

GUIDELINES

for opening under Covid-19

Produced by the Creative Workspace Network

<https://www.creativeworkspacenetWORK.org>

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INTRODUCTION

For those managing creative workspaces the covid-19 pandemic has presented significant challenges in understanding how to deliver their services in an uncertain and evolving situation.

The range of services provided by creative workspaces fall under several government workplace guidance areas and legal fields requiring these organisations to have up to date knowledge of their responsibilities in different areas. As the government easing of lockdown moves to step 3, organisations will need to consider how to re-open and sustain their services whilst minimizing the impact on their work.

This toolkit signposts relevant key guidance whilst addressing the additional sector-specific challenges, providing examples of good practice from organisations across the country.

The document has been compiled by Phoenix Art Space with the support of these organisations who have generously provided their expertise, guidance and publications and we hope that it will continue to provide a growing resource for the sector called the Creative Workspace Network.

“
**relevant key guidance
& good practice**
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THE CREATIVE WORKSPACES SECTOR

The creative workspace sector is diverse, delivering multiple services to a wide range of audiences. For the purposes of this document, we focus on the work of **charitable or not-for-profit organisations** which have as a core function the provision of **affordable artists' studio space**: a centrally managed collection of spaces where an artist or designer/maker creates work. In this document, we use the term artist to describe all tenants of spaces. It is estimated that there are over 150 such organisations in England, managing over 600 buildings.

These organisations deliver a core infrastructure for the creative economy and the arts and culture of their local area and communities in which they exist. They provide economic, social and cultural benefits combining the creative economy, community well-being and a sense of place. Together the London creative economy alone is worth £32m pa but generating many times this in terms of the output of those tenants. Wider research is needed to take into account the national economic and social impact.

Creative Workspaces are a complex environment with many studios located in multi-use buildings. There may be communal studio space and shared technical or production facilities, public-facing services such as a events and gallery space, outreach and learning programmes and even cafes within their remit. They work in partnership with local government, community groups and businesses to deliver studio space and creative activities at low-cost and for the benefit of all. These services may all take place in the same physical space, making coordination of use by different groups more problematic.

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economic, social & cultural benefits

HOW TO USE THIS DOCUMENT

This toolkit aims to help creative workspace managers and administrators think about how to respond to the issues they are facing in relation to Covid-19, and plan routes forward as the situation changes.

We recognise that organisations will work in different contexts and face different lease arrangements and liabilities. The activities presented here should not supersede any existing or emerging legal obligations relating to health and safety and statutory employment or equalities legislation.

We have suggested an approach which helps identify how services may continue to be delivered whilst key users and audiences are supported and protected.

WE AIM TO PROVIDE:

- **Links to national guidance and advice,**
- **Key considerations and checklists for making decisions in opening up organisations,**
- **Responses to immediate questions about workspace biosecurity in different settings,**
- **Case studies and examples of good practice to stimulate ideas.**

This is a general guide which reflects the fact that each organisation may take a different approach based on their needs and is intended to complement existing risk assessments, business continuity or contingency planning.

A number of contributors to the document identified the important of maintaining trust and confidence in delivering services for all stakeholders, including vulnerable people. Staff, artists and members of the public will need to feel comfortable in engaging with the organisation, and understand the levels of risk they may experience. Guidance on communications and working with specific groups is included as part of this document.

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**supported
& protected**
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NATIONAL GUIDANCE FOR WORKSPACE SERVICES

It is important for organisations to understand which government guidance is applicable to their situation and to keep up to date with emerging developments both on a local and national basis.

From 4th July, the UK has moved to step 3 of the easing of lockdown. Public spaces such as galleries, cafes and community centres may re-open with social distancing restrictions in place. The Institute for Government provides some useful reading on the government’s approach, plans and future requirements:

Institute for government guidance

<https://www.instituteforgovernment.org.uk/explainers/boris-johnson-plan-ease-coronavirus-lockdown>

Regional or local outbreak plans may bring more localised restrictions and requirements, meaning organisations will need to modify or adapt their own approaches on an ongoing basis.

National Guidance

National business opening guidance

<https://www.gov.uk/government/publications/further-businesses-and-premises-to-close/further-businesses-and-premises-to-close-guidance>

<p>Health and safety coronavirus support</p>	<p>The Health and Safety executive latest information and guidance https://www.hse.gov.uk/coronavirus</p>
<p>Studio space and premises, co-working spaces and shared studios</p>	<p>Example guidance from Workspace https://www.workspace.co.uk/community/back-to-business-hub</p>
<p>Offices management, shared spaces</p>	<p>UK government guidance https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/offices-and-contact-centres</p>
<p>Gallery space, including events and tours</p>	<p>NMDC Good Practice Guidelines on Opening Museums https://www.nationalmuseums.org.uk/coronavirus-update/nmdc-good-practice-guidelines-opening-museums/</p> <p>Performing arts: Guidance for people who work in performing arts, including arts organisations, venue operators and participants. https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts</p>
<p>Education, teaching and working with community groups</p>	<p>UK government guidance for Further and higher education https://www.gov.uk/government/collections/further-and-higher-education-coronavirus-covid-19</p>

<p>Retail, public – facing shops</p>	<p>UK government guidance for shops and branches: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/shops-and-branches</p>
<p>Catering – cafés and good practice in kitchens</p>	<p>UK government guidance for restaurants, pubs, bars and takeaway services: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/restaurants-offering-takeaway-or-delivery</p>
<p>Outreach and working within the community</p>	<p>UK government guidance for working in other people’s homes: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/homes</p>
<p>Organisational considerations for supporting staff</p>	<p>Federation of small businesses advice and guidance for small businesses and the self-employed https://www.fsb.org.uk/campaign/covid19.html</p>

PLANNING FOR RE-OPENING

Most organisations will take a staged approach to opening up services, based on their circumstances and aims.

Audit

For each service, identify national guidance are relevant for your needs. The guidance is constantly changing so it is helpful to sign-up to relevant local and national updates on lockdown restrictions.

Plan

Establish the risks and start to identify possible approaches and constraints for delivering each of your services.

Prioritise

It may not be practical to deliver everything immediately. Set a starting point for planning for re-opening, based on your organisational priorities and capacity.

Review

Share plans with others – members, staff, and the public – to refine plan and inform next steps.

POSSIBLE SERVICE STAGES

- Closed
- Some aspects open
- Alternative delivery methods
- Open, with restrictions in place
- New services
- Fully open

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establish the risks

Determining the best route forward for your organisation and deciding which services you will be able to provide, and at what stage, will be based on several key factors

- **Conformance to government guidelines**

As outlined above, organisations will need to work within legal frameworks and government guidance for the differing services provided.

- **Management of risk**

The levels of risk and possible mitigation strategies will help determine which approaches are most viable. In some cases, alternative ways of working can help. On top of the guidelines outlined here some additional considerations are given below.

- **Management of risk**

Deciding which groups are most important to work with, and which services and activities you are able to offer will vary for each organisation. Target-driven funding or income generating activities may dictate some groups are more important, or there may be a social remit to support vulnerable groups in a time of crisis. As part of any assessment, you will also need to understand and take into account the specific needs and circumstances of different groups of people, especially those with different protected status.

- **Organisation capacity**

Your organisation will have limited resources to manage and implement to implement adjustments and changes required. There is likely to be a reduction in capacity caused by staff or volunteer illness, time being taken to care for others, or reduction in efficiency due to home working. Opening times may be reduced for the time-being.

- **Financial viability**

Where restrictions limit numbers of people, or where core funding is affected by your ability to deliver services, income may fall. Demand for services may fluctuate, and not return to previous levels. Similarly, the cost of adapting services, underwriting losses or additional staff costs will impact on the organisation sustainability. Any assessments of financial impact should include discussion and consultation with funders, clients and tenants to determine possible effects.

- **Logistical constraints**

The buildings and environment in which you operate, and the capacity of the organisation to adapt will affect potential service delivery. Practicalities relate to modification of buildings and workspaces, transport for service users and staff, and the timetabling of activities will also come into play. Capital expenditure also will require review.

THINKING CREATIVELY

There is an opportunity to think creatively about how services are delivered and whether the organisation can achieve its core purposes. Two organisations which have successfully reconfigured their services are Project Art Works and Phoenix Art Space:

CASE STUDY 1: HOME-BASED REMOTE SUPPORT

Project Art Works in Hastings faced issues with working with neuro-divergent artists who would normally have support from freelance artist facilitators.

They quickly established remote support, sending materials to artists and were able to reach around 90% of their users, whilst maintaining contact with the facilitation team. They were also able to raise new funding for equipment and connectivity for these groups.

CASE STUDY 2: ONLINE LEARNING

Phoenix Art Space in Brighton had to quickly decide how to continue running art classes whilst the building remained closed.

They trialled running sessions online and supported their tutors to modify training materials and teaching methods to work in the new medium.

All classes are now offer online learning and service online and uptake of the service has increased, maintaining income for the organisation and extending reach as students can work at a time which suits them. Courses are expected to continue online in some form after lockdown.

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extending reach

KEY CONSIDERATIONS

6.1. Assessing risk

To help you decide, you will need to carry out appropriate COVID-19 risk assessments for each service and work area, just as you would for other health and safety related hazards, updating these as circumstances change.

The key is to have a detailed enough risk assessment which is tailored to your premises and practical to implement. The Health and Safety executive has an excellent Working Safely risk assessment toolkit:

<https://www.hse.gov.uk/coronavirus/working-safely/risk-assessment.htm>

This includes a template for

<https://www.hse.gov.uk/coronavirus/assets/docs/risk-assessment.pdf>.

These risk assessments should be done in consultation with artists, representative groups or unions as appropriate.

These documents are helpful in deciding key areas of risk. But beyond the risk areas identified in government guidance, the following aspects of the impact of covid-19 may also be helpful in for assessing appropriate responses within creative workspaces.

6.2 Managing studio spaces

For both creative workspaces and their tenants, new guidelines and restrictions will affect individuals, or groups of artists, and their practice. **Key areas include:**

6.2.1 Access

Artists often make use of their space outside of normal office hours or share access routes and facilities with the public. Large numbers of people may have access to the creative workspace making management of more difficult.

- Consider changes to opening times so reduce overlap so that buildings may be adequately staffed or better manage numbers and flow of people

- Restriction of access to named individuals, with appropriate signing-in measures, mean that only known people have access. This can help maintain manageable numbers of people and allow tracking of studio usage if required
- Reduced numbers mean you can open up as much as needed and may result in fewer overheads. For example you may be able to close some toilets and therefore reduce cleaning costs.

6.2.2 Collaborative working practices

Where artists are working with other people, sharing equipment, or have customers and visitors in their space, additional risks may arise. This could include use of specialist suppliers or sub-contractors.

- Potential timetabling for shared studio usage with updated cleaning practices, agreed with users, with regular checking
- Protocols for signing in/out of visitors with clear responsibilities. For example visitors might be asked to make health declarations and share contact details
- Protocols for use of shared equipment, including updated booking systems and gaps between use of certain equipment for cleaning, or allocation of particular equipment to known individuals
- Moving towards personalised spaces and materials and equipment – reducing sharing where possible

6.2.3 Shared studio spaces

Hot-desk or shared facilities may create situations where studio users are at greater risk as opportunities for transmission increase. These may be addressed through

- Tightened access and protocols and access to shared spaces
- “Bubbles” where usage is limited to known individuals or groups and/or where usage is timetabled
- Clear, agreed cleaning protocols. Where studio space is shared, artists may need to agree cleaning schedules and responsibilities.

6.2.4 Health and well-being

The impact and risk to artists' health, including situations where they themselves are a high-risk group or are living with someone who is self-isolating. This may include emotional well-being for those who are not able to make use of their studio for a period of time.

- Individuals who have symptoms of COVID-19 as well as those who live in a household with someone who has symptoms or who are advised to self-isolate as part of the government's Test & Trace should not attend their studio
- Organisations should put in place reporting systems to alert and track cases of illness. This will mean those falling ill will be required to inform the organisation
- Consideration for any special needs in relation to Covid-19, for example those who are vulnerable or live with vulnerable people should be assessed individually
- Signposting of mental health services to support artists

6.2.5 Income and finances

Tenants may be financially impacted by Covid-19, either through loss of earning or the ability to work from their studio. This may mean they are not able to afford to pay rent, reducing studio income and leaving them at risk of eviction. This will also have an impact on the income for the studios.

- Signposting potential financial support for sole-trader or small businesses, as well as mental health and well-being support for artists
- Advice for tenants on government guidance and legal responsibilities, including sub-letting arrangements
- Explore potential for short-term rent holidays or reductions, in negotiation with tenants and funders

6.2.6 Shared facilities

Artists' use of shared spaces such as kitchens, toilets, and communal areas increases risks of infection and makes isolation of individuals more difficult. For example, where possible, separation of toilets for groups of people can limit risk of transmission.

6.2.7 Deliveries and services

Both the organisation and individual studios require flow of inbound and outbound goods. For example, safe waste disposal and ongoing delivery services will require assessing and risk management.

- Review of procedures for waste disposal (for example removal of shared bins)
- Protocols for deliveries may require updating. It may be necessary to temporarily suspend deliveries until it is safe to resume.

These considerations will need to be reinforced and supported by communication with artists to help ensure adherence and compliance with new protocols. For example:

- Posters and notices explaining any new practice
- Display of checklists or information on noticeboards or alongside equipment
- Publication of updated tenancy guidelines clearly outlining expectations for all parties
- New or updated booking or attendance systems for monitoring usage of artists spaces

CASE STUDY 3: NEW DIGITAL BOOKING SYSTEM

At The NewBridge Project in Newcastle and Gateshead, all artists are booking-in and out of their studios.

After consulting with artists, they decided that they needed to control numbers in the space so that everyone felt comfortable with the number of people in at any one time.

They have invested in a new digital booking system which also means they can contact all those who have been using the space in case of outbreak.

6.3 Managing public and mixed-use spaces

Creative workspaces often provide publicly accessible spaces and communal spaces for artists and groups.

Gallery spaces, events, and exhibitions

Alongside specific guidance for museums and galleries, and public events, the following additional points areas may be considered

- For public gatherings there is a current limit of up to 30 people where there is sufficient capacity to manage this number safely, with social distancing. This may mean that events are not cost-effective to deliver for smaller providers
- It may be possible to allow access using spaced queuing and one-way systems, with timed ticketing and pre-booking to control numbers
- Timetabled visiting via tours and appointment systems may be a more practical route forward for the time-being.
- Live performances may cause a higher level of risk, so each event will need to be assessed individually.
- Some organisations have successfully offered virtual tours as an alternative way to provide services

Cafés and communal areas

- Guidance on providing refreshments depends on the physical layout of building and the ability to deliver services and should be assessed in line with that guidance
- Where there is concern it may not be financially viable to re-open café services, consultation with workspace users may be beneficial to assess potential uptake and viability
- Social distancing considerations will apply to café and communal areas.

Reception and front desk

- It is likely that the usual range of face-to-face services cannot be offered, or that they need to be offered from behind screened desks
- Training may be required for public-facing staff or volunteers in managing public safely
- PPE should be considered to reassure public, and provide some risk reduction for staff
- In most situations there should be no need for full PPE equipment, except where trained personnel are providing support to individuals in proximities of less than one metre

66 practicing artists on public view

CASE STUDY 5: RE-USE OF SPACE

Phoenix Art Space in Brighton were forced to close their gallery space, resulting in a drop in income and profile for the organisation. By drawing up a new open-plan floor space using the existing gallery as temporary artists' studios they have been able to offer space for artists who wish to work on larger pieces. Spaces were clearly marked out to comply with social distancing.

The studio were over-subscribed, and have provided additional income. Having practicing artists on public view helps demonstrate that the building is in use and open for business

Learning and teaching

- In-person educational activities may be problematic to deliver
- For arts based-learning, equipment and materials are often shared and stored. Assessments for alternative procedures will need to be considered and information sought for specific materials used
- Alternative delivery methods should be explored, for example using a mix of on- an off-line or distance learning
- Arts tutors should be engaged in updating courses and developing new ways of working
- Individual risks assessments should be offered to potential students in case of special needs

Community use and room hire

- Workspaces often provide meeting rooms to external organisations, to support the community or to generate income
- Assessments and planning will be needed to ensure these rooms can be used in line with the government guidance. An assessment on capacity of rooms should be made
- Booking systems should be updated to allow time between booking for cleaning. Cleaning frequency will need to be increased correspondingly
- New responsibilities will need to be communicated with user groups, such as reporting and Covid-19 cases occurring within 2 weeks of attending the space

6.4 Building and premises

In addition to HSE risk assessment guidance, considerations for creative workspaces may include:

- Changes to the entry and exit of building to facilitate control of numbers of users. For example, public queuing for events may require a separate entrance from artists accessing studios
- For larger buildings it may be possible to group users so that different groups use separate entrances, stairways, or other facilities.
- Storage for disposal of artists materials may require new procedures to quarantine items for a period of time before they leave the building.
- Removal of shared storage spaces to reduce transmission risks
- Additional accessible signage for particular groups using the building
- Sourcing and location of PPE equipment
- Update of in-house protocols for social distancing during maintenance and building works
- Clarification of access to artists' studios by organisational maintenance staff and suppliers
- Modifications to individual and shared studio spaces to promote and support social distancing
- Review of sub-contractor and supplier working practices and organisations expectations for their staff. People accessing the building should be asked to confirm in writing they will follow protocols, provide names of individuals, and observe reporting practices in case of illness.

6.5 Cleaning, handwashing, and hygiene procedures

In-line with HSE guidance good practice, organisations will be required to identify busy areas and hot-spots for transmission. In the creative workspace environment extra cleaning protocols will be needed to support services, including:

- Cleaning of shared spaces to a suitable quality, possibly using trained personnel or supplier with a Covid-19 policy in place
- Scheduled cleaning at timed periods to coincide with shared-use timetables
- Staff and artists handling shared equipment should be encouraged to wash or sanitise their hands frequently

Some high-risk areas, such as shared kitchens and toilets will require clear use and cleaning guidance. Consultation with users is likely to be beneficial in these situations.

6.6 Social distancing

Organisations should aim to maintain social distancing at 2 metres where possible supported by signage, markings and guidance. This social distancing may be hard to maintain in creative workspaces where there may be more mixed-use space. In this context:

- Clear communication with users is vital to explain the changes to the service and the impact this will have their work
- Users may include those with communication challenges, such as limited English and learning disabilities. Extra support may be required in some circumstances.
- Workspaces may have pressure points, such as corridors, stairways or lifts where it may not be possible to install one-way systems. All users will need to understand protocols for using these access routes and be able to communicate them to visitors and other users
- Meeting rooms should be assessed, and maximum occupancy adjusted.
- Protocols for kitchens and toilets should be set, reducing numbers of people using facilities at any time. Current guidance recommends one person at a time.
- Signage will be required to remind users of protocols in place and reinforce good practice.
- Monitoring systems may need to be introduced to control numbers. This could range from spot-checks to more sophisticated clock-in /clock-out systems..

In some instances, removal of furniture or equipment may be used to encourage social distancing. For example, closing toilet cubicles, removing printing equipment or removal of chairs from communal spaces will help people adapt the requirements. In other cases where social distancing cannot be applied, this may mean some core services have to remain closed.

6.7 Track and trace

For all public-facing services, contact details for all visitors will need to be kept for 21 days to support the NHS Track and Trace measures which aim to identify people who may have been exposed

to the virus. Although you may have records for existing studio users, or collect information for ticketed events, for external visitors you will need to consider:

- An appropriate system for collecting information will be required, either electronic or paper-based, and this will come at a cost.
- Individuals making bookings may be making it for more than one person.
- There may have to be staff or volunteers at the door to record people's details, to minimise the risk of transmission.
- Procedures need to be in place for reporting in case of an outbreak, and deleting data to comply with data protection regulations.

Maintaining records of staff, customers and visitors to support NHS Test and Trace

<https://www.gov.uk/guidance/maintaining-records-of-staff-customers-and-visitors-to-support-nhs-test-and-trace>

The BBC also have an explainer for track and trace, which may be useful to share with artists: <https://www.bbc.co.uk/news/explainers-52442754>

6.8 Working with staff and volunteers

For staff and volunteers work for the organisation, government workplace guidance covers safety of employees. Assessments should include working with trustees, members and other volunteers.

As the organisation continues to re-open services, and more staff return to work, there will be additional considerations for studio providers:

- Some staff who were working from home may need to work on-site and will need space to work, whilst maintaining social distancing in the building. Staggering working hours for different staff may help.
- For smaller organisations and those with part-time staff, hot-desking and desk sharing is common. Alternative arrangements or cleaning protocols may be needed
- Specific training and PPE requirements for public-facing roles

- Determining minimum levels of staffing to run services, at a time when more staff may be required for additional duties
- Financial impact of exiting job-retention, furlough, and other government schemes
- People who are at higher risk or living with those who are will continue to need support. It may not be practical for these people to return to working on-site.
- Ongoing training and support for staff and volunteers in new protocols and ways of working.
- Guidance on how to protect staff and volunteers

Consultation with staff, unions and/or representative groups will need to be on-going as the situation changes.

Organisations will need to consider

- Costs of updating physical spaces to enable social distancing and good hygiene practice
- Spend on equipment such as IT systems, subscription services and improvements to technical infrastructure
- Additional training costs
- Ongoing home working assessments and additional communications needs for staff and volunteers working remotely

Accessibility tips for working from home using IT on the Ability net website

<https://www.abilitynet.org.uk/news-blogs/ten-tech-hacks-help-disabled-people-working-home>

IMPLEMENTATION

Once assessments for each service have been made, the organisation will be able to better determine a detailed plan for delivering services.

It is probable that not all services will be running in the short term, due to continuing Covid-19 restrictions and risks, costs, staff shortages or other resourcing constraints. In a mixed-use space, there simply may not be enough room to run all services at the same time with the same numbers of people. At this point the organisation need to make decisions on which services it needs to prioritise and agree a staged roll-out plan across its work.

It would be beneficial to run through a scenario planning exercise and, if possible, trial new approaches.

CASE STUDY 6: MAPPING CAPACITY

Phoenix Art Space have developed a cross-service matrix to assess how many people might use the building at any one time.

This allows them to determine if it is safe to run services at the same time or if a staged approach is needed. This mapping exercise has led Phoenix to understand that to welcome back the Learning Programme as a face to face service requires working across two workshop rooms to maintain social distancing measures. It allows for artists in the Rocket group, who have additional and special needs, to be accommodated. In this case, no other activity can take place on the ground floor during these times.

The forthcoming Brighton Photo Fringe Festival in October will be managed with audiences booking time slots with no access to facilities whilst on site.

7.1 Policies and procedures:

Covid-19 will require updating or development of new policies, procedures, and guidance and these documents will require amending on an ongoing basis.

As well as documenting the organisation approach to dealing with Covid-19. They may need to include:

- How procedures have changed because of Covid-19
- How the organisation will respond in case of outbreak or illness
- Actions to be taken when breaches of protocol occur
- This may include providing information to local health authorities and users of the building.
- How accidents, first aid, security and other incidents are affected
- How to raise concerns (for all groups)
- Monitoring and reporting on service use and adherence to guidelines e.g. Collection of users contact details for 3 weeks
- Assessing the well-being of staff and services users
- Impact on equalities and accessibility
- Guidelines for sub-contract

Contracts and guidelines for artists are likely to change. They will need to be aware of the risks and mitigation measures in place so they can make informed decisions on whether to use the building. They will need to adhere to implementation policies and procedures such as

- Clock-in/out procedures
- Social distancing and cleaning rules
- Reporting illness and activities
- Recording information about visitors and attendees
- Occupancy and tenancy changes if studio spaces are closed

Managing illness & track and trace.

In case of a breach you will be required to report incidents to those affected, as well as the NHS track and trace service. For incident with artists, you should:

- Isolate and transport those who are sick, advising sick Individuals of home isolation criteria
- Notify close contacts and other artists of the situation
- Close off areas which may have been used by a sick person

You should wait at least 24 hours as per government guidance:

<https://www.gov.uk/government/publications/covid-19-decontamination-in-non-health-care-settings/covid-19-decontamination-in-non-healthcare-settings>

If there is more than one case of COVID-19 on your premises, you should contact your local health protection team to report the suspected outbreak.

Local Health Protection Teams

<https://www.gov.uk/health-protection-team>

Note that **this may mean temporary closure of studio spaces**. You will be required to notify health officials

Self-isolation and treating coronavirus symptoms

<https://www.nhs.uk/conditions/coronavirus-self-isolation-and-treatment/>

Data protection for track and trace

Whether you are collecting information about individuals you have outsourced track and trace to external apps or online booking systems, you should verify that the data is being stored securely and in line with data protection rules.

Information Commissioners Office (ICO):

Data protection for track and trace data

<https://ico.org.uk/global/data-protection-and-coronavirus-information-hub/contact-tracing-protecting-customer-and-visitor-details/>

Further support

HSE COVID-19 enquiries

Telephone: 0300 790 6787

(Monday to Friday, 8:30am to 8pm)

Online: [working safely enquiry form](#)

7.2 Communication and consultation

As services change and adapt it is important that organisations are able to explain how they are responding to Covid-19, the services in place and how they are managing risks for all concerned. It is likely that communications activity and expenditure increases as the need to explain the situation continues.

Communications messaging should cover:

- Which services are running, and when they are open
- The organisation follows government guidance and good practice in the sector – that you are “COVID-19 secure”
- The organisation treats its staff and volunteers well
- Considerations in place for specific groups
- Robust monitoring is in place
- Where the latest information any updates will be published

On-site communications will need to include signage that is picture based, accessible and clear. It should also communicate the risks and responsibilities for audiences, explaining use of PPE and how the changes are aimed at keeping them safe.

Publishing and communication of this information is key to building trust with user groups and the public.

Communications plans should consider:

- Strategic communication with trustees, funders and other partners
- Publishing of risk assessments for public and community groups
- Sharing of relevant guidance for tenants and other service users
- Marketing for public-facing services
- Feedback and monitoring mechanisms that staff can report incidents and suggest ways processes can be revised and improved

Example documents

Government guidelines compliance self-certification poster

<https://assets.publishing.service.gov.uk/media/5eb97d30d3bf7f5d364bfbb6/staying-covid-19-secure-accessible.pdf>

Spike Island Reoccupation Guide

Communicating access and opening, social distancing and use of shared spaces and other updates to working practices to artists.

<https://bit.ly/33kzPuH>

NewBridge project useful resources directory

<https://thenewbridgeproject.com/news/online-resources-assistance/>

7.3 Risk Assessments

Example documents

Project Artworks risk assessment

Includes entrances and access to buildings, cleaning and sanitation, office areas, studios and storeroom.

<https://bit.ly/33gqT9J>

DIVERSITY: ACCESS AND EQUALITY

Risk assessments and other planning for reopening will need to take into account the needs of all potential users of a creative workspace environment. Without assessing specific needs, organisations are at risk of discriminating against certain groups and losing the diversity of their user base.

These accessibility considerations should be integral in making decisions, for example ensuring any changes to entries, exit, queue management and other onsite facilities, taking into account reasonable adjustments for those who need them.

Everyone has a different personal response to Covid-19 but for some groups there will be particular considerations for their circumstances.

- People with disabilities have been disproportionately affected by Covid-19. It may be that they had to shield and therefore vacate studios earlier and may not be able to return until it is completely safe
- Extra equipment or software may be required to enable remote working for people with disabilities
- Neurodivergent artists and visitors may have additional emotional responses to changes in systems or ways of working or may not understand social distancing guidance.
- People who are blind or have visually impairments may not be able to use visual instructions and markings and will need support to be able follow protocols

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accessibility considerations

Following guidance for higher risk people should also be considered. Organisations will need to update protocols and advice for working with these more vulnerable users, building confidence and making it safe for them. This may include opening times and entrances for those users at specific times.

NHS Who's at higher risk from coronavirus

<https://www.nhs.uk/conditions/coronavirus-covid-19/people-at-higher-risk/whos-at-higher-risk-from-coronavirus/>

BAME people are also disproportionately affected by Covid-19. so organisation should consider what measures can be put in place to make sure that the number of BAME users remain representative of the locations where they are based.

Creative workspace organisations may need to talk to existing funders to discuss any increase in costs arising from additional support needs required to maintain equitable services.

As a result of this work, there may need to be

- specialised or supported studios for disabled artist makers with additional support for their carers (all of whom may be from vulnerable groups)
- more focussed workplans with individuals – more focussed e.g. going to homes to maintain service.
- Detailed work plans with partners organisations and those who use the space
- Additional specialist advice and support

CASE STUDY 7: APPROPRIATE SOCIAL DISTANCING EQUIPMENT

Following individual self-assessments, the Project Art Works project decided that basic posters and signage to demarcate social distance spaces in their studios was not sufficient for some of their neuro-divergent artists. They have invested in movable glass screens which work better than floor markings without feeling overbearing for users, creating a safe space for their artists.

They have also introduced separate locked storage units and hand sanitizers which don't need touch to better support their needs.

“
a safe space
for their artists

FURTHER SUPPORT

Creative workspace sector

National network of workspace providers
<https://creativeworkspacenetwork.org/>

Funding

Support from the Arts Council UK

<https://www.artscouncil.org.uk/covid19>

Flowchart to determine support available to organisations, as part of Federation of Small Business advice:

<https://www.fsb.org.uk/static/a8fa80a1-b61a-4d0a-953cf4c3212ca79b/520e0df0-d091-47b6-89b6ea8f5b8ea8d6/FSB-COVID-Funding-Flow-chart-A4-ENGLAND.pdf>

Support for individuals and organisations from the Creative Industries Federation

<https://www.creativeindustriesfederation.com/news/covid-19-support-government>

Events and ticketing

Covid-19 response for event organisers –A collaborative document from GUILD

https://docs.google.com/document/d/1-uhTOFAOC-mhDvRY-FsfLrxV1V5piu9z_rW27PITQxeY/edit

Introduction to ticketing for museums and galleries: A guide in how to introduce a timed entry booking operation from The Digital Culture Network

A guide to free-to-use ticketing platform recommendations, Website integration and accessibility, Managing visitor capacity numbers, NHS Test & Trace data capture and storage, Ticketing solution examples

in the museum & gallery sectors

<https://bit.ly/introductiontoticketingv2>

CORRECTIONS AND AMENDMENTS

This document is updated by the Creative Workspaces Network. All feedback is welcomed. Please contact us at cwn@phoenixbrighton.org

APPENDICES

Contributions

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Richard Kingsnorth, Co-Director, ACME Studios, London,
<https://acme.org.uk/studios>

Sarah Davies, Executive Director, Phoenix Art Space, Brighton
<https://www.phoenixbrighton.org>

Other sources

Making Space: Developing and Sustaining Affordable Artists'
Studios and Creative Workspaces (Creative United, 2016)
<https://www.creativelandtrust.org/assets/papers/Making%20Space.pdf>

Livelihoods of Visual Artists (Arts Council England, December 2018)
<https://www.artscouncil.org.uk/publication/livelihoods-visual-artists-report>

Workspace
<https://www.workspace.co.uk/community/back-to-business-hub>

