
2013 Report



fevis



FEVIS France (source: FEVIS Survey on 2011 data)

3213 concerts

Audience: 1.3 million

10 centuries of repertoire, from Middle Ages to contemporary music

600 concerts abroad

FEVIS Europe: 12 countries – 177 ensembles – 1000 years of music

Digital portal: 80 000 data entries - 170 audio and video files including 2500 tracks - 21 participating music ensembles - synchronization with Wikipedia and data.bnf.fr (French National Library)

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PART 1 – FEVIS FRANCE

1. ABOUT US

Independent ensembles

A pillar of music life: “The FEVIS ensembles, orchestras, choirs, small groups that do not hire musicians permanently are one of the three pillars of the music world in France, along with permanent orchestras and opera houses. This pillar is very specific due to its independence, mobility and determination for excellence.

Musicians have gathered - sometimes for 50 years - around a personal artistic project that is driven by a singer, a musician or a conductor. The public subsidies received by our ensembles only represent a minor part of their budget, when most of their revenue comes from concert tickets and private funding. The figures of 2012 show 33% of subsidies and 67% of self- financing.

They create, produce and broadcast music that is less or not well represented in our music spectrum. Not only have they made baroque music popular and visible, but they also advocate for the performance of both early and contemporary music, which speaks for their determination to innovate.

While having very diverse shapes and sizes, they still represent a coherent, always renewed movement that has installed its originality and its state of mind within the world of performed and recorded music. If music has become extremely lively across the country and abroad, it owes it mainly to this movement, the heart of which is represented by the FEVIS federation.

The specialized instrumental and vocal ensembles have broadened the repertoire, renewed interpretations, trained and employed new musicians and appealed to a new audience.

Whatever their status is, they are in charge of an actual “public service” within music policies and they advocate for public authorities to better acknowledge the sector - an acknowledgment that is all the more necessary now that times are hard for securing funding for their wonderful projects.”

Jacques Toubon, FEVIS Chairman, Former Minister of Culture in France

Figures (source: FEVIS Survey, 91 ensembles in 2011)

3213 concerts

Audience of **1.3 million**

10 centuries of repertoire, from Gregorian to contemporary music

600 concerts abroad

Overall budget of **64.3 million euros**, including **21.2 million** euros of subsidies - **67% of self financing**

840 805 hours of employment in the artistic field, and 267 permanent administrative employees

Who is FEVIS France?

The federation was founded in February 1999 by 9 ensembles. It is a collegial structure that represents French independent music ensembles. “Independent is a state of mind” but may be defined very differently from one country to another. Here is the criteria voted by French ensembles. Their specificities lie in:

- Their will to remain authentic in regards to their very specific repertoire
- A rhythm of activity built around music projects - often long term
- Hiring independent musicians
- A permanent and professional administration located in France.

The FEVIS supports its 106 members who intend to stand up for their common interests to public authorities, building on their original repertoire and their faithful followers. In 2013, the number of members increased by 10%. What is more, FEVIS is now officially recognized in France as a « public interest » association. The federation works closely with trade unions from our sector and participate to the music policy hand in hand with the permanent structures.

Board of directors

Executive board

Jacques Toubon, Chairman
Bernard Crozier - Le Cercle de l'Harmonie,
Treasurer
Daniel Troman - Ensemble Pygmalion, General
Secretary
Enrique Thérain - Les Siècles, Deputy Treasurer

Members

Arsys Bourgogne, Bruno Rastier
Choeur et Solistes de Lyon, Katia Lerouge

Douce Mémoire, Julie Rangdé
Ensemble Baroque de Limoges, Isabelle Depret-
Bixio
Les Art Florissants, Muriel Batier
Les Talens Lyriques, Lorraine Villermaux
Musicateize, Olivier Enguehard
Orchestre des Champs-Élysées, Jean-Louis
Gavatorta
Percussions Claviers de Lyon, Sophie Scellier

2. ACTIVITIES

A. PUBLIC RELATIONS

Public Interventions

FEVIS was invited to the panel of experts' dedicated to mediation at the occasion of the first conference organized by the Ensemble Baroque de Toulouse, on June 8th 2013.

Jacques Toubon was a guest speaker at the Professionnal Meetings of Accord Majeur, Aix en Provence, July 9th 2013.

Data and figures

The biannual FEVIS study was last organized in 2013. The updated questionnaire is composed of 183 questions. For the first time a digital version allowed our members to send their answers online. Data was collected for 5 months. We reached 80% of responses corresponding to 85 music ensembles participating to the study.

Thanks to a fruitful partnership built in 2013 with Panthéon Sorbonne, someone was hired to gather and analyse the results. They will be published in January 2014.

In 2013, for the first time, the former publications of FEVIS studies were taken into account by the Department of Prospective and Statistics (DEPS) of the Minister of Culture. They were included in their own figures on the musical sector.

In 2013, FEVIS also contributed to other studies. A research on audiences and "art music" was conducted by Stéphane Dorin (sociologist, CNRS). FEVIS insisted that independent ensembles would be represented in order to have a more accurate vision that would not be based solely on permanent orchestras and operas. Several thousands of questionnaires were sent back by independent ensembles' audiences. This study will be released in 2014.

Contributing to the legal changes of our sector

For the first time in 2013, FEVIS was auditioned in the context of the writing and vote of the performing arts law proposed by the Ministry of Culture. This legal basis was lacking to justify the government's policies in regards to performing arts. FEVIS Chairman Jacques Toubon was auditioned as well. The text will be proposed to the French Parliament in 2014.

Advocacy towards students in the fields of politics and culture

Sciences Po Paris, Masters in Culture - Invited by the Head of the Cultural Affairs Department and the Deputy Director of France Televisions, guest professor, FEVIS advised students on the possible carriers in “classical” music. FEVIS was then identified as resource centre providing data, job offers, information on politics and the economy of ensembles.

University of Evry - intervention in class, presenting FEVIS and independent ensembles to students in musicology masters.

Lorraine Training Centre, Nancy - Preparing to administrative positions in the cultural sector. FEVIS introduced students to the specificities of our economy as independent ensembles and their needs in permanent staff.

B. SUPPORTING MEMBERS

Data Base

The following is a list of examples illustrating what sort of resources were added to the members’ area of the FEVIS website in 2013:

- Introduction to intellectual property and music contents
- Excel contact list of all members
- Technical summaries on social and work law encountered by ensembles’ managers (“subrogation”, “FNAS”...)
- A typical technical production document for organizers, used by ensembles’ production managers
- Summary of all the actions of Institut Français in the classical music field, export fund of the Ministry of Foreign Affairs

Professional trainings

14 ensembles attended a day of training on intellectual property, presented by a lawyer specialized in this field.

Field work of FEVIS in French regions

In 2013, FEVIS has developed its action in French regions. Considering that 17 members are based in Rhone Alpes, this group monitored by FEVIS France launched several collective actions such as participating together to a few regional PR events and forums, by collecting data on their activities to communicate on their impact in the region, by creating a video clip promoting the work of these 17 ensembles, by appointing a representative neutral public figure to advocate for them to political authorities, etc.

The increasing number of members allowed the creation of a second regional group in Provence, where 7 ensembles are based. Following their first gathering in Marseille in October 2013, several collective actions were planned such as fighting together against the lack of classical music in the region that focuses more on pop repertoires. A meeting with festivals and concert halls managers to open a dialogue on ‘classical’ music is being organized. Practical information and tips on software and services were exchanged to attempt to buy services in common and lower the price. A common agenda for concerts performed in the region, that would be distributed at the end of each concert, was also considered.

3. COMMUNICATION

Traditional Media

- Mécènes Magazine, interview of Jacques Toubon, April
- Le Figaro Daily Newspaper, interview of the researcher Stéphane Dorin mentioning his work with FEVIS, September
- Le Nouvel Observateur Newspaper, reporting a speech of Jacques Toubon in Avignon « le coup de gueule salubre de Jacques Toubon au forum d'Avignon », November
- La Lettre du Musicien, specialized monthly magazine, « Jacques Toubon, l'Europe et la culture », December

Events visibility

- Participation to the France Festivals European conference in Lille, « festivals en musiques, un monde en mutation » December - Enrique Thérain, board member, was a guest speaker at an experts panel
- Press Conference of the Strasbourg Music Festival, Guest Speaker Jacques Toubon introducing the European cooperation Project, September
- Participation to the ADAMI 2014 European Days Presentation in Paris, December

Digital Communication

Investment in video formats

A camera was purchased to initiate a Youtube information channel.

It also allows to record specific events and meetings and better communicate on them.

Short interview or longer conferences were made available to members online in 2013.

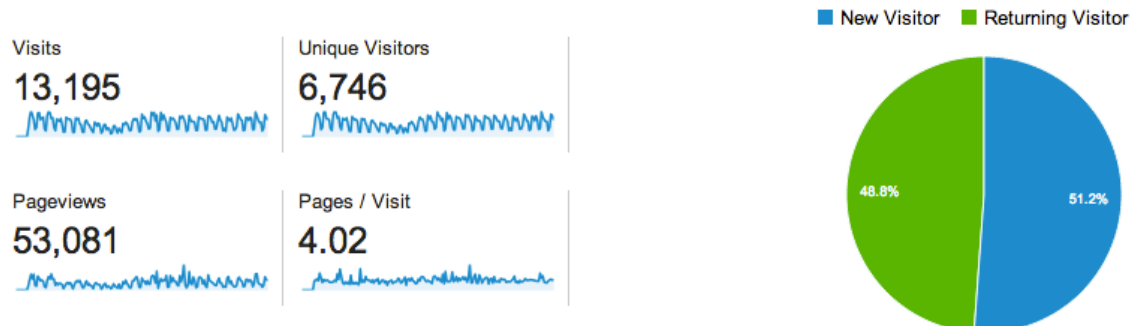
These formats do not replace but are additional to existing technical documents and contact information lists available on the members' area.

Website www.fevis.com

The website is being updated and will be open in January 2014. The average number of unique visitors in a year rises up to 13 000. These visits are mainly channelled by the job offers page, the individual pages of each ensemble introducing their activities, and the members' area. The balance between new and former visitors shows that the website remains available to new visitors while having 'regulars'.

The following information illustrate 6 months of activity and users behaviour (june-dec 2013)

6,746 people visited this site



Newsletter

The FEVIS Newsletter is public and sent to 874 people.

Frequency: every 3 months in 2012, it became a monthly newsletter in 2013.

Social media

In 2013, FEVIS started to very much rely on social media. The digital communication strategy was built on Facebook and Twitter. The first one displays an informal, “behind the scenes” communication on daily activities: current work such as data collection, meeting with partners, travel to local regions, events attended... Illustrated with photos. Sectorial news is also present through press watch (study released, government policies related to culture...)

Twitter is used to relay more of this impartial news. Words from public figures, etc.

The digital communication is updated daily.

Facebook, in 9 months (beginning of Fb activity)

Page likes	449 unique people
Reached audience	57 795 profiles, 28 821 unique ones
Reaction to our page activity	1755 unique people have reacted (likes, comments, sharing...)

Reactions are mostly related to pictures or external links to articles that call for an opinion.

PART 2 – EUROPEAN COOPERATION OF INDEPENDENTS

Executive Summary

The Strasbourg European conference organized by FEVIS in September 2012 allowed all participants to find common goals among music ensembles across Europe. These goals are mostly related to ensembles' mobility and their visibility/communication.

Such common topics encouraged all participants to join forces, creating FEVIS Europe - the European cooperation project of independent ensembles. Within less than a year, music ensembles from 12 different countries have joined the movement.

The purpose of FEVIS Europe is to help structuring the sector on the continent. Two national contact points have already been associated to our initiative in Spain, and Austria.

EVENTS	Topic	Date	Location
Professional forum Classical Next	Promotion and recruiting	May 28	Vienna
Building national partnerships	Germany	Aug 29	Berlin
Building national partnerships, with GEMA	Spain	Sept 28-29	Madrid
Experts meeting	Taxation	Oct 3	London
Professional breakfast - selling abroad, with Ian Malkin, agent	French market	Oct 4	London
Building national partnerships, with MusicAustria	Austria	Oct 9	Vienna
Meeting with Jan Truszczyński, European Commission	Partnership	Oct 23	Brussels
Culture Forum – European Commission	Promotion, Fund raising	Nov 4-6	Brussels
Expert Meeting with European Networks (On the Move, Pearle...) in collaboration with the European Commission	Social Protection	Nov 7	Brussels
ClassiqueFirst, Bureau Export	Promotion	Nov 18-19	Paris
Official Meeting with the Tax Administration Department	Fiscalité	Nov 18	Paris
Professional breakfast - selling abroad, with Françoise Clerc, BureauExport	British market	Nov 19	Paris

PRODUCTIONS

- Creation of the network, including 2 official national partners and several on-going proposals
- Preparation of the EU funding Creative Europe application for 2014
- Launching and administration of digital communication tools (newsletter, website)
- Comparing national federation strategies (ABO UK, GEA Spain, FEVIS France...) in order to support the creation of new associations, in Austria and elsewhere
- Creation of a members area online, displaying many resources meaningful to the development of music ensembles - text, powerpoints, videos, etc. - on :
 - o National music market (France, UK)
 - o European funding (Creative Europe)
 - o Specific aspects of an ensemble's business such as "introduction to marketing"
- Event planning in London, Madrid, Vienna and Paris in order to gather members on several topics
- Building up a common lobbying strategy towards national tax administrations on the question of article 17

- Expert meeting gathering 17 participants coming from 6 different countries, and publication of their minutes and conclusions
 - Meeting with the French Ministry of Finance to negotiate the wording of tax bilateral treaties
 - Helping with the creation of a German work group on tax lobbying
 - Publication of an article on the matter in the British Press (Taxation Magazine)
- Initiating a digital strategy for independent ensembles through the creation of a digital platform for all, including all types of contents related to music, and the preparation of an Ipad application that will be created in 2014
 - Initiating the work on social protection in collaboration with European networks and with the European Commission

1. DEVELOPMENT OF THE COOPERATION PROCESS

Partners

A mapping of existing federations in Europe, gathering independent ensembles or more largely representatives of the performing arts, was carried out to assess the level of structure and operating processes of our sector, and its representation.

Partnerships were then proposed to each structure. Below is a brief summary of the established partnerships in 2013.

[GEMA](#) in Spain gathers independent ensembles of early music. This young association was created in 2010 and is now the official correspondent in Spain of the FEVIS cooperation project. The expertise of FEVIS, through its 15 year- experience as a federation, and through its assessment of various existing federation in Europe, proved useful to GEMA in order to position themselves on certain aspects of what a representative association may act upon. A training weekend was organized in Madrid, with the participation of FEVIS Europe, in September 2013.

[MusicAustria](#) is a music information centre focused on exporting Austrian musicians for various repertoires. It differs from the typical federation but was keen on joining the cooperation project, in order to sustain the professionalization of independent ensembles in Austria. MusicAustria is therefore the second official partner of FEVIS Europe. Two prefiguration meetings have already been organized in Vienna in October and November 2013 in collaboration with FEVIS. The goal is to create a work group to deliver specific trainings to the ensembles.

In Germany, an initiative that will be official in 2014, is aware of FEVIS and is seriously considering joining the initiative once the project is launched.

[The Association of British orchestra](#) is an equivalent to FEVIS in the UK with many specificities. First of all, it has been established for decades, and represents both permanent orchestras and independent ones. This is explained by the fact that the differences in managing either of these structures are slimmer than in other European countries.

[NAPK](#) in the Netherlands is the result of a fusion between several representative structures, including a one dedicated to independent ensembles. However, the current reorganization did not allow the creation of a partnership in 2013. Propositions will be made in 2014.

In the Flemish region of Belgium, [OKO](#) also organizes work groups dedicated to ensembles.

Many individual ensembles have individually joined FEVIS Europe. Thanks to these members, GEMA, and MusicAustria, the network is now composed of 2015 European ensembles from 12 different countries (Netherlands, Denmark, Belgium, UK, Austria, Italy, Poland, Spain, Luxemburg, Germany, France, Sweden...). Each of these members is active in our cooperation project. The engagement with our members is the priority of this project.

Legal structure

The future of FEVIS Europe and the definition of its legal structure, as well as the membership conditions will be determined in 2014. Before then, this cooperation project is virtual and exists through the communication established among national correspondents and individual members. It is mainly supported by FEVIS that has invested in it by hiring dedicated staff.

For now, new members are approved by FEVIS board members. No financial participation has been asked to this day. These conditions will be reconsidered before December 2014.

Fundraising

A few of the cooperation project activities that will unfold in 2014, especially the digital application development and the study project in partnership with many research institutions will require additional funding. That is why FEVIS Europe is applying to Creative Europe 2014-2020. This

application was prepared in 2013 through a one week training at the Culture Programme information centre in Paris, the writing of a preparatory project and by looking for European partners.

Preparing a first step: the 2014 Berlin conference

With the objective of evaluating 18 months of existence and going forward, the 2014 Berlin conference has been prepared in 2013. They will take place at the Maison de France, in cooperation with the French Embassy in Germany and BureauExport, the European Network of Early Music, and the Deutschland Radio as communication partner.

2. ACTIVITIES

Like many other federations, the action of the European cooperation project is political as much as practical. It has two targets:

- political leaders and the large audience, which should be aware of our sector and its specificities,
- our members, who need information and support to sustain their professionalization, especially today.

A. PUBLIC REPRESENTATION

Awareness of political authorities in Europe: encourage changes in certain legal contexts on specific sectors (taxation and social protection).

Experts meeting

The first experts' meeting of the European cooperation project took place on October 3rd in London. It was focused on double taxation of artists hired by ensembles as they tour abroad, which is a common issue for artists of all nationalities. This session was presented by Dick Molenaar, a Dutch tax expert who has specialized on this question of "article 17 of bilateral Tax Treaties". All 17 participants (agents and ensembles' managers) from 6 different countries¹ appreciated this meeting for different reasons: they received all the detailed information on the matter, they exchanged field experiences, and they established temporary conclusions in order to meet with public authorities of each targeted country. Such meetings legitimate and prove the efficiency of a common reflection on certain technical issues. It also concretely and physically gathers many network members to give a reality to our cooperation across borders.

Address National Ministries - Finance or Culture

The work that had been achieved at the occasion of experts meetings was officially shared with the Tax Legislation Department in France. The European Network On the Move, the BAAPE (Bureau d'accueil des artistes professionnels étrangers), and a German expert, former manager of an independent ensemble, joined the meeting.

The association of British Orchestras is very regularly in touch with HMRC (Her Majesty's Revenue and Customs).

In Germany, following the meeting in London and the discussion with the French Minister of Finance, a work group is being created including agents and ensembles.

A true partnership with the European Commission

After having met with Jan Truszczyński, General Director of Education, Training, Culture and Youth of the European Commission, FEVIS Europe was recognized as an "obvious partner" of the EU on certain subjects related to artists' mobility. Our organization is therefore invited to officially join the MOC (Open Method of Coordination²) in 2014 on this matter, and more precisely on taxes and social protection. A report and an implementation strategy follow the conclusion of an OMC.

¹ Andrea Hampl, Présidente de l'Association Européenne des Agents Artistiques (Germany), Anna Becker, Cappella Amsterdam et Tenso (Netherlands), Catherine Le Bris CLB Management (France), David Whelton, Philharmonia Orchestra (UK), Dick Molenaar, All Arts tax advisers (Netherlands), Florence Martin, Ensemble Lucilin (Luxembourg), Ian Malkin, Satirino (France), Keith Motson Association of British Orchestra (UK), Catherine Von Mutius, MusicConcept (Allemagne), Patrick de Laender, Collegium Vocale Gent (Belgique)

² The open method of coordination (OMC) has been defined as an instrument of the Lisbon strategy (2000). The OMC provides a new framework for cooperation between the Member States, whose national policies can thus be directed towards certain common objectives. Under this intergovernmental method, the Member States are evaluated by one another (peer pressure), with the Commission's role being limited to surveillance.

Collaborate with existing French and European Networks

FEVIS is working in close collaboration with several performing arts organizations such as Pearle and On the Move, in order to exchange information. More concretely, FEVIS contributed to setting up a survey on social security and taxes, organized by On the Move. In order to monitor the survey, most involved partners met in Brussels on November 7th to review the first answers. Through EENC, the European Commission will use the results to take action.

Federation and Trade Unions in France and elsewhere have already been working on taxes and social protection. In 2013, FEVIS was very much focused on informing these actors that independent ensembles are joining the movement to reflect on certain transnational policies and see how we could collaborate with them. A meeting with French actors is set up for the beginning of 2014. FEVIS also plans to apply to Pearle in 2014.

B. SUPPORTING OUR MEMBERS

The cooperation project is meant to support music ensembles in their development thanks to information sharing, building up a network of experts, and in-house expertise on several issues. Exchanging on best practice is useful on:

- funding techniques: crowd funding, mobility funding, private sponsorship, etc.
- selling concerts abroad: sharing experiences on music markets abroad
- digital strategies
- structuring national committees: experiences can be shared on how to build an efficient and visible federation to face specific national concerns

Concretely, exchanging information is implemented through events that allow members to meet, and making resources available online in their members' area.

Planning events on foreign music markets: "Professional breakfasts"

Guest speakers that are experienced in a specific country or area are invited to present it to our members all over Europe and allow them to assess their chances of exporting their ensemble in that country. In 2013, two presentations were organized.

On October 3rd, Ian Malkin was the guest speaker presenting the French music market at the occasion of our first professional breakfast in London. Ian Malkin is a British agent who has been working in France for many years. Presenting France and its opportunities clearly stated the intentions of FEVIS to open up to a true collaboration with European ensembles. Ian had a business approach, discussing interesting repertoires, competition, concert halls and festivals directors, scheduling, financial aspects, logistics... But also an administrative approach: contracts, social security, taxes, etc.

⇒ The summary of his intervention is available on the members' area of FEVIS Europe.

On November 19th, an introduction to the British market by Françoise Clerc, classical music expert of BureauExport London, took place in Paris. 2 intensive hours allowed all participants to get a grasp of the opportunities and challenges of the British market: repertoires in demand, budgets, mobility funding, the importance of the press, assessing the need for a touring agent or a press agent, withholding taxes in the UK... Françoise Clerc also shared many documents including excel spread sheets with contacts.

⇒ An, written interview, a list of emails and contact information, and a 38mn video of Françoise Clerc's presentation was shared with all members of FEVIS Europe through the website.

Data base: videos, technical summaries...

Your pages	
Taxes	<ul style="list-style-type: none"> -Introduction to taxes in Europe -Why is there a problem with withholding taxes? -Read before travelling -Public funding certificate for income tax exemption abroad (fr)
Music markets	<ul style="list-style-type: none"> -Your British music markets -Your French music markets -Your Spanish early music market (sp)
Funding	<ul style="list-style-type: none"> -Introduction to European funding for culture (fr) -Creative Europe and new audience development -Creative Europe (sp)
Marketing	<ul style="list-style-type: none"> -Marketing tools for ensembles, focus early music (sp)
Instrument transportation	<ul style="list-style-type: none"> -Instrument travel card

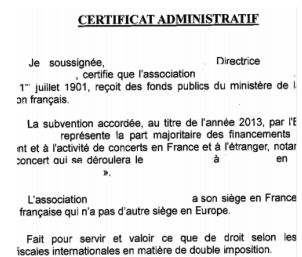
Through the members' area on the FEVIS Europe website, members have had access to the resources that have been collected or realized for the past 9 months. There are 13 elements, which represents an average frequency of 1 every 3 weeks.

A few of these elements are detailed below in order to illustrate the information available to members.

Taxes

Technical documents are there to help the management of withholding taxes abroad.

DOCUMENT 1: The first document is an anonymous example of a tax certificate delivered by the French Ministry of Culture that can make the ensemble eligible to tax exemption in certain countries (depending on the applicable tax treaty)



Marketing

DOCUMENT 2: How to establish a communication plan (presentation in Spanish, translation in French)



DOCUMENT 3: Video filmed by FEVIS

How to ensure audience development thanks to the new perspective offered by "audience engagement": interaction, offering an experience to the public... Here are a few key ideas by Andrew McIntyre, executive director of the Morris Hargreaves McIntyre agency in the UK



European funding and other funding resources

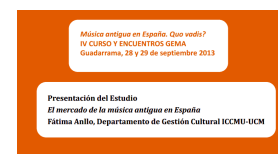
DOCUMENT 4: Presentation by the European Commission of the new 2014-2020 Creative Europe Programme.



DOCUMENT 5: FEVIS Video introducing ensembles to several European funding opportunities in 2014

Information on foreign markets

DOCUMENT 6: Study on the Early Music market in Spain, dedicated to independent ensembles. Realized by the University of Madrid, courtesy of GEMA.



DOCUMENT 7: 38mn FEVIS vidéo on the British music market, interviewing Françoise Clerc.



DOCUMENT 8: Traveling card detailing all information related to instruments transportation by air, signed by the British Ministry of Transport and the Musicians' Union.



C. DIGITAL PORTAL OF INDEPENDENT ENSEMBLES

Summary of our objectives: creating a new audience, boosting ensembles' visibility

We have reached a key moment for our sector on several aspects: inventing new interactions between musicians and their audience, diversifying the audiences reached are some of the challenges faced.

A few barriers remain to opening up to new technologies. We need to go beyond these difficulties such as the complexity of intellectual property rights, the reluctance towards an entirely new economic model, etc.

However, there is a true interest from new audiences, the youth, emerging countries (Asia in particular), professional audiences... that needs to be jumped at.

Independent ensembles have existed for more than 50 years. They complement public and permanent structures (operas, orchestras) that mainly focus on music distribution. The purpose and mission of independent ensembles, on the contrary, is to create and recreate all repertoires and invent new ways to reach audiences. As opposed to permanent structures, independents play a wide range of repertoires of so-called "art music" starting with Middle Ages up to contemporary music. That is why independent ensembles now possess a great diversity of music contents: scores, audio and video recordings, texts, information on the art of playing certain pieces, styles, period instruments... This incredible amount of knowledge and resources represent a unique opportunity to transform the relationship to the audience and to other sectors thanks to new digital tools. The reach of such massive information could go from music lovers to neophytes, professionals (musicians, scholars, instrument makers, school teachers...) in Europe and worldwide.

To sum it all up, our digital portal is an opportunity to create a dynamic community online, gathering researchers and musicologists. But it goes far beyond this, and far beyond the protection and conservation of a unique heritage. The project is meant to provoke new ways to interact with the music and artists thanks to our initiative of opening up and displaying unique artistic contents.

Fundraising and human resources to launch a pilot

The support of the Ministry of Culture and its digital programme as well as the Orange Foundation Grant, allowed the creation of a pilot which represents the first version of the portal realized in 9 months.



Pierre Choffé invested in this project by volunteering as a project manager, in coordination with FEVIS staff. An intern archivist was hired for 2 months in order to write the bill of specifications and contribute to auditioning all candidates to the bid for database and search engine building.

With the goal to include an assigned staff from Orange within our team in 2014, two proposals were written and submitted to Orange HR.

Preparatory work

Market analysis regarding online consumption of music and derivative products

- Study on audiences of classical music in France, in partnership with Stéphane Dorin, doctor in sociology (EHESS, CNRS) - results beginning of 2014

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Evaluation of technological options to build the database and the portal

Study of existing portals giving access to cultural contents

- Portail des Arts de la Marionnette <http://www.artsdelamarionnette.eu>
- Portail Rue et Cirque
- Arts Flos Media
- Mémoire de Trans
- Numéridanse <http://www.numeridanse.tv/fr>
- TCE Archives <http://www.tce-archives.fr/>
- Expo Musée Orange <http://expomusees.orange.com>
- Gallica <http://gallica.bnf.fr/>
- Portail de la Musique Contemporaine
- MUCEM <http://www.mucem.org/>
- Centre Pompidou Virtuel <http://www.centrepompidou.fr/>

Meetings and Interviews

- Arts Flos Media – Fanny Vernaz, archivist / Nicolas Monty, communication
- CNV internal resources portal – Sébastien Berthes
- Portail Rue et Cirque, Sophie Perrin, archivist
- Portail Mémoire de Trans – Tanguy Georget, archivist
- BNF Gallica – Romain Wenz
- Cité de la Musique – Rodolphe Bailly
- Hadopi – Eric Walter, Secretary General

Seminars and Forum

- Cap Digital, Paris, May 2013
- Classical Next, Vienna, May 2013
- CMS Day, Paris, July 2013
- Open Data Week, Marseille, July 2013

Profiling users

The search engine that will be displayed by the portal should answer all types of researches, behaviours and expectations. With that goal in mind, 5 categories of users were defined, and many research options declined for each.

- 1) « Green beginner »
- 2) « Music lover »
- 3) « Discovering Hobbyist »
- 4) « General interest audience »
- 5) « Specialist »

Selecting a service provider for database and search engine building

After having established a bill of specifications in June 2013, and sent out a bid to 7 programmers in the summer, [Logilab](#) was selected as a partner in this project.



The competitive advantages of Logilab

Only 2 possible partners suggested the use of “semantic web”. This technique consists in linking data online, is the future of the web since it allows engines and robots to identify items within webpages and define their role. The way they are related to each other become much more cognitive, corresponding to the reality of their relation, as opposed to traditional databases that have more

restricted dimensions and links. This technique also allows to share - import and export - data with great flexibility (more so than with a traditional OAI). That is how Logilab offered to import all the metadata from data.bnf.fr, which is the National Library François Mitterrand in France, or from other known portals.

The original way of working of Logilab is named “agile” in the programming sector. It consists in constantly exchanging with the client in an iterative manner, “with the flow”. This way of working perfectly corresponds to the unpredictable arrival of resources from participating independent ensembles, and to the innovative spirit of this portal.

Finally, Logilab is the creator of BNF the database online data.bnf.fr. Working directly with the same service provider as the National Library allowed to be very quickly synchronized with their data.

Logilab is a company that is all about innovation. Member of the competitiveness Systematic Paris Region, in the work groups System Development, and Open Software, Logilab is also part of several collaborative projects financed by the ANR, the FUI and European programmes. It was granted the *Technologie Clef* label by OSEO Innovation.

Les Echos, Le Cercle, June 18th 2013

« Culture and heritage are at the forefront of semantic web ! »

LE CERCLE. Internet has become an efficient conveyor of cultural heritage. Many digitization and distribution initiatives of cultural heritage online have extended the work of cultural institutions by being present on the internet (museums, archives, libraries...). They have strengthen the distribution of culture to masses in a new location that has no border.

Pierre Col, Antidot -

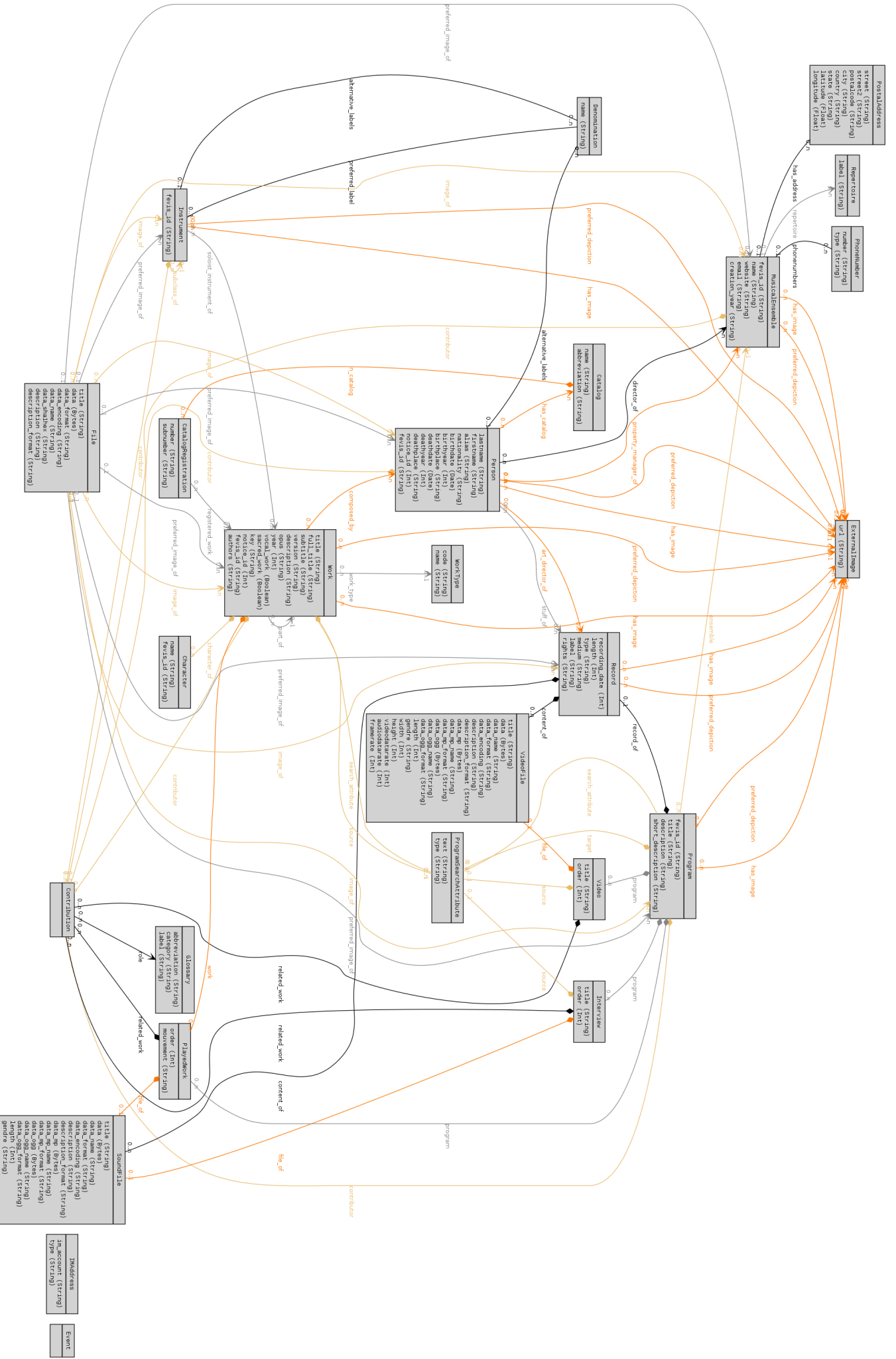
This new way to “consume” culture and heritage requires to provoke serendipity - it means to allow random findings, and interesting information, while searching for content. More and more, Internet users choose certain web doors that consist in search engines such as Google, Bing or Yahoo! Social networks such as Facebook and Twitter etc. or Wikipedia.

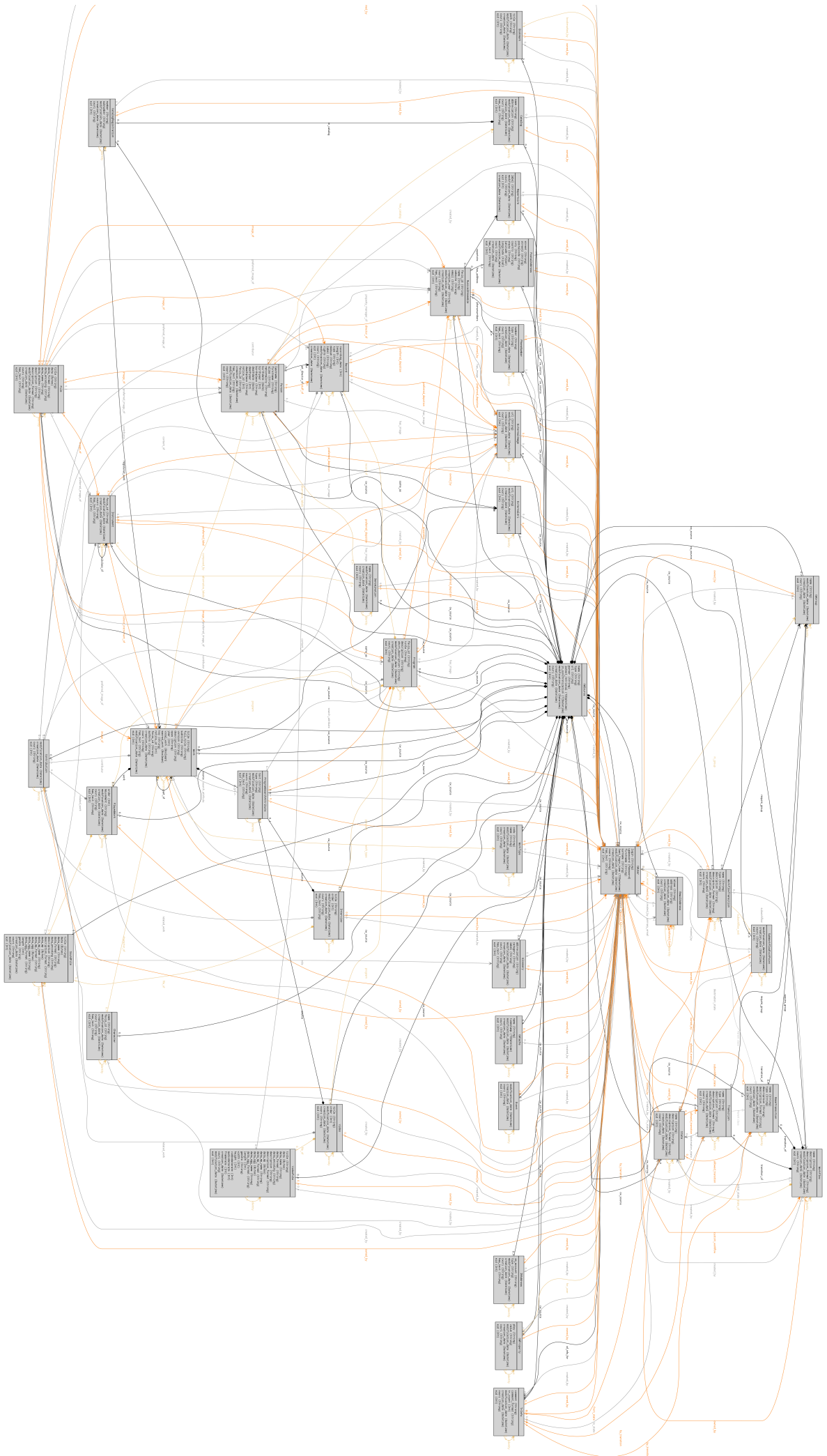
That is why, it is more than ever necessary to build bridges between cultural organizations and create systematic links between art collections to ease navigation, and thereby ease the exploration of content by users.

Building the database and the search engine

The database design that follows illustrates all the existing links between entities and roles that exist today in our database. This architecture of data will offer an easy and rich exploration to users looking for all types of documents (audio, video, written, photos, drawings and models...) and contents: information about a composer, a piece, a performer, an instrument, a donor, a voice range, a festival, an music genre or category, dates and time periods, etc.

The following snapshots show the two different steps to the database model building that were achieved in 2013.





The work of Logilab between September 2013 and January 2014 consisted in:

- Importing metadata from the excel spreadsheet of FEVIS, and that of data.bnf.fr that now represents 80 000 entries.
- Developing features for players (audio and video) and images
- Adding audio, images and sound files
- Adding written content
- Working on search results
- Adding through RDF (semantic) extracts of Wikipedia on our pages
- Hosting: buy a domain, a server, and implement maintenance
- Building a customized thesaurus for instruments (generic tree and specific pages for rare instruments)
- Initial layout

Inclusion of ensembles' data and metadata

The 21 first contributing music ensembles in 2013 are:

- | | |
|-----------------------------|--------------------------------|
| - Amarillis | - Les Siècles |
| - Alla Francesca, Discantus | - Luce del Canto |
| - Camera delle Lacrime | - Métaboles |
| - Compagnie Opéra-Théâtre | - Opéra Eclaté |
| - Concert de l'Hostel Dieu | - Orchestre des Champs Elysées |
| - Concerto Copenhagen, DAN | - Percussions Claviers de Lyon |
| - Kantika | - Pygmalion |
| - La Grande Ecurie | - Sagittarius |
| - La Main Harmonique | - Stradivaria |
| - Le Piano Ambulant | - TM+ |
| - Les Arts Florissants | - Variances |
| - Les Musiciens du Louvre | |

The Danish ensemble Concerto Copenhagen, dir. Lars Ulrik Mortensen, was the first European contributor. Having another country on board from the first year proves the international ambition of the project.

Existing resources in December 2013 represent 75 hours of audio recordings - mostly live - several dozens of pictures, and several hours of video content.

Selecting service providers for digitization

Considering the amount granted by the French Ministry of Culture for the digitization of physical archives and contents, we collected inventories from our members.

We also selected service providers according to the types of content:

- Les Musiques de la Boulangère for sound files
- Cité de la Mémoire for video files
- E-critur for paper and images

These companies have already worked on several digitization projects in the cultural sector such as that of the CDMC, Arts Flos Medias, etc. They digitize the National Audio-visual Institute fund in France, or the Conservatoire de Lyon.

The association "les musiques de la boulangère" is working with the prisoners of the St Maur facility. Through this work, their experience as sound engineer is recognized to help their professional

reinsertion once they are out of prison. The digitizing studio is therefore located within the facility. Thanks to this association, prisoners remain familiar with the notion of contract, work, professional relations, etc. What is more, the quality of their work is now recognized by all the national institutions having worked with them.

Training in Intellectual Property Rights and web design

Members have been offered two training sessions on intellectual property. This allows them to manage the property rights related to the content they wish to share on the portal.

FEVIS also received a consulting session on UX design (user experience) to create a tool that would have the features and design that is most user-friendly right from the beginning of the project. The actual designing of the front office is scheduled for 2014.

D. PREPARING 2014

Digital application of independent ensembles, for tablets and computers

In the context of our digital strategy within the European cooperation project, a project has been launched to add a digital application to the portal.

In 2013, FEVIS gathered business partners, donors and sponsors to study the possibility of such a project. A draft document introducing this application was written, as well as corresponding screenshots. A call for a leading production company is being run by France Televisions, that will then evaluate feasibility.

Although the first step of this application is French, due to the financial partners, it is meant to expand towards Europe.

Study on independent music ensembles in Europe

A European study is being prepared in collaboration with Stéphane Dorin, researcher at EHESS and specialist of classical music and audiences. In association with CNRS, the National research centre in France, the study project is now being submitted to partners in 5 European countries and in the US to allow a comparison of data and findings. This project will depend on how the EU application to Creative Europe will turn out in 2014.

3. COMMUNICATION AND VISIBILITY

European Conferences

FEVIS Europe was represented right at the beginning of the cooperation project in 2013, at the occasion of international forums for music such as Classical Next in Vienna in May 2013. Through this conference, several ensembles and other actors joined our circle (agents, organizers, national music information centres...).

At the occasion of Classique First, organized by BureauExport in Paris in November 2013, gathering many European actors of the music sector, Jacques Toubon was a guest speaker within the experts panel dedicated to European networks. During his introduction, Jacques Toubon insisted on the rapid success of our network shown by the number of members, the increasing number of events organized in several European cities, and the production of official statements dedicated to public positioning on political issues.

Written Press

Following the important work related to artists and ensembles income taxation, FEVIS Europe wrote [an article](#) published in the weekly British Magazine [Taxation](#), online and circulating at 8500.

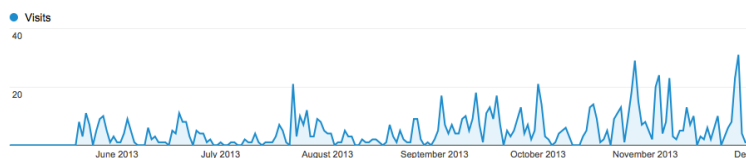
This communication action targeting the written press will be duplicated in France and elsewhere as the network grows.

Digital Communication

FEVIS Europe website

The website was created by the FEVIS staff. It is entirely in English. Features such as members' area, calendar, interactive maps were developed.

24 articles were written in 30 weeks of existence, a frequency of 1 every 8 days.



The number of daily visits is increasing. In one month, 181 unique visitors visited the website at the end of the year, which represents 13% of the fevis.com visits right the first year of creation. The maximum daily visits was up to 35 visitors.

Country / Territory	Visits	% Visits
1. France	540	51.58%
2. United Kingdom	107	10.22%
3. Austria	99	9.46%
4. Belgium	62	5.92%
5. Germany	50	4.78%
6. Spain	41	3.92%
7. Netherlands	30	2.87%
8. Luxembourg	17	1.62%
9. Italy	14	1.34%
10. Denmark	9	0.86%

The most important data is the geographic origin of our visitors. Half of them come from outside France, and include many different countries.

European Newsletter

The frequency of our newsletter increased up to once every 5 weeks at the end of the year. It is sent out to 650 contacts all over Europe. You may have a look at one of our 2013 newsletters [here](#).

Social Media was not used in 2013, since the project is still very young and all members are working on a common definition.

177 EUROPEAN MEMBERS

FEVIS France

Accentus
Akadêmia
Alla francesca
Amarillis
Ars nova
Arsys Bourgogne
Café Zimmermann
Calliope, chœur de femmes
Capriccio Stravagante
Choeur Britten
choeur de chambre les Eléments
Choeur en Scène
Choeur Luce del Canto
Choeurs et Solistes de Lyon - Bernard Tétu
Chronochromie
Cie opéra théâtre
Compagnie Les Brigands
Compagnie Opéra éclaté
Compagnie Outre Mesure
Concerto Soave
De Caelis
Dialogos Compagnie
Discantus
Douce Mémoire
Ensemble 2e2m
Ensemble Arianna
Ensemble Baroque de Limoges
Ensemble Baroque de Nice
Ensemble Baroque de Toulouse
Ensemble Beatus
Ensemble Carpe Diem
Ensemble Céladon
Ensemble Correspondances
Ensemble Court-Circuit
Ensemble Epsilon
Ensemble Europa Barocca
Ensemble Hope
Ensemble Jacques Moderne
Ensemble Kantika
Ensemble La Fenice
Ensemble les Temps Modernes
Ensemble Matheus
Ensemble Orchestral Contemporain
Ensemble Organum
Ensemble Perspectives
Ensemble Polychronies
Ensemble Pygmalion
Ensemble Stravaganza
Ensemble Télémaque
Ensemble Variances
Ensemble vocal Aedes
Ensemble Vocal les Métaboles
Ensemble Zellig
Forum Sinfonietta
Fuoco E Cenere
L'Echelle
L' Arpeggiata
La Camera delle Lacrime
La Chambre Philharmonique
La Chapelle Rhénane
la Follia, Orchestre de Chambre d'Alsace
La Grande Ecurie et la Chambre du Roy
La Main Harmonique
La Rêveuse
La Simphonie du Marais
Le Cercle de l' Harmonie
Le Concert d' Astrée
Le Concert de l' Hostel Dieu
Le Concert Spirituel
Le Madrigal de Bordeaux
Le Masque
Le Palais royal
Le Parlement de Musique
Le Piano Ambulant
Le Poème Harmonique
Les Arts Florissants
Les Cyclopes
Les Dissonances
Les Folies Françaises
Les Musiciens de Saint-Julien
Les Musiciens du Louvre Grenoble
Les Ombres
Les Paladins
Les Passions
Les Sacqueboutiers, ensemble de cuivres
anciens de Toulouse
Les Siècles
Les Talens Lyriques
Les Traversées Baroques
Mora Vocis
Multilatérale
Musicatreize
Obsidienne et Cie
Odyssée ensemble & Cie
Opera Fuoco
Orchestre de Chambre Nouvelle Europe
Orchestre des Champs-Elysées

Percussions Claviers de Lyon
Pulcinella
Quatuor Debussy
Sagittarius
Sequenza 9.3
Solistes XXI
Stradivaria
TM+
Venance Fortunat
Voix de Strass

GEMA Spain

Acadèmia 1750 & Orquestra Històrica del
Festival de Torroella
Accademia del Piacere
Amystis
Ars Atlántica
Artefactum
Axivil
Capela Compostelana
Capilla Jerónimo de Carrión
Capilla Renacentista Michael Navarrus
(Coral de Cámara de Navarra)
Cinco Siglos
Corniloquio
Coro de niños "Ciudad de León"
Delirium Musica
Dolce Rima
El Concierto Español
Eloqventia
Ensemble Diatessaron
Ensemble Il Nobile Diletto
Estil Concertant
Extempore
Forma Antiqua
Harmonia del Parnàs
Hippocampus
Il Cimento Dell'armonia
Ímpetus
La Bellemont
La Caravaggia
La Dispersione
La Gelosia
La Paix du Parnasse
La Real Cámara
La Ritirata
La Spagna
La Tempestad
Lignum

Los Afectos Diversos
Los Comediantes del Arte
Los Músicos de Su Alteza
Luz y norte
Ministriles de Marsias
Música Antigua
Musica Ficta
Música Prima
Musica Reservata de Barcelona
Oniria
Opus Cinc
Orquestra Barroca Catalana
Orquestra de Cambra Barroca de Barcelona
Raquel Andueza & La Galanía

FEVIS Europe ensembles

Cappella Amsterdam, Netherlands
Collegium Vocale Gent, Belgium
Concerto Copenhagen, Denmark
Ensemble Energiea, France
Ensemble Lucilin, Luxemburg
Freiburger Barockorchester, Germany
Ghislieri Musica, Italy
Gregynog Festival
Het Collectief, Belgium
Nieuw Ensemble, Netherlands
Orquestra de Cadaques, Spain

Individual members

Andrea Hampl, Germany
Andreas Richter, Germany
Catherine Von Mutius, Germany
Doris Nicoletti, Austria

Julian Forbes, UK
Peter Pontvik, REMA Chairman, Sweden

Circle of friends

Florent Lhuillier, Adami
Helena de Winter, REMA
Laure Marcel Berlioz, CDMC
Marie-Aline Fournage, Sacem
Mathilde Bezard, Institut Français