

COVID-19

LIVE DMA'S ADVOCACY WORK ON THE EU RECOVERY AND RESILIENCE FACILITY PLANS

SUMMARY



A EUROPEAN BUDGET FOR NATIONAL PLANS

The Recovery and Resilience Facility (672.5 billion euros) offers financial support from the European Union to the Member States for investments and reforms. This includes investments in the fields of green and digital transitions as well as other reforms that foster sustainable growth.

To access funding through the Recovery and Resilience Facility, Member States are required to submit National Recovery and Resilience plans to the European Commission by the **30th April** at the latest.

The Cultural and Creative Sectors (CCS) are in a position to benefit from grants or loans **only if their respective Member States incorporate the CCS as a sector entitled to the Recovery and Resilience plans.**

A RECOMMENDATION TO THE MEMBER STATES TO DEDICATE 2% TO THE CCIs

Back in the autumn 2020, Live DMA together with 110 cultural networks and associations has urged the Member States to make sure that at the very least 2% of the Recovery and Resilience Facility (RRF) will be allocated to the Cultural and Creative Industries (CCIs).

Members of the European Parliament (MEPs) also pushed to make it mandatory in a resolution on the cultural recovery of Europe. The MEPs publish resolutions when they wish to make their opinion publicly known on a specific issue or to urge a European institution and/or Member States to act in a particular area.

Unfortunately, the European Council (composed of the Heads of Governments of each Member State) refused to have it mandatory, and it is now only a recommendation.

Letters: [CCFG](#) | [Live DMA](#)

NATIONAL PLANS TO BE DRAFTED BY THE 30TH APRIL

The Member States are currently drafting their recovery plans before submitting it to the European Commission by the 30th April.

These recovery plans can be consulted, so **we call on Live DMA members to request access to these drafts and check the mentions to the cultural sector.**

We should also be careful that live music scenes are included when there is a mention to the cultural sector.

A NEW LETTER TO URGE THE GOVERNMENTS

Together with Culture Action Europe we release a new letter to the Heads of Governments. It is the right moment to get in touch with them.

If the cultural and creative sector are not included in the national plans, alert your Ministry and Live DMA team!

Letter : incoming

AN EXAMPLE FROM SPAIN

An example from Spain, Live DMA members (ACCES, ASACC, Kultura Live) together with 100 cultural organisations released a press release “The Spanish government has sidelined Culture and Business Tourism & Events from the rescue package”.

We shared the statement within our contacts at the European Parliament and we received strong reactions. A meeting has been set up to reopen the dialogue with the central government.

[Spanish Statement](#)

LIVE DMA RESOURCE TO SUPPORT YOUR ACTIONS

You can use our resource to reinforce your arguments at national level with:

- [The Survey](#) shows the economic, cultural and social importance of live music venues in terms of employment, volunteers' participation, visits, incomes and visibility for the artists.
- [Numbers](#) released in September 2020 show the impact of the Covid crisis, especially for the private venues that rely on the audience incomes (ticket sales and food & beverage sales); for the non-permanent staff of the music ecosystem related to live events; for the millions of visitors and for the artists who cannot perform on stage anymore.

LIVE DMA RESOURCES TO SUPPORT YOUR ACTIONS

In January 2021, we released a report “[Stay Alive](#)” as a call for reopening live music scenes under safe conditions. Here are the main arguments, based on our members’ feedback:

- We call on government policies to ensure faster reopening (or keeping open) the music spaces as priority and essential sectors, including activities for music amateur practices, educational activities, and social and cultural actions.
- “Consult and anticipate” should be the motto to support the live music venues, clubs, and festivals’ teams to adapt their activities and prepare the reopening of their spaces.

- The combination of all restrictions makes the situation even more problematic. It would be useful to identify which measures are the most efficient and sufficient, to avoid unnecessary and disproportional restrictions to the live music sector.
- If governments enforce restrictions that cause direct loss of income for live music organisers, they should simultaneously and/or immediately (announce the plan and process to) compensate the financial losses to the venues that are affected by these government policies.

OTHER RESOURCES TO SUPPORT YOUR ACTIONS

This new independent study from EY commissioned by GESAC (authors right societies), called Rebuilding Europe:

- (Cultural and Creative Industries) CCI's represent 4.4% of the EU GDP (in terms of total turnover), greater than automotive, pharmaceuticals, telecommunications.

CCI's represent 7.6 million employees, and **33% are self-employed**. 90% of CCI's are small and medium sized enterprises.

- Covid19 create a loss of 31% of revenues, more than tourism or automotive sectors

The performing arts, especially music, are more affected than other sectors.

- The digital incomes do not compensate for the loss of physical flows
- The crisis will have a massive and lasting impact: 46% of a survey respondents declared that they do not feel comfortable returning to live events for several months. 21% declared that **they do not feel comfortable returning to live events for several years.**

[FULL STUDY](#)

OTHER RESOURCES TO SUPPORT YOUR ACTIONS

In September 2020, the OECD (The Organisation for Economic Co-operation and Development is an intergovernmental economic organisation with 37 member countries) published a report on “COVID-19 and the cultural and creative sectors”.

The report highlights the cultural contribution to numerous other channels for positive social impact such as well-being and health, education, inclusion, urban regeneration, etc. This report, being issued by such an institution, is a valuable source to reinforce your national advocacy strategies.

OTHER RESOURCES TO SUPPORT YOUR ACTIONS

- The venue-based sectors (such as museums, performing arts, live music, festivals, cinema, etc.) are the hardest hit by social distancing measures.
- In the absence of responsive public support and recovery strategies, the downsizing of cultural and creative sectors will have a negative impact on cities and regions in terms of jobs and revenues, levels of innovation, citizen well-being and the vibrancy and diversity of communities.
- The lockdown and social distancing measures have also made evident the importance of arts and culture for people's mental well-being—and possibly, through the increasingly documented psychosomatic effects of cultural access, also health.
- Going forward, cities and regions may consider cultural and creative sectors as well as cultural participation as a driver of social impact in its own right and throughout the economy. [LINK](#)

LIVE DMA POSITION | PAGE 1

In March 2020, Live DMA was invited by the European Commission to a meeting with the Member States. 25 representatives from the Ministries of Culture attended the meeting. We renewed our position and arguments:

- Despite the emergency funds provided by the governments, many music venues in Europe struggle to keep their heads above the water
- The rescue plans towards the cultural sector scarcely reach the private, non-institutionalised and smallest organisations, which represent a large part of the cultural sector.
- The impact on jobs, especially non-permanent staff, short-term contracts, freelancers (which proportion is more important in the cultural sector than other sector) is huge and these profiles are not always included in the unemployment schemes related to the crisis.

LIVE DMA POSITION | PAGE 2

- Beyond our members, the whole ecosystem of small independent structures is in danger. There is a huge risk with this pandemic that the music sector shifts from specialised and independent agents to a chain of retailers.
- We are currently very concerned by the state of mental health of the staff working in the venues and clubs, as well as all the music amateurs and music lovers.
- The artistic impact of the crisis, on both amateur and professional practices is having important repercussions, if we cannot foresee the reopening of the venues as livestreaming cannot replace physical music.
- Emerging artists are the most affected by the situation as they are deprived of the visibility from both professional and larger audiences, because we know that the streaming practices offer a poor visibility to unknown artists.

RECOMMENDATIONS | PAGE 1

- A call for a reopening of the live music venues and clubs under safe conditions, including the amateur practices and the educational activities.
- Identify which measures are the most efficient and sufficient, to avoid unnecessary and disproportional restrictions to the live music sector.
- When implementing restrictive measures on the audience capacity or on the food and beverage sales, which are the main sources of incomes of the live music venues, the public authorities must commit to implement compensatory measures. We are aware that the impact of the crisis will be massive and lasting, so the government should implement adapted measures as long as the audience do not fully return to live events.

RECOMMENDATIONS | PAGE 2

- Although fast testing may be an opportunity for festivals and large events, it is not a viable solution for small and medium sized venues: the technical implementation is burdensome and tends to create new barriers in terms of accessibility to cultural events. Why cultural spaces would be mandated to test their audience while other sectors (shops, transports) are entitled to work without any test results.
- The sector also need the public authorities to back them, to give back the confidence to the audiences to return to concerts. Live music venues and clubs should not be considered as dangerous places, as it was unfortunately undertone several times in the past.

We foresee a sustainable and inclusive resilience for the sector, but the live music venues, clubs and festivals are still in the middle of the crisis. Subsidies on projects will not help them to survive the current critical situation. They need a structural support as long as the audience visits and practices get back to normal.

REOPENING CAMPAIGNS

This March 2021 sadly celebrates one year with Covid and without live music.

In this occasion,

PEARLE* released a statement to urge EU and its Member States to take scientific evidence into account and open up the live performance sector to audiences.

[STATEMENT](#)

LIVE DMA MEMBERS ARE ALSO PREPARING THEIR OWN CAMPAIGNS TO RAISE ATTENTION, SUCH AS IN SPAIN, FINLAND OR FRANCE.

Recently, The European Parliament, led by MEP Irena Joveva (Renew, Slovenia) questioned the European Commission about a European roadmap for safe reopening of cultural spaces.

Live DMA is also involved with GESAC, the Arenas association and Yourope in a discussion with Commissioner Thierry Breton to coordinate such European roadmap for live events.

To be continued!

