF – Italian Quality Music Festivals Association
MMMF Italy – Music Manager's Forum Italy
PMI – Independent Music Producers
KeepOn Live – Italian Live Music Clubs Network

Located in the western Europe, United Kingdom is made of 4 countries: England, Scotland, Wales and Northern Ireland. With over 63 million people, it's the third largest economy in Europe. Its capital and largest city is London but other large cities are Glasgow, Birmingham, Liverpool and Edinburgh. There are two official languages, English and Welsh, mainly spoken in Wales. UK is located outside Euro area and has voted to leave the European Union, scheduled on March 2019.

MUSIC SECTOR²

Latest industry data estimates that the core music industry made an estimated economic contribution - also known as Gross Value Added or GVA - of about £4.4bn to the UK economy in 2016 and supported 142,208 jobs.

Three of the top five best selling artists worldwide in 2016 were British (Adele, Coldplay and David Bowie) and UK music generated £2.5bn in export revenues.

The total audience for live music in the UK was 30.9m with 27m attending concerts and 3.9m going to music festivals.

The £4.4bn of music revenues in the UK market break down as: Musicians, composers, songwriters & lyricists (£2bn); Live Music (£1bn); Recorded Music (£640m); Music Publishing (£473m), Music Representatives (£96m).

Music consumption³

Official data release by the BPI, the music labels' association, reported that 135.1 million albums or their equivalent were either streamed, purchased or downloaded in 2017. This represents a 9.5% rise on 2016 and marks a third year of consecutive volume growth. Some 68.1 billion audio streams were served – accounting for over half of UK music consumption.

Sales of vinyl were up 26.8% as unit sales hit 4m mark; LPs now account for almost 1 in 10 physical purchases.

Music tourism

The UK's music attractions including festivals, concert venues and musical heritage sites, generated an estimated £4bn of direct and indirect spend in 2016.

It is calculated that 12.5m people journeyed to musical events - 'music tourists' - in 2016, meaning that about 40% of the audience for music events comprised tourists.

The number of musical tourists to the UK has risen by 76% since 2013. In addition, there were an estimated 47,445 full time UK jobs in 2016 supported by musical tourism.

Musical tourists spent an average of £850 a head on tickets, transport, accommodation and related costs, amounting to about £4bn of revenue for the UK.

² Source: Measuring Music, UK Music. Published: Summer 2017

³ Source: BPI release, January 2018.

TOURING in THE UK

Venues

The UK has an extensive range of small venues presenting live music. There is an established network of pubs, clubs and venues presenting different music genres with capacities ranging from 50-250.

A list of 924 music venues across the UK can be found at The Gig-Guide website below.

<https://www.gig-guide.co.uk/b.php/music-venues/1>

Competition for gigs in these venues is fierce as the UK has a vibrant independent music sector. In order for a band from outside the UK to successfully promote a tour it would be advisable to work with a UK promoter who is linked to the network.

The Unsigned Guide also provides an excellent source of information. The cost of this guide is relatively low compared to the extensive range of information provided.

<http://www.theunsignedguide.com/tour/live/promoters>

Festivals

The UK has an extensive and varied music festival scene, covering all music genres. Festivals vary in size from established standard bearers such as *Glastonbury*, *WOMAD* and *Green Man*, to funky boutique gems such as *Latitude*, and *End of the Road*. Many of the festivals include opportunities for unsigned bands to appear, however competition is fierce. There are also a plethora of excellent smaller local festivals that provide opportunities for emerging artists and unsigned bands to perform. An overview:

<https://www.skiddle.com/festivals/>

Travel

The motorway and rail network in the UK makes touring relatively straightforward. However it is expensive as fuel and rail costs have increased considerably in recent years. By far the most economic method is to hire a mini-bus or splitter van (a mini bus that has room for instruments). The cost is approximately £150-£200 per day for a van and driver (<http://www.mattsnowball.com/about-matt-snowball-music-london/> <http://www.muscotours.co.uk/> ...)

Crew fees

Sound engineer	£100-200 per day
Lighting engineer	£100-200 per day
Tour manager	£100-250 per day
Driver	£100-150 per day

Flights

There is an extensive network of international and local networks across the UK and flights are available at a relatively low cost if booked well in advance. Internal flights are available but expensive.

Further useful information regarding touring can be found here.

<https://www.musiciansunion.org.uk/>

MEDIA

Print press, TV and on line

There are a number of magazines specifically covering mainstream music such as MOJO, Q, Uncut, Clash and genre specific publications such as Songlines, Kerang (metal) (world and folk), Mixmag (Hip-hop/DJ club), The Wire (electronic/experimental) Jasswise (Jazz), FRoots (folk).

There are many more that exist on line. Here is an A-Z list with links.

https://en.wikipedia.org/wiki/Category:British_music_magazines

Many daily newspapers cover music and provide a listings service. As with all elements of the UK music industry there is fierce competition and it is crucial that information is sent out well in advance of any tour or gig. If there is a budget available the most effective method of reaching press is to employ a PR specialist or agency. Costs vary for this, however it can provide value for money compared to advertising and print.

Television and radio coverage is also a possibility, however as with print and on line media, the field is dominated by pluggers and PR agencies that are linked to record labels and major promoters such as SJM and Metropolis.

Here are some recommended PR agencies.

Simon Blackmore <http://blackartspr.com/>

Pomona PR <http://www.pomonapr.com/>

In House Press <http://www.inhousepress.com/>

Urban Rebel <http://urbanrebelpr.com/>

Located in south eastern Europe and next to Asian and African continent of the Mediterranean Sea, Greece shares open land borders with Albania, Macedonia, Bulgaria and Turkey and sea borders with Albania, Italy, Cyprus and Turkey. With 11 million habitants it is the fourth most populous EU member state.

Greece is famous for its history, its landscape, heritage, culture and its amazing islands. Counting 13 regions with literally hundreds of islands. The Capital and largest city is Athens with 4 million inhabitants, and it is also the strongest economic area (Attica region) with the other region being in Northern Greece. Other relevant cities from north to south are Thessaloniki (2nd largest city), Heraklion (Creta Island), Patras (Peloponese), Larissa and Volos (Thessalia).

The GDP per capita of Greece in 2017 was \$18,646, \$597 starting a positive raise for the first time since the crisis (GDP was \$32,000 in 2008). Greece is inside the Euro area.

Official language is Greek, English is basic and French quite common.

MUSIC CONTEXT

A recent study⁴ based on Eurostat data estimated employment in creative and cultural industries⁵ in Greece, for the first trimester of 2013 to be in order 110,000 people ie 3% of total employment in Greece.

In another study⁶, which is not based on the NACE classification, but mainly on information gathered from professional organizations/registries, it is stated that the employment in the cultural sector alone is estimated at more than 100,000 people for 2012.

More specifically, it shows that professionals in the area of television, film industry and live events are 20,850, in arts 5,755, those working in museums, archeological sites and libraries are 19,429.

The Greek Music scene is flourishing in terms of music genres variety, live events and quality. It strives to offer a decent living to the musicians or the music producers as the industry is strongly hit by the economic recession and the taxes.

Although the sector has recorded a constant growth since 2011, the financial sustainability of the sector reveals low profitability as most of the concert fee's are not declared and the sector is affected by very high taxes. This means it is not viable for grass root talents or rising stars.

Now, although the disparities in the Greek music sector, young professional managers, agents or producers supporting emerging artists are innovating with all means to find a way out for live events & performances.

Music practice and Live music sector are not only still alive, but they can clearly develop thanks to the multitude of small & medium local or regional festivals held during the summer, a better understanding of Music export requirements, and also, thanks to the entertainment needs of the ever growing tourism industry (30m tourists 2017).

The emerging digital technology has transformed almost every aspect of music – from the devices themselves to the way fans connect with them. But as this transformation continues, live shows seem to have regained their importance.

For the music industry, the renewed focus on concerts stems largely from the gap between digital consumption and lost revenues. Social media is the biggest driver of music festival awareness, followed by word of mouth and, lastly, radio. Digital platforms still play a vital role in building enthusiasm.

⁴ Avdikos, 2014

⁵ architecture, publishing, printing, software, film, video and music, advertising, arts and recreation, museums and libraries, design, tv and radio

⁶ Katerina Lymperopoulou, The Civilization of the Crisis, Journal "To Vima", 3/3/2013, accessible at <http://www.tovima.gr/culture/article/?aid=500708> in Greek

Spectators aged 25-30 and above are more cautious about their wallet but the niche markets seem to remain viable although there is in general less curiosity by the mainstream audiences.

At the opposite end of the spectrum young audiences have created dynamic new communities supporting mainly indie bands but they attend mostly concerts with small fee or entrance free. The collapse of governmental support on Music and culture in general is worsening the business model of this sector especially for new talents.

There are no unions or association of Managers, agents even if there are some embryonic initiatives. Professional managers are rare since most of the job aims at touring and negotiating live concerts (Agents doing some management). **It is by far an experiential training.** Greece has -on paper- an association of Music Producers that exists for more than 15 years, but it is only very recently that its members were called in an extraordinary Assembly. Something which might hopefully result to a regeneration and a renewal of that association which has been passive for more than 10 Years.

LIVE MUSIC EVENTS

As for most small European Countries, the Greek live production sector is highly fragmented and in a short categorization, we can split them in 3 groups:

1. big & international size Festivals productions, festivals / events
2. medium and large event venues, touring and festivals,
3. a multitude of micro and medium size live event businesses.

Approximately 80% of the Live Music Industry and events production is located in Athens (70% of it) and Thessaloniki (30% of it). Although the disparities of the music sector and while professional managers, agents or producers are not supporting local emerging artists, young talents are using an ever growing self-made DIY system of management and manage to find a way out for their first public performances. Although it is not taken into account in this research, it must be underlined that Greek Music scene has the **pecuiarity to step on consumption of domestic mainstream pop music**. Called Doggy music or turbofolk (balkan term) it is an independent scene almost, and with a rough estimation in terms of live events attendance, a guess is that it could account for at least 50% of the live music scene revenues.

1. Small, niche music and grass root events

Small theaters and cultural venues (usually Independent management) are often offering the best or only starting point to develop at regional and national level. These venues range often between 50-200 persons.

Relation between artists and producers or promoters as it concerns the genre of financial agreement vary (indicatively) from a small ticket fee (3 up to 5 euros) to a combination of a ticket with one drink (from 8 to 15 euros).

2. Medium and Large venues / events

Indoor and (mostly) outdoor live music clubs and concert halls (up to 1.500 spectators) are distributed all over the country with a concentration on continental Greece.

Larger music venues (dedicated ones) are really rare, but all medium or large size city hosts sports venues (up to 15.000 spectators) and stadiums (up to 60.000) which hosts often the large concert shows.

3. International Acts and large Festivals

Greek festivals can be divided in two main groups: "the private" festivals (mostly summer ones) that last two or three days in a row, and festivals that are promoted with municipal and/or regional (state) support which last very often a month or even longer. State festivals consist in a series of concerts programmed during a certain period where different headliners perform every night. From July to September, from North to South of Greece, hundreds of festivals are staged throughout the country.

Here is a quick selection of the main ones:

Large events: From Rock to Hip-Hop (international and national mainstream artists)

- European Music Day network - Greece
- Hellenic Festival – Athens
- Rockwave Festival – Athens Terra Vibe
- Ardas Festival – Northern Greece
- Release – Athens
- Reworks – Thessaloniki

Large Venues, clubs and Cultural Centers

- Athens Indoor Basket
- Taekwando Venue – Athens
- Stavros Niarchos Cultural Foundation - Athens
- Athens Megaron
- Thessalonikis Megaron
- Onassis Cultural Foundation - Athens
- Fever – Athens
- Fuzz Club – Athens
- Principal Club – Thessaloniki

Greek music festivals (with foreign names many times)

- Dimitria Festival – Thessaloniki
- Patras international Festival
- Pineios Festival - Larissa

Avant-garde, World, Jazz & Indie scenes

- Romantso – Athens
- Labart – Volos
- Six dogs – Athens
- Half note - Athens
- Faust – Athens

TOURING in GREECE

Taxes

When a band or artist decides to perform live in Greece, consideration needs to be given to Withholding Taxes + social security amounts from 25 to 35 % depending on the statute of the artist and sometime, you also pay 24% VAT.

Social Security costs: artist has to be registered by the promoter or agent before the show. The promoter is responsible to declare and pay the taxes.

Note: Greece has a tax treaty in place to avoid double taxation with most of the foreign countries.

Merchandising: If you want to sell merchandising, you are obliged to leave the customer a receipt that indicates the local Greek VAT and your financial contact. The VAT has to be declared and paid to the IRS authorities. For recorded music, you should have a stamp agreement from AEPI (collecting society).

Visa (if you are not a Schengen area member)

Artistic performance work requires a self-employment/freelance working visa type (D). The cost is relatively low and there are few documents to provide when applying at your closest embassy for the Visa.

Note: the processing of the visa will require at least 15 working days.

MEDIA

As for most markets local Music product promotion it's not an easy task: as always, there are some exceptions but in general, the Greek tv, radio digital and print media don't give much space for new artists.

Online and Print Press

There is a multitude of good music or cultural web portals and fewer really specialized ones (focusing on specific music genre), so it's important to do some research before planning a promo campaign (or you can contact us, and we'll do our best to help you figure out which could be the best considering your needs).

Radio

Same suggestion as above

In the northern Europe, surrounded by water for almost all sides, you will find the small kingdom, Denmark. A country with very big influence on what is happening within the environment, energy, medicine, tourism and especially on the music front. Danes have a tradition of thinking creatively and out of the box.

Denmark consists of 406 islands, most of which are populated. Denmark, together with Greenland and the Færøerne, constitutes the Kingdom of Denmark. There are about. 5.7 million inhabitants. 1 million lives in the capital, Copenhagen. Danish is the main language, but most Danes speaks English and German. The country is outside the Euro area.

MUSIC CONTEXTE & LIVE MUSIC⁷

In Denmark, the live music sector is growing for each year. The turnover within the live music industry has increased by more than 1 billion since 2012 - from DKK 3,5 Billion to DKK 4,5 billion -corresponding to a growth of 29 % (2012 to 2016). Revenue from Export grew of 56% from these two years.

There is a very large activity and progress in outdoor concerts and festivals. Throughout the summer period you can find festivals throughout the country and meet all ages and societies.

There are many grassroots clubs in Denmark. Small clubs with local funding from the municipality have the opportunity to create an environment where both local people and others have the opportunity to enjoy music and performing arts by both upcoming bands and professionals who want to test their music for a smaller audience. In these music clubs you can enter as a member who pays an annual subscription or pay for a ticket at the entrance. In addition, one might grants from the local cultural organization or fund. These local clubs are very popular and tend to attract people would like to meet others and together enjoy the "real live music".

Denmark is a small country, but on the music front it is very big. It does not take long to come from one part of the country to another. Therefore, it is possible to create very large concerts with many thousands of people, regardless of where the concert is held. The major concert halls and stadiums are found mainly in the big cities, with special focus on Copenhagen and Aarhus.

On the other hand, festivals are mostly associated with smaller towns, where there are large outdoor areas, with space for many thousands of people. You can find an overview of festivals and what genres you want to listen to on www.visitdenmark.dk/en/danmark/musikkfestivaler-i-danmark. We can mention :

COPENHELL

COPENHELL is Denmark's largest rock and metal festival, which has gathered thousands of rock and metal fans from both the Netherlands and abroad in Copenhagen since the beginning of 2010.

SPOT

SPOT has been the exhibition platform for Danish and Nordic music since 1994. (*see DK best practices*)

DISTORTION

Since 1998, Distortion pushes the limits of street life and party culture.

⁷ Source Ramboll 2016

ROSKILDE FESTIVAL

Roskilde Festival is the largest North European culture and music festival and has existed since 1971.

TOURING in DENMARK

Salary and fees

Musicians should normally be considered as employees. However, musicians may also be self-employed or beneficiaries. The distinction between wage earners, self-employed persons and beneficiaries is important for the tax treatment, including the deduction value for any expenses.

Musicians who are considered employees and who travel in Denmark or Danes abroad are acting for different employers may be subject to the rules for deduction for travel expenses.

Musicians who are considered to be beneficiaries (B-income recipients), on the other hand, are not covered by the rules.

However, travel expenses of honorary recipients may be deducted as a deduction from personal income.

After the practice, the recipient's personal income is added as a net amount, ie after deduction of the expenses associated with the fee.

Self-employed independent musicians have the opportunity to make standard deductions for undocumented travel expenses instead of deductions for the documented actual expenses.

Artistic performance work requires independent employment / freelance work visa type. The costs are relatively low and there are few documents to be delivered when applying at your nearest Embassy for Visa. The processing of the visa requires at least 15-30 working days.

Visas are granted for stays of shorter duration in connection with business visits, visits to family and friends, as well as sports and cultural events. Denmark is covered by the Schengen cooperation.

Transportation

Train

There are train or bus connections between all cities in Denmark. Notice whether the trains are continuous from one major city to another or if the trains stop at all small towns. Of course it is possible to bring instruments. It costs a little more.

Car

There are no road taxes in Denmark. There is a single bridge charge over Store Bælt between Sjælland and Fyn. In most major cities there are parking fees or limited parking periods.

Flight

There are many flights from several major cities.

Check out at <https://www.skyscanner.dk/fly-from/dk/billy-fly-from-danmark>.

Merchandise

Several merchandise online stores in Denmark:

<https://www.emp-shop.dk>

<http://cdon.dk/merchandise>

<https://www.faraos.dk/butikker/kbhmerchandise> ...

Performers, including musicians / bands, are not liable for VAT, even though they are self-employed.

On the other hand, sales of CDs or other merchandise (eg T-shirts) are taxable (25%) as it is the sale of goods. However, the obligation to register for VAT does not fully begin with an annual turnover of more than

DKK 50,000. Until then, it is voluntary to let the company register for VAT. Where applicable, bookkeeping for bonds (not taxable) and CD and merchandise sales (taxable) must be kept separately.

MEDIA

Music magazines in the Nordic region:

As is the case in all countries, there are specific web magazines that focus on each genre of music so it is important to do some research before planning a campaign.

Printed media consists of magazines in fx. clubs, bars, pubs, venues, cinemas, festivals, leaf kiosk, libraries and clothing stores. It is a useful source of information for all music lovers in Denmark

As in the rest of the world, Danes use a lot of online music media that updates news and information on everything that takes place in front of, on and behind the scene.

In addition, bloggers are an important factor in terms of influences and directions within, among other things, music.

TV

In Denmark there is a state television station (Denmark's radio and television) and a private TV station (TV2) Both TV stations have several TV stations, with each segment.

In addition, most Danes can receive more European TV channels.

Radio

In Denmark, there are both publicly financed local radios and nationwide radios with different segments. Several Danes use streaming services where they can hear what they want whenever they want.

MUSIC ASSOCIATIONS

Denmark is one of the countries in the world that has the most associations per inhabitant.

In all places, associations are established with mainly voluntary labor. If you want to play on the small scenes, it is a good idea to contact a music association. All genres are represented in the associations. From jazz, classical music, folk music, pop, rap to experimental music. In Denmark you will find many performing musicians at all levels in various music associations and music schools.

Some relevant associations in the field of music are:

Ensemble MidtVest understands classical music as a living tradition, anchored in the past, but at the same time as relevant today as it has been for centuries. To fulfill this goal, the ensemble not only presents a repertoire with classical chamber music, but also works with free improvisation as well as baroque and early classic works.

Aarhus Jazz Club presents traditional jazz and older swing music on most Saturdays from September to May. The events take place at "Hos Anders". at the telephone exchange between Strøget and Frederiksgade. Aarhus Jazz Club is an association of almost 500 members. They arrange about 30 concerts a year.

On this website you will find most of the Danish music associations: www.kultunaut.dk

In spite of its small geographical size and population with 2 million inhabitants, Slovenia is able to offer Europe a great deal that is interesting in the field of music, as its many music scenes are currently experiencing a genuine blossoming. Slovenia's gaining independence, the change in the social system and the consequent opening up of the market, as well as the associated loss of the broader common Yugoslav cultural sphere in 1991, thoroughly shook the economic foundations of the Slovene music. With the aid of private capital and sponsorship, many new organisers and producers entered the market, creating a paradoxical situation: less and less public money for the growing number of events and players on the scene. This led to the commercialisation both of the music scene itself and of the media infrastructure, forcing local musicians to redefine their mode of operation and communication with their potential public. Slovenia is outside Euro area.

MUSIC SECTOR

The Slovenian music scene is bursting with creativity. The original sounds of the talented musicians range from indie rock to experimental music played on self-made instruments. Recognition of the bands outside Slovenian borders is just another indicator that these musicians are not to be missed.

In recent years, as with everywhere in the world, music publishing in Slovenia has been weakened financially, by falling sales of physical sound media. A result of this is a reduced investment by record labels in new releases (above all by breaking artists) and in the decimated sales network of music shops. In spite of the decrease in sales, the number of officially registered newly released recordings has remained approximately the same over the last five years (around 500 per year), but the number of copies of each title has dropped significantly.

Although the Internet or digital music market in Slovenia is opening up and developing, it is still in the early stages compared with Western European countries. The first (and for now only) provider to decide to broaden its offer to the Slovene market is iTunes, which has been present since 2011.

LIVE MUSIC

Concert Venues

The most important venues for concerts of classical music in Ljubljana are the Cankarjev Dom - Culture and Congress Centre and the Križanke Open Air Theatre, both of which offer multi-genre programmes (including jazz, world music, pop, etc.), as well as the concert halls of the Slovenian Philharmonic. First-rate performances of classical music in Maribor can be heard primarily in the Union Hall and in the opera theatre of the Slovene National Theatre Maribor. In addition to the above-mentioned larger venues, the fever of jazz can most easily be experienced in smaller clubs, such as Ljubljana's Gajo Jazz Club and Klub CD, Maribor's Satchmo or the Bar Gabrijel in Cerklje, while the Ljubljana club Zlati Zob specialises in world music and Romani music.

One of the key venues for a diverse range of musical events is the Metelkova Mesto Autonomous Cultural Zone, which is made up of a network of numerous independent clubs with various genre orientations, predominantly alternative, located in the buildings of a vacant army barracks in the very centre of Ljubljana. Maribor's Pekarna is a similar story. One of the most important organisers in Ljubljana is the Kino Šiška Centre for Urban Culture, which offers a broad programme of trendy urban musical currents, with an emphasis on indie rock. Amongst rock venues, particular mention should be made of Ljubljana's Orto Bar and the larger club Cvetličarna (which also regularly hosts pop stars) as well as Maribor's Štuk. The Portorož

Auditorium is an important venue for pop music, while the best platform for becoming familiar with the electronic dance scene in Slovenia is offered by the Ljubljana clubs K4, F-Club and Channel Zero.

The Festival Caravan

Slovenia boasts a complex mass of festivals of extremely diverse size and genre orientation, ranging from those that cover all of the musical genres and last for more than a month (such as Maribor's Lent, which has on several occasions been recognised as one of the best European festivals by the European Culture programme, the IFEA and the organisation Local Festivities), to smaller and very genre-specific festivals.

Contemporary music

Slowind Festival,

Unicum

Slovenian Music Days.

Jazz

Ljubljana Jazz Festival,

Jazz Cerklje, Izzven (Maribor),

Jazzinty (Novo Mesto),

Marezijazz (Marezige)...

Contemporary folk, ethno and world music

Bled's Okarina Ethno Festival

Ljubljana's Druga godba,

Due to the small size of the market, the Slovene rock festival scene can hardly match the larger festivals in the region in terms of size. One exception is the festival Metalcamp/Metaldays, set in the idyllic surroundings of the alpine town of Tolmin, which has been attracting some of the most important players in the world metal scene for nearly a decade. This is followed by the middle-sized festivals Punk Rock Holiday, also held in Tolmin, Schengenfest in Vinica and Rock Otočec near Novo Mesto, and then by small but very agile festivals such as Koperground in Koper, the FV Festival in Ljubljana, No Border Jam, Garage Explosion in Maribor, etc.

New acts on the indie rock and electronic scene have their best opportunity to establish themselves in the local circuit, and to perform to a wider public, by participating in the Klub Maraton, a club tour throughout Slovenia organised by Radio Študent. For this kind of scene, the showcase festival and conference the Slovenian Music Week (a partner festival of Waves Vienna) represents an excellent springboard for presentation to the international market, as individual groups selected by an international expert jury gain an opportunity to present their music on the largest festival stages in the region.

Music Fairs

Due to the small size of the Slovene market, no domestic music fairs with a complete presentation of the music industry has developed. The festival Tresk does, however, organise a fair devoted to the presentation of Slovene music publishers, which is attended primarily by publishers with a more non-mainstream catalogue.

TOURING in SLOVENIA

There are many possibilities to present a concert in Slovenia. The promoter is responsible to declare and pay the taxes. The band or its agency will issue an invoice and local promoter will pay. Before the concert a contract and rider will be signed.

Transportations

Train

The train could be a very good way to tour in Slovenia., We don't have fast trains but distances between cities are short. <http://www.slo-zeleznice.si/en/>

Car/Bus

Travelling through Italy by car or van is easy thanks to a good highway network. All highways are toll roads, you need to buy a vignette for 10 days or a month, sold on gas stations and entry points to the country-border crossings. It exists international buses too.

Flights

Ljubljana airport is situated some 20 km North of Ljubljana in the direction of [Kranj](#).

MEDIA

The [Slovenian Press Agency](#) is the state-run news agency, publishing wires in Slovenian and English.

Radio is still the primary and most important music media in Slovenia. In an analysis, it was found that music made up the greatest share of programme content, representing an average of 70% of content, and on some stations up to 85%. There are currently 90 radio stations in Slovenia, broadcast by 55 broadcasters, of which 9 broadcast nationwide (received by 50% or more of the population), while 30 broadcast regionally and 16 broadcast locally.

Other Music Media and Webzines

All of the major print (Delo, Dnevnik, Večer, etc.) and digital media (TV Slovenija, POP TV, Siol TViN, etc.) devote part of their content to music. Alongside television channels with a narrower genre profile – mainly Oberkrainer music (e.g., Golica TV, Veseljak TV) – and those with a more mainstream pop or even turbo-pop orientation (e.g., Čarli TV, Idea TV, GTV), MTV Slovenija or MTV Adria is regarded as the platform that enables the broadest recognition of rock, pop-rock and indie music in the region. There are also a number of Webzines that can be credited with the up-to-date following of events and a relatively high level of attentiveness: RockLine (rock, pop, indie), RockOnNet (rock, pop, indie, jazz, electronic, etc.), Profanity Webzine and Paranoid (metal, hard rock), 13. brat (punk, hardcore, hard rock) and Nova Muska (all genres). The only two music magazines that operate on a professional basis are the printed Glasna (aimed primarily at school pupils) and the web music magazine Odzven, which covers all musical genres but is focused primarily on the Slovene scene. The latter is produced by the Slovene Music Information Centre – SIGIC.

France is the largest country of the European Union. With 65 million inhabitants, it is the world's sixth largest economy and the second largest consumer market in Europe. The capital and largest city is Paris (2,2 million citizens). France's official language is French.

France is the fifth in the top 10 of world Music market.

MUSIC CONTEXT

The CNV (National Centre for French Variety, Songs and Jazz) has recorded a total of €763 million in ticket sales in 2015 for all pop and modern music performances with admission fees. This means there was growth of 4% compared to 2014, for a total of 25.3 million paid tickets (+2%).

But the global crisis of the record industry has put pressure on live shows. The Prodiss (National Federation of Producers, Broadcasters and Venues) defines the entertainment industry as being a sector atomised by a few meaningful players. In 2015, only 5% of companies exceeded their sales revenues of five million euros.

Regarding concerts, the Prodiss noted marked growth on one hand, but an annual decrease in ticket sales of about 0.5 percent between 2008 and 2014. The slight drop doesn't stop show attendance from remaining superior in 2016 or at least from equalling 2014's. Indeed, the impact of the 2015 terrorist attacks is wearing off.

France became a great music exporter thanks to the emergence of French touch. Since the 2000s, a new wave of pop musicians has managed to penetrate abroad without bothering about the language gap. Export is now a major part of the development of music in France. In 2014, the music industry made 602 million euros from export, a number that has risen constantly since 2010, when it already represented 482 million euros.

According to the SNEP, 2015 showed an increase in streaming, currently at 3 million subscribers or five percent of the national population. France has a significant local player in Deezer, the only one with a free service financed by advertisements, as opposed to the fee-paying models of Spotify, Apple, Qobuz or Tidal.

Streaming sales revenues now represent 76 % of the digital income and 36 % of the recorded music market. 1/3 of the French population now is listening to music streaming, more than 22 million users who have access to more than 40 million of titles⁸. Digital raises the question of the transfer of value.

Focus on Brittany Region

Brittany constitutes a dynamic and breeding ground for cultural development. It counts 19 000 cultural establishments of which 4000 are in performing arts. It's the 2nd French region for its weight of the cultural sector⁹ and the 1st territory of festival in Europe: 136 either 1 festival for 24 000 inhabitants; 3,2 millions of festival goers¹⁰.

One of the 6 Celtic regions, a very strong Breton identity encouraging the exploitation of local/regional products and heritage: traditional musical instrument, song, new music.... The Celtic music remains dynamic. 40% of the regional production is made at international level. Brittany, the 1st musical production (except Ile de France region and Paris). It represents 13% of total French music production and 40% for the world music production in France. Brittany had more than 300 music (all genres) venues.

⁸ SNEP

⁹ INSEE 2017

¹⁰ Source Bretagne tourisme & Conseil Culturel de Bretagne

<http://apresmai.free.fr/> association of regional centers and actual and improvised music structures

LIVE MUSIC

Live music venues play key roles in the discovery and the promotion of artistic creation. In France, these venues vary in size and operational approach...: Labelised actual music venues (small and medium scale venues -150 - <https://www.musictips.net/la-liste-des-smac-en-france>), zeniths (large scale venues > 3000 seats – 17 in France), associative places, multipurpose cultural spaces, concerts bars, jazz club... They are highly located in Ile de France and around main cities : Lyon, Toulouse, Nantes, Bordeaux.

<http://fedelima.org/>

<http://cnv.fr>

<http://musiquesactuelles.bzh/> platform actual music

Festivals are much more important, representing €155 million of ticketing-related results in 2015. The number of festivals rose by 15% between 2014 and 2015. Meanwhile, their attendance rose by 11%, the attendance of concerts and tours stayed the same. It exists close to 1500 music festival per years in France. 5 regions concentrate more than 50% of Festivals : Ile de France, Auvergne Rhône-Alpes, PACA, Occitanie and Brittany. But the offer of festivals, whatever the genre, is spread throughout the territory: in large cities as the less dense areas.

<http://francefestivals.com/> (French Federation of Festivals for Music and Performing Arts)

TOURING in FRANCE

For artists from the European Union, the application of the principle of free movement implies that they are exempt from visa and residence permit to stay in France, regardless of the length of their stay. These foreign national are allowed to get into France on simple presentation of their identity card or their passport and no residence permit is required.

Except as otherwise provided by international tax treaties, salaries and similar income from French sources paid to non-residents bear a withholding tax. The deduction applicable for artists is 15% of gross remuneration after deduction of 10% for professional expenses

<http://www.irma.asso.fr/La-circulation-des-artistes,13249>

Transportation

The train could be a very good way to tour in France. <https://www.sncf.com/fr>

Travelling through France by car is easy thanks to a good highway network.

The main highways are toll roads.

Mainly, National airlines operate flights in the country. There are 460 airports in France, that means you can fly close to every cities.

MEDIA

The majority of national newspaper belongs to big media companies. National and regional newspapers, weekly magazines have addressed specialized music more and more. Of particular interest for music are Les Inrockuptibles & Rock & Folk. It exists several other magazines specializing in independent music : Tsugi, Gonzaï...

Music is rare on television. France has several hundred television channels (national and local) that have discontinued nearly all of their music shows. There are 6 public channels. *Canal+* (private paid Channel) offers a regular live broadcast. *France 4*, which is a public service channel for young people, also broadcasts music shows as well as concerts. Meanwhile, the Franco-German channel *Arte* offers documentaries and cultural programs (*Tracks*).

There are nearly 4000 radio stations in France national and local. Specialized music has a place on alternative radio stations. According to Mediametrie, 13-25 age group move away the radio.

Each music genre is represented by independent websites, specialized in pop rock, electro, groove or rap: *La Blogothèque*, *The Drone*, *Gonzaï*, *Froggy's Delight*, *Le Mellotron*, *Sourdoreille*, *Pop News*, *IndieMusic*, *Soul Kitchen*, etc. Some of them are just blogs, managed by volunteers, while others belong to companies that wanted to expand their activity to the service or music sectors.



Good practices

A good practice is not just a good practice, but a proven practice that has produced good results. It is a successful experiment, which deserves to be shared so that a greater number of people are appropriating it. These practices identified could give ideas and contacts to facilitate artists and professionals circulation on music sector.



MEDIMEX



¹¹Medimex è Salone dell'Innovazione Musicale, a territorial project that offers artists and professional operators the opportunity to exchange views about the future of the music industry. It's an area where market innovations and the most innovative instruments and services in the music sector are presented. At Medimex, conventions, conferences, presentations, networking activities are also organized.

Location

Bari, June every year

For further information


Puglia sound

<http://medimex.it>

Keeponline



KeepOnLive is the association that represents, promotes and supports the Italian Live Clubs by creating networks among live music operators to generate collective growth.

¹¹  perimeter of the action: national

Its activities concern:

- Meetings between Industry Operators organization
- Creating and managing new networks
- Representation towards institutions and institutions
- Funding, sponsorships
- National and international promotion
- Enhancing musical excellence
- Training and development of cultural projects
- Sector data collection

Location

Bari

For further information

Doc Servi

<http://www.keeponlive.com>

Tutto Molto Bello



Tutto molto bello is an unique event that combines independent music and sports agonism in a convivial atmosphere that reflects the best of both worlds. Each year, an ever-growing number of independent labels are called to form their own team together with their artists to challenge not on stage but on the field by playing, for an initiative combining the two national passions, music and football. At the edge of the field, the same labels will be produced in adrenaline dj sets to encourage their artists. The palm of the best label of the year, at least as far as the ball play is concerned.

Location

Bologna

For further information

Sfera Cubica, Locomotiv Club e Modernista

<http://www.tuttomoltobello.eu>

Linecheck Music Meeting and Festival



¹²Linecheck is a common way to work in contemporary festivals production where electronic devices allow a simplest and fastest setting up before the show; it inspires the idea of a direct to the point professional music meeting where the digital era is definitely part of the global change in the music industry field. Linecheck is an informal meeting of professionals with a program of conferences and live events which places the spotlight on the figure and role of the promoter in nowadays society.

Location

Milan every year

For further information

Elita, Zero, RND promotion, I.M.Q.F.+++

<http://www.linecheckfestival.com>

MiAmi Festival



One of the most important festivals of Italian artists in independent alternative music, an excellent example of breaking musical barriers with a careful musical-cultural selection. Festival of particular interest to the indie-pop Italian scene.

Location

Circolo Magnolia - Milano

For further information

Better Days e Rockit

<http://www.miamifestival.it>

MIDJ - ItaliaJazz



MIDJ, the association of Italian jazz musicians, has been created to perform a virtuous confrontation between the various and many jazz souls and aims to make known, valorise and protect Italian jazz, intense in its broadest sense. It's a best practice for supporting the artists circulation, through the support of international music industry activities, the promotion of artist residences and the promotion of orchestras of new talents.

Location

Italy ?

For further information

Associazione I-Jazz

www.i-jazz.it

Arezzo Wave Band



Arezzo Wave Band is the largest live music contest for new Italian talents with more than 2000 recorded bands, more than 400 concerts in over 100 evenings in all Italian regions and 20 regional finals.

In Italian tour prize (with KeepOn) and abroad (Europavox, Exit Festival and Eurosonic with Italian Music Office), Compilation (with Freecom) and videoclip (with La Tana del Bianconiglio).

Money prizes and services for artists, national rock bands (with Doc) and student musical groups (with Sia e Skuola.net).

It promotes the growth of young talents.

Location

Arezzo

For further information

Fondazione Arezzo Wave Italia

<http://www.arezzowave.com>

Sziget Italia





The operating arm in Italy of the largest European festival, organizes selections in Italy to play in Sziget festival in Budapest, the one of the most European Festival. It encourages the artists' circuitry, which thanks to the selections, have the opportunity to participate in important realities such as the Budapest ziget.

Location

Italy & Budapest

For further information

Responsible for Italia - L'ALTERNATIVA srl

www.szigetfestival.it

Live Performing Meeting



Live Performing Meeting (LPM) - project of residences for artists and travelling festival (currently in Holland) organized by Italians.

Created in 2004, this project aims to answer to the need for creating a space-temporal referential field where to meet, know each other and share vjing related experiences. LPM is now an international meeting dedicated to artists, professionals and passionates of veejaying, visual and live video performance.

The "On" area allows the audience to attend the different applications in live video through the performances of artists and groups from the international scene, joined by a single great passion for video, performance and above all "Live". From midnight onwards beginning the VJclash, in which video artists perform free from video console made available, with many projectors and monitors.

LPM is a space open to freedom of expression, research and experimentation; the programme flexibility, the openness to new members and contributions, the freedom to participate and the opportunity to perform during the event, are an intrinsic characteristic.

LPM considers the experimentation a cornerstone of its ideology, and all the recovered funds are therefore allocated to finding the most desirable and innovative technologies to support the event and the research in the live visual field.

The kinship of ideals and the common ideological roots, allowed LPM to become part of AVIT network, whose the aim is the enhancement and promotion of veejaying culture by organizing events worldwide.

LPM is part of AVnode I LPM 2015 > 2018, co-funded by the Creative Europe Culture Programme of the European Union between 13 partners from 12 countries: Austria, Belgium, Czech Republic, Germany, Greece, Hungary, Italy, Netherlands, Poland, Spain, Turkey and United Kingdom, aimed to foster and develop live video culture and european AV artists to worldwide audiences.

Location

Amsterdam

For further information

<https://liveperformersmeeting.net>

Bluedot Festival



Bluedot with OVO Energy is an award-winning festival of discovery at the grounds of a deep space observatory. This festival explores the intersections of sciences, culture, art and technology. Set against a backdrop of the iconic Lovell Telescope at Jodrell Bank, bluedot combines a truly stellar line-up of music with a ground-breaking programme of live science experiments, expert talks and immersive artworks.

Location

Every year at the end of July in Jorell Bank Observatory, Macclesfield.

For further information

Discover the Bluedot Ltd

www.discoverthebluedot.com

info@bluedot.co.uk

English Folk Expo



English folk music, as a genre distinct from British Celtic traditions, has experienced a dramatic revival in recent years, seeing a new generation of young, daring and skilled artists emerge, with this explosion of young talent creating some of the best music, of any genre, coming out of England. English Folk Expo provides an effective and previously unavailable route into the English folk, roots and acoustic market. Delegates are given access to all Manchester Folk Festival performances, as well as additional industry-only showcases and events which will provide opportunities to make links with and form new working relationships with industry gate-keepers to the folk, roots and acoustic music industry in England. The Folk Expo is keen to develop links across Europe.

Location

Manchester every year at mid-October.

For further information

English Folk Expo Ltd

Playpen Management and Agency : Agent/Manager/Events

www.englishfolexpo.com

New Music Biennial



The New Music Biennial is a PRS for Music Foundation initiative that supports and provides a platform for talented organisations and music creators who are pushing the boundaries of new music in the UK. It builds on the successes of our New Music Biennial 2014 and Cultural Olympiad programme, New Music 20x12, and creates a world class programme of commissions, performed across the UK, broadcast by BBC Radio 3.

New Music Biennial presents new music across all genres, from classical and chamber opera, to jazz, folk and electronic. It aims to reach new audiences for contemporary music and encourage ideas for short works no longer than 15 minutes duration which could be performed in a range of settings.

Its objectives:

- celebrate and showcase the talent of the UK's music sector and to raise the profile of composers from every part of the UK
- invest in excellent, new work which is performed more than once
- engage and inspire all kinds of audiences by commissioning and presenting new music in a dynamic and unusual way
- present a snapshot of the diverse and distinctive music which is created in the UK by composers at different stages of their career
- support organisations which are developing local and regional audiences for new music
- strengthen touring opportunities and working relationships between UK composers, commissioning bodies and performers

Location

Hull and London in July

For further information

PRS Foundation

Director – Vanessa Reid

www.prsformusic.com

Brighter Sound



Brighter Sound is a charity and a producer of creative music projects and events based in Manchester. Supporting creativity and learning is at the heart of the organisations approach across all of its work.

Brighter Sound is widely known for its work with young people and regularly contributes to research and strategic development on a regional and national scale working to challenge perceptions and give young people new ways of learning through music.

Brighter Sound offers emerging musicians the chance to work with established professionals through the Artistic Directors Series. Directors have included Imogen Heap, Beth Orton, Kendrick Lamar, Snarky Puppy, Anna Meredith, DJ Yoda and Everything Everything.

Location

Manchester

For further information

Brighton Sound

Director Debra King

www.brightersound.com

Inner City Music



Inner City Music Ltd, owner and operator of Band on the Wall have (after the successful redevelopment of this iconic venue) redefined their role from that of venue operators to deliverers and producers of high quality, diverse and innovative live music from across many cultures and genres, for audiences and artists across

the northern regions. The venue is recognised nationally as an example of good practice for programming and has won several awards.

Location

Manchester

For further information

Inner City Ltd

CEO - Gavin Sharp

www.bandonthewall.org

Strada Music



Strada Music was formed in July 2016 as a result of a merger of the Adastral & Regent Music agencies. Working with a combined roster, Strada Music now represents some of the most established names in the Folk, Roots, World, Jazz & Americana genres, as well as providing a wealth of other services such as event/venue programming, festival organisation, special projects & consultancy.

Chris Wade founded the Adastral agency in 1987, and was previously Britain's foremost agency for Folk, Roots, World and Acoustic music, also recognised for starting & developing the well-established Beverley Folk Festival.

Location

Drifffield

For further information

Strada Music Ltd

www.stradamusic.com

European Music Day – Greek network



Throughout the year Music Day Event's mission is to prepare, connect and coordinate all stakeholders involved in the live music chain (Governmental and institutional partners, municipal authorities, private partnerships, educational and cultural organizations, independent producers and artists) in order to produce the events that take place on and around the 21st of June.

Creating innovative consortiums at national & European level and oecumenic collaborations with major institutional and private partners of the Music Sector (in the wider sense), Music Day Greek network supports, promotes and produces grass root talents performing alongside renowned artists at live events, touring and special co-productions. Since first events in Athens - June 1999 -European Music Day has become a national event that takes place simultaneously in 50 cities per year (average). Including more than 3.000 musicians, organization combines the production and coordination of approx 450 live music events that vary in size and in character.

Location

All Greece

For further information

NPO MESO Events

Georges Perrot

<http://www.europeanmusicday.gr/en>

Music Village



Music Village launched in 2006. Its aim was to create an artistic and educational community around music. Having hosted more than 500 musicians, educators, academics, self-taught artists and more than 50,000 visitors who attended its activities, Music Village has proven and supported the idea behind its existence to shape its identity beyond borders.

Location

Agios Lavrentios

For further information

EEG

kostas Makrygiannakis

<http://www.music-village.gr/en/>

Labart & Plenty Projects



A community and a space of arts and experiments / Instead of the Talsapatas band, the pulse of creation strikes. In one of the most recognized areas of Volos, the old pottery factory, with invited Greek and foreign

artists from all kinds of music, is home to Lab Art. A multi-faceted single space of 600 people with amenities and equipment for concerts, screenings, performances , seminars, parties with DJ or just a night at the bar!

Location

Volos

For further information

Labart & Plenty Projects

Christos Kampylis & Nick Barpakis

www.labart.gr

Reworks festival



Since 2016, Reworks has been participating in the European program We are Europe, which launches a new round of exchanges and creative dialogue among 8 music festivals in Europe. At We are Europe, 8 well-known music festivals in Europe from 8 countries join forces to co-create and promote innovative cultural and cultural practices, redesigning a new cultural and cultural map for Europe. With over 900 artists experiencing the festival to date, Reworks resists and tries to stand still on a difficult cultural environment. Today as the economic crisis becomes social crisis, the need to step up is more necessary than ever before. Hence the festival encourages its audience to “Define their Future” by resisting on the current difficulties and to follow their dreams and ambitions through musical and artistic creativity.

Location

Thessaloniki

For further information

Reworks

<http://reworks.gr/en/>

Off the grid



Meetings for Music Talents. At a time when local music production is moving and livelier, Off The Grid comes to support, network and bring out the new domestic musical talent. A two-day meeting of young musicians, space professionals and music lovers who think dialogue and networking can revive the local scene. Through talks, panel discussions and participatory

workshops we are researching the music that is being created next to us and celebrating its dynamics and diversity, with concerts of rising figures coming from different cities in Greece.

Location

Athen

For further information

Off the Grid is a project of the START - Create Cultural Change project, implemented through the Robert Bosch Stiftung in collaboration with the Goethe-Institut Thessaloniki and the non-profit Bundesvereinigung Soziokultureller Zentren e.V. (Federal Association of Socio-cultural Centers).

Georgokosta Aggeliki

<http://www.off-the-grid.gr/>

PerformAnts



Safely hike on performance paths. A community of performers, venues, managers, technicians and audience aiming to connect live music entrepreneurs with Musicians. The PerformAnts team started out from two honest concerns of a musician:

"Should not it be much easier to book a live for my band, which is so good?" "Why can not I find easy places to play away from my city, or in another country?" With the suspicion that these concerns are not just its own and having a creative group of powerful developers who have written many hours of listening to or playing music, they all began to look for answers and possible solutions. This is about the beginning of the PerformAnts team, which wants to create an ecosystem where performers can easily move from space to space.

Location

Athens

For further information

Panagiotis Panagiotopoulos

<http://performants.net/index.en.html>

Gigalize



The first Greek crowdfunding platform aiming to create or support campaigns for artists that festival goers want to see performing in their town. Now, audiences have the power to make their dream concert a reality.

Location

Greece

For further information

George Kollias

<http://gigalize.com/>

Saristra Festival



Saristra Festival was named after the square of the mountain village of Vlachata Sami. The idea of exploiting the public space and in particular a deserted village leads to reconnection with the past and the creation of new collective memory. The old village feast transforms into a modern kind of entertainment and entertainment built on today's terms.

It is the most important artistic event of the Ionian Islands, a musical and visual festival in the ruins of the old village of Vlachata Kefalonia. Fine art exhibitions, movie screenings, seminars and lectures as well as activities for children are housed in the ruins of the houses. In cooperation with the Athens Video Art Festival, there are installations and works of Video Art creators from Greece and abroad.

Saristra Festival manages and achieves a challenging goal to attract people of all ages. The variety of activities, the peculiarity of the space and the free admission shape the diversity in the public, rare for an artistic festival. The majority of visitors are young mainly from Greece and abroad who are looking for a contemporary experiential experience in a natural landscape full of memories of the past.

Location

Kefallonia, beginning of August

For further information

Fotis Vallatos

<http://www.saristrafestival.gr/>



KODA



KODA is a non-profit member organisation whose primary purpose is to help music creators (composers and music publishers) receive payment for their compositions and for public concerts.

Location

Copenhagen

For further information

KODA

www.koda.dk

Dansk Live



Dansk Live is an organisation for venues and festivals in Denmark. The organisation brings together organizers from all over the country, organizes seminars, courses and conferences that ensure activity, development for live music and secure income for the organisation. The organisation has about 100 members.

Location

?

For further information

Jacob Brixvold

www.dansklive.dk

Danish Independent Record labels



DUP is an association of independent music companies. DUP works to create an increased political focus in the independent record industry. DUP negotiates with various stakeholders and arrange events with members' releases. DUP represents about 100 Danish record labels. For a number of years DUP has curated a stage at SPOT-festival and had an area dedicated to the independent music scene at Roskilde Festival.

Location

?

For further information

Kasper Find

www.dup.nu

ORA



ORA is an organisation for all rhythmic amateur musicians, for the concert halls and for the music associations in Denmark. ORA is a member organisation that assists its member with practical questions about booking, career opportunities, rehearsal spaces, PR and contact with venues and other industry organisation.

Location

Copenhagen

For further information

Jesper Krüger

www-ora.dk

Jazz Denmark



A genre organization for the advancement of jazz music in Denmark and Danish jazz abroad. They focus on diversity among creative and performing artists in the genre and on innovation - both musically and in the form of proliferation. Jazz Denmark also has a vision to strengthen the position of Danish jazz in the international scene. It's part of several projects:

The Europe Jazz Network is a collection of festivals, clubs, support organizations, producers and media interpreters who specialize in contemporary jazz in all its forms, based on the specific European. It must support, encourage and promote the development of creative improvised music, and support the diversity and diversity of jazz.

Jazz ahead!

originally started as a German jazz fair in 2006. Right from the start, however, there was international support and interest in the show as a venue for the European jazz industry, and JazzDanmark was already in 2007 in a very scratched format. Its presence grew almost explosively, and the fair is today visited by jazz musicians, promoters and audiences from all over Europe, as well as from many other places in the world - in 2016, the fair rounded 15,000 visitors

Children Jazz Caravan

KIDS CAN's big main attraction is the jazz caravan, consisting of 15 child jazz musicians and 6 children's journalists who will travel around the three partner countries every year to a series of workshops and concerts together with a group of musical mentors. Here, across the cultures and borders, they will renew the way the audience meets the music - including by allowing young audiences to meet inspiring musicians and mediators of their own age. The project is funded mainly by the Creative Europe Programme

Sounds of Denmark is a five-day Danish jazz festival in England. The festival takes place at the legendary venue PizzaExpress Jazz Club, which together with JazzDanmark and Sue Edwards Management is behind the festival. The project is one of the most ambitious Danish jazz initiatives in England for decades and ran off for the first time in 2016. The festival got a flying start with sold out concerts and lots of publicity in the UK media as well as full length recording of a series of concerts on the BBC Radio 3, Jazz Now. Also in

2017, the Jazz Journal and London Jazz News featured enthusiasm for the Danish artists who played at the festival and wrote praise for both musicians and the festival.

Location

Copenhagen

For further information

Project leader Lars Thor Jensen

www.jazzdanmark.dk

SNYK



A genre organization for new compositional music and other experimental music in Denmark. They initiate projects in favor of this genre through collaboration with artists at home and abroad at concerts, fundraising, dissemination, knowledge sharing and networking. SNYK is a self-governing organization, receiving a grant from the state to solve tasks as a genre organization for new compositional music and related genres.

SNYK collaborates with international players continuously to spread the knowledge of new experimental music and sound art from Denmark abroad.

SNYK is the Danish representative in ISCM. is a worldwide association and network for new music. Each year, the association hosts ISCM World Music Days, where artists at a high international level play new music of composers from around the world.

Location

Copenhagen

For further information

Thorbjørn Tønder Hansen

<http://www.snyk.dk/>

SPOT Festival



The annual SPOT Festival is one of Denmark's most important venues for Danish and international music companies and media. More than 1000 media and industry people participate, and of them are between 300-350 from abroad. SPOT Festival presents about 100 Danish bands each year. For some bands, the SPOT Festival becomes a crucial springboard for an international career. While other bands and music companies use the festival to support already ongoing activities in the export markets.

Music eXport Denmark has chosen to make SPOT Festival a primary focus and has for several years been a co-producer of SPOT Festival.

MXD is among other things contribute to financing and organizing the festival's international visit program, which includes, for example, transportation, accommodation and servicing of international media and music professionals. In addition, there are a number of networking events with the Danish industry during the festival.

Location

Aarhus

For further information

www.spotfestival.dk

Danish Vibes



Danish Vibes is an export project in Germany aimed at creating new opportunities for Danish jazz, world and folk artists in Germany, as well as creating closer relations between the German and Danish industries. The whole course ended with a big showcase in Hamburg in November 2017. The project, which started in 2012, is a joint investment between JazzDanmark and Tempi, supported by the Danish Arts Council. All financial resources are devoted to creating the highest possible visibility for the selected orchestras in German media, as well as invite booking agents and record companies to Hamburg for the final showcase. Up to the showcase in November, the participating bands will also optimize their press kit, participate in fairs and other promotions and get a strategy for their band. The close contact between German booking agents, publicists and the selected orchestras is a central part of Danish Vibes.

Danish Vibes is Danish music export of jazz, folk and world music, which, through collaboration with industry professionals in the world's third largest music market, Germany, wants to create a basis for selected orchestras to get a breakthrough on the German scene.

For Further information

www.danishvibes.com

Druga Godba



Druga Godba has, over its 30-year history, built a reputation as one of the most important music festivals in Central Europe. Its overall concept, variety of new approaches and enthusiasm for 'discovering' less well-known music from across the globe is unique to this part of the world.

As proof of the success of its mission, Druga Godba won a Župančič Award in 2006 for an original festival concept that had, at that point, been developing and maturing for over two decades. The award was recognition of its ability to present artistic performance in an exciting way, particularly in the fields of world and folk music, new urban sounds, and the fusion of older and contemporary musical approaches from across the globe.

Location

Ljubljana

For further information

Festival Druga godba

<https://drugagodba.si/en/>

ŠPIL LIGA



ŠPIL LIGA is a kind of battle of bands with play off system.

The two winners of each evening are selected by the expert jury and the audience, which votes by sending SMS. The SMS vote last for 15 minutes after the final performance. In the meantime, the jury ranks the bands from first to third place.

After 15 minutes, the SMS vote result is **in?**. In case the jury and the audience rank the same band in first place, the band that was ranked second by the expert jury advances to the next round. Winner of each year's competition gets free recording of a single in the studio of national broadcaster RTVS and performance on the concert in the big venue of Kino Šiška

Location

Ljubljana

For further information

Kino Šiška

Toni Cahunek, Žiga Klančar / Jernej Sobočan in Klara Zupančič

<http://www.spilliga.si/>

Klubski maraton



Klubski maraton of Radio Študent each year searches, finds and promotes the best acts of national alternative music production. Thus it sets trends in local clubbing and festival life in years to come. It uses radio promotion and thus enables breakthrough for new bands on alternative music scene in Slovenia and beyond.

Location

Ljubljana

For further information

Radio Študent

<http://radiostudent.si/klubskimaraton/tours/about>

MENT Festival



MENT Ljubljana is a three-day showcase festival of fresh artists from all of Europe and beyond, during which around 60 acts perform at different venues in Ljubljana. The international conference focuses on the music industry and creativity. MENT focuses on the regional and Eastern European scenes, though they host acts from all over Europe, and the same goes for professionals.

Location

Ljubljana

For further information

Kino Šiška

<http://www.ment.si/>

As there are many initiatives in the region it was chosen to focus on the department of Finistere which is also the base of the French partner.

An Tour Tan Web Media



An audio and video production company, It focuses on different types of audiovisual works: reports, clips, institutional films, multicameras captations ... It develops the technical part of video capture, on-site broadcasts and live streaming on Internet. It organizes also cyber-fest noz.

Location

Quimper

For further information

Nicolas Gonidec

www.antourtan.bzh

Db Tribe



DbTribe is a digital application to allow musicians to find concert hall and dates to appear or do a tour. 7000 places in France and in bordering countries were recorded. DbTribe is born in the frame of a collaborative European project (Interreg IVA) "Corn flux" led by the Collectif Tomahawk. The application was tested by 2500 european musicians and bookers. DBTRIBE.COM

Location

Querrien

For further information

Collectif Tomahawk, a bands group (~ 100 bands). They are located in a farm (22ha). They have a micro brewery, they build a concert hall, they organize a annual fest on 2 days in september (6000 visitors). They are booker (300 groups)...

<http://www.tomahawk-music.eu/>

West Web Festival



Festival des Vieilles Charrues is one of the 10 first European music festivals, 1st French festival (250 000 pers. on 4 days in July each year - €10M turn over). It was created in 1992 in rural area, the center of Brittany, Carhaix. On the model of South By South West d'Austin, a West Web Festival is organized linked to this big music fest. It's a professional and business meeting on 2 days like a summer university on web sector : conferences with web "rockstars", networking, start-up award.

Location

Brest / Carhaix

For further information



Tremplin An-Taol-Lans

¹³A first in the world of record companies. Coop Breizh, specialized in the production and distribution of Breton cultural goods and Kengo.bzh, a specialist in crowdfunding, have joined forces to allow emerging Breton musicians to create their first production. The emerging artists selected could win: Recording of a first Extended Play of three titles// Professional coaching by the Artistic Director of Coop Breizh //One promotional clip//Distribution on major online digital music platforms.

Location

Brest & Spézet

For further information

<https://www.kengo.bzh/letremplin>

Festival de Cornouaille



Music festival to celebrate the Breton culture: concerts, music competitions, traditional parade, discovery of local culinary heritage, fest noz (Breton traditional festival, with dancing in groups and live musicians playing)... it was founded in 1923.80 shows, 85% of shows are free, 200 000 pers, 15000 paying visitors. In the frame of the Festival, it exists a space dedicated to local food promotion as a showcase : The Cornouaille Gourmand (animation, stands...)

Location

Quimper, 6 days each year at the end of July

For further information

Association Festival de Cornouaille

<http://www.festival-cornouaille.bzh/>

Collaboration French Tech brest + // La Carène



Collaboration between a new music scene in Brest (La Carène) and digital sector (French Tech Brest + : an initiative of the French State carried out by the Ministry of Economy.

The mission of the French Tech brand is to collectively encourage the growth of and showcase French startups internationally. **On the national territory, it is a network of 13 metropolises certified in favor of a digital ecosystem that mobilizes all actors (public, media, general public etc.)** for startups. In the west of Brittany, the label is carried out by Brest, Quimper, Lannion and Morlaix since 1995. French tech Brest + planned a business meeting (named "Connect") between digital start ups and La Carène, a new music scene to imagine "the concert hall of tomorrow": La Carène has presented its need in terms of spectators experience,

ticketing, augmented reality...13 start-up have showed their know how, 3 start-ups selected to win a testing ground during 1 year in La Carène.

Location

Brest

For further information

French Tech Brest +

<http://frenchtech-brestplus.bzh/>

Collaboration between Vivre le monde and CERV (European Center of Virtual reality)



Link between Body percussion (use of body as music instrument) and virtual reality : use body percussion and its vocabulary to create interactions between people on stage and an avatar during a live show. The interest is twofold. For artists, it is an experimentation with new forms. And for researchers, it is a question of seeing if our material and our algorithms of motion capture hold the road on a capture of body percussion. The music brings a temporal constraint and it is necessary to synchronize the gesture and the sound .

Location

Brest

For further information

Vivre le monde (NPO and music school) & CERV (European reasearch Center of Virtual reality)

<http://www.vivrelemonde.fr/> & <http://www.cerv.fr>

DROM



As an international center for modal music, Drom is a tool for reflection, creation and research on modal music. Drom federates interpreters, composers, luthiers, faculty, pedagogues and musicologists in various musical styles: popular and learned music of oral traditions, old western music, jazz and contemporary music in Europe and hereafter. It organized conferences, developed resources center and projects at international level on modal music.

Location

Brest

For further information

DROM

<http://www.drom-kba.eu/>



Support funding scheme

Here is a kind of vademecum on funding opportunities aimed at detecting the appropriate financial instruments in each participating countries.



★ **Public resources**

In Italy, there is no funding system for contemporary folk music that is structured and is repeated annually, as it does for classical, lyric and symphonic music, supported directly by government funds.

The situation is different in the regional context, as each region is autonomous in defining strategies for funds to support music and culture in general.

The situation that emerges is that there is a significant difference in some regions such as Lombardy, Tuscany, Emilia or Lazio, where there are annual funding lines for support music productions and young artists, and other regions where Instead, year-to-year, specific calls for these activities are identified and issued. We can say that in the regional context, the use of European structural funds to support these initiatives is more and more frequent.

★ **Private resources**

• **Chamber of Commerce**

Chambers of Commerce contribute to the promotion of businesses on international markets through a number of actions ranging from organizing trade missions to accessing community initiatives and programs, from implementing international agreements to assistance in attracting direct investment, promotion of technical-productive and commercial agreements with foreign countries.

For further information

<http://www.unioncamere.gov.it>

• **SIAE**

SIAE is a society established for the collective management of authors' rights. It creates calls for activities that promote the creativity and the national and international cultural promotion of young people.

SIAE gives a part of the funds collected for the internationalization and **promotion of Italian** .**Italian what?**

For further information

<http://www.unioncamere.gov.it>

• Private sponsors and foundations

They are not specified, they change each year according to their strategy

United Kingdom

★ Public funds

• Arts Council England

Arts Council England has a number of funds that support Touring, live music creation and collaborations.

Their programmes supports a wide range of high-quality work, with a focus on work that is toured to people and places with the least engagement and reflects the diversity of local communities and/or contemporary England and increases work that supports cultural diversity.

For further information

<http://www.artscouncil.org.uk/funding/artists-international-development-fund#section-1>

★ Public funds

• PRS Foundation

It's the UK's leading funder of new music and talent development across all genres.

Their mission is to stimulate and support the creation and performance of new music throughout the UK and to ensure that this music is enjoyed by a wide audience. Several funding opportunities are proposed.

For further information

<http://prsfoundation.com/funding/>

In Greece there is no Music Export Office nor a special fund for artists circulation either internally or internationally. Also, while there used to be a state funded organization for the promotion of Greek culture in general (music was part of it) at the moment there are only some private efforts to create a Hellenic Music Office, as there is no state policy for the support of local talents.

★ **Public resources**

Today, at governmental or Regional and even Municipal level, the funding system for any kind of music event is structured in 2 main axes:

- Funded organizations:
 - ☞ The few symphonic orchestras, some choirs and ensembles recognized of public interest, that receive an annual fund.
 - The rest of live music key holders (artists, bands, orchestras...)
 - ☞ must apply providing a specific framework event to get a fund and the only alternative is to postulate to public funded events and festivals through specific calls that are issued from various municipality.
 - ☞ each municipality is autonomous in defining strategies for funds to support music and culture but this budget had/has to face the financial and political collapse of Greece, so there is definitely no priority on mobility.
- The situation is equivalent at regional level:
 - ☞ each region is autonomous in defining strategies for funds to support music and culture and this new administrative role has just started 3 years ago. So, not only there is a lack of understanding of the problem, but as for the municipalities, region's budget had/has to face the financial and political collapse of Greece, so there is definitely no priority on mobility.

★ **Private resources**

At private level, there are some initiatives who offer targeted funding for cultural entrepreneurship projects creation, such as the [Onassis Culture Centre](#), the Friends of Music Society ([Athens Megaron](#)), or the [Stavros Niarchos Foundation Cultural Center](#) that supports musical production of young talents, special music festivals and events, but regarding specifically young talents or event renown artist strategic circulation, European Music Day events (70 bands travelling) are the only large scale activities supporting young talents mobility.

It is also worth mentioning that there are also some promising pilot projects done by young entrepreneurs to develop live music community such as perform-ants initiative, Volume Showcase Festival or the Off the Grid music meetings.

There are a lot of public and private foundations, which support the cultural scene including the music industry. The foundations work both locally and nationally, and are operated by small companies, large companies, royal foundations and banks. Besides the local and national foundations, most municipalities also have funds, you can apply for.

★ **Private resources // specific foundations**

• **Statens Kunstfond (Danish Arts foundations)**

Grants for musicians, orchestras, music festivals, composers and international development and network activities

For further information

www.kunst.dk

• **JazzDanmark**

Grants for transportation for Danish musicians, who are going on an international tour and for artists from abroad touring in Denmark. They support primarily jazz musicians

For further information

www.jazzdanmark.dk

• **Dansk artist forbund**

Grants for live performance, music publishing, travels, export and projects focusing on new talents.

For further information

www.artisten.dk

• **Dansk musiker forbund**

Grants for music publishing, development of skills, and study trips to other countries.

For further information

www.dmf.dk

• **Tuborg Musikhjælp**

Grants for equipment, and you can apply to use their tour bus

For further information

www.musikhjaelp.dk

• **ROSA**

Dansk Rocksamråd is a music oriented, political umbrella organisation for a number of music societies and organisations. It gathers DPA, DJBFA, DUP (Danish Independent Pladeselskaber - is an association of independent music companies), ORA, Danish Artist Association, Danish Musicians Association and Dansk Live. The purpose:

- ☞ ROSA supports Danish rock music, and related genres, via fund from The Music Law.
- ☞ ROSA aids public authorities in cultural and music political questions, in regard to rock and pop music.
- ☞ ROSA supports the development and awareness of Danish rock and related genres, both at home and abroad.

For further information

★ **Public resources**

4 public institutions in the area of music are funded by the Ministry of Culture of the Republic of Slovenia: Slovene National Theatre Opera and Ballet Ljubljana, Slovene National Theatre Maribor – Opera and Ballet ; including Slovene National Theatre Maribor – Drama), the Slovenian Philharmonic and the Cankarjev Dom – Culture and Congress Centre.

The Republic of Slovenia has supported music projects of non-governmental organisations. Approximately half of this funding was devoted to classical music (in the broader sense), followed by contemporary (experimental) music and sonic art, jazz and folklore.

• **Javni sklad Republike Slovenije za kulturne dejavnosti - JSKD/ Public fund for cultural activities**

The JSKD conducts public invitations and calls for co-financing of cultural projects and programs for cultural societies and associations of cultural societies. The funds are intended for co-financing projects that are performed as events (concerts, performances, exhibitions, projections and other publicly available cultural activities), education and professional training or publishing, film and video projects and smaller investments in infrastructure dedicated to culture (equipment and investment maintenance).

According to the contract with the competent ministry, the JSKD also conducts public calls for individual fields of activity (network of multimedia centers, community arts) or for specific user groups (ethnic minorities).

In cooperation with the municipalities, the JSKD also issues funds for the regular operation of cultural associations at the local level.

For further information

info@jskd.si

For tenders and grants please check: https://www.jskd.si/financiranje/uvod_financiranje.htm

In some cases some foreign embassies and foreign cultural centers will also be interested to support music production and events.

★ **Private resources**

Some bigger domestic and international, private or state owned companies could support in some form (financial, material or in other form) specific concerts with a cause and festivals, live bands and other events. On occasions even SMEs companies might be interested to cooperate with live music producers. It worth trying to contact various companies and offer them a project that might provide an opportunity for mutually beneficial partnership.

France offers a range opportunities to support musicians both locally and nationally

- monprojetmusic.fr

A national website dedicated to the financing of professional music projects. It lists public financial aids and that from the music sector, for all projects, structures and music throughout the country. This initiative is carried out by the main rights management companies and professional organizations of the music industry.
<http://www.monprojetmusic.fr/>

- **To be entrepreneur in cultural industries**

This guide was created by the ministry of culture in 2014 in order to inform cultural entrepreneurs about the national support schemes for the creation and development of enterprises accessible to all entrepreneurs as well as the specific aids for the structuring of enterprises in the cultural industries.

[http://www.culturecommunication.gouv.fr/Thematiques/Industries-culturelles/Actualites/Publication-de-la-version-2014-du-guide-Entreprendre-dans-les-industries-culturelles/\(language\)/fre-FR](http://www.culturecommunication.gouv.fr/Thematiques/Industries-culturelles/Actualites/Publication-de-la-version-2014-du-guide-Entreprendre-dans-les-industries-culturelles/(language)/fre-FR)

- **Tun€r 29**

In department of Finistere, was created by Musiques et Danses en Finistère an on-line tool presenting a state of the art of funding opportunities : to find or generate resources (sponsorship, financial aid, patronage, bank credit, other resources such as merchandising ...), limit spending and think differently about the relationship with its partners: Public and private resources and those from civil society. This tool is intended for the whole musical sector whatever its legal form. It concerns creation, production, diffusion, cultural action, operating and international.

http://www.md29.org/musiques-et-danses-en-finistere_ressources_tuner_fr.htm

★ **Public resources**

Ministry of Culture via the Direction of cultural affairs in Regions (DRAC), Regional Councils and Departemental councils support music sector according their policies :

Aid to groups, artists residences, labelled music spaces, Support the mechanism for music recorded production, International mobility of artists, Support to production spaces and venues, Support for the development of associative jobs especially in cultural sector. Aid to cultural and artistic creation festivals Aid for acquisition of scenic material....

★ **Private resources**

- **SACEM** : French collecting society for authors and composers

Several types of funding to festivals : new music, contemporary music, international festival jazz and new music, generalist festival with contemporary programming

For further information

<https://www.sacem.fr/>

- **CNV** : the national center of songs, variety shows and jazz

Creation & production // diffusion // equipment of show places //companies. Export programme....

For further information

<https://www.cnv.fr>

- **SAI** (Société des artistes interprètes) : Structure for the protection of authors' rights, It allocates aid exclusively to professional artists. 1st European organism of artistic rights management. Created in 2016 (2 merged organisations : ADAMI + SPEDIDAM)

Performing art // festivals // recording

For further information

<http://www.adami.fr>

- **FAIR** (Fonds d'action et d'initiative rock) (a first device to support career start and professionalization in new music)

Funding, support to diffusion, to communication, legal advice...

For further information

<http://www.lefair.org>

- **LEFCM** (Fund to musical creation)

funding support to festivals, discs, performing arts, showcases, music in visual image (clips, concerts video... targeted to web or TV)

For further information

<http://www.lefcm.org>

- **SPPF** (Société civile des producteurs de phonogrammes en France) A society for the collection and distribution of rights but which deals only with independent producers. It also has a mission to help production and musical creation.

Recordings, videomusics, showcases, the promotion of a phonogram, tour support or the edition of a musical DVD

For further information

<http://www.sppf.com>

- **SCPP** (Société civile des producteurs phonographiques) A society for the collection and distribution of fees received on behalf of its members from users of phonograms and videomusics

Recording creation, performing art diffusion, videomusics, specific projects

For further information

<http://www.scpp.fr>

- **Kengo / Coop Breizh**

A first in the world of record companies. Coop Breizh, specialized in the production and distribution of Breton cultural goods and Kengo.bzh, a specialist in crowdfunding, have joined forces to allow emerging Breton musicians to live their first production.

<https://www.kengo.bzh/letremplin>

DG EACEA - *Education, audiovisual and Culture Executive Agency*

Creative Europe is the European Commission's framework programme for support to the culture and audiovisual sectors. Following on from the previous Culture Programme and MEDIA programme, Creative Europe, with a budget of €1.46 billion (9% higher than its predecessors), will support Europe's cultural and creative sectors.

Main aims are to:

- ☞ Help the cultural and creative sectors seize the opportunities of the digital age and globalisation;
- ☞ Enable the sectors to reach their economic potential, contributing to sustainable growth, jobs, and social cohesion;
- ☞ Give Europe's culture and media sectors access to new international opportunities, markets, and audiences.

The Creative Europe programme is open to cultural and creative organisations from EU Member States, as well as non-EU countries. Subject to certain conditions EEA (European Economic Area), candidate/potential candidate and ENP (European Neighbourhood Policy) countries can also participate in the programme on an equal footing with Member States.

The programme has 2 main strands:

- Culture subprogramme
- Media subprogramme

Please find below the main financing lines of the Culture subprogramme.

• **European cooperation project**

Creative Europe supports transnational cooperation projects involving cultural and creative organisations from different countries taking part in the programme.

It aims to improve access to European culture and creative works and to promote innovation and creativity.

• **Platforms**

Platforms for cultural operators promoting emerging artists and stimulating a truly European programming of cultural and artistic work.

• **Networks**

The Creative Europe programme provides support for European networks to help the cultural and creative sectors to operate transnationally and to strengthen their competitiveness.

• **Translations**

Creative Europe supports initiatives for the translation and promotion of literary works across EU markets, with the aim of increasing access to and readership of high quality European literature.

For further information

http://ec.europa.eu/programmes/creative-europe/index_en.htm

http://eacea.ec.europa.eu/creative-europe_en



Internationalisation support

NIMPE project aims to boost the internationalisation of music production companies. Some keys to undertake to go internationally and to have contacts in each country. + innovation?

To prepare an effective internationalisation

International broadens the scope of possibilities, new opportunities, new markets with unexplored potential. But, the international is not an extension of its domestic market. It is a market in itself with its playing rules, its stakeholders, its cultural specificities. It will be necessary to differentiate itself on this new playground. No secret: the international is within the reach of all but does not improvise. You have to prepare for it!

1 • Daring

Believing in the international and ban the accepted ideas such as "the international is reserved for large companies" ... This is the first step.

2 • Evaluating

Evaluating its export potential: Does my company have the capacity to go abroad? Is it ready? Is the product easily exportable?

Identifying the strengths and weaknesses of the company and the product, its competitive advantages in dealing with risks and improving oneself increases the chances of success.

3 • Finding out

It's worth to

- ✓ know the new market: analyze products and / or services in the target market (who buys the product ...), study the competition to define a company-wide approach

- ✓ become aware of the current regulations in the country: legal framework, international agreements, existence of regulated activities, taxation, copyrights ...

↳ You have already chosen the country (ies)

Discover the country in which you wish to develop your activity: cultural specificities, political and economic situation, consumption habits, access conditions, commercial practices, foreign trade ...

↳ Or you don't know in which country you want to develop business

This is a crucial question. The opportunism in the choice of the destinations is to be avoided. To answer this question clearly, it is necessary to cross several points: analysis of the competition, the economic, political, regulatory, fiscal considerations of the country, the possibilities of partnership ...

It is important to limit its targets and to choose the country (ies) with the promise (s) of maximum success:
Promise of success = Potential / Risk

Feel free to benchmark the international experiences, the different external markets entry conditions.

4 • Surrounding yourself

Man is at the heart of the process of export market openings: the relationship of trust, his knowledge, etc ... Identifying partners, developing a network, having a trusted local relay are essential.

Do not forget also the support organisations. If International is accessible to all, it requires specific skills. Organizations exist to support you throughout the process.

Contacts from p 43

5 • Organizing yourself

It is to develop an action plan and budget this international approach to structure the project without forgetting the implementation of marketing materials.

Look closer, financial support may exist.

Sparing by confronting the field, testing its offer, its commercial arguments are a good way to progress nimbly in the international business.

5 key attitudes

The patience

It takes time, the return on investment can arrive two to three years after the start of the survey.

The determination

Because the international market is binding, requires the method, a permanent renewal, to re-examine its strategy and to mobilize resources.

The humility

It's not about arriving on home ground ... but be bold.

The adaptability

Know how to understand the expectations of the local consumer. They differ partially or totally from those of the domestic market. The consideration of interculturality is an undeniable asset. Companies that have the opportunity and willingness to adapt their offer to this demand will logically be the most competitive.

The Realism

On time, in the objectives for an internationalization to the size of the company.

• ICE

Agency for the promotion and internationalization of Italian companies abroad.

- ☞ develop the internationalization of Italian companies
- ☞ promote the image of the Italian product in the world
- ☞ provides information, assistance and consulting services

64 offices worldwide, in close collaboration with the diplomatic-consular network and the Italian Chambers of Commerce abroad.

Promotion, training, business services

Targets : business companies

For further information

<http://www.ice.gov.it>

• The Network of Italian Cultural Institutes

The Institutes purpose is to promote the image of Italy and its culture, both classic and contemporary

- ☞ Organising events with a focus on art, music, cinema, literature, theatre, dance, fashion, design, photography and architecture
- ☞ Offering courses in the Italian language and culture in accordance with the Common European Framework of Reference for Languages
- ☞ Establishing contacts between Italian and foreign cultural spheres
- ☞ Facilitating an intercultural dialogue founded on democratic principles

83 Italian Cultural Institutes (IIC) around the world

Promotion, training, events

Targets : artists

For further information

http://www.esteri.it/mae/en/politica_estera/cultura/reteiiic.html

• Regions Departments of Tourism and Culture

Every region in Italy has its own office for culture and tourism, they place some funds for internationalisation, you can find the contacts we had indicated on "Support Funding Scheme", region by region

United Kingdom

The British Council supports international work and will provide guidance. However it does not provide grant funding.

www.britishcouncil.org

There are two funds available that support international
• **Arts Council England International Development Fund**

It aims to:

- ☞ Offer artistic and/or market development for artists and creative practitioners
- ☞ Develop a cohort of artists and creative practitioners who have experienced the benefits of international working.
- ☞ Increase the amount of international collaboration among artists/creative practitioners.

For further information

<http://www.artscouncil.org.uk/funding/artists-international-development-fund#section-1>

• **PRS Foundation International Showcase Fund**

The International Showcase Fund offers vital support for artists, bands, songwriters and producers based in England and Scotland who have been invited to play an international showcasing festival or conference.

For further information

<http://prsfoundation.com/funding/international-showcase-fund/>



It doesn't exist any single desk or organizations supporting the internationalization of music enterprises.



• **MXD**

Music Export Denmark, MXD is working to increase the export of professional Danish popular music and to strengthen the business base for Danish artists and music companies in connection with exports abroad. MXD provides export support, creates international projects, communicates internationally on the promotion of Danish music abroad and informs about international market conditions.

Location

Frederiksberg

For further information

www.mxd.dk

• **TEMPI**

A genre organization for the development and strengthening of the world stage in Denmark and the Danish world abroad. The organization's work includes broad organizational and musical political efforts, as well as

practical initiatives such as subsidy plans, projects, networks and information services as well as advice. World Music Denmark focuses on innovation in connection with public development and innovative activities.

Location

Copenhagen

For further information

<http://www.worldmusic.dk/>



• Ministry of culture

Section for Music

Part of the Sector for Arts of the Creativity Directorate at the Ministry of Culture, the **Section for Music** covers all genres of music creation including opera and ballet. The section supports various manifestations of music culture, including concert series, concert tours, festivals, music publishing and archiving (notations and recordings). It stimulates music composition and choreography, opera, ballet, musical and cabaret production, and also aims to enrich national radio and television programmes and promote Slovene music creation internationally. Support from the Section for Music is implemented via public tenders or direct calls to cultural organisations that conceive programmes and projects.

Office for European Affairs and International Cooperation

The Service for International Cooperation and European Affairs ensures the proper exercise of the interests of the Republic of Slovenia in areas under the jurisdiction of the Ministry of Culture in the international community and ensures qualitative cooperation with relevant international partners in the field of culture.

For further information

<http://www.mk.gov.si/>

Ministry of external affairs

International cooperation for culture

The Department for Public Diplomacy and International Cooperation in Culture promotes the participation of creators in art and culture, their association with the EU and its neighborhood, and a wider promotion of their creation.

Cultural Fund

The Cultural Fund is an instrument which enables the implementation of many quality cultural projects with the help of diplomatic and consular missions. The main guideline for co-financing is to encourage more sustainable forms of cooperation between creators. From the Cultural Fund, around 150 cultural projects are co-financed each year from various artistic fields. The Ministry of Foreign Affairs and the Ministry of Culture jointly co decide the co-financing of these cultural projects.

In cooperation with the Government Communication Office, the Slovenian Film Center, the Public Book Agency, the Center for Slovene as a Foreign Language, RTV Slovenija, Ljudmila and many other stakeholders, the Ministries strengthen their international cooperation and recognition of Slovenian art and culture abroad.

For further information

The Ministry, together with diplomatic and consular missions, ensures regular publications on international cultural cooperation on websites, social networks (facebook and twitter) and on the web portal www.culture.si The portal's editorial office has set up a section of the embassies, in which all the information about the implemented cultural projects that were supported or co-financed by the Cultural Fund by diplomatic and consular missions is available.



• Bureau export

supports the French music industry in the development of its international artists (new music and classical music):

- ☞ advice and market watch
- ☞ networking
- ☞ strategic follow-up
- ☞ logistical and financial support
- ☞ promotional relay

Workshops, trade meetings, showcases,

Targets : producers, managers, distributors, artists...

5 offices : Paris, Germany, United Kingdom, USA, Brazil

For further information

<http://www.french-music.org/>

• French Institut

Consultancy and expertise, linking up with international professional channels, financial support for the dissemination of artists' projects, primarily emerging, for export: the French Institute brings, in collaboration with the French cultural network abroad, its support for the circulation of French artists in current and jazz music. The objective is to facilitate their access to new audiences and to support their international development.

- ☞ support to international touring
- ☞ support to festival
- ☞ networking and access to professional market

For further information

<http://www.institutfrancais.com/fr/musiques-actuelles-et-jazz>

It exists specific support programmes for residencies, concerts, festivals beyond French borders for modern and jazz music.

These programmes associate institutions responsible for exports, as well as with major organisations outside France, in order to promote and integrate our members internationally :

Institut Français, SACEM, Bureau Export, Face Fondation, The French American Jazz Exchange



NIMPE: WHO we are



Assomusica – Project Leader

Assomusica is the Italian association of live music shows producers and organizers. The association has more than one hundred members all over the Country, covering the 80% of live concerts in Italy.

Since the foundation of Assomusica in 1996, its associates have promoted thousands of concerts and events with the presence of millions of viewers.

see www.assomusica.org

Contact :

Name: Caterina Surace
mail

+39 0105221441

Root Music – UK.



Root Music UK based company that produces and promotes projects, collaborations, tours and special events across the UK and Europe. Since launching in 2001 Root Music has created new projects, live events and tours with high profile artists from around the world and at the same time has continued to support the development of new artists, venues, promoters and arts organizations.

See www.rootmusic.org.uk

Contact

Jeremy Davis

jkdavies07@gmail.com

Tel : +44 7775 892780

M.E.S.O Music Events – Greece



M.E.S.O Music Events is a non-profit organization that was formed in 1998 with the support of the French and Belgian Ministries for Culture, the support of the French Author Right Society (SACEM) and according to the international guidelines

for all Music Day European coordinators.

With innovative solutions at Greek and European level and through permanent collaborations with major institutional and private partners of the Music Sector (in the wider sense), MESO supports, promotes and produces cultural events, artists touring and road shows, Live events and Festivals.

see www.mesoevents.eu

Contact

Georges Perrot

grp@europeanmusicday.gr

Tel :

Den Selvejende Institution Swinging Europe – Denmark



Den Selvejende Institution Swinging Europe is a non-profit, self-governing institution. Since 1998, the organization has focuses on locally and internationally promote and further develop cultural and music activities. This including, inter alia, implementing arrangements, cooperation with musical performers and talents, participation in national and international.

see www.swinging-europe.dk

Contact

Steen Mikkelsen

steen@swinging-europe.dk

Tel : +45 8151 0787

Drustvo Studentski Kulturni Centre – Slovenia



Drustvo Studentski kulturni center is one of the leading non-governmental organizations promoting non-profit cultural and artistic activity in Slovenia. It holds the status of a association working in the public interest in the cultural field.

Today, ŠKUC's main goals are to support young and promising artists by including them in the cu ltural sphere and to organise creative spare-time activities for young

people.

see www.skuc.org

Contact

Miran Solinc

miran.solinc@amis.net

Tel:

Technopole Quimper-Cornouaille – France



Technopole Quimper-Cornouaille is a non for profit association and It aims at supporting the economic development through innovation and new technologies The main missions are to support the creation of new innovative businesses, sensitize and support to innovation, network the actors from enterprises/research/stakeholders to let innovative projects emerge and to sensitize the Creative and Cultural industries to innovate, and then support them in their innovation strategy and projects.

see www.tech-quimper.fr

Contact

Rachel Portal Sellin

rachel.sellin@tech-quimper.fr

Rozenn Le Vaillant

rozenn.levaillant@tech-quimper.fr

Tel : +33 2 98 100 200

The graphic for the NIMPE logo consists of several concentric, slightly offset rectangular frames that create a sense of depth and movement, resembling a tunnel or a series of frames in a film strip. The word 'NIMPE' is centered within these frames in a bold, white, sans-serif font.

NIMPE

**Network
for the
Internationalization
of Music Producers
in Europe**