

FEDELIMA 2018 - Key Figures



NOVEMBER 2019 - www.fedelima.org

Data 2018

79%

participation rate

In 2019, 117 music venues out of the FEDELIMA's 139 members participated in our annual survey, which collected data from their 2018 fiscal year activities.

The synthetic information presented in this document is however only based on the 110 structures that provided us with complete data, i.e. 79.1% of our members.

1

2018 key figures

SHARED AND PARTICIPATORY SURVEY (SPS)

Analyzing the popular music sector is one of FEDELIMA's (*Fédération des Lieux de Musiques Actuelles – Federation of Popular Music Venues*) main tasks. Its motor and founding principle of action is a methodology we have named "Shared and Participatory Survey" (SPS).

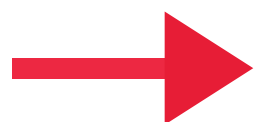
The **SPS method** is a philosophy of action that relies on accompanying and involving stakeholders throughout the survey process. This methodological approach privileges mutual consultation, thanks to collective diagnoses and analyses based on the sharing of data with all participants.

Resources and data are produced every year in cooperation with other organizations and partners. They subsequently feed the federation's work, analyses and studies. We thus expand our knowledge of popular music venues, as well as of the broader cultural sector. This perennial survey, which

started in 1999, is now carried out thanks to an **online platform**, **GIMIC**. It was originally developed by the Fédurok¹, and is now managed by a cooperative society named **iCoop**. This process of survey, which combines a tool and a method, is being used by growing number of professional organizations, networks of actors and local authorities.

The following **key figures** were taken from a national survey conducted by the FEDELIMA, with the participation of its members.

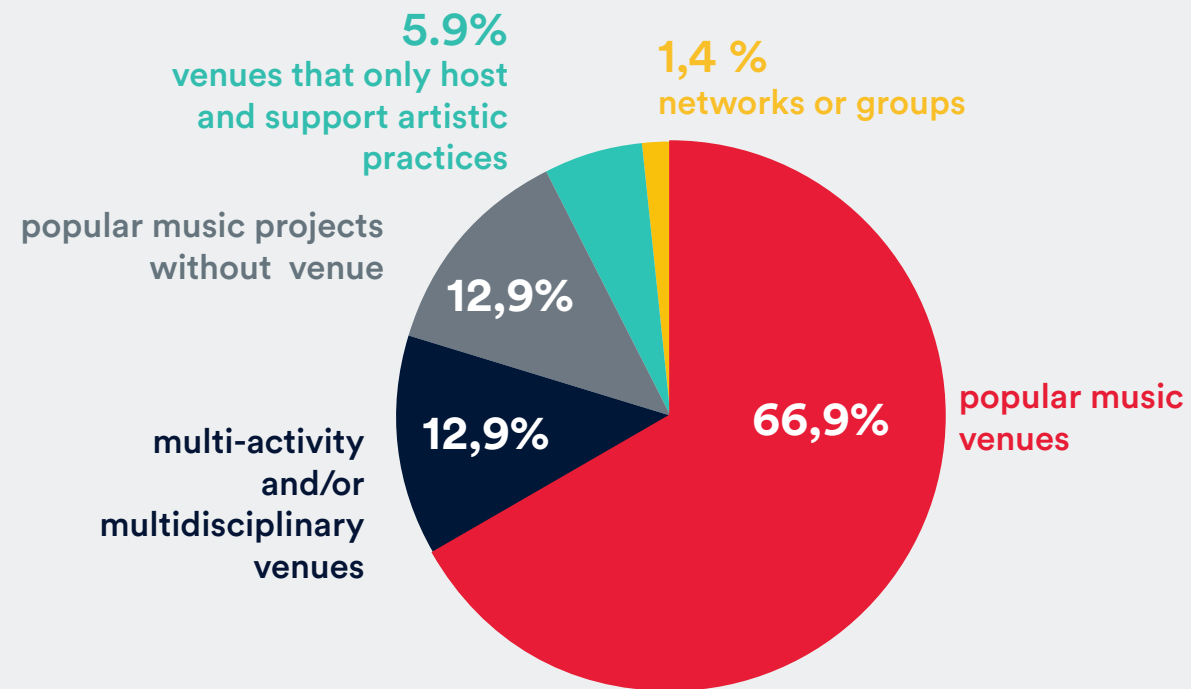
1 - A rock venue federation which teamed up with the jazz clubs federation to give birth to the FEDELIMA.



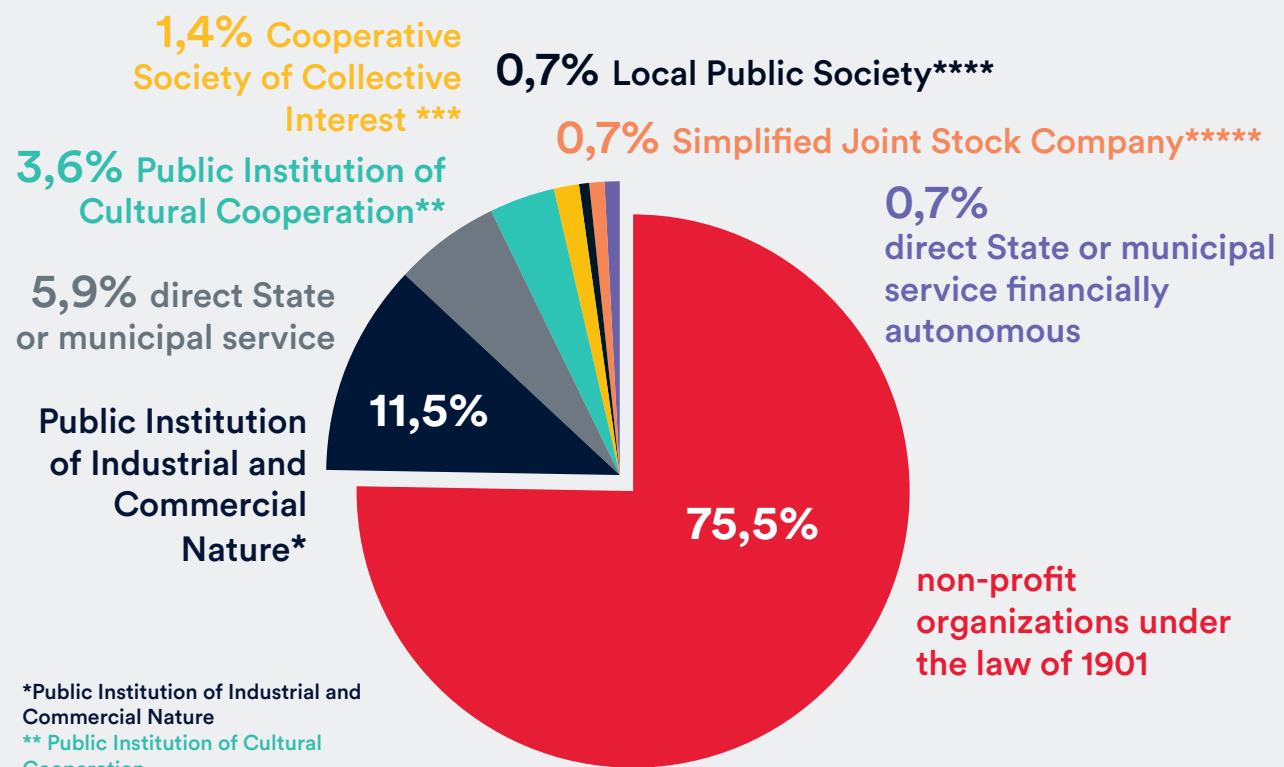
figures overleaf

PROFILES OF THE MEMBERS

TYPES OF VENUES IN 2019



MANAGEMENT MODELS IN 2019



*Public Institution of Industrial and Commercial Nature
 ** Public Institution of Cultural Cooperation
 *** Cooperative Society of Collective Interest
 **** Local Public Society
 ***** Simplified Joint Stock Company

FEDELIMA key figures - Data 2018 (november 2019)

2

profiles of the members

139 VENUES AND PROJECTS

FEDELIMA member structures develop popular music projects of general interest, through a variety of activities that they propose in the facilities (named “venues”, “clubs”, “SMACs”¹) they run.

However, the concept of popular music projects encompasses more than a venue or a facility. It also designates ongoing artistic and cultural projects, managed by teams of professionals and their governance structures, who work in a great variety of territories, with complementary actors. This is why some structures don't have their own facilities. The structures' teams and facilities, their size, histories, and artistic and cultural projects vary a lot.

They ground their work in a global approach to artistic and cultural practices (both professional and amateur), considered as meaningful activities that serve as vehicles for identity, both at individual and collective levels. For this reason, they come within the scope of cultural rights² :

¹ “SMAC” (Scène de Musiques Actuelles – Contemporary Popular Music Venue) is a label created by the State in 1998. It is attributed by the Ministry of Culture and Communication to “contemporary” popular music venues that ensure various missions: concerts, support for practices, both amateur and professional (rehearsals, recording, teaching, resources, creation...), and local cultural actions. Recently, the term has been too generously applied by public authorities and professionals alike. To avoid any confusion, it should be noted that as of 2018, only 68 FEDELIMA members are officially labelled as “SMACs” by the State (48% of total membership).

² The recognition of cultural rights was introduced by a Senate amendment to article 103 (formerly article 28a) of the NOTRe law (a 2015 decentralization law), which states that “responsibility in cultural matters is jointly exercised by local authorities and the State, in compliance with cultural rights as set out by the October 2005 Convention on the protection and promotion of cultural diversity”.

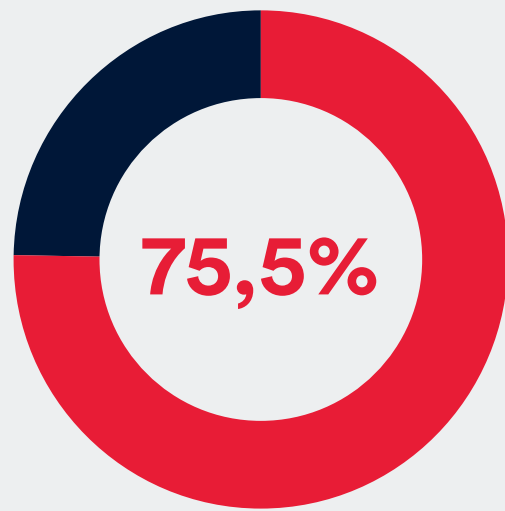
they connect projects, foster cooperation and the sharing of cultures, so as to sustain freedom, responsibility and dialogue.

- In average, they have been engaged in popular music activities for 20 years
- They cover the entire French metropolitan territory (except for Corsica) and Réunion
- 71,9% are set in urban areas, 17.3% in an urban territory within a rural environment³ and 10.8% in rural areas
- 75,5% have the status of associations under the 1901 French Law, and 15,1% are local public establishments
- 50,4% have been labeled as SMACs by the State
- 12,2% are under public service delegation contracts
- 73,% enforce the National Collective Agreement for Artistic and Cultural Enterprises, and
- 17,9% the National Collective Agreement for Animation Activities

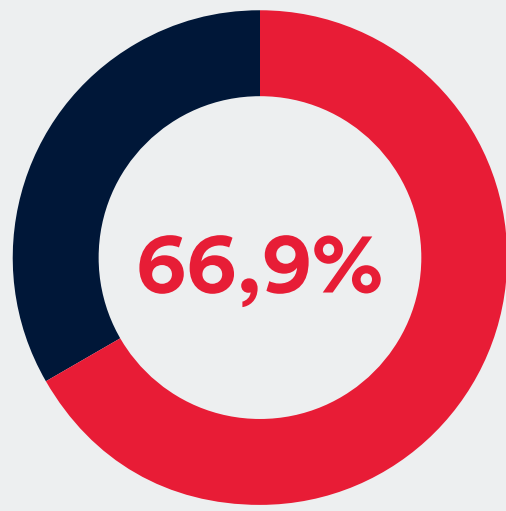
³ This category encompasses venues located in small (<20,000 inhabitants) or mid-sized cities (<40,000 inhabitants) within rural settings, i.e. in intercommunalities that exceed by a small margin the demographic size of the main city, and in departmental territories with a low population density (<70 inhabitants per square km).

PROFILE OF THE MEMBERS IN 2019

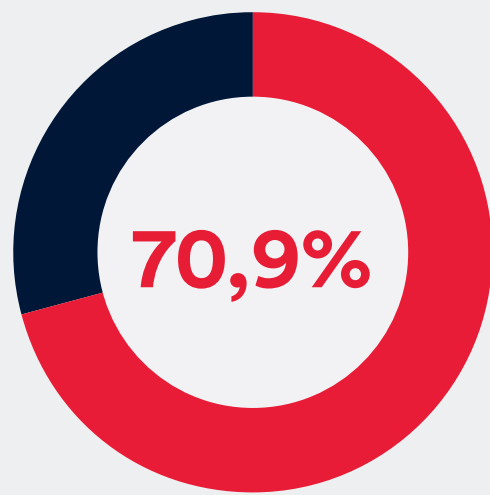
Non-profit organizations under the law of 1901



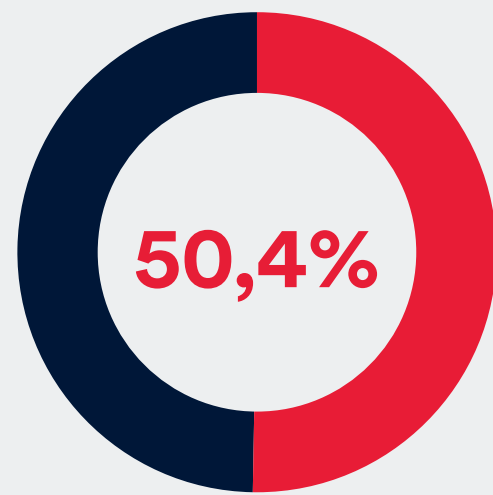
Popular music venues



Located in urban areas



Labeled by the State as SMACs



3

types of structures

TYPES OF STRUCTURES AND PROJECTS IN 2019

The 139 FEDELIMA members can be divided into 5 categories of projects, each with specific features and forms of organization.

66,9% are popular music venues (93 members)

This category features structures whose activities (live music, support, cultural actions, etc.) are all dedicated to popular music.

12,9% are popular music projects without their own permanent facilities (18 members)

This category features structures that develop year-long cultural projects and/or a roaming project within a specific territory, but that don't run their own dedicated facility.

5,9% are structures that host and support artistic practices (8 members)

This category features structures that develop a project aimed at supporting popular music practices: music lessons, artist residencies, assistance with pre-production and so forth. Performances don't constitute their main and primary activity.

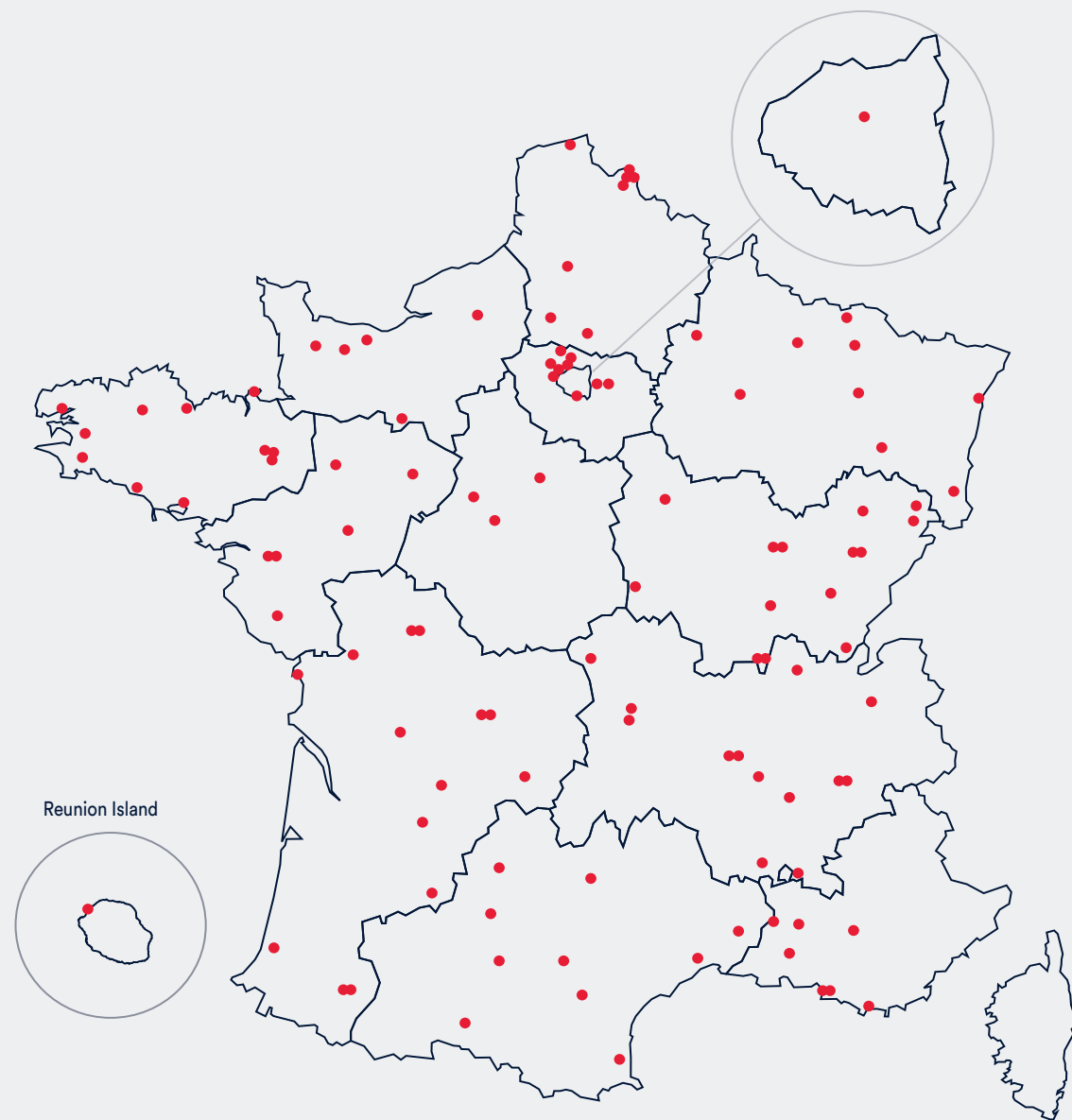
12,9% are multiactivity and/or multidisciplinary venues (18 members)

This category features structures whose project isn't exclusively dedicated to popular music. They thus develop a division, a service, or a part of their activity around popular music, while also supporting other art forms (digital arts, plastic arts, dance, etc.) or other fields of activity (leisure, sports, educational activities, etc.).

1,4% are networks or groups (2 members)

This category features networks or groups of actors whose actions or services participate in structuring and promoting contemporary popular music. Their activities thus complement the federation's.

Map of the FEDELIMA members who have participated in the survey, in 2019



We wish to thank all the members who participated in the 2019 annual survey :

Le 106 (Rouen) ● Le 109 (Montluçon) ● Les 4Écluses (Dunkerque) ● Le 6PAR4 (Laval) ● L'Aéronef (Euralille) ● Ampli (Billère) ● Antipode MJC Rennes (Rennes) ● L'ARA (Roubaix) ● Art'Cade (Sainte-Croix-Volvrestre) ● L'Astrolabe (Orléans) ● L'Autre Canal (Nancy) ● La BAM / Les Trinitaires (Metz) ● Le Bastion (Besançon) ● La Belle Électrique (Grenoble) ● Lo Bolegason (Castres) ● Le Brise Glace (Annecy) ● Le Café Charbon (Nevers) ● Le Camji (Niort) ● La Carène (Brest) ● Le Cargö (Caen) ● La Cartonnerie (Reims) ● La Cave (Argenteuil) ● La Cave à Musique (Mâcon) ● La Cave aux Poètes (Roubaix) ● Le CEM (Le Havre) ● Le Chabada (Angers) ● Le Chato'do (Blois) ● La Cigale (Nyons) ● Bonjour Minuit (Saint-Brieuc) ● La Clef (Saint-Germain-en-Laye) ● Le Club (Rodez) ● Collectif PAN (Caen) ● Le Confort Moderne (Poitiers) ● La Coopérative de Mai (Clermont-Ferrand) ● La Cordonnerie (Romans-sur-Isère) ● Le Crescent (Mâcon) ● Les Cuizines (Chelles) ● Des Lendemain Qui Chantent (Tulle) ● D'jazz Kabaret (Dijon) ● Le DOC (Saint-Germain-d'Ectot) ● Les Docks (Cahors) ● Echo System (Scey-sur-Saône) ● L'Echonova (Saint-Avé) ● ElMediator (Perpignan) ● L'EMB Sannois (Sannois) ● L'Espace Culturel Django Reinhardt (Strasbourg) ● Le Fil (Saint-Etienne) ● File 7 (Magny-le-Hongre) ● Le Florida (Agen) ● Le Forum (Vauréal) ● Fuzz'Yon (La Roche-sur-Yon) ● Gaga Jazz (Saint-Étienne) ● La Gare (Maubec) ● Glazart (Paris) ● Le Grand Mix (Tourcoing) ● La Grange à Musique (Creil) ● Le Gueulard+ (Nilvange) ● Hiéro Limoges (Limoges) ● Hydrophone (Lorient) ● Le Jardin Moderne (Rennes) ● Le Confort Moderne (Poitiers) ● Le Kabardock (Le Port) ● Le Labo (Dinan) ● Landes Musiques Amplifiées (Saint-Vincent-de-Tyrosse) ● La Luciole (Alençon) ● La Lune des Pirates (Amiens) ● Melrose (Saint-Agathon) ● MJC du Verdunois (Belleville-sur-Meuse) ● MJC Manosque (Manosque) ● LA Moba (Bagnols-sur-Cèze) ● Le Moloco (Audincourt) ● Le Moulin (Brainans) ● Music'Al Sol (Villegly) ● La Nef (Angoulême) ● Le Normandie (Saint-Lô) ● Le Noumatrouff (Mulhouse) ● La Nouvelle Vague (Saint-Malo) ● Le Novomax (Quimper) ● L'Observatoire (Cergy) ● L'Orange Bleue (Vitry-le-François) ● Paloma (Nîmes) ● Le Pannonica (Nantes) ● Les Passagers du Zinc (Châteaurenard) ● La Péniche (Chalon-sur-Saône) ● Le Périscope (Lyon) ● Plages Magnétiques (Brest) ● Le Plan (Ris-Orangis) ● La Poudrière (Belfort) ● La Puce à l'Oreille (Riom) ● Le Rio Grande (Montauban) ● Le Rocksane (Bergerac) ● La Rodia (Besançon) ● Run Ar Puñs (Châteaulin) ● Le Sans Réserve (Périgueux) ● Le Sax (Achères) ● Le Silex (Auxerre) ● La Sirène (La Rochelle) ● SMAC 07 (Annonay) ● Le Sonambule (Gignac) ● La Souris Verte (Epinal) ● Stereolux (Nantes) ● Superforma (Le Mans) ● Tandem (Toulon) ● La Tannerie (Bourg-en-Bresse) ● Le Temps Machine (Joué-Lès-Tours) ● Le Tetris (Le Havre) ● L'Ubu (Rennes) ● La Vapeur (Dijon) ● Victoire 2 (Saint-Jean-de-Védas) ● Le Vip (Saint-Nazaire)

4

SPO participants

THE VENUES' ACTIVITIES IN 2018

In 2019, 117 music venues out of the FEDELIMA's 139 members participated in our annual survey, which collected data from their 2018 fiscal year activities.

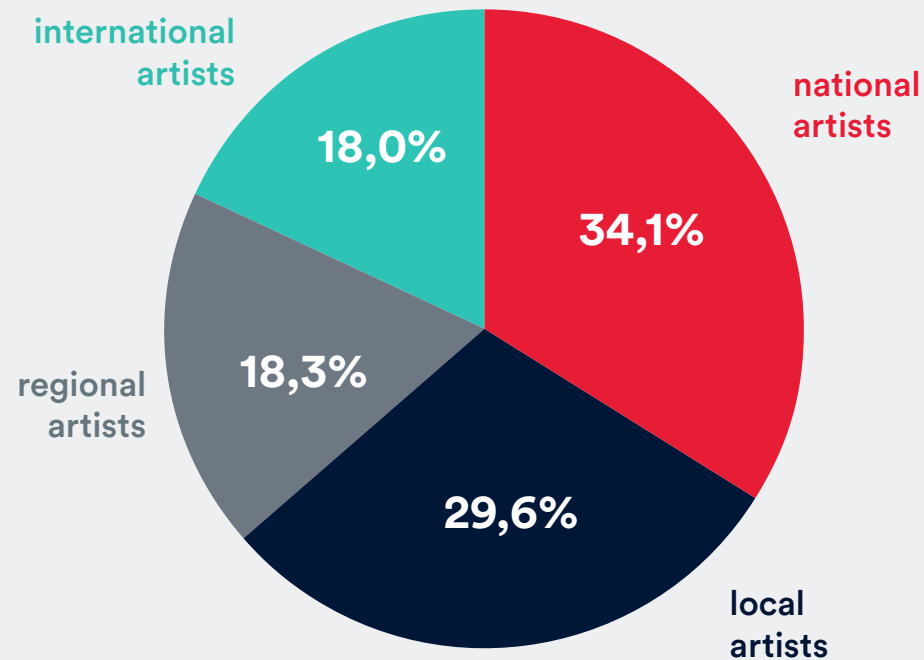
The synthetic information presented in this document is however only based on the 110 structures that provided us with complete data, i.e. 79,1% of our members.

Although concert programming and organization remain popular music venues and projects' core business, these activities now integrate much broader projects. FEDELIMA structures propose more than 15 different activities and services. 9 out of 10 structures provide concerts, cultural actions, support for artists, residencies and creations.

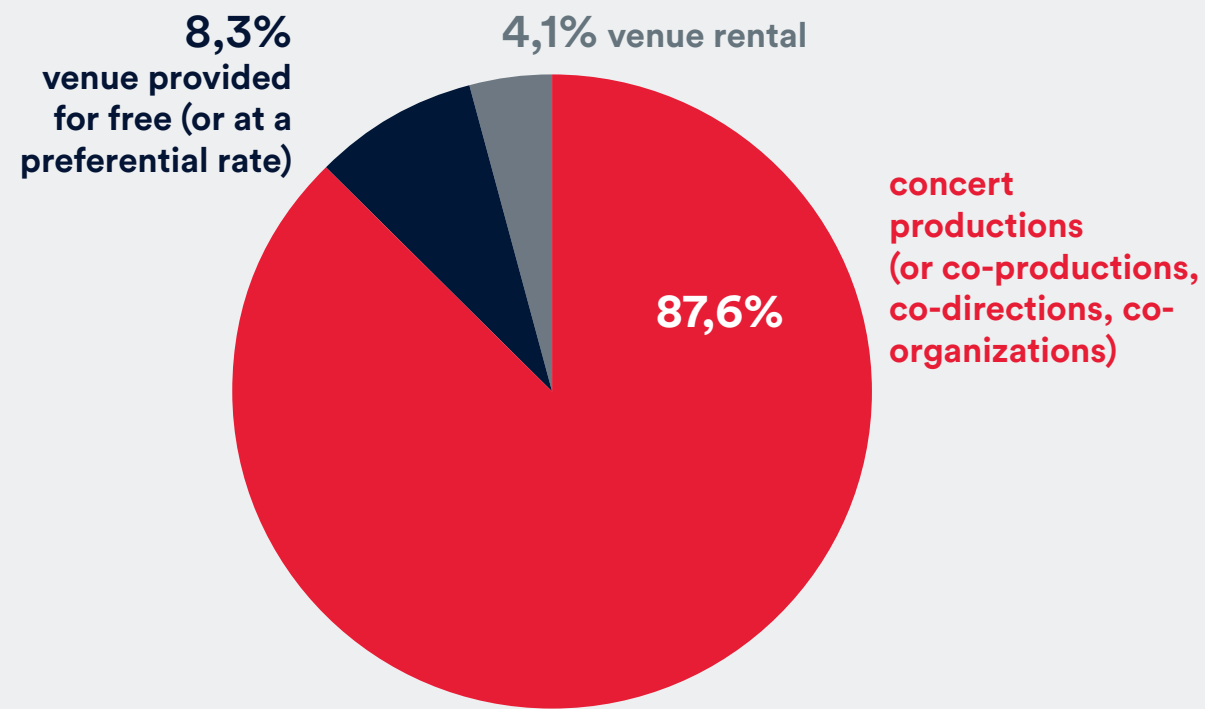
They are responsible for an average of 9 different activities or services : (minimum: 3, maximum: 16)



GEOGRAPHICAL ORIGIN OF THE ARTISTS PROGRAMMED IN VENUES IN 2018



TYPES OF EVENING EVENTS ORGANIZED IN 2018



59

evening events per venue per year

119

artists or bands programmed per venue per year

17,700

total visits per venue per year

5

concert organization

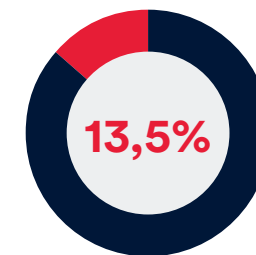
CONCERT ORGANIZATION IN 2018

SHOWS (110 respondents)

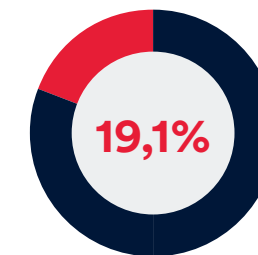
- 569 seats: average audience capacity for the main concert venues (ranging from 85 to 1,999 seats / 500 median¹)
- 55,5% of venues have an additional concert space (“club”) (275 average audience capacity / 200 median)
- 6,489 shows/evening events organized (59 per venue on average / 54 median)
- 1,946,088 visits (paying + exempt + free admissions) to all respondent venues (festivals not included) (17,692 per venue on average / 10,551 median)
- 13,090 artists/bands booked in the venues (festivals not included) (119 per venue on average / 94 median)
- €14: the average price of a full-fare ticket (festivals not included) (€ 14.1 median)

FESTIVALS (53 respondents)

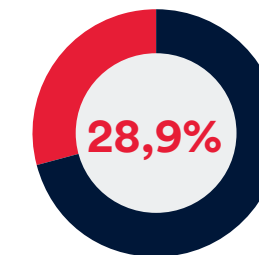
- 53 venues (48,2%) organize at least 1 festival per season (1 festival per venue on average / 1 median)
- 485,310 visits for the totality of the 76 festivals organized (paying + exempt + free admissions) (6,933 visits per festival on average / 2,340 median)



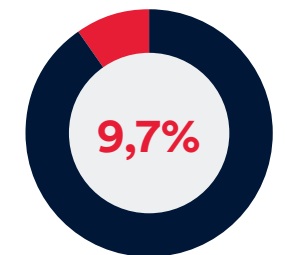
events organized beyond-the-walls (festivals not included)



events (co-) organized with a local association



free events/concerts

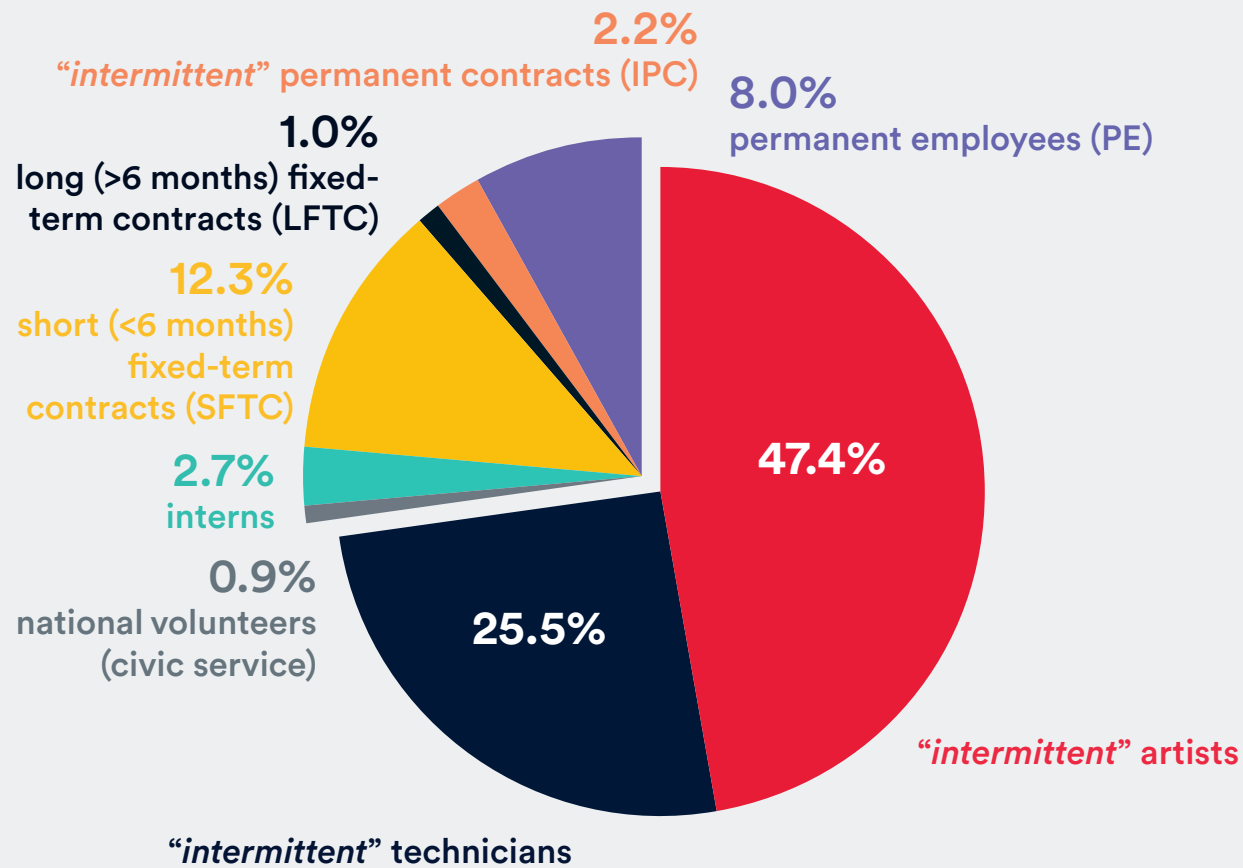


“young audience” concerts/shows

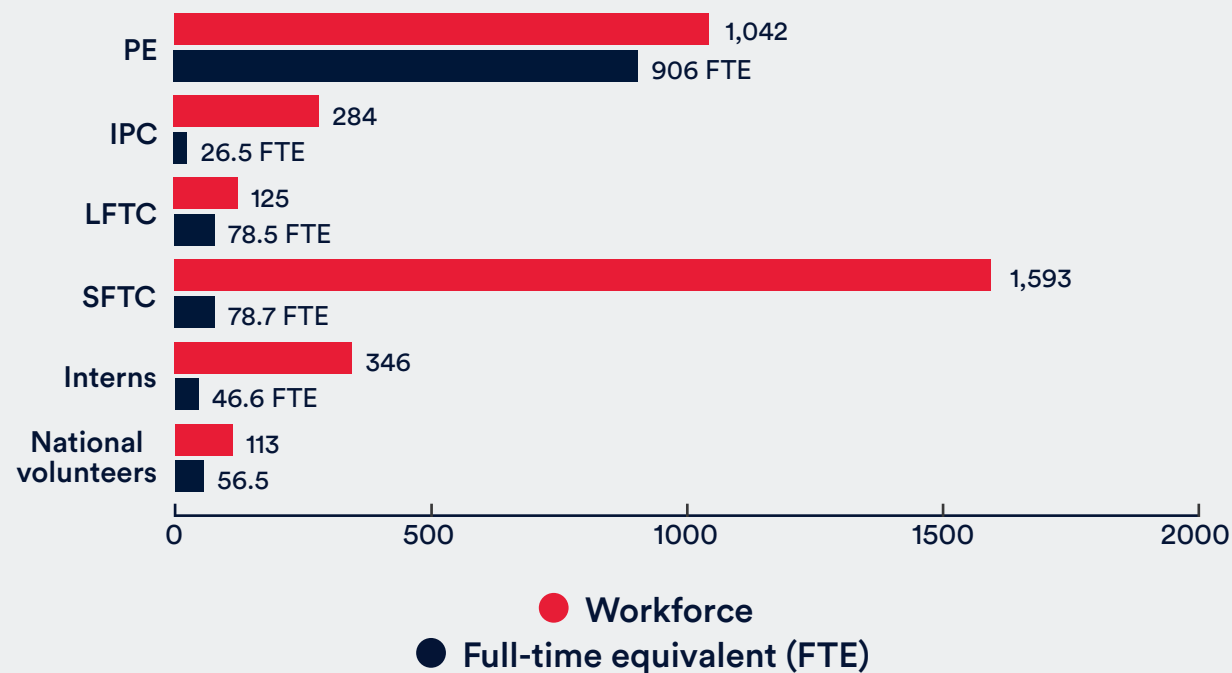
¹ In statistics, the median is the value that divides a data set into two equal halves – there are as many values above the median as there are below it.

WORKFORCE DISTRIBUTION

(including 12,950 employees and 459 interns & national volunteers)



WORKFORCE AND FULL-TIME EQUIVALENT BY CONTRACT TYPE



* "intermittent" artists : In France, performers and technicians in the cultural and media industries ("intermittents du spectacle") can receive benefits during periods of unemployment, if they have worked 507 hours over a 10-month span.

FEDELIMA key figures - Data 2018 (november 2019)

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HUMAN RESOURCES IN 2018

The projects of FEDELIMA members are carried out by teams of permanent employees, with the extra support of "intermittent" staff (technicians and/or artists) as well as volunteers, in function of the activity's scale. In almost all venues, volunteer workers participate in carrying out the projects, in a variety of ways (artist and audience reception, communication, technique...).

tration, production, communication, artistic training and support, cultural actions and mediation, audience reception, technical activities, maintenance, etc. At a smaller scale, some projects are also carried out without paid staff; they then rely on their own governance and on the commitment of volunteers.

The teams of permanent employees consist of men and women who hold a multiplicity of positions in management, artistic programming, adminis-

- 1,452 permanent employees (PE + IPC + LFTC) work in the 110 venues that participated in the survey
(13 on average / 9 median / minima: 0 / maxima: 178)
- 1,011 permanent employees in full-time equivalent (FTE) units
(9.2 FTE per venue on average / 8 median)
- 11,040 employees, not including permanent employees (*intermittent* artists and technicians, speakers, SFTC...), in 110 venues
(100 per venue on average / 74 median)
- 346 interns and 113 national volunteers
(3.1 interns and 1 national volunteer per venue on average)
- 6,139 volunteers
(56 per venue on average / 30 median)

13

permanent employees per venue

100

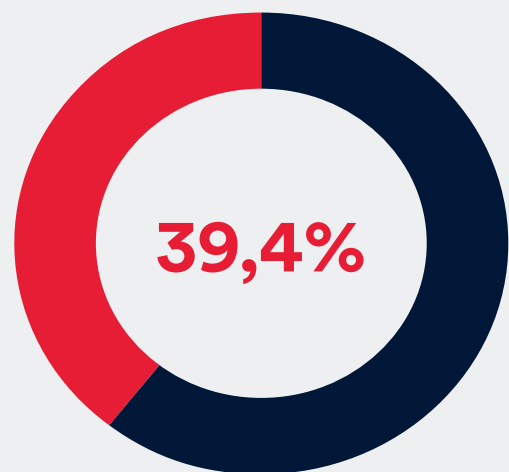
non-permanent employees per venue

56

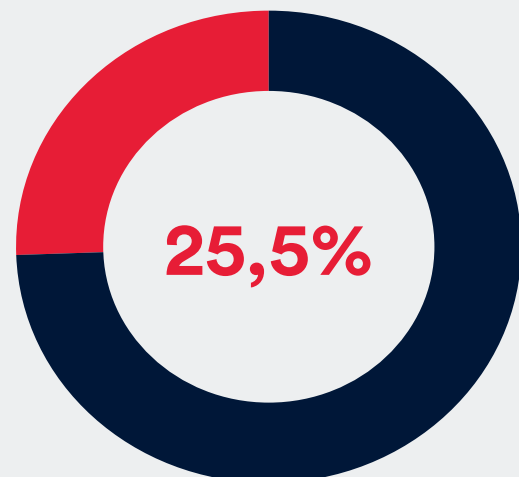
volunteers per venue

human resources

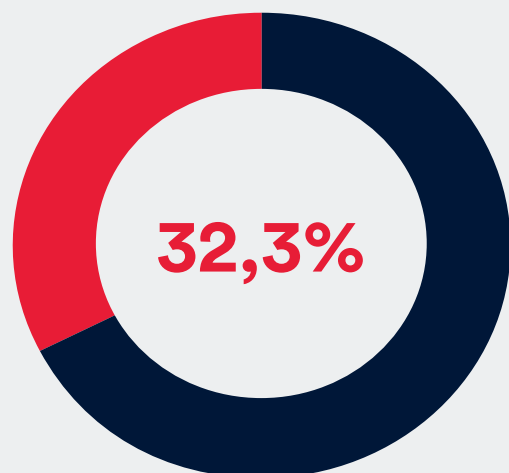
women account for



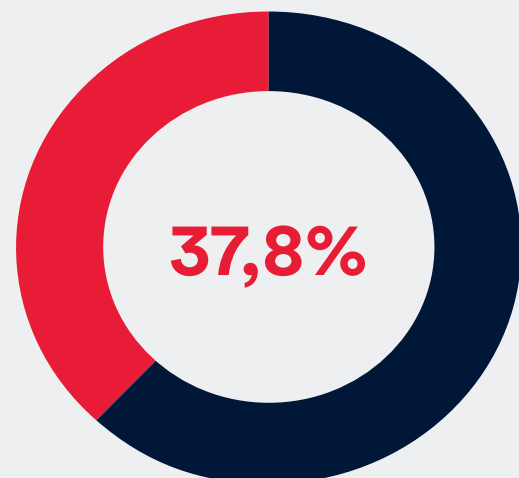
of the venues' permanent workforce



of (co-)management



of executive management



of the venues' governing bodies

gender parity

GENDER EQUALITY & PARITY IN 2018

Since 2016, in cooperation with other networks, professional organizations and a variety of actors, the FEDELIMA has been critically assessing issues of diversity and equality in popular music, in two ways.

On the one hand, its reflection resorts to:

- quantitative and qualitative data gathering and analysis
- the organization of national – and even European – meetings and debates
- involvement in various work groups and networks, the construction of partnerships centered on equality and diversity

On the other hand, in 2018, with the support of the State Secretariat for

gender equality and the Ministry of Culture, the FEDELIMA also started coordinating two projects that are more specifically centered on fostering equal conditions within the popular musical field:

- the implementation of a mentorship apparatus for women who work and create within the field
- the development of an online resource platform for equality in music: www.wah-egalite.org

The following data illustrates the position of women, both in popular music venues management, and in the artistic practices the latter host and support.

Women in FEDELIMA popular music venues

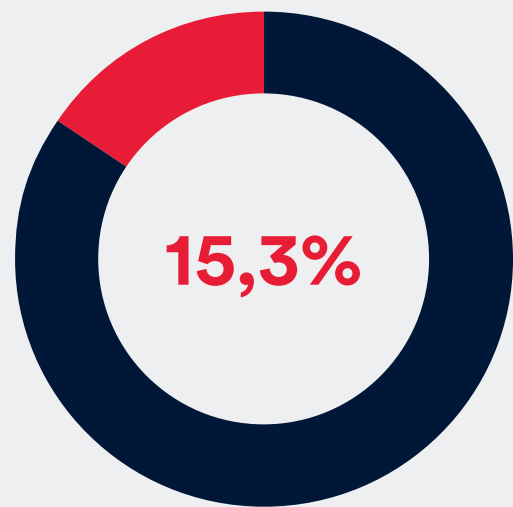
39,4% of all permanent employees
(PC, IPC & LFTC)

1 out of 4 venues is managed by women (25,5%)
(they are general managers in 15,5% of all 110 venues, and share top responsibilities in 10% of them)

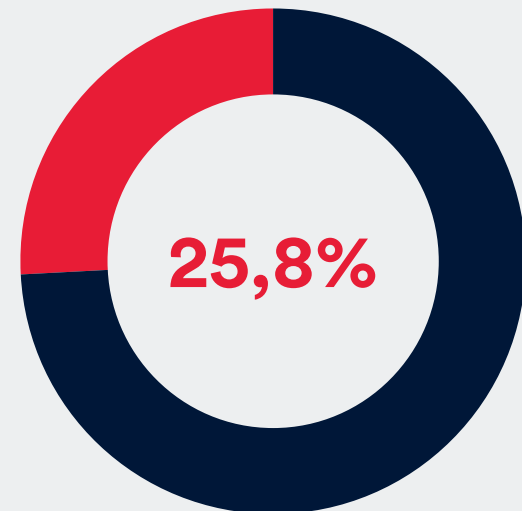
A third of all executives are female (32,3%)
(on average, based on the total number of executives per venue)

In 1 out of 5 venues, the person earning the highest wage is a woman (19,4%)

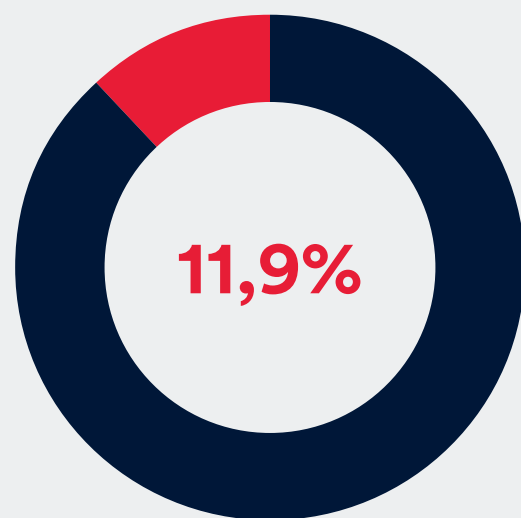
women account for



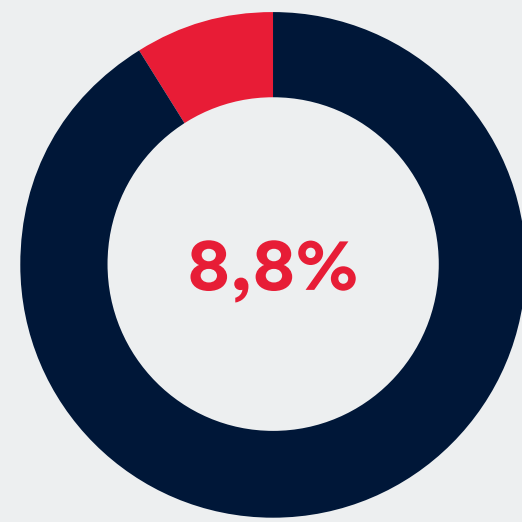
of all performers



of them lead
their band



of all musicians
rehearsing
in studios



of all stage
technicians

GENDER EQUALITY & PARITY IN 2018

To have a better knowledge of their importance in programming and musical practices, the FEDELIMA asked its members to start assessing women's role in popular music venues. 54 venues were able to share their results for 2018 (only 19 had done so in 2017).

Female performers on stage and in rehearsal studios

47 venues counted the number of female musicians who had been programmed or who had used their rehearsal facilities.

15,3% of programmed performers are women
(2,762 women out of 18,084 performers)

25,8% are bandleaders
(18,3% are the sole bandleader, 7,5% share the position with another band member)

11,9% of the performers who use rehearsal studios are women
(1,362 women out of a total of 10,208 musicians)

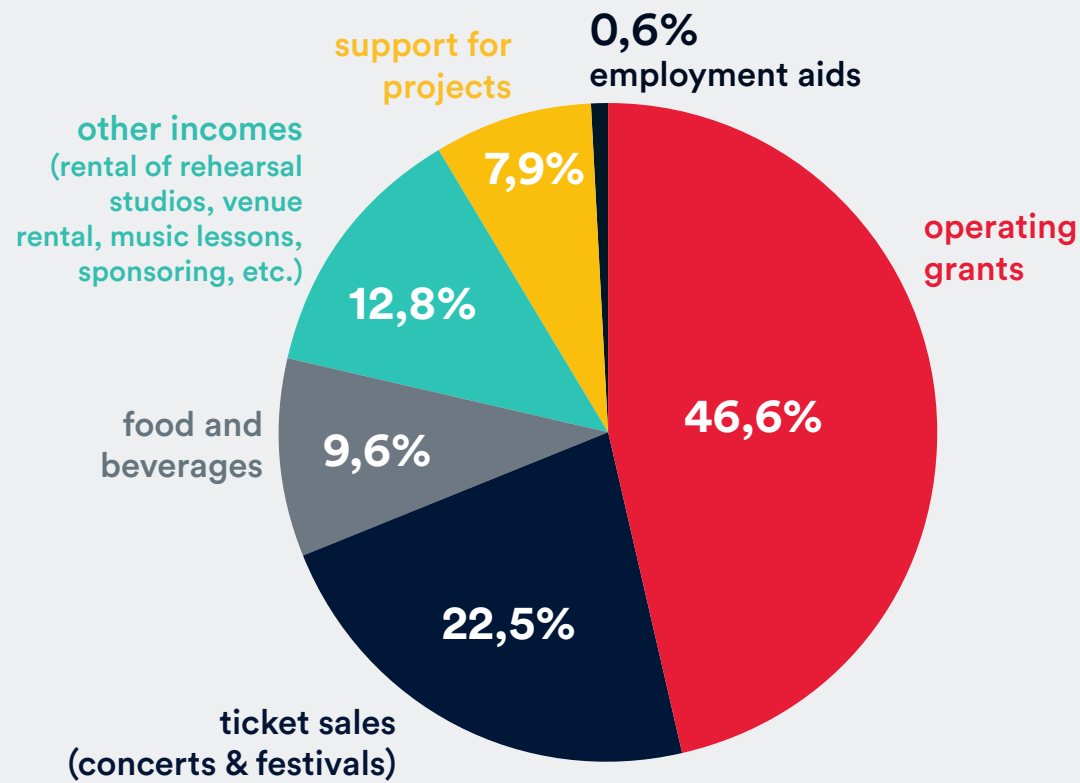
Female technicians

34 venues counted the number of female technicians (mostly light and sound engineers) employed during shows.

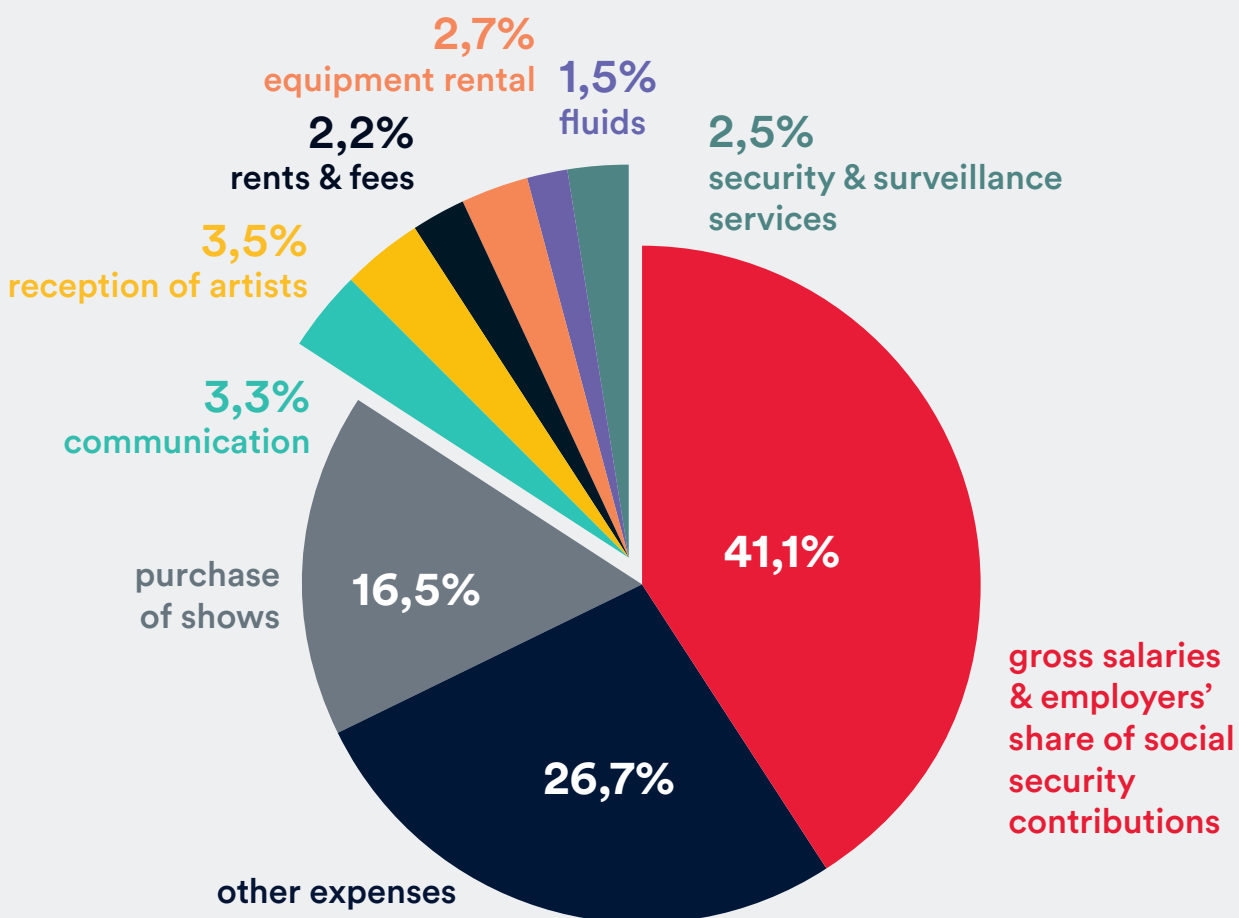
8,8% of all technicians are women
(317 out of a total of 3,662)

gender parity

INCOMES (average distribution)



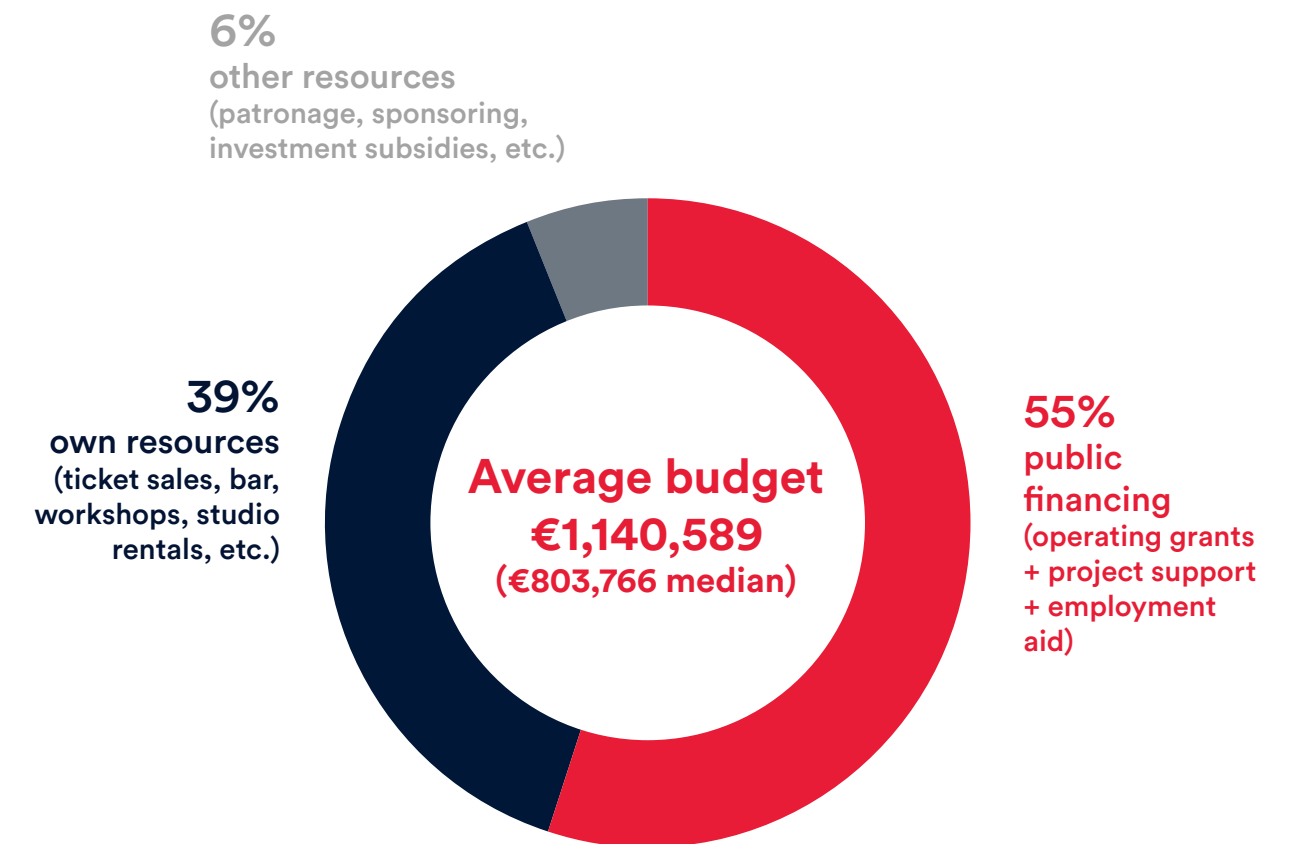
EXPENSES (average distribution)



BUDGETS IN 2018

A great majority of popular music projects that joined the FEDELIMA are supported by public partners (State and decentralized services, local authorities...), as they implement and develop general interest missions at a local level. These missions of general interest include artist promotion, community outreach and support for

practices, artistic and cultural education, administrative guidance, professional assistance and artist integration, in keeping with a pricing policy that favors the development of artistic practices for all, and the access of as many people as possible to their services.



In 2018, the venues' average budget was of about 1.1 million euros. The expenses consisted firstly in wages (payroll amounted to 41% of the expenses). 39,4% of proceeds stemmed from the venues' activities (ticket sales amounted to 22,5%, food and beverages to 9,6%).

Operating grants were the main source of financing (46,6% on average). 81,8% of these subsidies came from local authorities, and mainly cities (63,4%). Yet there are significant variations, according to the nature of the venues' main activity or geographical setting.

budgets

last publication

AMATEUR COLLECTIVE PRACTICES IN POPULAR MUSIC

A study carried out by the FEDELIMA and amateur musicians: what role does music play in their lives, what is the reality of their practices, from learning music to performing in public?

Publication: February 2020



éditions seteun



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THE FEDELIMA'S ANALYSES AND STUDIES

In 2013, the FEDELIMA partnered with the **Éditions Mélanie Seteun** to launch a new collection entitled "Music & professional environment". This collection is open to studies that proceed from artistic and cultural ac-

tors, and their representatives: federations, unions, territorial networks and other groups... The entire collection of studies can be downloaded online (pdf):



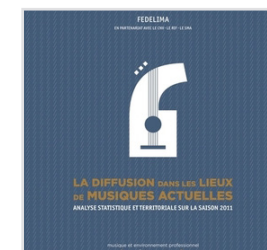
PERMANENT EMPLOYMENT IN POPULAR MUSIC VENUES

This study was conducted by the FEDELIMA and the Réseau des musiques actuelles en Île-de-France (Île-de-France Popular Music Network), in partnership with Opale (a cultural resource center).



COOPERATING POPULAR MUSIC PROJECTS: STAKES, OBSTACLES AND DYNAMICS

This study was conducted by the FEDELIMA, within the scope of a national study project on new forms of local and non-profit co-operations.



CONCERTS IN POPULAR MUSIC VENUES – A STATISTICAL AND TERRITORIAL ANALYSIS OF THE 2011 SEASON

This study was conducted by the FEDELIMA, in partnership with the Centre National des Variétés (National Center for Variety), the Réseau des musiques actuelles en Île-de-France and the Syndicat des Musiques Actuelles (Popular Music Union).



EDUCATIONAL ACTIONS IN POPULAR MUSIC VENUES – MAIN RESULTS OF A NATIONAL SURVEY

This study was conducted by Opale and the FEDELIMA, with the support of the Ministry of Culture, and in partnership with many other music federations and networks.