

S M P A

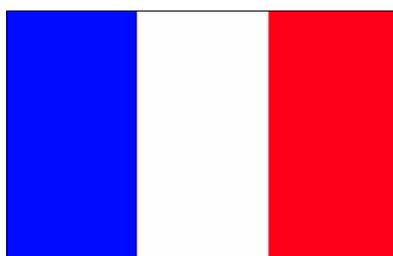
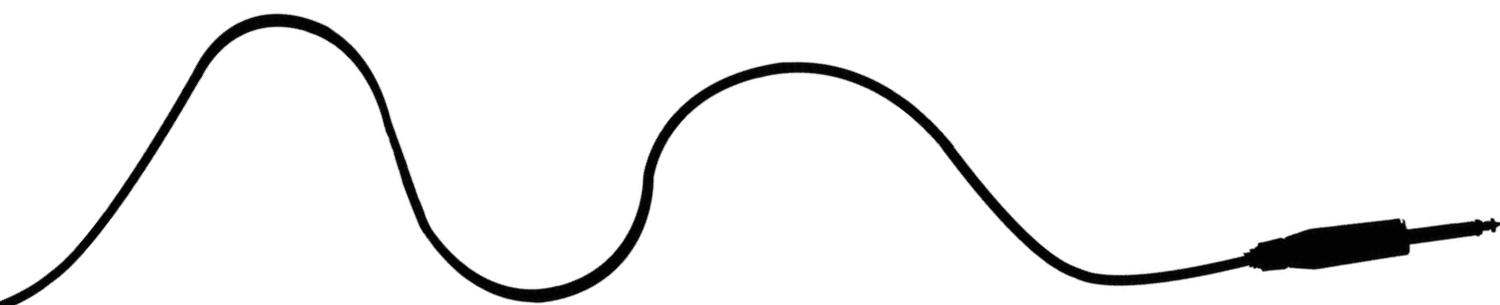
Sound Management in Performing Arts



Lifelong
Learning
Programme

REPORT OF THE GRUNDTVIG PARTNERSHIP PROJECT

Sound Management in Performing Arts

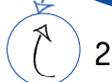


This project was made possible with the support of the lifelong learning programme

TABLE OF CONTENTS

Preamble	3
Summary of the project	4
Genesis of the project	4
Partners of the project	4
Aims of the project	6
Meetings	9
* Seminar #1	10
* Seminar #2	11
* Seminar #3	13
* Seminar #4	14
* Seminar #5	16
* Seminar #6	18
* Seminar #7	19
Results of the project	21
Awareness & Information for professionals in performing arts	21
Awareness & Information for audience	28
Work & perspectives about European Directive of noise at work	31
Methodology of work	33
Grundtvig partnership - Lifelong learning programme	33
Origins of the project	35
* Idea & preparatory meeting	35
* Applications & reply	35
* The kick-off meeting	36
Implementation	38
* Organisation of the seminars	38
* Communication between partners	39
* Communication about the project	39
* Production of the results & tools	41
* Evaluation	41
* Future & perspectives of the project	42

This PDF is interactive, if you click on this sign, you can go back to the Table of contents



PREAMBLE

The European Union was built on a principle of peace. Primarily a geographical sphere, it has asserted itself thanks to a political and economic unification. Its main objective was to reinforce the links between member states as well as their citizens.

In order to reach this, it has adopted several tools, e.g. the single currency, an area of free movement for both goods and individuals and also values that are stated in the Treaty of Lisbon¹.

Another founding principle in this treaty is about culture, defined as 'Flourishing of member states cultures in the respect of their national and regional diversity, while highlighting common cultural heritage'. The importance of Culture in European identity building seems to be an essential idea for the citizens of Member States².

Culture is mainly considered by EU citizens as Arts (live performing and visual arts). Live performing art is our matter here, and more specifically music.

Music includes artistic creation, national and European broadcasting as well as an approach of specific professions in this sector.

Other key notion of this project is education. Education, professional training and more generally life-long learning play a crucial role from an economic and social point of view on national and European levels. The possibility to improve knowledge, qualifications and skills is a meaningful way to reach inter-cultural understanding and individuals' development. In live performing art, it is a requirement that responds to practises, techniques and rules' evolution.

Sound management and hearing risks are cross-disciplinary questions when it comes to live performing art and the question of education. It implies the audience, artists and also event planners, technicians for both listening and protection means. Training and information necessity comes from the diversity of practises between the different member states: it enables music broadcasting in the respect of everybody's practises.

In doing so, projects such as Sound Management in Performing Arts partnership make sense because of the questions raised, on a national, European or international level. They include the objectives that the European Union gave itself: artistic cooperation through education serving the uprising of a common cultural heritage that respects each other's practises and health of both audience and performing art's professionals.



¹ http://europa.eu/eu-law/decision-making/treaties/index_fr.htm

² http://ec.europa.eu/public_opinion/archives/ebs/ebs_278_en.pdf

SUMMARY OF THE PROJECT

Genesis of the project

Sound Management in Performing Arts is a project carried by 4 organizations from 3 European countries (Flemish Belgium, France, and Netherlands) – 7 organizations applied at first but only 4 were selected. These organizations are mainly networks in performing art field in their own countries and represents venues, festivals or technical professions. Two of the partners, Club-Circuit & VNPF are members of Live DMA, a European network.

The project was discussed at first between several members of the Live DMA network and other national organizations. The idea was to share about their experiences in sound management: technical issues, artistic cooperation with foreign artists & bands, hearing prevention towards the audience & the staff.

The conclusion was a real difference between sound levels regulations & a lack of knowledge about them, different levels of actions or consideration for the prevention of hearing risk for audience and for staff.

The issue of risks associated with auditory listening and practice of music, as well as sound management are topics to be addressed simultaneously to practitioners and spectators but also to professionals. These are complex issues to be addressed carefully with the aim of achieving accountability and sound management control, balancing preservation of public health, environmental and keep the conditions for the exercise of artistic cultural and techniques of music making.

Partners of the project

The Sound Management in Performing Arts project is carried by 4 organizations from 3 European countries (Belgium, France & Netherlands).

AGI-SON (France)

www.agi-son.org



Founded in 2000, the association AGI-SON (Acting for a good sound management) was born of the will of the performing arts organizations to respond to the problems about the hearing risk and, overall, management of the sound.

AGI-SON work throughout the year for training, information and awareness of the risks related to the practice and listening to amplified music in the direction of professionals - musicians, technicians, engineers, organizers shows - and the general public: music lovers, amateur musicians, public attending clubs, concert halls, etc..

AGI-SON acts on three levels:

- Awareness of public concerts (national campaign, distribution of poster, leaflets).
- Implementation of a sound education for high school students.
- Training and education of professionals.

The process set up by AGI-SON is part of a proactive where everyone brings his expertise and participates in project development, approaching closer to the regional dynamics. Projects are always linked with AGI-SON's regional networks which are also members of the association and thus participate in the development of its projects.

Club-Circuit (Flemish Belgium)

www.clubcircuit.be

Club-Circuit is a network of 11 music venues in Flanders and Brussels. These 11 venues (4AD, Cactus, De Kreun, De Zwerver, Democrazy, N9, Nijdrop, Petrol, Recyclart, Vk* & VUB Kulturkaffee) formed the network in 1996.



In total these venues organise more than 650 concerts per year and welcome almost 300 000 visitors on a yearly basis. The line-up is very diverse: ranging from new folk to breakcore, without forgetting reggae, soul, metal, indierock and hiphop.

The venues are real laboratories and places of discovery for new musical currents and they offer young bands the chance to perform in front of an enthusiastic and interested audience under professional conditions..

VNPF (Netherlands)

www.vnpf.nl

VNPF is an organization serving an established venue and festival community, focused on creating and driving platforms that service fundamental industry needs.

VNPF is an association of 85 rock/pop venues and festivals. Other kind of programmes like jazz, spoken word (slam), poetry, comedy, et cetera are of increasing importance. VNPF unites almost all (small and big) more important venues and festivals in the Netherlands. Together the venues present 13,000 activities and attract 3.3 million visits (population of the Netherlands 16 million) per year. Total turnover of our associated members is euro 93 M (figures 2010). Important note: this only refers to venues, we do not have figures of festivals yet. Growth of the association is most likely in the festival sector. VNPF receives no government grants and is independent of party political interests.

vereniging
nederlandse
pop | podia
en festivals

The objectives of VNPF :

- > serving the common interests of the venues towards government (cities, provinces and state), audiences and performing artists;
- > serving its members and promoting their professionalism;
- > promoting pop culture as a performing arts in general;
- > organising network meetings.



The VPT (the Dutch association for stage technology) stands for the technical and professional development of stage engineering. Its main aims are to encourage innovation, advance and share knowledge, promote networking and to safeguard interests. The VPT is a large association with approximately 1250 members (persons, companies, venues, theatre companies, educational institutes).

>Innovation

Each year the VPT organizes a variety of theme and study days.

>Advancement of knowledge

The VPT publishes the magazine Zichtlijnen, a professional magazine for everyone who works behind the scenes and screens of podium arts.

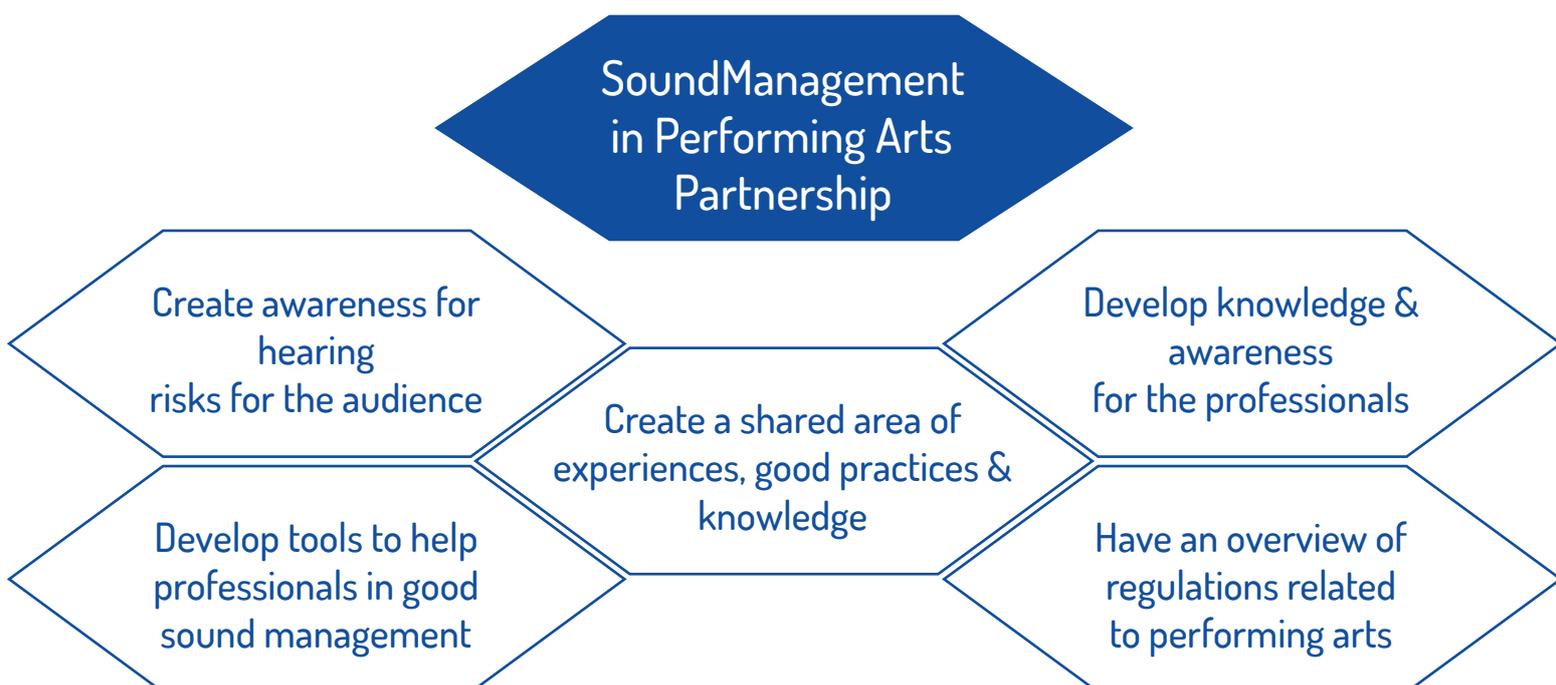
>Network

The VPT is at its core an association which exists by and for its members. Its body of members are a very diverse group. Apart from the nearly 950 personal members, the VPT also encompasses various businesses and organizations as member, such as theatres, theatrical companies, commercial companies and educational institutes.

>Safeguarding interests

The VPT is represented in distinct organisations that in different ways affect the interests of VPT members.

Aims of the project



The Sound Management in Performing Arts project has five main aims.

Create a shared area of experiences, good practices & knowledge

One of the major objectives of Sound Management in Performing Arts project is to establish a network of organizations who wish to consider the sound management and prevention of hearing risks at local and European level.

European cooperation is essential because Performing Arts contributes to the emergence of a European identity. This sector is complex because it involves artistic, technical as well as regulations and economic aspects. This complexity can be observed at the national level is increased tenfold when considering things at European and international level.

To exchange information about best practices and experience in sound management and prevention of hearing risks, it was necessary to organize meetings between the partners: seminars & workshops.

These meetings were an opportunity to discover and explore experiences around the sound management, with the aim of reclaiming and implementation.

Create awareness for hearing risks for the audience

The second objective of this project is to mobilize the performing art sector around the issue of hearing risks in listening and playing music.

We live in an environment increasingly noisy and we can also observed mutations on who the public listen and play music (listening on nomadic devices, increase attendance in festivals...). These changes have potential implications for the public hearing and it is important for performing arts professionals to consider them.

So the idea is to think about prevention messages but also common tools for the implementation of a prevention campaign at European level.

Develop knowledge & awareness for the professionals

The third objective of this project is to inform the whole profession and the stakeholders, relying on partner organizations, their networks and their members.

Underlying terms, this corresponds to the desire to raise awareness to a maximum of professionals so they take into account sound management issues & hearing risks within their organizations, with their employee,s but also for the audience.

In practice, the aim is also to develop common messages of prevention in light of the specific trades of live performing arts.

Have an overview of regulations related to performing arts

The fourth objective is twofold:

The European Union promotes the mobility of artists beyond their borders. But each country has its own regulation regarding sound levels of diffusion in venues. These differences can constitute obstacles to the diffusion and artistic exchanges.

It is therefore necessary to identify the different regulations on sound levels in venues as well as the principles arising therefrom: measurement location, period of measurement, type of device, penalties for non-compliance with these regulations ...) to inform all professionals.

The second aspect concerns regulatory European Directive 2003/10/EC of 6 February 2003. Implementation of this directive is mandatory since 2012 in all Member States.

If it is a real step forward in the social protection of employees, particularly in the industrial field, the application still seems complex in live performing arts because of its specificities (working duration, exposure time ...). Question & get a feedback on the applications of Directive beyond national borders can allow discussing it so that its implementation is optimized at European level.

Develop tools to help professionals in good sound management

The fifth objective of the Sound Management in Performing Arts project is a result of discussions and the work that has been carried out throughout the project. It is to offer tools for all stakeholders in our sector to work with Considering Sound Management. The result will consist of a kit for good sound management.

It includes general advice from the various exchanges and best practices identified. After the identification of the stakeholders, of what kind of information they need when it comes to sound management and the publicity tools that can be used, we work on an review that can be put in the toolbox.

Following the work of overview of regulations relating to sound levels in different European countries, it is important to disseminate information collected to the professionals of live performing arts. Whether directors of venues, festivals, artists, producers, labels; all are concerned because they all participate in the European artistic mobility. This work takes the form of a guide that will be available online.

As the partners worked together on the preventive messages, visuals & actions toward audience & professionals, these tools will be also part of the tool-kit such as a guideline for specific training, a guideline for pedagogic & preventive shows for youth.



#1

Location: Gent, BELGIUM
 Date: 12-13 December 2012
 Topic: Kick-off meeting + Sound levels regulations
 Extra: Visit of Vooruit



#2

Location: Annecy, FRANCE
 Date: 04-05 February 2013
 Topic: Communication & prevention for audience
 Extra: Visit of le Brise-Glace



#3

Location: Amsterdam, NETHERLANDS
 Date: 24-25-26 March 2013
 Topic: European Directive for noise at work
 Extra: Visit of Ziggo Dome



#4

Location: Kortrijk, BELGIUM
 Date: 05-06-07 June 2013
 Topic: Communication & prevention for professionals
 Extra: Visit of De Kreun



#5

Location: Paris, FRANCE
 Date: 16-17-18 October 2013
 Topic: Communication & prevention for audience
 Extra: Participation to MaMA Event



#6

Location: Rotterdam, NETHERLANDS
 Date: 14-15 January 2014
 Topic: European Directive for noise at work
 Extra: Participation to CUE Exhibition



#7

Location: Gent, BELGIUM
 Date: 16-17 June 2014
 Topic: Final Meeting
 Extra: Visit of DOK



In order to reach our aims, we planned several meetings to achieve our objectives. The seminars were organized by each partner in their own countries. We divided our meetings into three main thematic: Communication & prevention for audience, Communication & prevention for professionals & European Directive for noise at work.

Through meetings and discussions with partners and key informants, each seminar has helped to achieve the objectives that partners have set. Here are the summaries and achievements below.

❁ Seminar #1



\AGENDA/

- > Presentation of each partner structure
- > Presentation of awareness and prevention actions on hearing risk prevention implemented by each structure
- > Adjustment and validation of targets, methodology and timetable for actions
- > Definition of a referent per action/work theme:
 - + Prevention of the general public
 - + The regulations on the limitation of sound levels in venues
 - + What applications of the European Directive 2003/10/EC
 - + The prevention towards professionals
- > Agenda of the next meeting

The first seminar was the kick-off meeting for participants whose structures has validated their application form for this Lifelong learning Grundtvig program. The achievements are presented more fully & detailed below in the part called «Implementation».

All the representatives introduce themselves & their organizations. Then we discuss administrative matters such as timetable, organization of the seminars, of communication: seven meetings are scheduled in rotation among the three partner countries.

We agreed on the theme we wanted to work on & each country was designated as a referent: AGI-SON is in charge of the communication & prevention towards audience, Club-Circuit manages the regulations on the limitation of sound levels in venues, VPT & VNPF deals with the applications of Directive 2003/10/EC & the prevention towards professionals.

Everyone presented awareness and prevention actions on hearing risk prevention implemented by each structure & we discuss the difference between sound level regulations (France: 105 dB - 15 min / The Netherlands: 103 dB - 15 min / Belgium: 102 dB - 15 min) in order to start the overview about sound levels regulations in Europe.



AGENDA/

- > Communication and prevention for the general public
 - + Presentation of the French campaign (tools, actions, statistical review, partnership's)
 - + Presentation of La Cave à Musique and Youz Association (AGI-SON regional networks)
 - + Discussion around the different experiences or researches of the partners about communication for the general public
- > Sound management - De concert meeting
 - + Overview & issues
 - + Exchange of experiences by European partners
 - + Report on the Swiss experience regarding sound limitation
 - + Gathering of opinions or issues of each festival
- > Agenda of the next meeting

[Presentation of the French campaign](#) / AGI-SON leads communication campaigns for the general public about prevention and information about hearing risks and sound management since 2004. The main tools used during the campaigns are the distribution of earplugs and posters, leaflets and programs which explain in simple and fun ways the risks and the practical ways to protect his hearing. Over the years, an evolution can be seen of the overall impact of the campaign (global increase at all levels (regional networks participating, venues, and numbers of posters, programs and earplugs distributed)).

Year	Posters	Leaflets	Programs	Earplugs
2012	12 900	600 000	6 600	870 000
2011	12 000	750 000	unreported	800 000
2010	7 700	600 000	unreported	762 000
2009	10 000	600 000	unreported	600 000
2008	13 600	536 000	unreported	590 000
2007	12 000	645 000	unreported	433 000
2006	12 000	670 000	unreported	380 000
2005	6 300	449 000	unreported	265 000



For those campaigns, the regular partners are:

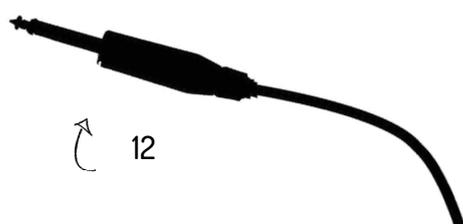
- Ministry of Health
- Ministry of Culture
- Ministry of Education
- National Institute for Prevention and Health Education (INPES)
- National Centre for Entertainment (CNV)
- LMDE: a complementary health insurance
- Audiens Group: welfare agency
- The Information And Documentation Center For Contemporary Music (IRMA)
- The Information And Documentation Center For Sound (CIDB)
- Musical network: Réseau Printemps
- Federation of associative rock radios: Féarock
- national radio: Radio France

[Presentation of La Cave à Musique and Youz Association \(AGI-SON regional networks\)](#) / La Cave à Musique is a venue in Mâcon (Burgundy which have the French label SMAC (Scène de Musique Actuelle: Contemporary Music Venue). It is hold by an association called Luciol which also provide support for band in development: practice or recording studio, computer hardware... Youz Association is in the field of production and diffusion of bands (promotion, tour, disc production...). It also provides technical supports and skills to local bands in development.

Both of them, as regional networks, work on daily basis to develop awareness of hearing risks and good sound management. For the public of venues, they take an active part to AGI-SON National Campaign in the diffusion of the communication tools and the distribution of earplugs, for technicians or musicians, they organize specific training on sound management and for the young students, they set up the pedagogic show Peace & Lobe.

[Discussion around the different experiences or researches of the partners about prevention or communication for the general public](#) / AGI-SON expertise & networks raised questions from the other partners: how to reach the venues regarding prevention of hearing risks? How to develop partnerships with State Institutions? Which target and what specific actions? What kind of alternative protections for hearing? These exchanges have enabled the partners to identify current or potential partnerships and with which they can manage actions of awareness & prevention.

[Sound management - De concert meeting](#) / De Concert! organization is a network of discussion and pooling formed since 2004. The willingness of these 27 festivals is to go further and actively participate in discussions on the issues and the future of festivals in France and Europe, developing common projects while claiming an expertise and an identity. The sound management issue includes very different approaches (cultural, sociological, financial, structural...) and nowadays, the consequences are technical evolution and the development of various regulations and legislations. After the general presentation, André Crousaz presents the example of sound management at the Paléo Festival. As the law is rather strict in Switzerland, the organization of sound control during the festival implies a real protocol. First, the festival communicates upstream and during the festival, by many ways (website, program, screens ...), an entire team is dedicated to the task of sound control helped by technical support such as measuring devices... The sound management of Paléo Festival is good according to the specificity of Swiss sound law but it has a certain cost. Are all the organizers able to do the same in their own organization according to their national laws? What are the intermediate solutions for small venues or festivals? These exchanges have enabled the partners to identify the differences between national regulations & resources that can help organizers.





\AGENDA/

- > Administrative matters : reports & achievements of the previous meeting
- > Progress and evaluation Sound Management project
- > Directive 2003/10/EC:
 - + Enforcement in the Netherlands
 - + Working Conditions Catalogue on Sound
- > Sound management conference with the members of VPT
- > Agenda of the next meeting

Administrative matters opened the meeting & according to the partners, those questions will be discussed by mail in order not to waste time during our «physical» time together.

[Progress and evaluation Sound Management project](#) / AGI-SON received a new official document from the French government about hearing damage. Previous researches conclude on the consequences on the human body & hearing due to an exposition to high levels of dB particularly low-frequencies; & also on what stage of growth of a foetus or child, is the hearing be developed & so exposed to risks. Those studies are the first step to a change of the regulation in France, considering that the Ministries are reflecting on lower sound levels.

The evolution of regulation questioned what the “best practices” are: sound levels, duration & places of measurement, measurement units...

Those data point out one essential element in the live performing art field: the difference between a mandatory exposition to noise during work time & a volunteer exposition to sound during live experiences. There is a consensus of the partners who would like their government to differentiate between industrial noise and (live) music. The difference between industrial noise and (live) music is: Energy / Pleasure or not / Frequency (how often) / Can you walk away from it?

[Directive 2003/10/EC - Enforcement in The Netherlands](#) / In The Netherlands legislation for employees is much stricter concerning the working environment than for their leisure. We had a lecture of rules and regulations by Willem Westermann (VVEM). These rules and regulations can be found in the Working conditions catalogue. STEPP, the Flemish association of technicians and designers has published a few articles about the situation of sound management in Belgium.

The Dutch situation is that there is a 'Branch catalogue for amplified sound for podium arts'. This is not a law; it contains agreements between employers, employees and associations in performing arts. It is not required to work as defined in the catalogue, but in case of damage, accident or physical discomfort, you have to prove to the safety- and health inspector that you have worked just as safe as defined in the catalogue. The 'Branch catalogue amplified sound for podium arts' is the first branch catalogue in The Netherlands ever. The branch catalogue is for the protection of employees. There is a covenant for the protection of audience. It contains how to manage sound levels for audience. In The Netherlands there is no legislation for managing sound levels for (live) music. There is legislation for industrial noise, which is 105 dB. Large promoters (Mojo Concerts/Live Nation) of concerts or festivals have contracts that there is a limit of 103 dB(A) for 15 minutes.

Sound management conference with the members of VPT / In the Netherlands, the issue of sound management & prevention of hearing risks for professionals in performing arts has been considered as a result of the sector consultation before any regulation.

This self-regulation is an example that answers to the difficulty of application of the European Directive on noise at work which also applies in the performing arts sector. This exchange of experiences with the members of VPT was also an opportunity to share & disseminate the overview work on sound levels in Europe.

This meeting has resulted in an article in the magazine *Zichtlijnen* accessible through this link : <http://www.vpt.nl/content.asp?path=ld7sds3m> or by clicking the image below

The screenshot shows a page from the magazine 'Zichtlijnen' with a large photo of a stage performance in a large arena. The article title is 'Afternoon Seminar Amplified Sound in the Ziggo Dome'. The text discusses the challenges of sound management in large venues and the role of VPT in developing a branch catalogue. It mentions that the catalogue is not a law but a set of agreements between employers, employees, and associations. The article also highlights the importance of protecting the audience and the role of the safety and health inspector.

✿ Seminar #4



AGENDA/

- > Sound level in concert venues in different European countries / Discussion
 - + Presentation of the French, Flemish & Dutch regulations
 - + Evolution of the French, Flemish & Dutch regulations
 - + Presentation of the regulations in other European countries

- > Sound levels in concert venues in different European countries / Open seminar
 - + Opening speech by the mayor of Kortrijk
 - + Presentation of the sound level situations in different European countries
 - + How to measure during live shows? What are the difficulties when measuring? What are the main aspects of good measuring?

- > Sound level management in Flemish venues / Practical approach
 - + Critical evaluation of new sound levels for concert venues in Flanders
 - + Possible solutions to prevent exuberant sound levels
 - + Exchange of experience

- > Agenda of the next meeting

[Sound level in concert venues in different European countries \(Discussion\)](#) / AGI-SON presented a summary of the INPES prevention days, where hearing prevention was one of the main topics this year. Audiologists want to reduce the sound levels to 95 dBA, a norm that is not workable for live concerts. Up till now there are no rules for non-amplified music in France, the regulation is only made for amplified music. The classical sector is also in great need for prevention campaigns.

VNPF presents the situation in Holland. They were approached by the National Hearing Foundation to create a safer environment for the public. National Hearing Foundation sees music as a danger. VNPF now has a chart where they say they will respect 103 dBA measured over 15 minutes.

Clubcircuit presents an overview of the situation in Belgium and in other European countries. The legislation differs from country to country, ranging from 105 dBA in Spain over a gentleman's agreement of 103 dBA in Denmark to 100 dBA in Belgium. In Germany, there are no national rules, although some member states have their own rules. They are however mainly aimed at the sound level in the environment and not at the protection of the public.

[Sound level in concert venues in different European countries \(Open seminar\)](#) / After the official TERMM opening speech by the mayor of Kortrijk and by Tom Vangheluwe, director of De Kreun, we started with the panel on sound management as part of the TERMM seminar. Some 15 professionals from Belgium and France were present during the meeting.

We presented an overview of the different sound level regulations in Europe, and paid special attention to details such as place of measurement, the duration of measurement, equipment to do the measurement, etc. We also invited an external expert – Jeroen Sierjacobs from STEPP, the Belgian association of technicians in the performing arts. Jeroen talked about his experience with the new sound levels in Belgium and the pros and cons.

Everybody agreed that a good sound level regulation is a must, but we have to strive for a good balance between safety and experience. The 103 dBA norm measured over a period of 15 minutes at the FOH appears to be a reasonable norm.

[Sound level management in Flemish venues](#) / For this sessions we invited 2 experts to talk about their experience with current sound level regulations in Belgium. Jan De Ryck is a renowned sound engineer who works a.o. for Rock Werchter and Pukkelpop, two of Belgium major festivals. He started with a demonstration of how to measure and how important it is where you measure. Based on the case of the Feest in het Park festival he talked about the measures they took to prevent complaints from citizens living nearby the festival ground. He made a distinction between measures that are within reach of every one, without investing money, but also about measures that require some investments. Based on this presentation, we came up with a checklist that can be used by every concert or festival organiser.

Sophie Van Ranst wrote a paper about the new sound level regulations and checked whether it is possible to maintain the new norms when you organise a concert. Her conclusion was that in 90% of the cases the new regulations are realistic, but that the genre of music and the acoustics of the venue play an important role.



AGENDA/

- > Communication and prevention for the general public
 - + Presentation of a Peace & Love concert
 - + Presentation of Le RIF (AGI-SON regional network)
 - + Presentation & work on the visuals of the French Sound Management Month 2013
- > Sound management - MaMA meeting / Evolution and perspectives of sound standards in Europe
 - + Overview & issues (mobility, differences...)
 - + Exchange of experiences by European partners
 - + Gathering of opinions or issues of the professionals involved
- > Agenda of the next meeting

[Presentation of a Peace & Love concert \(pedagogic show\)](#) / For many years and in many places, venues, networks, or regional institutions implement in France animations for awareness of hearing risks for students. These educational activities are intended to be proactive in raising awareness to young people, who are still at the beginning of their musical practices and the hearing risks associated with these practices.

This program of educational activities has been developed jointly by the "Confort Moderne" (Poitiers) and ADEM-Florida (Agen) since 1999. Called «Peace and Love,» those concerts are labelled by AGI-SON and received in 2000 the Decibel d'Or, awarded by the National Council of Noise.

Today, 13 animations has evolved according to local realities and takes various forms. The principle remains the same: one or more musicians involved with classes, for students of secondary school to high school, to raise awareness of hearing risks and so help manage consciously in their daily lives the different practices of amplified music (night clubs, concerts, music players, musical practices in studio or on stage ...)

The relevance of the operation lies in that the speaker is a young band or musician accompanied by a sound technician who wears the full information and especially prevention messages. It then avoids the phenomenon of quasi-automatic rejection of a message (as it is relevant) of an institution.

These activities aim to:

- To invite a new approach to relations between public health, culture and youth populations.

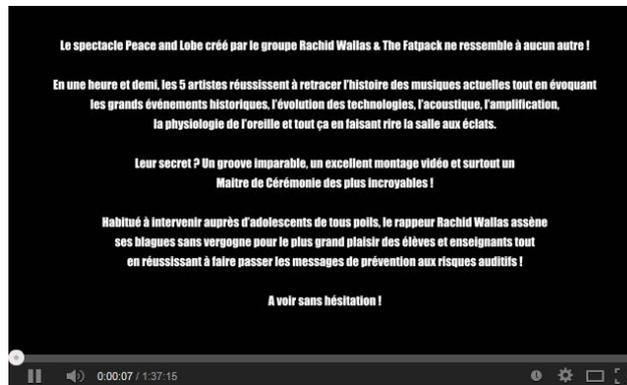
- To educate young people (and also older ones) to hearing risks related to musical practice and listening at high sound levels.
- To promote a change of behaviour of these audiences.
- To inform and educate people who may themselves diffuse the information
- To introduce to young audiences to the field amplified music and concerts, and more generally, to do the promotion of an education sound.

Ultimately, the goal is the reduction of acoustic trauma to the affected populations.

The themes of the intervention:

- The amplified sound and contemporary music: evolution of musical styles, history of amplification, physical characteristics of the amplification...
- The functioning of the auditory system
- The hearing risks related to amplified music and the protective measures to be taken.

A Broadcast of a Peace & Lobe concert is accessible through this link :
https://www.youtube.com/watch?v=02oH7VWSolU&feature=player_embedded
 or by clicking the image below



[Presentation of Le RIF \(AGI-SON regional network\)](#) / Le RIF is the federation of the musical actors in Ile-de-France, composed by eight departmental networks representing 200 places and structures of music distributed on the whole territory of Ile-de-France (concert halls/places of concerts, festivals, repetition studios, recording studios, music schools, producers, management organisations, arts collective , media...). Sound management is one of the historical bases of this federation. In sound management, the different missions led by le RIF are:

- The information and awareness of the general public by diffusion of tools in the places of practice (venues, studios) in partnership with AGI-SON and other networks (prevention network, health insurance...). The RIG also organized information meetings and educational concert for middle and high school students.
- The specific information and prevention for the musicians: by workshops to learn about the collective sound management, by hearing screenings, by specific hearing protection (preferential rate)
- The information and the formation of the professionals: conference for members, trainings (one specific for technicians)
- To support the development of project around music and prevention (venues, school, town hall...)

[Presentation & work on the visuals of the French Sound Management Month 2013](#) / The main tools used during the campaigns are the distribution of earplugs, posters and leaflets which explain in simple and fun ways the risks and the practical ways to protect his hearing. After the presentation of the different visuals by AGI-SON, the partners decided to work together to adapt the speech to stick closer to their own targets. The result of the common work is available in the «Results of the project».





AGENDA/

- > Communication towards professionals
 - + Catch up on status in all countries: news, updates
 - + Presentation of Hearing Coach, an organization working in the field of prevention & protection for professionals

- > Evaluation and work on future of the Sound Management project
 - + Identifying the topics we discussed during the project
 - + Identifying the topics that we want to disclose
 - + Identifying partners and target groups to inform and include
 - + Identifying how we want to spread this information
 - + How to make an evaluation of the project?
 - + Discussion on possibilities for continuation of project

- > Agenda of the final meeting

[News & updates in all countries](#) / In the Netherlands, the covenant with the Hoorstichting has expired. VNPF is in negotiation with the ministry of health for a new one, which will be similar to the previous one. The four main points are: Maximum sound level is 103db - Hearing protection in venue for public - Communication about risks to public - Requirements to measure and log. The negotiations are also about the measuring, because it will turn into a big ICT project, which will be difficult and expensive. The ministry is willing to invest in a campaign towards public: VNPF could develop it together but there is no agenda for this campaign. They want to start the covenant in February 2014.

In France, there are no changes at the moment. The ministry of health is working on a text with the ministry of environment. Nothing will be done until the people in politics do something. AGI-SON will start a survey to do measurements in venues, cafés and festivals, to be prepared for when the negotiations and talks about the new law starts again.

In Flanders, due to the new legislation, government should do inspection & measurement but as in De Kreun, they have never had an inspection. A local civil servant has to do the monitoring, but they are not really motivated, they are not trained & they don't have the right equipment. Locally there can be stricter rules than the national law. Every city or area decides on their own rules. The fines however are defined in the law. The region of Brussels wants to have the same laws as in Flanders. This will be decided soon. Wallonia has a law dating back to the 70's, but not used in practice. Club-Circuit expects that if the law in Brussels will be accepted, then Wallonia will follow soon.

[Presentation of Hearing Coach](#) / HearingCoach is leading in the field of prevention of hearing damage caused by recreational or industrial noise. The most important groups at risk are young people, musicians and workers in various sectors. The Hearing Conservation Program, called the 4-Leaf Clover, is directed by a so called HearingCoach-professional. He/she is responsible for the organization, implementation and evaluation of the program and are the key for success because they combine know-how and expertise from 4 different areas of attention: Noise, Hearing, Hearing Protection and Behaviour.

Raising the awareness on the risks of loud music is important. Explaining how one can enjoy his favorite music without taking a risk on hearing damage is even more important. For musicians and people working in the entertainment industry a thorough hearing conservation program is recommended.

Karien Mulders explains that hearing damage is the cause of almost 40% of all sick leaves of the working population and that this problem reaches further than just the visitors of concerts. She then goes on to explain the way the ear works and how and when damage can occur. She explains that early detection of hearing damage on the outer ear cells is vital for a solid preventive policy. This is not possible with the audiogram (the traditional beep tone test done with a headset). The damage is most often only noticed once it is too late. A technique that is suitable is Otoacoustic Emissions (OAE). This test measures the performance of the outer hair cells, which allows for very early detection of any hearing damage -even before the person undergoing the test is aware of it or has experienced any bother, and long before there is any indication of deterioration on an audiogram.

[Evaluation and work on future of the Sound Management project](#) / We want to offer tools for all stakeholders in our sector to work with considering Sound Management. We worked on a package of regulations for Europe, but the work is only at his beginning. We don't have to have the same norm everywhere, but we can have a model of how we deal with it.

We then go on to identify who are the stakeholders, what kind of information need they have when it comes to sound management and the publicity tools that can be used that can be put in the toolbox. The result of the overview we made is available in the «Results of the project».

❁ Seminar #7



\AGENDA/

- > Sound level in concert venues in different European countries updates and communication to professionals
 - + Catch up on status in all countries: news, updates, etc.
 - + Overview and communication of European sound levels to professionals (missing elements, what, to whom, by who, how...)
- > Common prevention campaign for the audience in different European countries
 - + Common prevention campaign towards the general audience (what, to whom, by whom, how...)
 - + Collect new ideas
- > Sound level management for employees
 - + Overview of European regulation and training of professionals (what, how, by whom)
 - + Evaluation of the project
- > Discussion on possibilities for continuation of project

We begin the last meeting with a short overview of the status of sound management in the different partner countries. France will use 2 kinds of posters. They will have a campaign towards children as well. There are no rules in France yet with regard to age of children at concerts. The ministry of health would like to have rules for this. During the "Mois de la Gestion Sonore" in November they will have 4 thematics: first week on regulation for children, second week on education on sound, third week on environment and the fourth week on sound regulation and approach of dosimetry (people working at festivals to see to which levels they are exposed. AGI-SON will run tests during Hellfest, Eurockéennes, Rock en Seine. Next year they plan to do other festivals.

In Holland there is a new covenant. VNPF will have a new appointment with ministry of health. Before that with national hearing foundation. They have to publish it in the Staatskrant. That makes it official. First 2 milestones: 1 May = plan of how they are going to do things (but ministry was too late, not very harsh on deadlines). 1 focus group (more technical = how, where, which kind of gear, ... Biggest challenge: logging. Ministry of Health wants to give 200 000 euros, but not enough for Postbus 51. It's not a top down campaign. VNPF e.g. is allowed to make the logo for the campaign. Other partner is VVEM (event makers). Also people delivering gear for measurements are in this organisation, also PA companies, ... Good thing in order to involve the whole supply chain. There was also a school project done by Hoorstichting.

Then we concentrated on how we would communicate to the professionals. We made a distinction between artists and staff and discussed on how we could implement this in education as well. Based on the experiences and courses in France and the Netherlands, we would strive to have a sound management certificate for professionals in the live music industry.

The second we concentrated on the campaign towards the general audience. Next to posters and flyers, we would print prevention messages on the e-tickets that are sold by the venues. The week of sound management as AGI-SON organises in France is a source of inspiration to develop a similar campaign in the other partner countries. The prevention message should be simple and clear.

The last discussions were about tasks that had to be done by the partners and on the final evaluation of the project and how we want to continue our collaboration in the future. We defined the content of the training course, which would consist of 3 parts, each consisting of 5 elements. One of our future goals is to introduce this in professional education. As a next step, we will identify which schools or organisations are working on this topic.

RESULTS OF THE PROJECT

Awareness & Information for professionals in performing arts

One main goal of the project was to achieve information & awareness of the professionals in performing arts about hearing risks and sound management.

The awareness & information mainly take the form of meetings, workshop or debates during international professional events. The subject is important but usually overshadowed by other priorities, so we thought important to manage awareness by P2P discussion & relation by attending professional events.

The overview of sound level regulations in Europe is one of the essential information we wanted to spread because the knowledge of national & international regulations is a necessary prerequisite for the circulation of musicians & artists. First, we wanted to publish a guideline but for technical & practical reasons we decided to focus on a dematerialized support. This choice is motivated by the complexity to publish at an international level, by many co-authors (copyrights), not to mention the additional costs of printing and marketing. It is also motivated by the willingness to give an easy, quick & free access to information. All the information gathered is available online on a website and will be updated with more data in the future.

Example of contents in the table below

Country	Sound Level	Duration of measurement	Place of measurement
Belgium (Flanders)	100 dB(A)	60 min	Front of house
Netherlands	103 dB(A)	15 min	Front of house
Belgium (Wallonia)	90 dB(A)	5 min	Everywhere
Germany	99 dB(A)	120 min	-
France	105 dB(A)	15 min	Everywhere
Denmark	103 dB(A)	15 min	Front of house
Spain	105 dB(A)	5 min	Front of house
Switzerland	100 dB(A)	60 min	Front of house
Luxembourg	NO REGULATIONS		
England	NO REGULATIONS		

This overview is completed by an inventory of good practices/tools (non-exhaustive) established by the partners during the meeting & based on the experience of all the people we met during the project. The website offers access to those good practices & will be updated.

Who organisations	To Whom	What	How
Venues	Audience	Prevention	Posters
			Earplugs
			General conditions
			Quiet zone
	Artists	Regulations/levels	Through technical riders
Staff	Training + prevention + awareness + regulations	Training + earplugs	
Festivals	Audience	Prevention	Posters
			Earplugs
			General conditions
			Quiet zone
	Artists	Regulations/levels	Through technical riders
Staff	Training + prevention + awareness + regulations	Training + earplugs	
Media	Audience	Create awareness	Editorial content with positive message
	Government	Create awareness	Editorial content (scientifically correct)
Bookers / agencies	Artists	Levels/ regulations	Technical riders
		Consequences when trespassing	
	Venues	Risk inventory	Contracts
	Festivals	Risk inventory	Contracts
Management	Artists	Levels/ regulations	Technical riders
		Consequences when trespassing	
	Venues	Risk inventory	Contracts
	Festivals	Risk inventory	Contracts
	Bookers	Levels/ regulations	Technical riders
		Consequences when trespassing	
Education amateurs	Audience	Prevention /+ awareness	Posters + shows + basic training
Education professionals	Artists professionals	Training	Incorporate in curriculum
	Sound engineers	Training	Incorporate in curriculum
Government	All	Awareness + prevention + training + regulations	Support prevention campaign
			Give subsidies
			Create good legislation
			Provide a budget

Who organisations	To Whom	What	How
Commercial suppliers (e.g. Equipment companies, acoustic specialists, earplug companies, ...)	Venues	Earplugs + equipment	Selling/partnership
			Panels
			Info/offers on tickets
	Festivals	Earplugs + equipment	Selling/partnership
			Panels
Info/offers on tickets			
Artists professionals	Hearing tests + Tests of earplugs	Selling	
Sound engineers	Equipment + hearing tests + Tests of earplugs	Selling	
Non-commercial suppliers (e.g. Associations, mutuality, ...)	Venues	Earplugs + information	Partnership
	Festivals	Earplugs + information	Partnership
	Artists professionals	Prevention + training	Training sessions
	Sound engineers	Prevention + training	Training sessions
Audience	Audience	Awareness + experience	Peer to peer pressure + showing the example
Artists	Audience	Prevention	Respect the levels + we do this, what do you do?
	Artists	Awareness + experience	Respect the levels
	Sound engineers	Awareness + experience	Respect the levels
	Media	Testimonials	Ambassador for the campaign
Professionals (artistic/facilitating/management)	Venues	Levels/ regulations + consequences when trespassing	We do this, what do you do? (=Handshake)
	Festivals	Levels/ regulations + consequences when trespassing	We do this, what do you do? (=Handshake)
	Artists	Risk inventory + awareness	
Sound engineers	Artists management	Awareness as intermediary	Technical riders
			Production meeting
Doctors	Audience	Awareness + prevention	Posters in office practices
	Professionals artists	Awareness + prevention	Occupational health visit
			Posters in office practices

Regarding awareness & prevention of hearing risks, we elaborate common messages and visuals to make a poster (those posters are also adapted for audience – more detail below) that can be display in venues or festivals – in areas reserved for staff.

As AGI-SON organized a preventive campaign every year in November for audience but also for professionals; the partners decided to launch their own at the same time in order to have a European preventive campaign.

During the project, we also discuss about training for professionals, so the website also give paths for reflection with a guideline & specifications for two type of training:

The first step is to have trainers to provide this kind of training so there are specifications for training for trainers.

Objectives:

There is indeed a lack of contact person capable of mastering various aspects of sound management (health, cultural, technical ...).

The aim is that trainees appropriated themselves the logical and the values promoted in the training of trainers, namely the desire to achieve a sound management reconciling environmental, hearing protection for employees and public and maintenance of the practice of music in its artistic, cultural and technical aspects.

These trainers will be able to intervene in training centres specialized in live performing arts but also directly in firms with employees.

Targets:

This training session have the objective to form a stakeholder body of specialists in the issues of sound management.

The priority groups are trainers working within the framework of general and professional education and training, related to musical performing arts (technical training, artistic and administrative). These trainers can already be working or be identified contact persons.

Sensitivity to current and amplified music is a prerequisite in the selection of the trainees wishing to participate to this training of trainers (priority admission is given to professionals of sound already working in the context of training). A special committee will be responsible for the selection of trainees.

Programme:

1st day with a musicologist: History of the sound volume in the amplified music (history, behaviour and practices)

Objectives:

-Understanding of the amplified music from a historic, socio-political, economic, musicological and technological point of view. The analysis is developed from the postulate according to which the technological evolutions determined fundamentally the evolution of the sound productions.

Contents:

- A historic axis which re-places the amplified music in the History in general and particularly the history of the music resting on the technological evolutions and their consequences (mechanical reproduction, development (increase), digital technology)
- A descriptive axis which presents a number of musical currents: origins, musicological characteristics, economic and social environments, dress codes, specific sociability, behaviour, modes of exposure ...
- Questions and debate

2nd day with an acoustician and a sound engineer: Tools and techniques applied to the sound management (measure, systems of broadcasting, insulation, support and accompaniment)

Objectives:

-Understanding and assimilation of the fundamental principles of the acoustics, the sound insulation and the basic principles of the techniques of development (increase) and sound system (dubbing).

-Becoming aware of sound volumes in various contexts (education, rehearsal, concert) and be capable of measuring them to diagnose the noise pollutions and the hearing risks potentially generated by musical activity.

-Knowledge of the technical methods allowing an improvement of the sound management: identify techniques the most adapted according to the situations and to their sanitary and environmental capital gain (increase in value).

Contents:

- Reminding of the fundamental elements of the acoustics and the chain of development of an amplified sound.
- The various sound systems and their characteristics of a sanitary and environmental point of view: long range, systems of multi-distribution... Technic and materials of measure, limitation and record of the sound volumes.
- Tests of sound volume
- Technical aspects of soundproofing and modes of acoustic treatment of the different venues. Recommendations of equipment's according to the contexts of the venue (open air, closed place, music school, rehearsal place...
- Methods of support for the musicians and the technicians on stage, in studio, in repetition regarding sound management...

3rd day with an ENT specialist: Physiology of the ear, the traumas and the management of the hearing risk.

Objectives:

- Understanding the functioning of an ear. Analyse reports (relationships) between the physiology of the ear and the hearing risks connected to the listening and to the musical practice to explain the phenomena and direct the public to the specialists.
- Knowledge of defensive drivings.
- Learning the use of a tool of screening.
- Knowledge of the curative conducts and their limits.
- Knowledge of the perspectives of evolution regarding care.

Contents:

- Data of epidemiology
- The hearing system: anatomy and functions
- The sound traumas: causes and consequences: pathologies of the ear, anatomic &-pathological hurts, notion of dose of noise.
- The management of the hearing risk: the identification of the risked situations, the signs of alerts, the reflexes to be acquired,
- Diagnosis and treatments for the sound trauma.
- The various types of hearing protections.

4th day morning: The different laws and regulations regarding sound management: inventory of fixtures, consequences and perspectives.

Objectives:

- Knowledge of regulations in force
- Determination of the respective responsibilities of the various actors of the musical live performance.
- Consequences of the regulations on the practice and the musical live performance
- Measure the perspectives of evolution of these regulations

Contents:

- The social context
- Health and environment
- The complexity to determine a responsibility regarding to the workers, the spectators, the neighbours, the public authorities ...
- The European directive "noise" 2003 / 10 / CE of February 6th, 2003 relative to the protection of the employees against the noise in the work

Objectives:

- How to transform a sum of knowledge into a comparable message by various public.
- Definition of a target public.
- Production of relevant messages according to the public

Contents:

- The mechanisms of acceptance and refusal of the prevention messages
- Method of analysis of problem and organization of prevention initiative.

5th and last day : Concrete management of the risks, example in festive environment, reminding of the other professional risks in which the sound management is included

Balance sheet, evaluation with the trainees

The second step is the “real” training session for professionals, musicians, technicians... also detailed on the website.

Specifications - Training in Sound Management (professional skills Certificate in sound management)

It has become recognized that exposure to high sound levels can cause permanent hearing damage. In their work, some professionals of the live performing field but also some of the phonographic or audiovisual industries, are particularly vulnerable to these risks (amplified sound or not), especially with the development of new styles of music styles and technological progress; which are at the origin of a steady increase in sound levels.

Objective:

The overall objective of the training in sound management is to prevent and minimize the hearing risks to which professionals are exposed during shows and events.

This training aims to educate professionals upstream, before the onset of hearing damage. Therefore, such training will also take into account the sound levels to which audience (spectators, employees, etc.) are exposed and the risks associated therewith.

Targets:

- Public and private organizations which work in the education or diffusion of music.
- Councillors, permanent employees, contractors or entertainment workers, professionals working in performing arts, entertainment, audiovisual and any recreational activities who faces the issues of neighbourhood disturbance and hearing risks.
- Musical artists, technical workers in sound, administrators, employers of entertainment or any cultural event, trainers, facilitators, personal framing of repetitions, those in charge of prevention ...
- All professionals interested who wish to acquire knowledge and skills in this area.

Pedagogical Objectives:

- Understand how the human ear works, its wear and limits;
- Become aware of the volume of instruments and more specifically for amplified music (physics of sound);

- Be informed of the obligations, regulations and responsibilities arising therefrom;
- Manage and prevent sound risk.

Terms of training:

- The duration of the course is set at 1 day (7 hours)
- The learning outcomes will be assessed by an evaluation of knowledge via the MCQ method.

Content (non-exhaustive and variable depending on the training centres):

Physiology of auditory system and trauma

- The external, middle and internal ear
- The functioning of the ear, the area of hearing
- Reading and interpreting an audiogram
- The effects, damages and injuries of noise on humans
- Symptoms preventive and health at work

Physics of sound: characteristics and measurements

- Concept of noise
- Features of sound
- Diffusion and measurement of sound

Legislation: Situation and perspectives of evolution

- Legislative and regulatory framework
- The responsibilities of employers, operators & organizers
- Regulation on sound diffusion

Prevention and protection

- Risks
- Prevention and Protection
- Preventive methods
- Correction, limitation, isolation
- The partners and institutions involved in the sound management
- Documentation Resources and Internet

As explain above, we also manage to work on awareness & information for audience by the creation of common messages & visuals for a European preventive campaign regarding hearing risks.

Awareness & Information for audience

Since the beginning of the project, the idea was to work on common messages & visuals in order to organize a European preventive campaign. On the example of French campaign, it has been developed step by step and in different ways depending on the partners & the specificities of their audience.

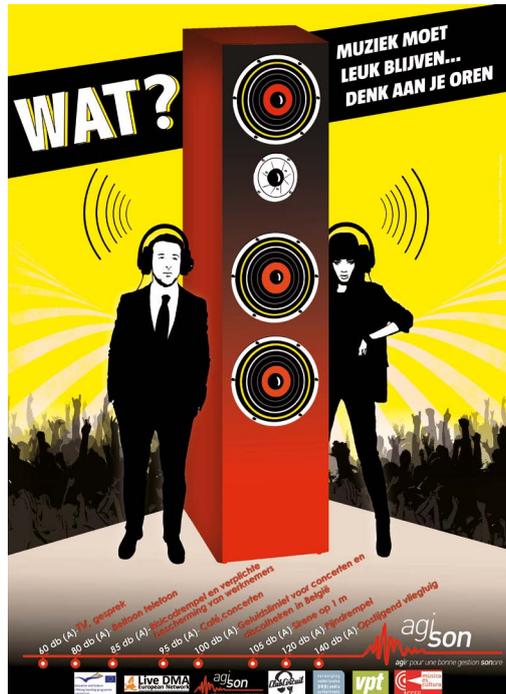
First, we identify in each country what was already organized and the current & potential partners who can help in the process: government, venues, health insurance, transport board, companies, hearing protection suppliers, media, schools, doctors...

Parallel to this research work, we work on common messages of prevention & awareness, our work can be seen below. One thing to remind is that the posters will be used in the venues &/or festivals for audience & staff.

In French



In Flemish



In English

HE?

ENJOY THE MUSIC...
SAVE YOUR HEARING!

40 db (A) TV, conversation
50 db (A) Phone ringtone
55 db (A) Alarm threshold
65 db (A) Jackhammer
75 db (A) Siren level for MP3
85 db (A) Siren level of gig in France
95 db (A) Siren threshold
100 db (A) Siren level for MP3
105 db (A) Siren level of gig in France
120 db (A) Siren threshold
140 db (A) Siren level of gig in France

agison
agi pour une bonne gestion sonore

THE MUSIC IS GOOD AND EVEN BETTER TURNED UP!

EASY SOLUTIONS TO SAVE YOUR HEARING

Take some **breaks** (10 min every hour)

Stay away from **loudspeakers**

Feeling of an aggressive sound, **Consider earplugs!**

40 db (A) TV, conversation
50 db (A) Phone ringtone
55 db (A) Alarm threshold
65 db (A) Jackhammer
75 db (A) Siren level for MP3
85 db (A) Siren level of gig in France
95 db (A) Siren threshold
100 db (A) Siren level for MP3
105 db (A) Siren level of gig in France
120 db (A) Siren threshold
140 db (A) Siren level of gig in France

EXTREME CASES
Hissing or buzzing
Sharp pain or changes in volume
Difficulties in following conversation

GOOD TO KNOW!
Fragility of your ears
ALERTNESS
REDUCTIONS
ACCOMMODATION
Cumulated doses of sound can damage your hearing

In Spanish

¿EH?

PARA SEGUIR DISFRUTANDO DE LA MÚSICA... CUIDEMOS NUESTRO OÍDO

40 db (A) TV, conversación
50 db (A) Timbre del teléfono
55 db (A) Umbral de riesgo
65 db (A) Martillo neumático
75 db (A) Sirena a 1 metro
85 db (A) Sirena a 1 metro
95 db (A) Umbral de dolor
100 db (A) Umbral de dolor
105 db (A) Umbral de dolor
120 db (A) Umbral de dolor
140 db (A) Avión despegando

agison
agi para una buena gestión sonora

¡ME ENCANTA EL SONIDO A TOPE!

SOLUCIONES SENCILLAS PARA PROTEGER NUESTRO OÍDO

Tomarte un **descanso** (10 min. cada hora)

Alejarse de **los altavoces**

Sensación de volumen agresivo, **¡Piensa en utilizar tapones!**

40 db (A) Televisión
50 db (A) Timbre del teléfono
55 db (A) Umbral de riesgo
65 db (A) Martillo neumático
75 db (A) Sirena a 1 metro
85 db (A) Sirena a 1 metro
95 db (A) Umbral de dolor
100 db (A) Umbral de dolor
105 db (A) Umbral de dolor
120 db (A) Umbral de dolor
140 db (A) Avión despegando

CASOS EXTREMOS
Píldoras y tumbados
Dolor agudo ante cualquier sonido
Dificultad para seguir una conversación

BUENO SABER
Fragilidad de los oídos
ALERTAS
REDUCCIONES
ACOMODACIONES
Dosis de sonidos acumulados pueden dañar nuestro oído

In Dutch

WAT?

MUZIEK MOET LEUK BLIJVEN...
DENK AAN JE OREN

40 db (A) TV, gesprek
50 db (A) Geluid van telefoon
55 db (A) Geluid van concerten
65 db (A) Geluid van concerten
75 db (A) Geluid van concerten
85 db (A) Geluid van concerten
95 db (A) Geluid van concerten
105 db (A) Geluid van concerten
120 db (A) Geluid van concerten
140 db (A) Geluid van concerten

agison
agi pour une bonne gestion sonore

HOE JE OREN SPAREN?

Luister **niet te lang** naar luide muziek: gun je oren af en toe wat rust.

Sta **niet te dicht** bij de luidsprekers.

Las **pauzes in** (bv. bij concerten of in een club, om het uur 10 min).

Zet je MP3-speler **niet te luid**.

40 db (A) TV, gesprek
50 db (A) Geluid van telefoon
55 db (A) Geluid van concerten
65 db (A) Geluid van concerten
75 db (A) Geluid van concerten
85 db (A) Geluid van concerten
95 db (A) Geluid van concerten
105 db (A) Geluid van concerten
120 db (A) Geluid van concerten
140 db (A) Geluid van concerten

WIJST JE DAT
Vermoedelijk je oren gevoeliger maakt? Alcohol, drugs of geneesmiddelen je extra kwetsbaar maken?

EEN OVERDOSSIS GELUID?
Geluidswelke en duur van blootstelling kunnen je gehoor aantasten. Gehoorschade is onomkeerbaar.

TE LAAT?
Suzen of fluten je oren na 48 uur nog? Heb je hevige pijn bij het minste geluid of voel je een sociale ramp in een gesprek met vrienden? Ga dan met spoed naar een KNO (KeeNNeuroDor) specialist.

Needless to say that these messages & posters can be improved to match the best with the specificities of each countries and, we hope so, will be developed in the future in other languages & European countries.

All those visuals are available on the web site in order to share them with the selected partners of the program, the non-selected partners & all their networks.

We also discuss of alternative ways to rise awareness & do prevention for audience: providing earplugs, integrate preventive messages on tickets, install quiet zones.... All those elements can be found in the inventory of good practices.

When we talk about audience, we think of all people who go to concerts or festivals but amplified music also concerns nomad user of music players. Most of users are young people; it is therefore necessary to adapt the speech to this specific target. One way to do awareness to young people have been found by AGI-SON, the French organization through pedagogic shows called Peace & Love.

They can takes various forms. The principle remains the same: one or more musicians involved with classes, for students of secondary school to high school, to raise awareness of hearing risks and so help manage consciously in their daily lives the different practices of amplified music (night clubs, concerts, music players, musical practices in studio or on stage ...). The relevance of the operation lies in that the speaker is a young band or musician accompanied by a sound technician who wears the full information and especially prevention messages. It then avoids the phenomenon of quasi-automatic rejection of a message (as it is relevant) of an institution.

Objectives

These activities aim to:

- ◆ To invite a new approach to relations between public health, culture and youth populations.
- ◆ To educate young people (and also older ones) to hearing risks related to musical practice and listening at high sound levels.
- ◆ To promote a change of behaviour of these audiences.
- ◆ To inform and educate people who may themselves diffuse the information
- ◆ To introduce to young audiences to the field amplified music and concerts, and more generally, to do the promotion of an education sound.

Ultimately, the goal is the reduction of acoustic trauma to the affected populations.

The themes of the intervention:

- ◆ The amplified sound and contemporary music: evolution of musical styles, history of amplification, physical characteristics of the amplification ...
- ◆ The functioning of the auditory system
- ◆ The hearing risks related to amplified music and the protective measures to be taken.

The idea make sense for all partners & have even been presented to Flemish Ministry of Culture and Environment as an action that can be launched at national level. Discussions will continue between partners on the organization & communication of their preventive campaign in November (implementation, assessment, upgrades, modifications...).

Work & perspectives about European Directive of noise at work

The last subject of the program was the European Directive of noise at work. The objective was to do an overview of its application in European countries in order to consider an exception for artists at an European level.

We know that there are implementation texts in European countries (examples below over 97 texts):

Germany: 2007-03-06 (DEU-2007-R-86647)

Noise and Vibration at Work Regulations (LärmVibrationsArbSchV) (BGBl. I S. 261).

Portugal: 2006-08-24 (PRT-2006-L-75029)

Decreto-ley núm. 182/2006 por el que se transpone a la legislación nacional la Directiva del Parlamento Europeo 2003/10/CE, del 6 de febrero de 2006, relativa a las prescripciones mínimas de seguridad y salud en materia de exposición de los trabajadores a los riesgos debidos al ruido.

Malta: 2006-07-28 (MLT-2006-R-75360)

Work Place (Minimum Health and Safety Requirements for the Protection of Workers from Risks resulting from Exposure to Noise) Regulations (L.N. No. 158 of 2006) (S.L. 424.28).

France: 2006-07-19 (FRA-2006-R-74046)

Décret n° 2006-892 du 19 juillet 2006 relatif aux prescriptions de sécurité et de santé applicables en cas d'exposition des travailleurs aux risques dus au bruit et modifiant le Code du travail (deuxième partie: Décrets en Conseil d'Etat).

Norway: 2006-04-26 (NOR-2006-R-73794)

Ordinance (No. 456 of 2006) respecting protection against noise at the workplace.

Italy: 2006-04-10 (ITA-2006-R-73868)

Décret législatif n° 195 du 10 avril 2006 portant exécution de la Directive 2003/10/CE du Parlement européen et du Conseil du 6 février 2003 concernant les prescriptions minimales de sécurité et de santé relatives à l'exposition des travailleurs aux risques dus aux agents physiques (bruit).

Denmark: 2006-02-06 (DNK-2006-M-72979)

Notification (No. 63 of 2006) to protect against exposure to noise in connection with work.

Slovenia: 2006-02-06 (SVN-2006-R-73144)

Regulations of 6 February 2006 on protection of workers against the risk of exposure to noise (Text No. 643).

Belgium: 2006-01-16 (BEL-2006-R-74894)

Arrêté royal du 16 janvier 2006 relatif à la protection de la santé et de la sécurité des travailleurs contre les risques liés au bruit sur le lieu de travail.

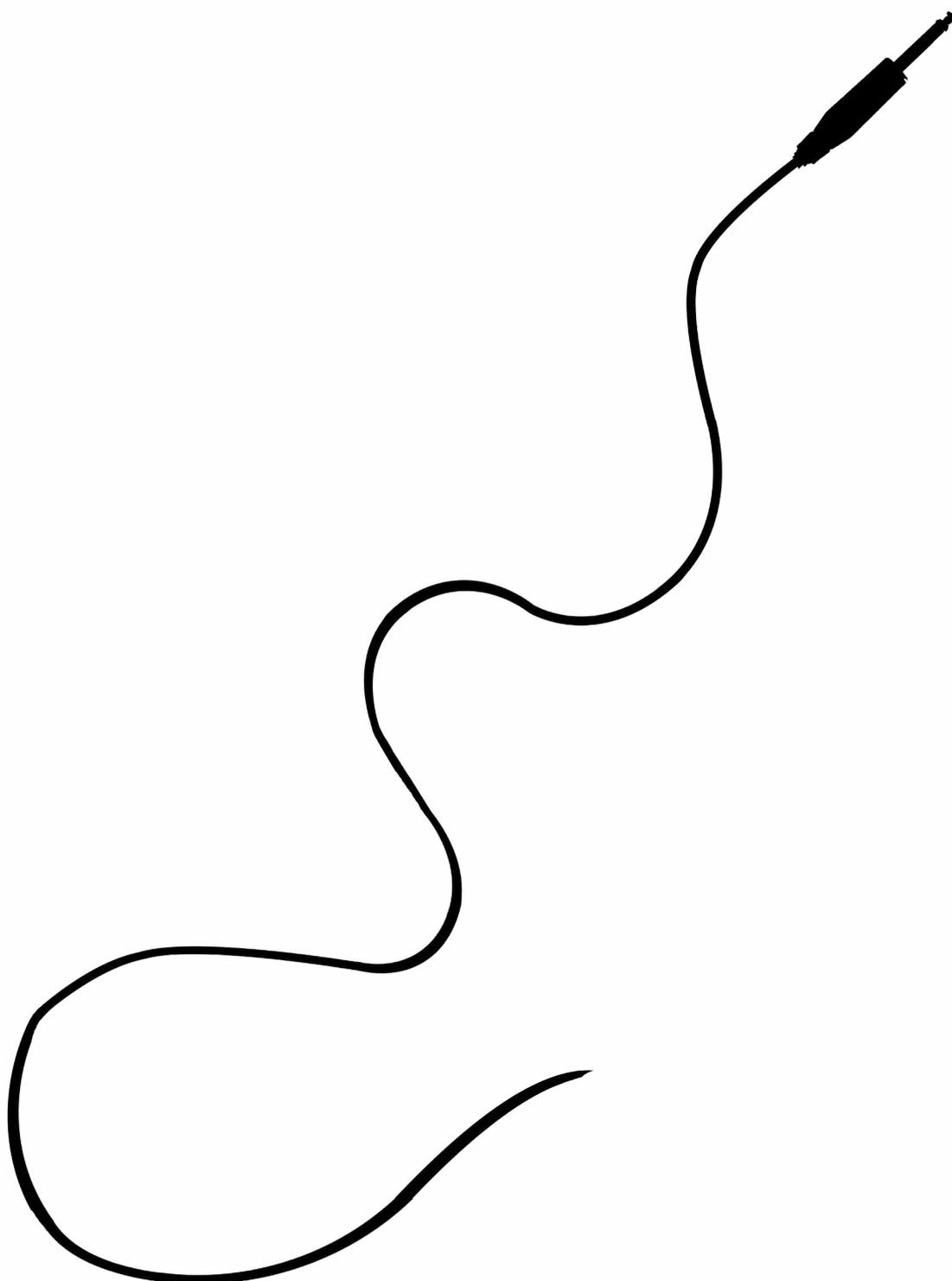
Great-Britain: 2005-06-28 (GBR-2005-R-94886)

Control of Noise at Work Regulations 2005 (2005 No. 1643).

The discussions showed that the implementation of the noise regulation at work, for the most part, was difficult or rather impossible due to the complexity and the multitude of regulations regarding noise (health, environment, work ...) that overlap or juxtaposed. Difficulties also come from the specificities of workers status (independent, entertainment workers...)

The example of The Netherlands of good application of the Directive is quite an exception even if in the other countries there were communication around this regulation.

We understood that this kind of review need to be conducted at European level but our research highlighted one exception that can be work on: the exception made for DJ's in the Danish regulation.



Grundtvig partnership - Lifelong learning programme



Education and Culture DG

Lifelong Learning Programme

Grundtvig

Instead of defining in our own words the education Grundtvig program, it makes more sense to resume the presentation than have done the European Union.

The Lifelong Learning Programme (LLP) was designed to enable people, at any stage of their life, to take part in stimulating learning experiences, as well as developing education and training across Europe.

With a budget of nearly €7 billion, the programme, which ran from 2007-2013, funded a range of exchanges, study visits, and networking activities.

The programme allows the creation of educational partnerships that facilitates cooperation between organizations working in the fields of vocational training and adult education. Multilateral projects and networks also offer the opportunity to develop innovative teaching materials and methods.

The Grundtvig sub-programme focused on the teaching and study needs of adult learners, as well as developing the adult learning sector in general.

Grundtvig aims to improve the quality of adult education, the quality and cooperation between adult education organizations and to strengthen its European dimension through various cooperation activities at the European level.

Covering teachers, trainers, staff, and adult learners, among others, the programme aimed to increase the number of people in adult education, to improve mobility conditions in adult learning but also to develop innovative educational and management practices, to ensure social inclusion through adult education and to support innovative ICT-based educational content, services, and practices.

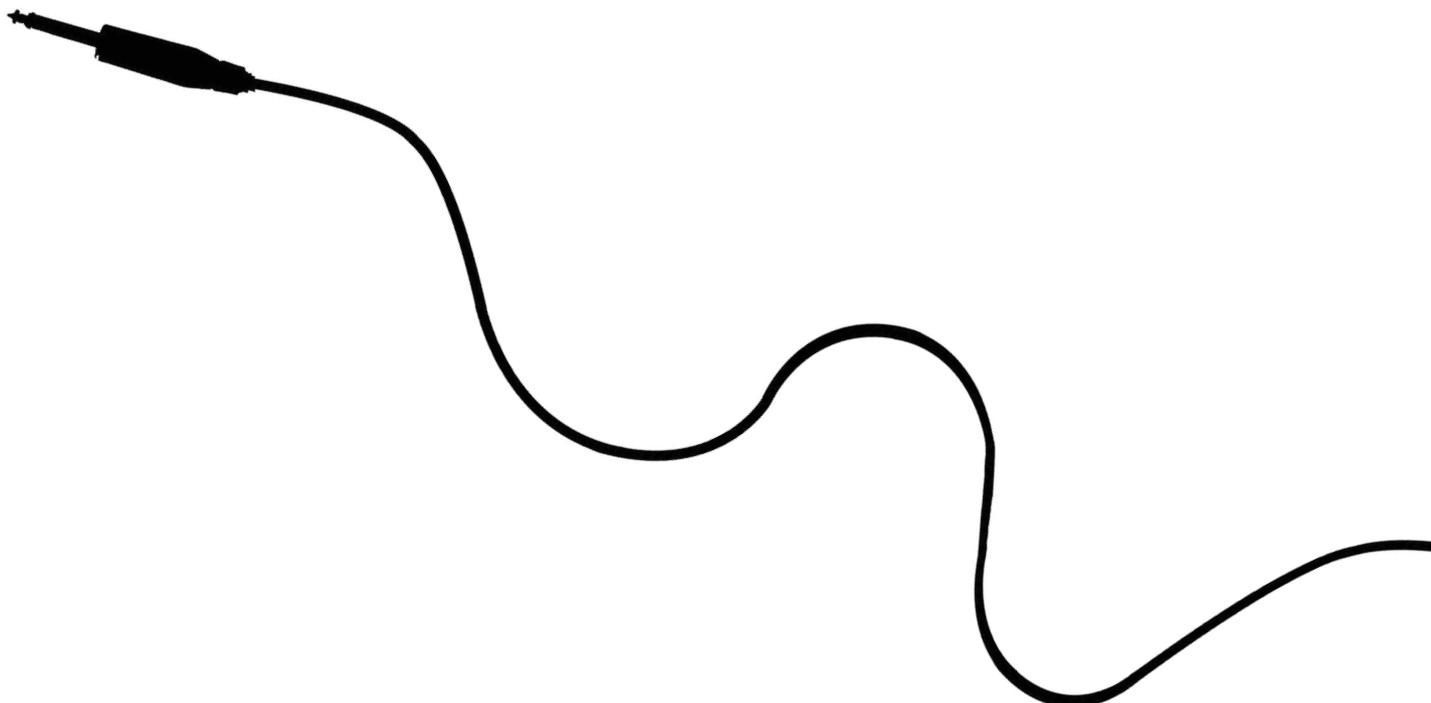
As part of a Grundtvig Learning Partnership trainers and learners from at least three participating countries collaborate on one or more topics of common interest to partner agencies. Sharing their experiences, practices and methods contributes to greater awareness of the cultural scene, social and economic European and a better understanding of fields of common interest.

Participant organizations are encouraged to monitor and evaluate their transnational work and associate their local community to it. They are also invited to cooperate with organizations and authorities at national level, to provide a solid basis for their ideas and activities and open channels. This will enhance the value of transnational exchange, promote the dissemination of good practices and thus ensure greater impact results.

The following activities may be supported:

- Meetings and seminars of all organizations involved in the partnership;
- Mobility of staff and adult learners involved in the project activities;
- Exchange of experiences and good practices by all appropriate means, particularly through the use of IT and communication (eg websites, email, video conferencing.)
- Production of objects, drawings and artistic works related to the project;
- Fieldwork, researches, etc.;
- Organization of performances (eg plays, musicals, etc...)
- Linguistic preparation for persons involved in the partnership to ensure they have the necessary skills in (the) language (s) of work of the partnership;
- Cooperation with other projects with related topics (especially partnerships, projects and Grundtvig networks), sharing experiences with other organizations around etc., including participation in events organized by them;
- Self-assessment activities;
- Exhibitions, production and dissemination of informative material or documentation on cooperative activities;
- Dissemination of experiences and project results.

In all cases, projects may involve cooperation with local community structures, such as local authorities, social services, associations and companies. Particular attention is paid to the integration of people from disadvantaged groups.



Idea & preparatory meeting

The issue of hearing risks associated with listening and practice of music, as well as sound management are broad topics to be addressed simultaneously to practitioners and spectators but also to professionals. These are complex issues to be addressed with caution in reaching the goal of accountability and sound management control, balancing preservation of public health, environmental protection and maintenance of the conduct arts, culture and techniques of music making.

As explained at the beginning of the report, the project was discussed at first between several members of the Live DMA network and other national organizations. The idea was to share about their experiences in sound management: technical issues, artistic cooperation with foreign artists & bands, hearing prevention towards the audience & the staff.

The realization of a shared area of experiences, good practices & knowledge about Sound Management through a European programme took place during the Board Meeting of Live DMA, Friday, September 16, 2011 which was held in Vic (Spain).

This demand for European funds would allow each participant to benefit from subsidies awarded for two years. The objectives of these subsidies are to allow organizations to meet and develop their project and the necessary tools. AGI-SON, a French organization offers to be the coordinator of this project and bring the writing of the application.

Positive points:

- The partnership is a good point.
- They will to work together to build their partnership.
- They share common aims and common values.
- They identify the good funding programme
- Choose a “leader”

Negative point:

- The partners don't know them well before starting the partnership

Applications & reply

During winter 2011-2012, AGI-SON prepared the application and a draft which were submitted & discuss with the members of Live DMA about the organization, objectives and the thematic of the project. Here are the mains objectives:

- Mobilize the live performance sector at European level, to find solutions to the problems associated with hearing and overall risk management sound in amplified music in first and, more generally, in the performing arts sector.
- Develop thinking and implementation of preventive measures, information, training and education in management of sound and hearing risk prevention related to listening and playing music.
- This objective is underpinned by a commitment to advance the debate and influence public decision-making regarding local regulations for music and their applications but also in terms of EU rules on noise at work.

As the application form has been approved by all partners, each organization was able to complete his proper one taking into account the priorities set by their national agencies. The deadline for applications was set at mid-February 2012.

Examination time is variable depending on the agencies, the partners decide to take the lead and consider the first meeting in September, 2012, still within the framework of a Board Meeting of Live DMA.

The results are not given at the same time each partner's country. In our case only oven partners received a positive result - France, Flemish portion of Belgium, and two partners in the Netherlands: This was the first difficulty we had to face to implement the project.

As each partners get a different grant, we decided that each country takes care of its own costs.

Positive points:

- All the partners agreed on the application
- All the partners agreed on the aims
- The application form has been prepared well in advance

Negative point:

- Some of the partners were not selected because the project didn't match with the priorities of their national agencies
- Some of the partners didn't complete & submit their application form on time to be selected

The kick-off meeting

The kick-off meeting was originally planned to be in Vic, September 14, 2012 but some of the selected partner were not present & some didn't get their reply from their agencies yet.

So the kick-off meeting was organized by Club-Circuit, in Gent, on the 12-13 December 2012. Before the meeting, the coordinator sends an agenda with a summary of the project, the results expected and the schedule of the meetings updated in order to discuss of those during the meeting.

This meeting was more practical about the organization of the seminars, communication between the partners, communication about the project, results & achievements. We do adjustment and validation of targets, methodology and timetable for actions.

We set up the thematic we want to discuss about. Each partner is responsible for a topic and has to stimulate the other partners. Every organization will get some 'homework' for the following meeting. Each organization has to search for other partners (different people with a different background) for itself; it's the responsibility for each country.

Meetings Date / Place / Event or Thematic	ClubCircuit	VPT	AGI-SON	VNPF
Meeting 1: December 2012 Gent (Belgium) Kick-Off / Sound levels in venues	Host			
Meeting 2: February 2013 Annecy (France) Communication toward general public			Host	

Meeting 3: March 2013 Amsterdam (Netherlands) European Directive for workers		Host		Host
Meeting 4: June 2013 Kortrijk (Belgium) TERMM Meeting / Sound levels in venues	Host			
Meeting 5: October 2013 Paris (France) MaMA / Communication toward general public			Host	
Meeting 6: January 2013 Rotterdam (Netherlands) Eurosonic / Communication toward professionals		Host		Host
Meeting 7: June 2013 In the country who has all the mobilities				

This meeting was also an opportunity to make an update on the state in each country regarding regulations on sound levels, prevention of hearing risks, relationships with institutions...

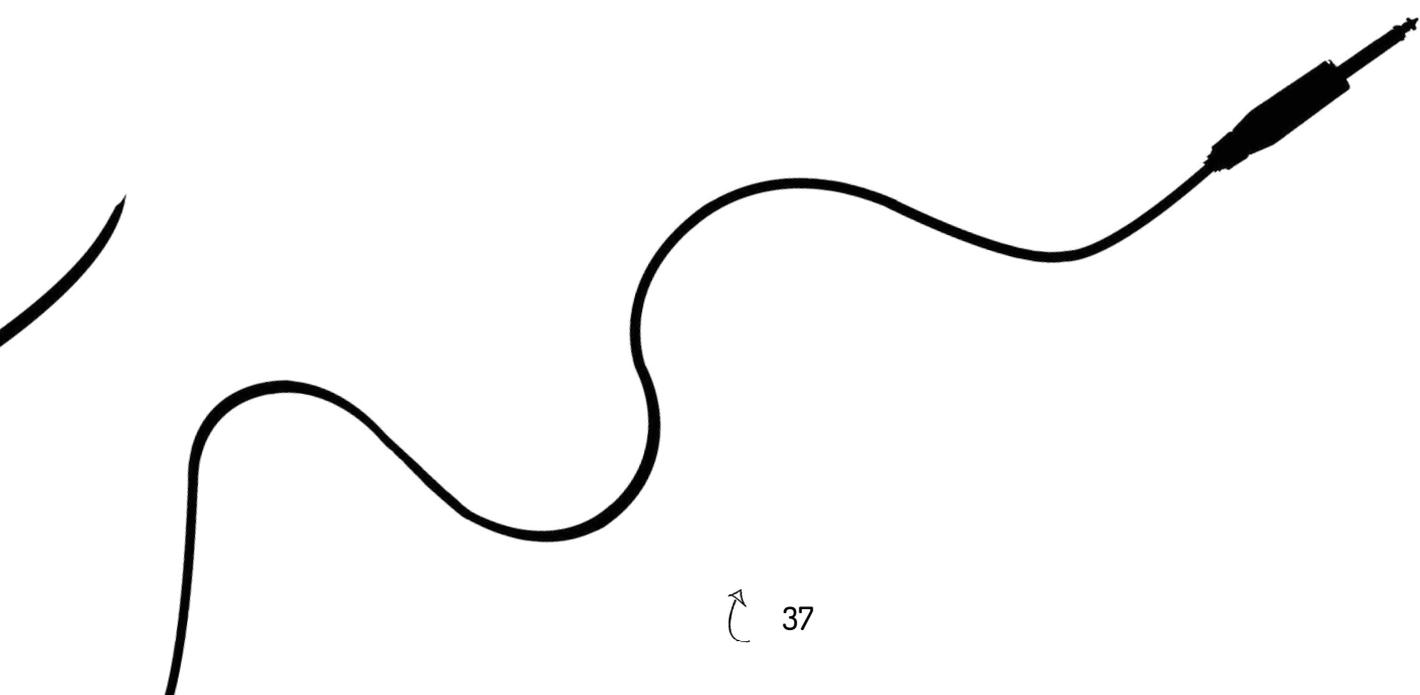
This assessment done, we started working on the identification of the different regulations on sound level. For this overview, it was necessary to develop a detailed questionnaire easily completed by all.

Positive points:

- The date of the meeting, the partners didn't lose time to begin working
- The preparation the meeting (summery, schedule, questions...)
- Take time to get to know each organization & their representatives

Negative point:

- The time to understand the similarities and differences of each country
- The choice of the facilitator & moderator of the meeting
- The differences between the needs of each national agency regarding the programme monitoring and the mobilities
- No one had a methodology for organizing the implementation of the programme & the follow up



The implementation of the project has been defined while the partners were waiting for their reply & during the kick-off meeting.

✿ Organisation of the seminars

We decided to organize, to the extent possible, our meetings during international events for the performing arts sector, to allow other non-selected partners to possibly attend and participate. The host partner is in charge of the organization of the meetings in his country.

Three steps can be identified, before, during & after the meetings; and at each step, every partner has a part to play

Before, during the preparation, the host partner has an important part because, he's in charge to:

- prepare the agenda of the meeting
- find a meeting place
- book accommodations
- take care of the delegate pass of the people attending during the events or the visit of venues
- find some contact person, organizations, current or potential partners to stimulate debate.

The other partners have to inform on the number of people attending & to do their "homework" in order for the meeting to be efficient. They are free to add a topic to the agenda if needed.

During the meeting, the host partner is in charge of taking notes of the discussions & moderate if they get off the topic. The others partners:

- explain the research they made on the topic (actions, organizations, regulations...)
- sign the attendance list
- the host of the future meeting make a proposal of date & topics.

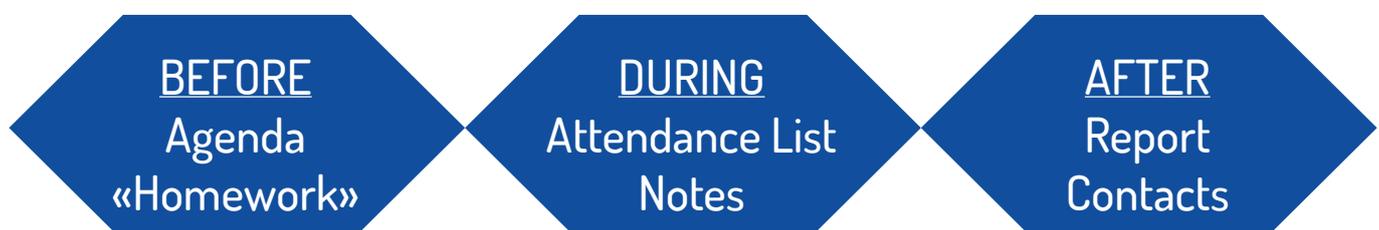
After the meeting, the partners continue the discussions by mail regarding practical aspects (contacts, ideas, pictures...). The host partner works on a draft of the report. After submission, corrections & validation from all, the host send the final one.

Positive points:

- Good methodology to prepare the meeting
- Efficient & practical discussions on difficult topics
- Many rewarding & rich encounters for every partner

Negative point:

- Waste of time by presenting each partner organization again because of new people attending
- Duration of the meeting not long enough for some partners
- The situation in the partner country was constantly evolving



Communication between partners

The cooperation and communication was good between the participating organizations.

As each partner has its own native language, we choose to manage the project all in English: speaking part & also the working documents such as report, agenda... We also tried, to the extent possible, to translate in English the research materials & all the documents that can help the other partners in the project.

To communicate we used a shared mailing list, soundmanagrundtvig@agi-son.org, which includes the email addresses of the selected partners but also those who have not been selected. It was efficient; when one partner ask a question or send a document each partner received it & it can be filled by new mails if necessary.

As explain above, each partner was in charge of the organization of the meeting in his country. As we planned seven meetings, the distribution of the tasks was fairly balanced: 2 meetings per country to manage plus one for the country who was running out of mobilities.

Even in the topics, each country were assigned one, linked with their expertise, AGI-SON was in charge of the communication & prevention towards public; Club-Circuit was working on Sound levels regulations in Europe & VPT & VNPF were in charge of the professionals: European Directive & communication.

Before, during & after the meetings, there were still contact & dialogue thanks to the mailing list. Each partner was proactive & volunteer, during the discussions but also for bringing up new ideas & corrections.

Positive points:

- Strong relationships between partners
- Balance of the tasks for each partner

Negative point:

- Discussion in English with very specific & technical vocabulary not easy
- Difficulty for the host partner to take notes & participate to the discussion at the same time

Communication about the project

One of the aims of the project was to spread the knowledge & the information gathered during the different meetings & research to our audience, members, staff & networks.

Each partner had to communicate about the project on its own communication medium through websites by a tab dedicated to the programme describing all the meeting & the progress of our work. We also communicate through our newsletters to inform our network about the next meeting in order to be able to attend.

But we do mostly communicate about the project & its results through workshop or debates during the several professional events we attend to such as:

- Glimps Festival (December 2012), 5000 people attended
- De Concert! Board Meeting (February 2013), representatives of over 30 international festivals
- TERMM (June 2013), representatives of over 60 European venues & organisations
- MaMA (October 2013), over 9000 people & 3800 professionals attended
- CUE Exhibition (January 2014), 125 exhibitors & 5515 professionals attended

-...

In order to communicate on the results of the project : guide, information & tool-kit, we create a specific website (more detail in the part «Production of the results & tools»)

www.live-dma.eu/soundmanagement

Positive points:

- Several communication tools (website, newsletters...)
- Good oral dissemination in relevant professional events

Negative point:

- We could use more social media (Facebook, Twitter, blog, LinkedIn...)
- We could have created a logo & familiar name



LE PROGRAMME EUROPEEN GRUNDTVIG

Dans le cadre du programme européen Grundtvig, pendant deux ans, AGS SON et ses partenaires ont mené ensemble un effort collectif de faire avancer le professionnalisme des acteurs musicaux liés à l'économie et la pratique de la musique ainsi que travailler à l'information des professionnels du spectacle vivant au niveau européen.

Les différents partenaires européens de ce projet sont :

• **Chloécurator** : en Belgique. Réseau de lieux de diffusion créés en 1998 en Flandre et à Bruxelles. Il regroupe environ 111 lieux (MAD, Cactus, De Kruis, Democracy, No, Nodrop, Muziekfabriek, V&N et VolkshuisKafé). Au total, ces lieux accueillent plus de 600 concerts par an et accueillent plus de 200 000 visiteurs. Le programme a été réalisé en trois vagues, allant de l'été à l'hiver, avec une pause au milieu de l'été. Le total, le jour-horloge et le rock sont. Ces lieux ont des scénarios, laboratoires et des lieux de diffusion musicale et offrent aux jeunes groupes l'occasion de se produire devant un public enthousiaste dans de vraies conditions professionnelles.

• **VPT** : aux Pays-Bas. Fédération qui regroupe plus de 80 festivals et salles aux Pays-Bas. Véritable source de ressources, elle travaille au développement de la création, à la mise en commun des succès en réponse aux besoins de ses adhérents. Chaque année, elle structure pratiquement entre 1 000 concerts et attire 15 millions de personnes à travers toute les types d'événements musicaux.

• **VPT** : aux Pays-Bas. Fédération qui regroupe plus de 80 festivals et salles aux Pays-Bas. Véritable source de ressources, elle travaille au développement de la création, à la mise en commun des succès en réponse aux besoins de ses adhérents. Chaque année, elle structure pratiquement entre 1 000 concerts et attire 15 millions de personnes à travers toute les types d'événements musicaux.

• **VPT** : aux Pays-Bas. Fédération qui regroupe plus de 80 festivals et salles aux Pays-Bas. Véritable source de ressources, elle travaille au développement de la création, à la mise en commun des succès en réponse aux besoins de ses adhérents. Chaque année, elle structure pratiquement entre 1 000 concerts et attire 15 millions de personnes à travers toute les types d'événements musicaux.

Les objectifs de cette action européenne sont doubles :

• **D'une part, sensibiliser les opérateurs de concerts et du grand public aux deux risques auditifs liés à l'économie et la pratique de la musique à travers des actions :**

• **D'autre part, sensibiliser et informer les professionnels du spectacle vivant musical sur :**

• la protection de leur audition et la directive européenne sur le bruit au travail ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• les différents règlements qui lient les réseaux sonores en concert dans les différents pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;

• l'impact de leur audition sur la mise en œuvre de cette directive dans les pays de l'Union Européenne ;



Themamiddag versterkt geluid in de Ziggo Dome

Op 25 maart organiseerde de VPT in samenwerking met de poppodia (VNF) en evenementenmakers (VVA) een themamiddag voor versniet geluid. Het over de bijbehorende risico's en mogelijke maatregelen over de schade en overlast die schade kan veroorzaken en de risico's en oplossingen voor je als publiek, festival en organisator mee te maken heb. Het programma telt 120 belanghebbenden, die comfortabele meubels lounge van de Ziggo Dome kregen zij een overzicht van de problematiek, gevolgd door een presentatie van de Franse organisatie Agi-son en daarna nog een uitgebreide rondleiding door de Ziggo Dome.

Exemples of our communication tools

This section contains several examples of communication materials created for the project, including:

- Informational brochures:** Documents explaining the Grundtvig program and its objectives, such as 'Plus d'informations sur le programme Grundtvig en cliquant sur l'image'.
- Checklists and guides:** Tools for professionals, such as 'Checklist voor de organisatie van een concert' and 'Checklist voor de organisatie van een festival'.
- Articles and press releases:** Text-based communication pieces, such as 'Themamiddag versterkt geluid in de Ziggo Dome'.
- Visual aids and infographics:** Diagrams and charts used to present data and concepts.

Education and Culture Lifelong learning programme GRUNDTVIG

This block contains a series of informational cards for various European countries, each detailing the activities and results of the Grundtvig program in that region:

- RENCONTRE A GAND/BRUXELLES:** Activities in Belgium, including workshops and seminars.
- RENCONTRE A ROTTERDAM/BASIS:** Activities in the Netherlands, focusing on professional development.
- RENCONTRE A PARIS/FRANCE:** Activities in France, including seminars and workshops.
- RENCONTRE A COURMAYEUR/LES HAUTES SAOYONNES:** Activities in France, focusing on local music scenes.
- RENCONTRE A AMSTERDAM/BASIS:** Activities in the Netherlands, including seminars and workshops.
- RENCONTRE A ANNOY/LES HAUTES SAOYONNES:** Activities in France, focusing on local music scenes.
- RENCONTRE A GAND/BRUXELLES:** Activities in Belgium, including workshops and seminars.

'We moeten niet alles willen verbieden, laat mensen afgelieft zelf nog iets mogen beslissen'

This text discusses the balance between regulation and freedom in the music industry, particularly regarding noise and safety concerns. It emphasizes the importance of dialogue and self-regulation among professionals.

Lees Zichtlijnen nu ook digitaal

This advertisement promotes the digital version of the 'Zichtlijnen' (Sightlines) publication. It features a QR code and a photograph of the publication's cover, which displays a list of participating organizations and their contact information.

Production of the results & tools

We made some changes during the project. The production of the results fit with the capacity of each partner to achieve them and the needs of our targets.

As explained in the previous part, the results of the work done during the program & the tools created are available on the website: www.live-dma.eu/soundmanagement

The website contends:

- An administrative part:
 - Presentation of the partners
 - Presentation of the project
 - Agenda of the meetings

- A tool kit:
 - The specifications for the training for trainers
 - The specifications for the training session for professionals
 - The specifications for the pedagogic shows
 - The posters
 - The overview of sound level regulation
 - The text of the European directive for sound at work
 - The overview of good practices

Evaluation

Since the group of participants to each meeting was relatively small, we decided to have a debriefing session after every meeting. Also, we planned a bigger evaluation meeting halfway through the project and at the end.

The conclusions of these evaluations:

- We were confronted with the fact that every partner has a different organisation structure, another target public and other stakeholders. It was thus important to take that into account when planning the meetings and the specific content of the partner meetings;
- During the course of the project we noticed that it is not always easy to mobilize people for a longer period of time to go to the meetings. In order to facilitate this, we collect the information and spread it to our staff and members;
 - The discussion in English with very specific & technical vocabulary was not easy;
 - Difficulty for the host partner to take notes & participate to the discussion at the same time
 - To communicate about our project beyond this partnership, we could have used more social media to make the information spread faster and easier.

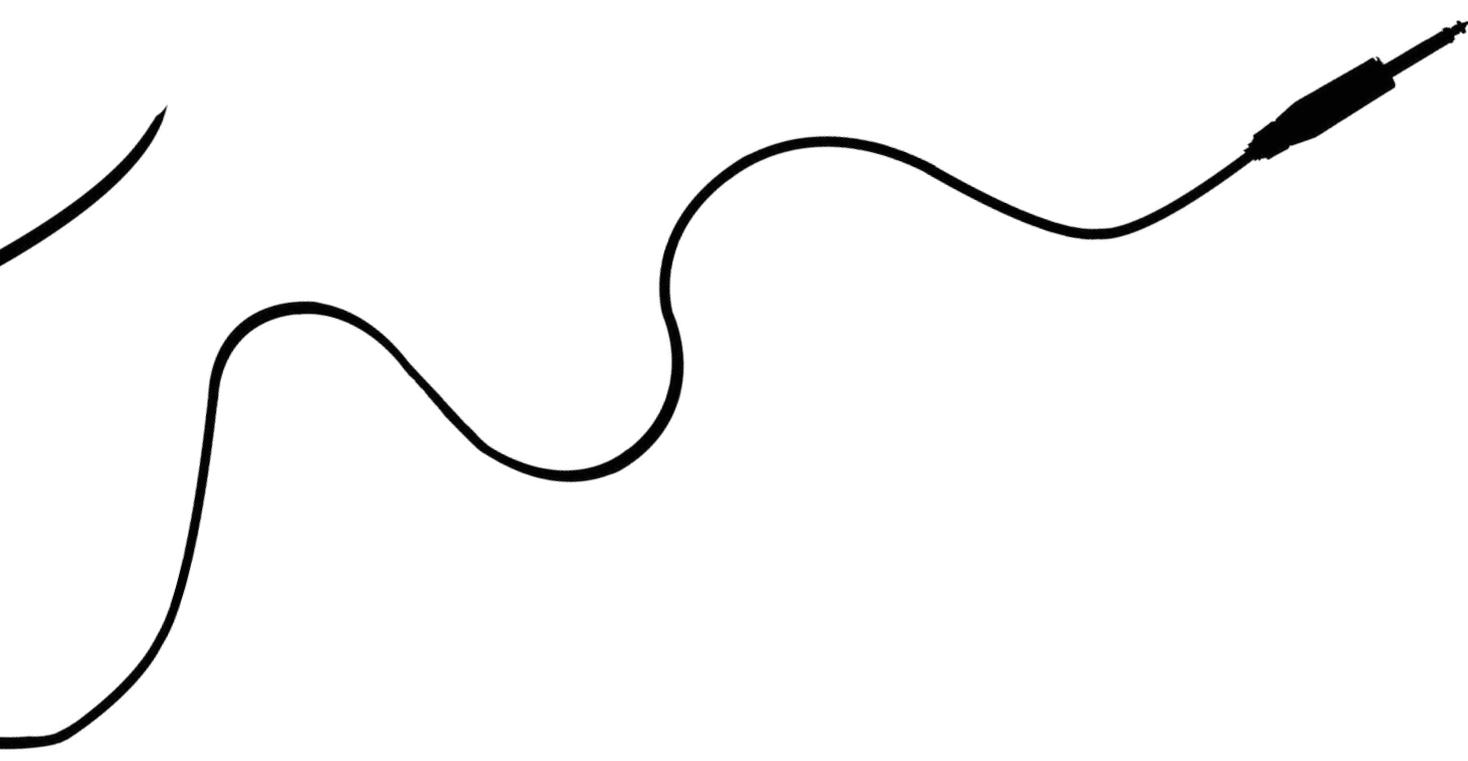
For future collaboration, we can use this knowledge to make cooperation more easy. For instance, we can have a hire or ask an external person take notes, so the organizing partner can pay full attention during the meeting. Also we could make a list with the most common used technical terminology to make communication in English about this topic easier.

Future & perspectives of the project

For each partners, this project was an opportunity to be confronted with other practices, to learn about their own in order for everyone to enrich themselves & spread the knowledge about sound management & hearing risks prevention.

The website will be a way for the project & discussions to continue by complements and updates of the partners, the comments of Internet users....

Sound management is a large subject & we already discuss new subjects we could work on: the children health & their presence in concerts, the low frequencies... but as participation & administration of such project are quite heavy (schedule, budget, leading, research...), we are looking into the European funds to consider the next step (Erasmus +, Europe Creative...)



S M P A

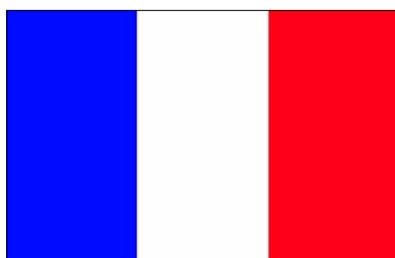
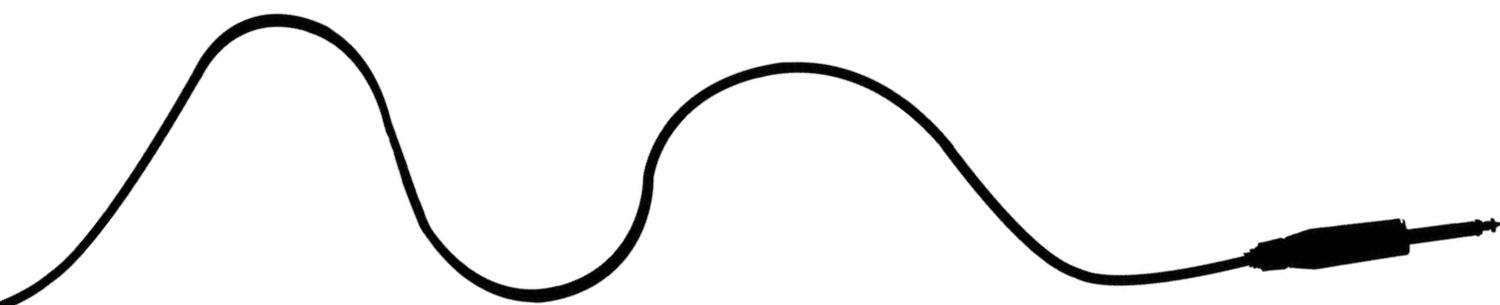
Sound Management in Performing Arts



Lifelong
Learning
Programme

REPORT OF THE GRUNDTVIG PARTNERSHIP PROJECT

Sound Management in Performing Arts



This project was made possible with the support of the lifelong learning programme