

## Jon Interviews: Simon about the BIS in Nantes

Jon: Simon

Simon: Yes

Jon: Morning

Simon: Morning

Jon: Happy New Year

Simon: And to you

Jon: I understand you're just back from Nantes. Why were you there?

Simon: I was in Nantes, a last minute expedition. A musician friend of mine that I'm working with told me about this event which is "BIS", Bis, "Biennales Internationales du Spectacle", a conference and exhibition held every 2 years which is designed for everyone who works in the entertainment industry as an intermittent de spectacle which I can never pronounce properly. So that means musicians, actors, tech crew, those kind of things. And to attend as a participant not as a stall-holder or not to have your own stand there, but to attend is absolutely free. It was at the large convention centre right in the middle of Nantes and it was fascinating.

Jon: Did you go on the Elephant?

Simon: I didn't. I didn't have time. It was incredibly intense. We got there on the Tuesday night. The event took place on Wednesday and Thursday and there was an apero kind of welcoming thing that we wanted to go and see on the Tuesday. So we checked in on Tuesday night and then it was non-stop from early Wednesday morning right through till we left, well we left a concert on the Thursday night that was just getting underway by 8 o'clock but we decided to head off then, so

Jon: Now you're saying "we". Is that a royal we or...

Simon: No, not a royal we. No. A musician that I work with um Sophie who's a keyboard player, a flute player, singer and she accompanies me on concerts occasionally we're working on a duo thing and she had wanted to go to this event having made the transition from a music teacher in a school to deciding to become a full time musician. There were workshops, um

ateliers on all sorts of subjects all to do with becoming a professional musician or as a composer how to get your royalties how to collect your royalties how to get representation. There were workshops on Facebook social media promotion campaigns there were it was incredibly informative and all free.

Jon: So these workshops they would be essentially to do with self promotion with advertising rather than anything technical anything musical?

Simon: No they weren't musical in the sense of technical instructions and things like that, they were workshops for example ok so how to set yourself up as an intermittent, how do you get into the system, what are the things you have to do, how many shows you have to do a year or how many cachés do you have to have a year to benefit from the benefits of being an intermittent

Jon: And what is the answer how many shows a year?

Simon: Oh I think it's 43

Jon: That's quite a lot isn't it?

Simon: Well it is except that you can count rehearsals and other events as that.

Jon: So how would you actually prove that you've done a rehearsal? Does it have to be a rehearsal that has somebody in attendance that can...

Simon: I don't think so but there's an online like everything it's online here are form you have to fill in I guess. I mean when I've done shows and got paid via the GUSO System which is what intermittent use for payment, despite not being an intermittent I can still get paid that way. So I've done concerts where I'm paid through the GUSO system and that's all done online so basically the person that hires you, the bar, the club, whatever will pay you something on the night and they will also pay directly to the GUSO organisation, they pay your social charges. So for example if I earn something like say they pay me 110 euros for playing in a bar they also pay about 80 euros to the state on my behalf to my social contributions. It's not much good to me because I don't see the benefit of it.

Jon: It's a big disincentive for them isn't it?

Simon: No, it's a big incentive for them

Jon: How come?

Simon: Because they get support. There's a system where bar owners can apply for support to fund musical events and a lot of people don't know about it and in fact there's a French colleague of mine, a live musician, and he makes a speciality out of finding bars that don't put on music because they can't afford it, but they'd like to and he puts them into this system and says look it will only cost you x. You can even do it if you pass the hat so that the state will pay the social charges on behalf of the bar and the bar will run the hat for the musician and maybe they'll need to top it up by you know 20. 30 euros to make it sensible. But at the end of the night the musician can leave with a wad of money and his or her social charges paid to the state and the caché that counts towards the 43 they need every year. The whole event wasn't just about that but you know that was a very important part of it. So there's information on how you can set yourself up like that.

Jon: So if you're a bar owner you want to know the name of this organisation that deals with funding what is the name of it?

Simon: We'll put it on the website I think it's called gip but I will check it's an acronym gip but I will check

Jon: ok

Simon: And it's a state sponsored system to help bars put on musical events

Jon: So when is your next event coming up Simon?

Simon: My next event of what, music?

Jon: Yes

Simon: I'm playing a concert in St Brieuc on the 10th of February at the Piccadilly

Jon: I'll see you there

Simon: I'll see you there

Jon: Thank you very much

Simon: Thank you