



Outdoor Arts in Exeter – a pandemic compliance report

'sound practice and efficacy of arts performance in the pandemic'

by Dr Tony Lidington

Co-commissioned by:



Exeter
City Council



Outdoor arts pandemic compliance report – Tony Lidington, Promenade Promotions, Limited.

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Introduction

The purpose of this document is to help identify the basic actions necessary to provide a Covid-secure working environment for small-scale outdoor performance.

The report specifically addresses small-scale outdoor encounters with the public - no more than 200 people, who remain socially distanced within viable space constraints.

Outdoor arts are the pioneers of public space encounters and in the vanguard of creative possibilities post-lockdown. Such work has the capacity to encourage the revival of public spaces such as high streets, shopping centres, parks and recreation grounds, as well as providing confidence and enjoyment for many and thereby contributing to the wellbeing of the community. As the country emerges from the restrictions of the pandemic lockdown, addresses urgent issues of climate change and prepares for potential future strains of pandemic, there needs to be careful planning and strategic management of ongoing engagements in the public realm.

This document has been prepared using materials from the Department for Digital, Culture, Media & Sport (DCMS), Public Health England (PHE), the Health and Safety Executive (HSE) and the Events Industry Forum; also in consultation with representatives of the National Association of Street Artists (NASA), Outdoor Arts UK (OAUk) and the performing arts sector.

Aims of the document:

- To provide an outline of the context and impacts of non-ticketed, small-scale, outdoor activities for up to 200 members of the public (depending on the type of activity and the geographical location) in relation to the pandemic.
- To consult locally, regionally and nationally with relevant industry bodies about the subject and to provide supporting documentation and links to relevant information.
- To provide a policy framework for the city, within whose guidelines, council officers and other representatives can operate and negotiate with arts providers.

- To offer models of best practice in both the delivery of the artforms and the management of the artists, the audience and the space.

Part 1 – context and impact

About the Virus

The primary cause of transmission and infection of Covid-19 is through aerosol droplets exhaled from an infected person, or *via* surfaces that have deposits of active viral particles. Direct aerosol transmission occurs between people who are in close proximity and the degree of viral load transmitted from an infected person will vary according to the duration and proximity of contact. This is the principle behind social distancing and the use of face coverings.

The cumulative effect of aerosol transmission means the more people involved, the higher the risk of transmission. The numbers of people gathered in a space is affected by the space itself and the type of performance/activity being presented – this is the principle behind limiting the remit of this report to small-scale activities for audiences of up to 200.

Transmission *via* surfaces may occur if a person touches a contaminated surface and then touches their face (mouth, nose or eyes). Infection does not occur through the skin but rather uses the skin as a means of transfer to an environment more amenable to proliferation. This is the principle behind personal hygiene precautions of regular handwashing and use of alcohol-based hand-gels.

The effect of the virus appears considerably greater in persons with pre-existing health conditions and the elderly in particular, although it should be noted that youth and health are no guarantee of remaining unaffected or stopping further transmission of the disease.

A vaccine programme is now being delivered that can reduce and hopefully eliminate the effects of the virus; tests show that some degree of immunity is achieved, but it is not 100% effective and current evidence suggests that vaccinated individuals may still transmit the virus to others. This is the principle behind the campaign to get everyone vaccinated.

The increased prevalence of variants of the virus remains a concern.

The case for outdoor arts

It is clear from medical evidence that outdoor activities are less infectious than those which take place in indoor/enclosed environments:

“We have known for some time that only about 10% of transmission events are linked to outdoor activities. Even those events generally involve either prolonged close contact or a mixture of indoor and outdoor time. We had a lot of existing knowledge even when the pandemic began about respiratory viruses and how they transmit in general, and everything directs us to the conditions in people’s homes and workplaces.” (Dr Müge Çevik, lecturer in infectious diseases and medical virology at the University of St Andrews writing in ‘The Guardian’, 19th February 2021)

It is likely that outdoor activities are a much lower risk than those located indoors, especially where other mitigation actions are employed, such as maintaining distancing and use of face coverings.

It is likely that audience members will be cautious when they first encounter outdoor performances after lockdown is eased, they will have a heightened awareness of their environment and the proximity of others around them.

Outdoor arts performers are generally sensitive to audience reaction and mood and will respond appropriately.

Outdoor arts are arguably the most adaptable of all the performing arts sectors, capable and familiar with responding to change by developing innovative creative approaches to their practice and material. Outdoor arts will have to lead culture for the foreseeable future and by adapting performance models and demonstrating safe practice, it is possible to provide a wide range of creative, responsive and responsible activities for the public to enjoy.

Street/outdoor artists are used to adapting their work to varying audience dynamics and structures, changing site location and context for every performance (often 2-3 times during the space of one day).

Theatre spaces won’t open up for a while and public confidence will take time to rebuild (2m rule in place) and the experiences of the pandemic have shown us that small-scale outdoor performance is both safer and more readily-accepted by the public.

Local authorities are keen for communities to re-engage with public spaces.

The viability of outdoor arts being presented in public space relies on the bookers and artists being prepared to evaluate the risks and adapt their codes of practice accordingly.

In September 2020, Outdoor Arts UK commissioned Indigo Arts - a consultancy company specialising in arts, heritage and culture sector, to survey 5273 engaged cultural audience members about their attitudes towards re-engaging with outdoor arts post-lockdown: their results showed 90% were missing outdoor events and that 78% would consider coming to outdoor events so long as ‘appropriate measures’ such as management of space, smaller capacities and clarity of information, were in place.¹

Bearing in mind at all times the government guidance and local restrictions which may be in place, there are many events which occur in the open air where it would be relatively easy to provide safe entertainment through good planning, management, delivery and public co-operation - thereby mitigating the risks associated with the pandemic. Indeed, as was stated by the Events Industry Forum in ‘Keeping workers and audiences safe during COVID-19 in the Outdoor Event Industry in England’, published on 1st March 2021:

“Organised outdoor events should be permitted unless they pose a threat to public health, provided that they follow relevant guidance and adhere to all legal requirements.”

It is clear that as the vaccination programme rolls-out, the weather gets warmer and the understanding of the virus’ pathology improves, people will be allowed to congregate more publicly.

Part 2: - Policy guidelines

Principles of management for small-scale outdoors performance

This clarifies the responsibilities and actions around any public interaction for small-scale outdoor performance: providing guidance regarding how best to enable it to happen, as well as identifying any aggravating circumstances and ensure that they are mitigated without denigrating artistic vision or integrity.

¹ Getting-Back-Outdoors - <https://outdoorartsuk.org/wp-content/uploads/2021/05/REPORT-Getting-Back-Outdoors-Sep-2020-c-Indigo-OutdoorArtsUK-1.pdf>

Public confidence in event safety is paramount in facilitating a joyful and positive experience for all and this confidence starts with clear definitions of responsibility.

The responsibilities for the management of public space are shared:

The owner of the space (private or public) is responsible for the management (including health & safety) of members of the public into and out of the space. This is true whether the venue/location is ticketed or not.

The event organiser is responsible for the health and safety of any public, staff or artists as a result of activities in the space – also rehearsals, travel and personal safety at work.

The individual artists/arts providers are also responsible for any of their own activities as artists and for the public to whom they are performing.

All the above responsible organisations or individuals must conform to the agreed protocols relating to health and safety before activities can take place.

NB In current circumstances, it is important for all producers and festivals to keep abreast of public entertainment licencing, understand any adjustment of local, regional or national guidelines and to strengthen their connections and relationships with their local authorities... and *vice versa*!

Specific outdoor arts recommendations

The following measures are recommended for implementation in order to ensure the safest possible work environment. We must demonstrate best safe practice as the outdoor arts industry is in the vanguard of public engagement after the pandemic and because by its nature it is such a publicly visible industry; however, it is also important to ensure the experience of attending or delivering outdoor performances is neither scary nor intimidating.

1. A Covid specific event management risk assessment
2. Health monitoring – regular self-testing of staff for Covid19 & daily temperature tests (ensuring that there is some contingency for coping or replacing workers who may become ill and have to self-isolate)
3. Working in ‘bubbles’
4. Dressing rooms protocols

5. Travel protocols
6. Social distancing
7. Handwashing/sanitation facilities & sanitation of equipment
8. Covid briefing for artists and event personnel
9. Audience communication
10. Volunteer communication
11. Type of event
12. Outdoor performances

1. Health & Safety and risk assessment responsibilities

These are guidelines drawn directly from the Events Industry Forum with input from the Department for Digital, Culture, Media and Sport (DCMS) and in consultation with Public Health England (PHE) and the Health and Safety Executive (HSE).

Risk assessment is not about creating huge amounts of paperwork, but rather about identifying sensible measures to control the risks in your environment.

Failure to complete a risk assessment which takes account of COVID-19, or completing a risk assessment but failing to put in place sufficient measures to manage the risk of COVID-19, could constitute a breach of health and safety law.

It is important to understand and work within current government guidelines for public activity outside.

As a performing arts organisation, an employer or as an operator of a premises or venue, you have a legal responsibility to protect workers, volunteers, audience members, users and others from risk to their health and safety. This means considering the risks they face and do everything reasonably practicable to minimise them, recognising it is not possible to completely eliminate the risk of COVID-19. Organisations and venues will want to minimise the risk as far as possible and this guidance sets out a number of mitigations that should be considered when doing so.

Currently, insurance liability has no Covid exclusions so long as 'reasonable precautions' have been taken. However, every policy has a 'reasonable care clause' which could be activated if you are deemed to have acted recklessly

with total disregard for health and safety, but this is extremely rare, if relevant precautions are in place. These precautions are set-out below.

It is a requirement to undertake a risk assessment for all public events and to share this with staff on processes and procedures necessary to reduce the risk to the lowest achievable level. Organisations must ensure an appropriate COVID-19 risk assessment is carried out by both the landowner and the arts organisations/individuals involved. This is in addition to the usual risk assessments and event plan.

2. Health monitoring

All staff, and visitors are required to monitor their own general health and circumstances before committing to either working or attending the workplace. This may include consideration of the health or vulnerability of members of their household and family.

No one should attend the workplace if:

They are currently experiencing symptoms common to Covid19 (temperature, cough, loss of taste or smell etc)

They, or anyone in their family has had symptoms or had a positive test in the last 14 days

They have been contacted by the official Test Trace Isolate Service

They are required to quarantine following a visit to an overseas territory not currently on the 'safe travel corridor' list

They are identified as clinically vulnerable due to a pre-existing health condition

In all the above cases, they should isolate as necessary and not attend the workplace.

All staff should ensure that guidance and instruction on personal hygiene, social distancing and use of face coverings is followed.

Consideration could also be given to temperature checks and providing potential isolation areas at some events.

3. Working in 'Bubbles'

The Outdoor Arts sector should consider working in 'bubbles', subject to health monitoring. The numbers of people working together and gathering in groups, should reflect the latest government advice. Outdoor Arts working bubbles could include:

- **Artist Team Bubble:** the full company performing in a single show (or a small repertoire of shows) should work in isolation from everyone else - including in rehearsal. This allows for contact between performers, particularly important for dance and circus work. This group might also include the creative director or choreographer.
- **Production Team Bubble:** the full team involved in the build, rigging, cabling and running of the show work in isolation. This acknowledges that some aspects of this work may require close contact, particularly at get-ins and get-outs, stage and set builds.
- **Public Facing Team Bubble:** the stewards, security, volunteers and supervisors should work as a team and where possible maintain their own individual distance. Working as a bubble allows for a certain amount of interaction and to work in small teams (which may be particularly important for volunteers).
- **Producing Team Bubble:** where possible, those who might be office based, should continue to work from home or at social distance. This includes producers, programmers, bookers, marketing and comms team and volunteer managers. Inevitably, many of these roles require on-site work at production time, so individual social distancing measures should apply.

4. Dressing Rooms

Allocation of dressing rooms for performers should prioritise the usage of bubbles. If not possible, dressing rooms should be large enough so that social distancing between performers in bubbles can be adhered to. Shared dressing room facilities should be adequately cleaned to adhere to health and safety guidelines.

5. Travel

In order to minimise company and artist travel, it is advisable to employ locally-based artists - this is a good opportunity for festivals to connect with local performers and companies. Where further travel is necessary, artists and production staff should travel within their own working bubble, if possible.

6 Social distancing

Currently, all personnel are required to maintain 2m distancing from others as far as possible. Work within 2m must be as short duration as practical and with use of a face covering and avoiding face-to-face contact.

In accordance with whatever might be the current government guidelines, the numbers of individuals involved must be able to be socially distanced at all times.

It is advisable to set-out or mark-out pod areas for social bubbles of up to six: this could include sets of seating or benches, or mats separated by 2m +, or circles of rope/chalk, or pop-up shelters.

7. Handwashing/sanitation facilities.

During performance and technical work, sanitation and cleaning controls should apply to any equipment or seating (eg mats, benches or chairs) used in the show. Consideration should be made for doing this with aerial and other specialist equipment, but this may need additional support from the artists.

Clear and plentiful signage should be installed to provide information on distancing requirements, one-way routes, and other key information alongside sanitisation stations on entry points and various convenient locations around the working areas.

Personnel should use hand sanitiser before and after using any shared equipment such as work equipment and tools.



Spraying benches with disinfectant – Sergeant Spike for Promenade Promotions, Teignmouth seafront

Musicians should only use their own instruments and be responsible for their maintenance.

Particular attention should be paid maintaining hygiene on shared radio-microphones and sound equipment.

All users of toilets and shared spaces should be requested to sanitise hands before use and to wash hands after use.

8 Covid briefings

It is necessary for the protocols of COVID-safe performance practices to be communicated with others who are engaged in delivery or management of the event – this includes audiences, artists, stewards, stage management and volunteers, delivery and collection personnel. Hand hygiene instructions, requirements for distancing and use of PPE including face coverings/masks.

Other points to include in the staff briefing:

- Location of hand sanitiser stations

- Availability of anti-viral wipes or cleaning materials to wipe down surfaces before and after use.
- Arrangements in place for cleaning of kit and infrastructure.
- Procedures for manual handling tasks to reduce close contact work. (It is preferred that working teams are sub-divided into smaller working 'cohorts' of no more than 4 persons to minimise transmission to wider teams. These cohorts should work consistently with each other and means that occasional close contact work such as manual handling would be achievable. Cohorts should avoid mixing with others including during rest breaks.)
- Use of toilets and sanitary facilities
- Access to first aid or emergency arrangements
- Access to rest and other welfare facilities including any arrangements for breaks, catering, etc.

9. Audience Communication

Although it is instinctive to attract a large crowd, it is worth considering *less* publicity for larger events and thereby reduce the risk of overcrowding or last-minute audiences which have the potential to overwhelm an event and force it to close.

Clear, live communication with audiences *via* social media, website, email and apps/push notifications will help remind audiences of the health rules and expectations and can be sent at regular intervals from the public launch of the show.

Announcements should be made frequently to encourage attendees to respect distancing measures.

Attendees who are accompanied by children should be reminded that they are responsible for supervising them at all times and should follow social distancing guidelines.

Where possible, programmers should encourage audiences to avoid using public transport (which the running of the event could place extra pressure on) to attend the event and to walk, cycle or drive if able.

Signage should be provided on the approach to, and around, the event site to remind attendees of the need for social distancing (see simple example in appendices from Prom-Prom) and if available, to clearly direct them to facilities such as hand washing locations and quarantine areas.

All reasonable effort should be made to manage arrivals on site to avoid crowding and queuing, such as by ensuring that there are sufficient entrance points and advising attendees in advance which entrance to use.

Programming in rural areas allows for greater range of work as the space may be less restricted than urban areas.

10. Volunteer communication

The use of volunteers may need to be reviewed because for some events these are likely to be in vulnerable age groups.

Outdoor Arts events have a long tradition of working with volunteers in many capacities. The festival and technical teams should inform and engage with volunteers on an equal basis to employees to ensure their safety.

Briefings should outline how volunteers should engage with the public and adapt traditional roles (crowd management, leaflet distribution) to comply with current guidelines.

Volunteers should *not* be allocated 'policing' roles such as refusing entry or ejecting people from site. A clear system of informing appropriate staff should be put in place for such matters.

Much in line with the guidance outlined in this document, careful management of space and reduced capacity are key to making audiences comfortable with attending outdoor events.

11. Type of event

Free, open, unticketed and unfenced performances or events will need to demonstrate a robust approach to control numbers if too many people begin to arrive.

Consider the expected interactions amongst audience members and making sure sufficient controls are in place to maintain social distancing, for example providing clear communication, demarcating spaces, using sufficient ushers.

Although this report focusses primarily on non-ticketed events, there are means by which to communicate health and safety information. Programmers should consider measures including clear visual signage, stewarded queue entry to regulate audience numbers and encouraging compliance by modelling good behaviour (this is equally important for the performing company to demonstrate). The inclusion of both audible and visual announcements should be taken into consideration to accommodate for audiences with disabilities, sensory challenges and different language skills. In particular, this messaging is important regarding the management of audience numbers.

Programmers and producers should consider audience control initiatives such as timed entry, limited capacity events and no-ticket-no-entry policies to better enforce social distancing and regulate audience numbers. Social distancing and support of contact tracing in the event of a subsequent case of COVID-19 should be encouraged as part of the activity,

12. Outdoor performances

The following outlines are drawn from the research of Outdoor Arts UK (OAUk is a national membership and strategic organisation that aims to bring together the many diverse parts of the Outdoor Arts sector -

<https://outdoorartsuk.org/>) and The Events Industry Forum (an informal organisation that brings together event industry trade associations and similar bodies to discuss issues of common interest

<https://www.eventsindustryforum.co.uk/>) and the National Association of Street Artists (NASA UK - <https://nasauk.org/>).

The following suggestions for good practice are to enable artists and arts organisations to consider as part of adapting their work to the pandemic circumstances.

Static Street Shows: The backbone of many outdoor arts festivals are static shows. Traditionally, these shows would gather a dense crowd in a close formation (the 'circle show'). Artists and producers should work together to

consider ways of mitigating against audience contact – this may mean that part of the performance includes actions to keep audiences at a distance from both the artists and each other. This might include chalking, taping or other space demarcation as part of the performance or as part of the festival set up. Depending on the site, the festival may be limiting numbers to help this process, but stewards and security guards can also be part of this process.



Promenade Promotions socially distanced set-up in Dawlish



Professor Gayton – Teignmouth seafront for Promenade Promotions (Photographer – David Snow)

Many street shows include audience participation, which may no longer be appropriate and could be alienating to audiences. Artists should consider creative solutions to replace or replicate this aspect of their work – in some cases, this may require a radical rethink of the nature of the performance.

Many dance, acrobatic or physical performances include close contact between artists, and in the present circumstances, this could make audiences uncomfortable or confused. It is worth considering communicating to them the circumstances under which the work is being presented safely. Often artists live and work together as family or as a company, or they have been rehearsing in isolation/bubbles, so this is a helpful explanation.

Where artists collect cash from their audiences (busking or hatting), it is worth considering a contactless way of collecting - much as shops are encouraging contactless payments – perhaps the festivals may be able to help with this.

Walkabout Performers: Walkabout acts could present challenges to social distancing, as one of their main attractions is courting direct audience interaction. However, thematically, some acts are designed to do the opposite and scare people away (!), so it may be a good time to consider a wider, more creative type of programming.



Promenade Promotions – Uncle Tacko! with Captain Ginger (Photographer – Jim Wileman)

Many walkabout performers can move away from crowds at a fast pace, and this could be very useful in breaking up crowds. They should work with the festival to ensure that stewarding complies with the social distancing.

Professional walkabout performers can create and manage the space between performer and observer, keeping both parties at a safe distance. Professional walkabout performers are extremely mindful of the feelings of spectators and have the ability to move the performance to a different location as necessary.

Masks: Generally, wearing face masks seems like a good thing to encourage where any gathering is happening.

In performances there are already many forms of outdoor work that include an element of mask work – many animal outfits and character costumes may already have face covering that could be adapted for safer use.

Festivals/events could even consider giving away or selling branded masks.



MarkMark Productions – 'Trick or Treat'

Stilts: Stilt performers in walkabout and static shows have inbuilt social distancing – obviously the performers are high above their audiences and the scale of many stilt costumes tends to keep audiences at bay. Stilt shows could be a consideration for bookers in the early stages of lifting lockdown.



'Corvus Angelicus' – Lyn Routledge

Aerial: Aerial shows have two strong features that could be useful in the current climate: the height of the performers means that they are at a social distance from their audience and since the performances are at height, a larger number of people can see the show from afar, which could be very useful for an audience which is spread out over a wider distance.

Self-Contained Performances: Many shows exist in self-contained structures - including puppet booths, mobile jukeboxes, plastic domes and structures built

in to vehicles. Many of these are deliberately designed to keep audiences at a distance from the performance, so these may be useful assets for safer programming.



Cloudscapes – Gobbledegook Theatre

Bikes, trucks and other vehicles: Some shows and performers incorporate the use of vehicles in their work, and many could be adapted to do so. Using mobile trucks as a stage allows performers to move safely and potentially perform to large numbers at a distance. Some shows take place on bicycles or use them as a means of transport. These are all good options of alternative approaches to Outdoor Arts programming.



Slung Low Theatre – ‘You Can Bet’

NB Some types of outdoor arts are more suitable than others, depending on the physical and social context in which they will perform – this is a decision to be made in the curation of the event.

New forms of performance:



Theatre Alibi’s St Thomas Stories ‘On Your Doorstep’, 2020 - photography Steve Tanner

Hyperlocal: programmes of work developed and delivered for and sometimes with local participants and artists, in varied locations such as residential streets, doorsteps, car parks or basketball courts.

Socially distanced street theatre: ‘theatre to stay clear of’ and ‘characters to be avoided’, or ‘walkabouts to walk away from’!

Other general considerations

The changing nature of government, local authority and PHE guidance and advice should be kept under continuous review and as a result of any changes, practices and assessments should be updated accordingly.

It is advisable to consider the use of more open, wider public spaces to allow for social distancing. Bearing this in mind, local authorities might consider introducing entertainment into parks.

Many festivals include alcohol sales as part of the catering offer: this can cause issues around social distancing behaviour. If alcohol is on sale, then alongside other anti-social behaviour measures, festival planners may wish to consider providing family-friendly, non-alcohol areas and/or extra security staff.

The effective planning and co-ordination of public outdoor events is likely to take a minimum of two months from being given the go-ahead.

If local authorities are concerned about an event, they should discuss those concerns with the event organiser at the earliest possible opportunity and wherever possible, advise what actions might be taken to mitigate any risks or concerns in order for the event to go ahead. However, if after careful consideration and negotiation, an authority decides that an event should not take place, they should share their assessment of the risks with the event organiser so that their reasoning behind the decision can be understood.

Conclusions

- In order for the council to be able to respond effectively to changes in HSE advice guidelines (both for the current pandemic and any subsequent mutations, or future viral outbreaks), it is essential that the frame of reference is set, within which council representatives can engage with artists in the provision of safe public performance activities. This compliance report provides this framework and offers ways in which Exeter can respond safely, responsibly and effectively to any such future crises.
- The impact of the Covid pandemic has shown how space for participatory activities is a vital and safe component of future public gatherings. Physical activities – whether that be exercise, dance, performance or even the passive consumption of live music and stories, are at their safest outdoors. It is likely that small-scale, outdoor performances will be a core element of neighbourhood activities for the foreseeable future and these guidelines may also be used to inform the construction and use of public open space. Small-scale outdoor arts activities will need to be part of the neighbourhood planning for Exeter, so these aspects will need to be embedded in the physical infrastructure of the built environment and the visioning of the public realm. As a result, this report impacts upon the garden communities that are outlined in ‘Liveable Exeter’ and offers some indication of the needs and concerns for the neighbourhood green spaces and play spaces as Exeter prepares to build 12,000 new homes over the next 20 years.
- There are opportunities emerging in the aftermath of the pandemic and as our climate changes - these are driving a growing interest in alternative cultural practices which are sustainable, accessible and attractive for the city of Exeter in the 21st century. This report is designed to offer a framework for addressing some of these opportunities in both the short and medium term through the development of small-scale, outdoor performance work.

Dr Tony Lidington, April 2021

List of organisations and individuals consulted:

- Promenade Promotions (Prom-Prom) Limited
- Outdoor Arts UK (OAUK)
- National Association of Street Artists (NASA)
- Theatre Alibi – Nikki Sved, Hattie Collins & Rachel Duthie
- Red Herring Productions – Pascale Stratton
- Exeter Street Arts Festival – Nick Hall
- Fool’s Paradise – Jo Burgess
- Showsmiths – Herbie Treehead
- Uncommon Players – Anthony Richards
- Corvus Angelicus – Lyn Routledge
- Gobbledegook Theatre – Lorna Rees
- Exeter Culture – Dom Jinks
- MarkMark Productions – Mark Tillotson
- Slung Low Theatre Company – Allan Lane
- Maltings Theatre & Roman Theatre Open Air Festival – Adam Nichols

List of appendices

1. **Events Industry Forum:**
 - a. Keeping workers and audiences safe during COVID-19 In the Outdoor Event Industry in England, 1st March 2021 – [DOWNLOAD](#)
 - b. Event Gatherings Happen Again – [WEBPAGE](#)
2. **First Option Safety Consultants**
 - a. Production Guidance: COVID-19 Generic Risk Assessment – [DOWNLOAD](#)
 - b. Infographic – [DOWNLOAD](#)
3. **Government papers**
 - a. Working safely during coronavirus (COVID-19) from Department for Business, Energy & Industrial Strategy and Department for Digital, Culture, Media & Sport. Published (11th May 2020, Updated:15 April 2021) – [WEBPAGE](#)
 - b. Health & Safety Executive: What to include in your COVID-19 risk assessment – [DOWNLOAD](#)
4. **Outdoor Arts UK + NASA**
 - a. Indigo audience survey 'Getting Back Outdoors', September 2020 – [DOWNLOAD](#)
 - b. Outdoor Arts meeting notes: 'Getting-Back-Outdoors' 19.06.20 – [DOWNLOAD](#)
 - c. NASA - SARS-CoV-2 / Covid19 Discussion Checklist and Risk Assessment – [DOWNLOAD](#)
 - d. Outdoor Arts UK Outdoor-Arts-Sector-Specific-Guidance-2 – [DOWNLOAD](#)
5. **Promenade Promotions Limited (Prom-Prom)**
 - a. Method statement template for artists – [DOWNLOAD](#)
 - b. Prom-Prom Covid risk assessment statement and plan 13.7.2020 – [DOWNLOAD](#)
 - c. Public notice - 'Guidelines for your safety and comfort' – [DOWNLOAD](#)
 - d. Risk assessment for Covid in Teignmouth for TTC and TDC – [DOWNLOAD](#)
6. **Theatre Alibi**
 - a. Risk assessment St Thomas tour performance COVID 2020 – [DOWNLOAD](#)
 - b. Risk assessment St Thomas tour rehearsals COVID 2020 – [DOWNLOAD](#)
 - c. Safe working guide for performers during Covid – [DOWNLOAD](#)
 - d. Updated: Managing an Audience during Covid – [DOWNLOAD](#)
7. **MarkMark Productions:** Risk Assessment Covid-19 – [DOWNLOAD](#)
8. **National Rural Touring Forum:** Risk Assessment & Check list ideas – [WEBLINK](#)
9. **Showsmiths Limited, Events Safety Services:** Covid RA pre-amble Jan21 – [DOWNLOAD](#)
10. **Wavehill Report:** The Value of Arts and Culture in Place-shaping – [DOWNLOAD](#)

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