



Re-opening of festivals in Europe and beyond

Policies, examples and practices

12 April 2021

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Introduction

In this brief overview, we asked the EFFE HUBS (the European Festivals Association's national festival contact network structures part of the FestivalFinder.eu project), that are active in different countries, how their country handled or is handling the re-opening of festivals: good practices developed and proposed by the sector to governments, as well as various governmental positions and proposals.

In addition to the brief reports that we received on a short delay by the EFFE Hubs, we can resume that re-opening festivals strategies all include:

1. Reduced audiences' capacity
2. Flow of audiences to enter and leave the events but also to circulate within the festival
3. Quick testing stations before entering the festival performance
4. Site-specific performances and outdoor events instead of in hall and venues

Please also have a look at some narrative/references EFA assembled on its [COVID-19 portal page](#) in the past weeks and months. We have a specific section on the restart of culture and post COVID-19 protocols ([Culture Restart Toolkit](#), [COVID-19 implications & current measures regarding cultural policies per country...](#)). We have also lead a survey on the impact of COVID-19 on festivals analysing their needs and commitments ([read the report](#)), collected [national reviews](#) of EFFE HUBS and EFA collective members and The Festival Academy has worked on the [collection "Festivals for Solidarity"](#) collecting interesting initiatives - proposals for solidarity, new actions, online festivals, etc. - in the festivals field.

It is also important to underline that there are large differences from country to country depending on the governmental policy: in some countries, there is no perspective to open before 2022, hence the developed initiatives are limited. In other countries, the government invites the sector into this policy making dialogue to find the best ways to re-open festivals' life.

Last but not least, the reality of arts and cultural festivals versus rather commercial and bigger scale festivals and events or rock and pop festivals is of course totally different. It seems much easier for arts and cultural festivals to re-open: as local arts and cultural events really emerge from a very local necessity – you get offered what you 'need' or you wish: audiences are demanding 'their' festivals to start again.

Festivals often reach out to groups in society that otherwise would never attend arts and cultural activities: not just the elite, but reach out activities, educational activities, collaborations with local schools, hospitals, social centres etc. The urgency, the need for people to come together, to celebrate the arts in the community and friendship of other people, stayed and stays throughout COVID-19. Thus, the motivation to re-start seems quite spontaneous and natural.

NB: Access to culture and the fact that a city allows access to culture, contribute to the reputation and image of a city, and the well-being of people. The city is at the service of its inhabitants. The small-scale realities such as local festivals are an expression of this association between a city and its people.

Belgium

Info sent by Federation of Music Festivals Flanders

ROADMAP FOR RE OPENING OF ORGANISED PUBLIC LIFE						
CONFIRMATION BY VIROLOGISTS		BEFORE APRIL 1ST	BEFORE APRIL 1ST	BEFORE APRIL 1ST	BEFORE APRIL 15TH	
ROADMAP		01 05	01 06	01 07 NO MORE SCHOOLMOBILITY	01 08 NO MORE SCHOOLMOBILITY	01 09
DENSITY		1/4m2 OR CIRM	1/4m2 OR CIRM	1/2m2 OR CIRM	FULL CAPACITY	FULL CAPACITY
INDOOR		CIRM WITH 200 PAX MAX	CIRM WITH 400 PAX MAX	CIRM WITH 3000 PAX MAX	CIRM WITH 4500 PAX MAX	NO DISTANCING INDOOR
SPECS	CERM2021 ? MOUTHMASK ? CATERING ? (CONTROLLED) MOVING?	GREEN / GO OBLIGED HORECAPROTOCOL CONTROLLED MOVING ALLOWED	GREEN / GO OBLIGED HORECAPROTOCOL CONTROLLED MOVING ALLOWED - DANCING WITHIN YOUR BUBBLE	GREEN / GO OBLIGED HORECAPROTOCOL (CONTROLLED) MOVING ALLOWED - DANCING WITHIN YOUR BUBBLE	GREEN / GO OBLIGED HORECAPROTOCOL ALLOWED	- ADVISED ALLOWED
OUTDOOR		MAX 400 - SPORT/CULTUUR : CIRM CAPACITY	MAX 800 - SPORT/CULTUUR : CIRM CAPACITY	MAX 5000 - SPORT/CULTUUR : CIRM CAPACITY	NO DISTANCING	NO DISTANCING
SPECS	CERM2021 ? MOUTHMASK ? CATERING ? (CONTROLLED) MOVING?	GREEN / GO OBLIGED HORECAPROTOCOL CONTROLLED MOVING ALLOWED	GREEN / GO OBLIGED HORECAPROTOCOL CONTROLLED MOVING ALLOWED - DANCING WITHIN YOUR BUBBLE	GREEN / GO OBLIGED HORECAPROTOCOL ALLOWED	- - ALLOWED	- - ALLOWED
Epidemiological situation						
	Hospitalizations	<150	<100	<75	<75	<75
	Intensive care	<1a	<1a	<1a	<1a	<1a
	Mortality	<25	<25	<25	<25	<25
	Vaccination	30,00%	50,00%	70,00%	<75,00%	<80,00%
	At least 2 of the 4 parameters need to be fulfilled upon opening					

Current situation: The federation has more members since Covid-19 has started. They want to be supported by the network and believe the network can help them to find income.

The festivals have lost 100% of their ticketing income last year, and probably will do so this year. Most of the festivals from the association are commercial and are operating without public subsidy. Their actual financial situation is very bad. The subsidised festivals have created a financial buffer as they had less costs and were allowed to keep the subsidies they already received.

Some festivals ask for a free contribution, a gift, for the streamed concerts and it brings in some revenue. E.g. Flanders Festivals received up to 3.000 euro for several concerts.

However, 1/3 of the audience that joins the live streams is new, something very positive and difficult to obtain in another way.

Future for festivals: They are working on a protocol to organise events safely, which will be launched on the 15 March. This will give a stable basis to festivals to start working for the spring-summer season.

Lastly, the government introduced the concept of a pre-payment, so that the festival can start organising itself. It's a loan with 2% interest. If the festival is cancelled, it doesn't have to pay back the non-reclaimable costs that it made already. The government has intended €50 million for the festivals for the period from 1 June to the end of December. This mechanism was already used during the last winter.

Info sent by Kunstenpunt

Project Call 'Flanders Is A Festival': subsidy for summer festivals

EventFlanders is launching a project call "Flanders Is A Festival" to support the resilience and innovative capacity of the festival sector in the context of the ongoing COVID-19 pandemic. The project call aims to maintain the sector's leading role in innovation with an international perspective.

What?

The Flemish Government plans to grant €10 million to projects of summer festival organisers who are committed to innovation in order to face the Corona challenges. Within this grant, there is also a place for procession and parades.

In order to guarantee an impact and to be able to assess and pay for both large, medium-sized and small festivals in a fair and efficient way, five bands are used, with the smallest being reserved for processions and parades.

With the available funds, the aim is to subsidise around 70 festivals, processions and parades. A maximum amount that a festival can receive as a grant has been set for each funding bracket.

Who is eligible?

A festival is eligible if it can be considered:

- As a high-quality, unique event
- Within the cultural and creative sectors (music, design, theatre, dance, visual arts, literature, processions, film)
- With a temporary character
- That mainly takes place outdoors (at least 60%)
- And has international potential
- And takes place within the period from 15 June 2021 to 31 October 2021.

The call is also open to the mobile variants, processions and parades, for which Flanders is widely known.

The requestor is a natural person who carries out a professional activity independently, a company with a legal personality under the private law or a non-profit association.

The requestor has an operational headquarters, or is established, in the Flemish Region or the bilingual Brussels-Capital Region. The requestor may submit several applications for different festivals, but a maximum of one application per festival is allowed.

Application procedure and planning

Applications can be submitted as from Monday, 29th March. The deadline for submission is Monday, 19th April at noon. The link to the application form can be found [on this page](#).

Czechia – Czech Festivals

Most of the festivals are being postponed to 2022.

The Czech government invented a table called PES (means a DOG in English, it comes from the abbreviation Proti(anti)-Epidemic System) - according to it cultural events can take place only at a very low level of virus and only for 500 attendants indoor / 1000 outdoor. At this moment, there is almost no hope that it would be possible this summer.

The theatres and orchestras perform online or invent new methods with IT, virtual reality, video streaming etc.

Cyprus

There is a significant uncertainty about the situation of theatres and festivals in the country, albeit theatres were recently allowed to open. Politicians are providing insufficient information or none at all, which makes it extremely difficult to cope.

Estonia – PLM, EFFE Hub

The current restrictions in Estonia can be found on [the following link](#).

Festivals which were affected by the pandemic will be applicable for 60% salary support for two months up to the sum of €1000 gross per employee. A specific cultural support package is expected to be announced.

Strict restrictions are in force all over Estonia from 11th March

During the e-meeting (Stenbock House, 9 March 2021) the Government approved the order regarding the restrictions that go into force from Thursday, 11 March. The restrictions will be in force at least for a month, until 11 April. The goal of the restrictions is to reduce contacts between people, to get the spread of the coronavirus under control in Estonia, and ensure Estonia's health care system's ability to function.

The 2+2 rule will be in force in public outdoor spaces

Starting from 11 March, no more than two people can move around in a public outdoor space together, keeping a distance of at least 2 metres from others. The restrictions do not extend to families moving around together or situations where it cannot be reasonably adhered to. The 2+2 rule must be followed everywhere in public spaces, on streets, playgrounds, in parks and parking lots, but also when moving around in nature, for instance when you meet other people on a bog hike. The 2+2 has already been in force in all public indoor spaces.

Culture and entertainment

All public indoor spaces must remain closed for visitors until 11 April. This pertains to theatres, cinemas, museums, exhibition venues, conferences, but also children's playrooms, bowling and pool halls, night clubs, casinos etc. The organisations that are able to continue working within the organisation may do so if the requirements aiming to stop the spread of the coronavirus are followed. This, for instance, pertains to rehearsals at performing arts institutions or research at museums.

The restrictions do not cover conferences, concerts or theatre performances that are broadcasted online and where the only participants are the performers and the necessary personnel.

It is prohibited to organise privately ordered events in all public indoor spaces.

Going forward, it is only allowed to be at outdoor areas of museums and outdoor meetings, public worship services and other public religious services. The prohibition on being in these places or participating in events that take place there between the hours of 21.00 PM and 06.00 AM will remain in force.

At outdoor areas of museums, it must be seen to that the occupancy does not exceed 25% and the 2+2 movement restriction must be adhered to. It is still allowed to carry out outdoor public meetings and public religious services but no more than 10 people may participate in them.

Finland – Finland Festivals

Current situation

Finland Festivals as an organisation does not have any problems at the moment. They have not lost any member and they even have 3 or 4 new ones that will join. Finland Festival convinced the government to foresee a budget of €10 million to support the festivals in this covid-period.

As the festivals didn't travel, important savings were done on their budgets. They didn't lose their subsidies as the government continued to pay the assigned subsidies in case of cancellation. Consequently, their financial situation is very stable. However, the state lottery system collapsed last year, and many festivals will lose an important part of their income (often 30%) this year. This will be the big issue for festivals in Finland.

There is a proposal for an exit plan for festivals and events (done by several ministries, Finland Festivals, event industry, etc.). It paints a concrete road map for the festival summer and possible in June smaller festivals with some restrictions can be organised. July would be closer to normal and August might be "new normal". However, the Finnish government did not yet officially approve the road map, but it might happen on 9 April 2021. Nevertheless, in the end, it is only an exit plan – the actual decisions are made by [Regional State Administrative Agency](#), situated in different parts of the country. Their decision is always based on current pandemic situation.

All subsidies are almost at the same level as they were before pandemic, thus in that respect, the situation is stable. However, the ministry of culture is asked to organise one more bailout package for summer

festivals but this is still pending. In addition, the Ministry of Trade and Employment is proposing an “event guarantee” for all sort of events, but it probably won’t work for the festival field.

Future for festivals

It might be possible for live festivals to run this summer with at least 50% of audience capacity. It has been working on a safe-oriented “green book” for festivals, which will be ready in the next weeks. This will be a guideline for all the Finnish festivals. The government didn’t give any view on when they will loosen the measures. But they are developing a guarantee model that pays a certain compensation when the government decides to change the rules causing the festival to cancel.

France - France Festivals

The Minister of Culture announced on 18 March that summer festivals could take place on these conditions:

- Maximum 5000 people
- Only seated audiences
- With a social distancing measure (measures are yet unknown)

It is unknown when the summer will start (June or July). For the moment, France is in its third lockdown and all the cultural institutions are closed at least until mid-May.

At the same time the Ministry of Culture has announced a new fund for festivals (€30 million: €20 million for music festivals and €10 million for the others such as theatre, cinema...), wishing to adapt to these new conditions.

Many big festivals (mainly with standing audiences) have already cancelled their 2021 edition, while the others still try to adapt.

Georgia - EFFE Hub

In Georgia during the pandemic most of the festivals stopped or were postponed.

July-September 2020

- All festivals were held live using open air facilities, adopting productions
- Participants were only from Georgia, there were no international participants
- In some cases, performances turned in site-specific projects
- These festivals were situated in the cities Tbilisi, Rustavi and Poti
- Tbilisi International Festival postponed the festival a few times and, in the end, used video streaming for foreign productions from the archive of previous years. No new works were showed. The Georgian showcase streaming of new productions was free of charge, but some streaming was closed via password
- Few festivals used video projectors; new initiatives appeared some with live video streaming
- For outdoor festival there were regulations such as: temperature control, social distance for seats (1-1.5 meters), use of masks in the audience space, disinfection of barriers, hand disinfections / gloves were distributed at the entrance, capacity up to 100 seats, no printing distribution

Current situation: In 2021, it is still not clear how festivals will be operating. Starting from 1 April indoor theatre productions are allowed, but as a third wave of the virus is expected, it is difficult to predict the future development of the rules and measures.

During the pandemic there was no clear policy announced by the Government for freelancers and in general for performing arts. Consequently, exist some movements of young activists with a special petition for reopening of performing arts. The Independent Trade Union of Artists "Guild" demands:

- 1) To achieve the goals and objectives set out in the "Cultural Strategy 2025", therefore, to arrange the cultural sector in such a way that it is not just a single document declared;
- 2) The field of culture needs to encourage private investment / initiative – sponsorship, philanthropy and charity;
- 3) The process of reforming cultural funding rules should be made transparently with a fair resource distribution;
- 4) Ensuring the protection of social and labour rights of employees in the field of culture;
- 5) Reform of the management model of the State Theatre and change of election rules;
- 6) Urge the Government, in cooperation with the private sector and international donor organisations, to develop programmes that address the creative possibilities of transforming dysfunctional infrastructure;
- 7) The state must take into account in decision-making processes, the wide involvement of the representatives of the spheres, the development and implementation of the identified democratic procedures.

Germany – ITI Germany

Unfortunately, there is a black hole in Germany in terms of measures for reopening culture institutions. The existing resilience measures for festivals in Germany are as always local, regional and national and are additionally divided in resilience project funding, artists support and institutional support. It needs a fully equipped observatory to monitor this rugged landscape. Sometimes the measures are combined, sometimes combination is strictly forbidden. A large national guarantee fund for big events has been announced in January but is still not in sight. In between nearly all major festival events until early summer have been cancelled, now in the second year, or have been transferred again into digital formats.

Re-opening concepts are in discussion since the beginning of the pandemic. First attempts in Berlin were in March – with assorted pilot concerts and performances; audience had to show negative test result and it was reduced in numbers, however this was stopped after one week.

The next full lockdown is ahead due to rapidly rising incidence and lack of vaccines.

In Germany a cancellation guarantee like in the Netherlands is being worked out, but it is still a 'will be' plan.

Hungary – Hungarian Festival Association

Currently Hungary is in lockdown, the government refuses measures for festivals and culture but the battle goes on and the pressure will be kept.

As 2,5 million people have received at least the first vaccine (which is more than a quarter of the population) the Hungarian government lifted some of the restrictions. From 7 April the night curfew is from 22.00 PM, all shops can receive one customer per 20 m² at a time, and hairdressers may work. Schools will reopen after 19 April. Despite repeated queries from the professional organisations no prospective regulation has been announced about festivals, concerts, or tourism outlets.

The Hungarian Festival Association conducted a survey within its members, during the winter 2020. Some of the main results have shown:

- Out of the 140 responding festivals, 86 were cancelled, 15 were held later, and only 39 could take place in the original time
- 42% of festival organisers suffered a financial deficit of more than over 10 million Forint (about €28.000) due to the pandemic
- 70% had to cancel contracts, 32% cut wages of employees, 16% had to change profile – the most frequent measures festivals had to take
- Festivals in for-profit structures lost the most, the ones run by municipalities were most resistant
- 33% of festivals did not (or could not) use any form of government assistance, while 29% benefited from lower social contribution that the government applied during the pandemic
- 32% of festivals is uncertain about prospects in 2021, 30% is optimistic due to complementary activities, and 19% is confident about the future thanks to their owners.

Ireland – Association of Irish Festivals and Events (AOIFE)

First stage of consultation with the stakeholder community begins on 8 April 2021, but it will be some weeks before the Department or Ministry submits them to the Emergency Medical Ajunta for approval. This process has been going on since late October last year, but our Minister has called a new process together last week, which seeks a more substantial route map.

All this kicked off with the AOIFE and some of the other players to the Irish Festival Scene forming the Events Industry Alliance in summer of last year and looking for the Government to establish a task force on the recovery for the Arts and Cultural Sector – there were delegates to the processes – see below the report, recommendations set out the desire to establish guidelines for the safe return of festivals and events.

Draft guidelines for cautious re-opening of festivals and events

CAPACITY CHART - CONTROLLED ENVIRONMENT					
Item	Level 1	Level 2	Level 3	Level 4	Level 5
Indoor Capacity – Undesignated seating	Up to 100	Up to 50	0	0	0
Indoor Capacity for larger purpose built	Up to 200 patrons permitted for larger venues where strict 2 metre seated social distancing and one-way controls for entry and exit can be implemented	Up to 100 patrons permitted for larger venues where strict 2 metre seated social distancing and one-way controls for entry and exit can be implemented	0	0	0
Outdoor Capacity – Undesignated seating	Up to 200	Up to 100	Up to 15	Up to 15	0
Outdoor Capacity for purpose built over 5000	Up to 500 outdoor stadia or other fixed outdoor venues with a minimum accredited capacity of 5,000	Up to 200 outdoor stadia or other fixed outdoor venues with a minimum accredited capacity of 5,000	Up to 15	Up to 15	0

Pod sizes	10	6	6	6	0
Museums, galleries and other cultural attractions	Open with protective measures (for example, a maximum capacity to allow 2 metre distancing, one-way traffic within the venue). Maximum numbers are linked to capacity	Open with protective measures (for example, a maximum capacity to allow 2 metre distancing, one-way traffic within the venue). Maximum numbers are linked to capacity	Open with protective measures (for example, a maximum capacity to allow 2 metre distancing, one-way traffic within the venue). Maximum numbers are linked to capacity	All venues closed	All venues closed

CAPACITY CHART - CONTROLLED ENVIRONMENT					
Item	Level 1	Level 2	Level 3	Level 4	Level 5
	taking account of public health advice.	taking account of public health advice.	taking account of public health advice.		

ACTIVITIES ASSESSMENT		
	Considerations points	Further Information
Venues – ALL	Physical distancing - Access/ Egress & Crowd Movements	Section 5.3 of the guidance document
	Ventilation	Section 5.6 of the guidance document
	Viewing areas – Seated vs Standing	Section 5.3.2 of the guidance document
	Facilities – Toilets, Food and Beverage	Section 5.3.2 of the guidance document Guidelines for re-opening Restaurants and Cafes Guidelines for re-opening Pubs
	Facilities for performers and artists (green room, dressing rooms, rehearsal space)	Section 6.1 of the guidance document Re-opening Arts Centres Guidelines
	Venue segregation and zoning	Section 5.3.2 of the guidance document
	Isolation room(s) – multiple needed?	Section 7.1.2 of the guidance document
	Staggered egress	Section 5.3.2 of the guidance document

	Signage	Section 5.7.3 of the guidance document HSE Posters
	Hand sanitiser and handwashing facilities	Section 5.2.1 of the guidance document
	Face Covering Policy	Section 5.2.2 of the guidance document
	Capacity in line with Physical distancing – Individual or pods	Section 5.3. of the guidance document
	Enhanced cleaning throughout	Section 5.5 of the guidance document ECDC Disinfection Environments Covid-19

Venue Indoor	See All Venues	
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Venue - Multiuse / Multi venue festival	Programming and segregation of groups	Section 5.3 of the guidance document
	Venue zoning and segregation	Section 5.3 of the guidance document

ACTIVITIES ASSESSMENT		
	Considerations points	Further Information
	Staggered ingress and egress from event spaces	Section 5.3 of the guidance document

Venue Outdoor	Site boundary	Section 5.3.2 of the guidance document
	Creating designated access/egress points	Section 5.3.2 of the guidance document
	Inclement weather - crowd migration to covered areas and inability to maintain Physical distance	Section 5.3.4 of the guidance document

Ticketing	Ticketing Plan	Section 5.3 of the guidance document
	Communications plan	Section 5.7 of the guidance document
	Seating/ standing	Section 5.3 of the guidance document
	Contact tracing	Section 5.1 of the guidance document
	Cancellation Policy and refunds	Section 5.3.2.2 of the guidance document
	Patron cancellation/refund due to illness	Section 5.3.2.2 of the guidance document

	Searching/ bag policy	Section 5.3.2 of the guidance document
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Patron Searches/ Pat Downs	Steward wearing mask, visor and gloves	Section 5.3.2 of the guidance document
	Avoid face to face	Section 5.3.2 of the guidance document

Zone Ex	Local community and neighbouring facilities	Section 6.3.2 of the guidance document
	Parking and transport	Section 6.3.2 of the guidance document
	Public Transport capacity restrictions	Section 6.3.2 of the guidance document
	Approach routes	Section 6.3.2 of the guidance document
	Ambient crowd	Section 6.3.2 of the guidance document
	Casual Traders	Section 6.3.2 of the guidance document
	Road closures	Section 6.3.2 of the guidance document
	Stakeholder discussions and consultation	Section 6.3.2 of the guidance document

	International/National Travel	Section 6.1.4 of the guidance document
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ACTIVITIES ASSESSMENT		
	Considerations points	Further Information
Performances/ Performers		Government Travel Advice Department of Foreign Affairs
	Social Distancing (BOH, Onstage from audience)	Section 5.3 & 6.1 of the guidance document
	Type of performance including singing, instruments and Aerosol spray	Section 6.1 of the guidance document British Medical Journal Social Distancing
	Performers Response Plan	Section 6.1 of the guidance document Re-opening Arts Centres Guidelines COVID-19 Risk of Performing Arts
	Show Stop Procedures	Section 5.3.2.4 of the guidance document
	Close contact – makeup/hair/dressing, or fixing mic's	Section 6.1.1 of the guidance document
	Size of green room / dressing rooms	Section 6.1.3 of the guidance document
	Band bubbles or socially distanced performers	Section 6.1.1 of the guidance document
	Number of cast and crew	Section 6.1.1 of the guidance document
	Multiple performers and performances – changing of equipment, e.g. mic stand?	Section 6.1.3 of the guidance document

	Performers effect on crowd behaviour – moshing, shouting, singing etc.	Section 6.1.1 of the guidance document
	Arts and Performer Facilities	Section 6.1.3 of the guidance document

Performers Stage	Physical distancing on stage	Section 6.1 of the guidance document
	Physical distancing of orchestras	Section 6.1 of the guidance document
	Physical distancing from crowd	Section 6.1 of the guidance document
	Choirs and Choral Festivals	Section 6.1 of the guidance document
	Stage access and egress	Section 6.1 of the guidance document

Performances Ground	Physical distancing with crowds	Section 6.1 of the guidance document
	Type of performance and Aerosol spray	Section 6.1 of the guidance document

ACTIVITIES ASSESSMENT		
	Considerations points	Further Information
	Barrier systems and site boundaries	Section 6.1.1 of the guidance document
	Management of crowd to ensure physical distancing	Section 6.1.1 of the guidance document

Exhibitions/ Gallery Spaces	Arts studios and galleries	Section 6.1.2 of the guidance document
	Installation of works	Section 6.1.2 of the guidance document
	Visual Arts Event/Festivals – independent Galleries	Section 5.3.2.4 of the guidance document Re-opening Arts Centres Guidelines

Food and Beverage	Queue Management	Section 5.3.2 of the guidance document
	Customer Facing Roles	Guidelines for re-opening Restaurants and Cafes
	Alcohol service	Section 5.3.2.8 of the guidance document
	Service Options	Section 5.3.2.8 of the guidance document Guidelines for re-opening Restaurants and Cafes
	Cashless / Contactless payments	Section 5.3.2.8 of the guidance document
	HACCP	Guidelines for re-opening Restaurants and Cafes

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Sanitation (Toilets)	Queue Management	Section 5.3.2.9 of the guidance document
	Temporary and Permanent	Section 5.3.2.9 of the guidance document
	Cleaning and disinfecting	Section 5.3.2.9 of the guidance document
	Spacing of cubicles for social distancing, e.g. closing every other cubicle or spacing portaloos to allow 2m between queues for them	Section 5.3.2.9 of the guidance document
	Signage	Section 5.3.2.9 of the guidance document
	Hand hygiene	Section 5.3.2.9 of the guidance document
Cleaning and Waste Management	Personal Protective Equipment	Section 5.5.1.3 of the guidance document
	Contaminated Waste	Section 5.5.1.3 of the guidance document
	Enhanced cleaning	Section 5.5.1.1 of the guidance document
	Frequently touched surfaces	Section 5.5.1.2 of the guidance document

ACTIVITIES ASSESSMENT		
	Considerations points	Further Information
	Shared equipment	Section 5.5.1.4 of the guidance document
	Additional cleaning staff	Section 5.5.1.1 of the guidance document
	Use of cleaning material effective against virus	Section 5.5 of the guidance document
	Record keeping	Section 5.5 of the guidance document
	Cross contamination due to cleaning and cleaning equipment	Section 5.5 of the guidance document

Duration of Event	Multiday	Section 6.2 of the guidance document
	Single day	Section 6.2 of the guidance document
	Single or multiple shows	Section 6.2 of the guidance document

Geographic Location	local community impact	Section 6.2 of the guidance document
	Access to facilities	Section 6.2 of the guidance document
	Impact on local health service	Section 6.2 of the guidance document

Suppliers and Contractors	Updated RAMS to include COVID-19 response/risk assessment	Section 3.3 & 5.4 of the guidance document
	Health Declarations and induction	Section 3.3 & 5.4 of the guidance document
	Affect build on schedule	Section 5.4 of the guidance document
	Contingency staff in the event of symptoms or close contact	Section 3.3 of the guidance document
	Lead Worker Representative / COVID-19 Compliance Officer	Section 3.2 & 5.4 of the guidance document
	Provision of Response Plan	Section 5.4 of the guidance document

Suspected Case Protocol	Case Manager	Section 7 of the guidance document
	Transport from the venue	Section 7 of the guidance document
	Isolation rooms	Section 7 of the guidance document
	Ability for Event to continue	Section 7 of the guidance document
	Contact tracing	Section 5.1.2.1 & 7 of the guidance document

ACTIVITIES ASSESSMENT		
	Considerations points	Further Information
Contact Tracing	Workers and Attendees	Section 5.1.2.1 of the guidance document
	Via Ticketing	Section 5.1.2.1 & 5.3.2.2 of the guidance document
	ID required for entry?	
	HSE Tracker App	Section 5.1.2.1 of the guidance document
	GDPR	Processing Customer Data for COVID-19 Contact Tracing

Sponsorship / Activations	Interactive activities and infection control	Section 6.4 of the guidance document
	Sampling infection spread	Section 6.4 of the guidance document
	Congregation and crowd control	Section 6.4 of the guidance document

Workers	Lead Worker Representative	Section 3.2 of the guidance document
	COVID-19 Compliance Officer	Section 3.2 of the guidance document
	Return to work and training	Section 3.3 of the guidance document
	Pods work	Section 3.3 of the guidance document
	Staffing contingencies	Section 3.3 of the guidance document

	Vulnerable staff and at risk	Section 3.3 & 5.8 of the guidance document
	Volunteers (included as workers)	Section 3.3 of the guidance document
	Personal Protective Equipment	Section 3.1 of the guidance document

Communications	Worker communications	Section 5.7 of the guidance document
	Public communications	Section 5.7 of the guidance document
	External stakeholder communications	Section 5.7 of the guidance document
	Communication methods	Section 5.7 of the guidance document
	Signage	Section 5.7 of the guidance document
	Dos and Don't	Section 5.7 of the guidance document

Current situation: The government decided to reopen all businesses and hospitalities from beginning of December, however, was forced by reality to go into lockdown from 21 December 2020, which is still the case today. This causes the politicians not to take any risks anymore.

Festivals hope to start organising very modest events from late July, if the Covid situation continues to improve. Maybe 300 people max for outdoor events and 50 for indoor. No other release of the measurements is envisaged until 80% of the population will be vaccinated.

The thoughts are that for October-November, with the green-to-green country mobility inside Europe measure, things will be better and the Arts Festivals Summit in Galway will finally happen.

- Festivals founded by the Arts Councils and Tourism Boards receive reduced grants. As there is no tourism, grants are reduced to 25% of the original amount. The audience will be online. There will be no international tourism until September-October at least
- The spending of the Arts Council has been increased by 45%. Subsidies are adapted to the fact that there will be no audience, only online audience; 90% of the grants needs to be paid to the artists
- 60% of the member festivals of the Irish Festival Association didn't receive subsidies and they are tired of online meetings and therefore are less interested in membership
- Future for festivals – the bet is on hybrid models: live streaming and reduced audiences with the numbers mentioned before. There are no high expectation for this year

Italy – Italiafestival

The Italian Government decided to divide Italy's regions according to parameters indicating the level of diffusion of COVID-19 Virus: White - good, Yellow - some restrictions, Orange - a first degree of lockdown, Red - a second degree of lockdown.

Since 27 March, Yellow Regions can re-open theatres with the maximum audience of 200 people indoor, 400 open air. An 800-seat theatre can finally have less than 200 people admitted because the calculation matches two indicators: the normal capacity and the distance Covid-19 measures. Till today no theatre re-opened to the public. Many of them, mostly the bigger ones (opera theatres, national drama theatres...) are working to produce new shows broadcasted through theatres' dedicated websites.

Italiafestival together with Federvivo/Agis (Italian Performing Arts Association) is working to push the Ministry to facilitate the re-opening and to recalculate the possible audiences. On 9 April 2021 the Ministry publicly confirmed its commitment to widen theatre capacities. There is a hope that festival will be able to start their programmes in June. Italiafestival stresses out the importance of being connected in a European network and the support they bring to their festival members has been emphasized.

Future for festivals: 27 March is the green light to star festivals again, nevertheless it is still uncertain how it will be going on due to difficult situation. The capacity will be 25%; 400 hundred people in open-air spaces and 200 hundred people indoors.

Lithuania

Lithuania is in a complete lockdown. The shops are open but cultural activities have been stopped. They are fighting and lobbying with their possibilities, but still there is hope.

Malta – ARC Research and Consultancy

Malta Report

All events, in whatever capacity, are currently suspended. Malta is in semi lockdown but it is reopening "cautiously" with no plan for resuming mass events (see [press conference](#) held yesterday with Prime Minister).

Cultural activities are taking place with a limitation of 100 indoor and 300 outdoor (including staff) and all the security measures.

Festivals remain online and not live for now, due to mandatory measures imposed by government. Further to the above, the Malta Entertainment Industry and Arts Association (MEIA) released the below statements:

MEIA PRESS STATEMENT 8th April 2021

Following yesterday's press conference MEIA would like to express its disappointment at the lack of communication from government authorities with Associations & social partners when it comes to the announcement of measures. Unfortunately, this results in more uncertainty due to justified concerns on the continuity of our sectors. This also leads to our members not being informed in advance, creating a further threat to their livelihood. Concerns are related to Events, Venues & Arts Education. The current release of measures for example, do not provide clarity on the operation of arts education schools which is an essential part of learning for students of all ages in a controlled & regulated environment, as per guidelines previously established. Clarity on such operations is required for the well-being and all-round education for thousands of students. MEIA urges the government to clarify immediately these concerns by providing a clear time-line outlining a road map in collaboration with industry organisations.

MEIA PRESS STATEMENT 7th April 2021

In its ongoing efforts to ensure a safe return for the arts and entertainment sectors, the Malta Entertainment and Arts Association is proposing calls for a tiered approach with regards to a Covid exit Roadmap. The first proposed step is the reintroduction of the mitigation measures that were in place in March this year for both seated events and for the provision of arts education. This will ensure that seated events for up to 100 people can take place with all the established protocols. The protocols imposed by our sectors, namely for arts education and venues, continue to show how well-designed measures can limit the spread of the virus. A return to arts education will also provide children and young people with essential training in the arts for the final term of the scholastic year.

In the past months, MEIA and its members have taken the lead to develop guidelines with Public Health Authorities, which have been successfully implemented by professional operators in the sectors to ensure the safety of artists, crew, students and the public. A tiered approach in the release of measures and the introduction of new protocols will slowly restart some of the activity, secure the confidence of audiences and slowly increase the scale of events. The proposed road map, which will be published in the coming days includes a tiered plan for audience numbers which would be limited and scaled accordingly before herd immunity is reached, whilst still having the mitigation measures in place. MEIA understands that mass gatherings in the thousands is not a realistic proposal due to the numerous emerging variants, however smaller small-scale events are. Rigid border control is still the ultimate priority to avoid the spread of the new variants alongside electronic certification of vaccination both from tourists as well as locals with regards to events.

Netherlands – EFFE Hub

Despite the damage caused by COVID 19, the Dutch cultural sector has achieved two major things:

- All subsidies are continued, even in the situation when institutions, ensembles, festivals, museums and other cultural actors do not produce or in the case they are closed. Hence, they can use the money for salaries and fees, as well as for alternative programming, such as online streaming.

- There is around €1.5 million that have been made available for emergency situations, cancellations and costs to be reimbursed, income compensations for freelance artists, help to cities and provinces to support them to continue subsidising their clientele, compensations for loss of income because audiences do not buy tickets or have to avoid museum shops, etc.

This all was/is possible because the whole sector joined in 'The Creative Coalition', speaking all the time with one voice: all sectors, from medieval music to pop music, film, theatre, musical, festivals were united. Despite the disaster, the maximum is done to keep things going on.

The Netherlands is still in lockdown, yet they have experimented on smaller scale performances with safety measures. Festivals are adapting to the situation and a streaming culture becomes more and more established. The government is following the German example – they have developed a strategic working group talking directly with the government in order to find short and long-term solutions. A lot of money is being invested in culture. The self-supported cultural workers are the ones having the most troubles, but the cultural public workers, like orchestras or museums are in a healthy financial situation. Festivals are allowed to start organising for summer, with a guarantee that costs would be compensated in case of cancellations (a similar system as in Belgium).

Norway – Norway Festivals

The government presented their plan for reopening on 7 April 2021. They announced that a plan for festivals this summer will be presented early May.

Serbia - Serbian Festivals Association

The pandemic situation is not good, a complete lock down might be announced.

Current situation: the Serbian Festivals Association survives exclusively thanks to members' fees. There are no subsidies for festivals. There is no strategically thinking on long-term solutions. For this year, the situation is still no clear. There were some open calls in January and February from the Ministry of Culture; results for these public funds will be announced in April.

Some festivals have changed the dates in the hope to have a clearer view of the situation and also to wait for state subsidies. At the moment some concerts with limited capacity are going on. The concert hall and theatres work with the limited capacities, with 1/4 of the total capacity. Nevertheless, the audiences are rather small, with approximately 100-150 people for classical music in the hall of 800 and 50 people in the hall of 200 seats.

A national working group with representatives of tourism and arts is also created with the purpose of lobbying to make the survival of festivals possible.

Spain - Festclasica

The decisions in Spain are being taken by the regional governments, so it has not been infrequent to see different restrictions depending on the region, which is of course confusing and sometimes even arbitrary. In addition, not all festivals can afford the enormous reduction of sales.

Summer 2020:

- A lot of the classical music festivals did happen, with audiences but reduced (30% to 50%)
- Live concerts were streamed, with very little or no audience

Summer 2021:

- There is an intention to have festivals in live
- Classical music festivals are privileged to a certain degree, in the sense that the audience is mostly seated, which allows distance protocols to be accurately followed. Moreover, there is no singing or dancing involved
- The duration of the concerts has been reduced (usually to no more than 60-75 minutes)
- Breaks are mostly cut out to have a better control of the entry and the exit of the audience
- All safety measures, such as wearing the face masks, cleaning, keeping the distance (on stage, backstage as well as within the audience) have been applied

A pilot experiment was implemented by some major pop and modern music festivals in Catalonia, with a permission of the Catalan government and in collaboration with health experts. The concert *Love of Lesbian* (Spanish pop group) took place at the Palau Sant Jordi in Barcelona with an audience of 5000 people. What they did was organising an antigen-test for all the people in the audience (only six people were positive and couldn't get in). These tests were done by sanitary personnel on the same day of the concert. They also had temperature control and gave one FFP2 mask to each person at the entrance. Once inside, no social distance was required, but the audience was split into several delimited areas. Ventilation was also carefully taken care of. The aim of this pilot experiment was to see if it was possible to hold big concerts such as this one and at the same time prevent high-transmission events. The final results will be made public on 10 April, when they recount how many of the people in the audience have been tested positive within the two weeks after the concert. More information is available on the following links:

- <https://www.lavanguardia.com/cultura/20210328/6612706/concierto-antigenos-sant-jordi-barcelona-love-of-lesbian.html>
- https://www.niusdiario.es/sociedad/sanidad/5000-seguidores-love-lesbian-volvieron-concierto-palau-sant-jordi-estudio-clinico-ahora-que_18_3113520024.html

Today

The situation got worse and the government has put in place stricter measures. Today the situation is a little bit better. Theatres, auditoriums, and cinemas are open again with a limited capacity. Each region of Spain has its own rules regarding culture and Covid-19. The sectors are lobbying and asking for more help from the regional and central government for all cultural actors. A big movement for considering culture an essential need is happening in the country.

Sweden

A third wave of Corona is coming to Sweden, especially the virus has influence at the North of the country.

The Sweden Festivals Association is living from the membership fees. From 45-50 festivals, only 5 festivals are running at the moment. There is a hope that some festivals will be able to go on during the summer. The government gives a lot of crisis-contributions allowing the festivals to restart.

The Concert House in Stockholm offers free concerts every week through live streaming and they reach up to 10.000 views per concert. For the Christmas concert they had 90.000 viewers online. However, it is difficult for the orchestra to perform without interaction with a live public. All the live streaming is free of access. After the live streaming, the content is uploaded on a video playing platform. The Concert House receives public money from the government to support this.

Some festivals develop creations in function of the virtual streaming.

Ukraine

Festivals are slowly mobilising, but mostly awaiting updates from the ministry and progress of vaccinations to proceed further. Festivals are planning to organise some modest activities for the spring and especially for the summer, but festivals are in a waiting mode.



Contact:

European Festivals Association (EFA)

Saintelettesquare 17

1000 Brussels - Belgium

T: +32 2 644 48 00

info@efa-aef.eu

www.efa-aef.eu