Appendix B.1



COVID-19 RESPONSE COMMITTEE REPORT JUNE 15, 2020

###### WRITING TEAM

**Jessica Nápoles, chair Judy Bowers**

University of North Texas University of Louisiana Monroe

Denton, TX Monroe, LA

**Edith A. Copley Thomas Rinn**

Northern Arizona University Colleyville Heritage High School

Flagstaff, AZ Colleyville, TX

###### CONTRIBUTING AUTHORS

**Lynn Brinckmeyer Terre Johnson**

Texas State University Clayton State University

San Marcos, TX Morrow, GA

**Lou De La Rosa Robyn Lana**

West Valley College Cincinnati Youth Choir

San Jose, CA Cincinnati, OH

**Derrick Fox Timothy Westerhaus**

University of Nebraska at Omaha Gonzaga University

Omaha, NE Spokane, WA

**Gretchen Harrison Tesfa Wondemagegnehu**

Frontier Trail Middle School St. Olaf College

Allegro Choirs of Kansas City Northfield, MN Leawood, KS

**Joy Hirokawa**

Bel Canto Youth Chorus of Bach Choir of Bethlehem Bethlehem, PA

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**INTRODUCTION**

As the national voice for choral musicians across the United States, the American Choral Directors Association serves to nurture the choral music culture, to move the culture forward, and to provide leadership on behalf of every choral conductor/educator to navigate through troubling times and/or unique challenges. Choral directors are resilient, resourceful, and exemplary leaders. During the Spring of 2020, we were asked to make enormous adaptations to our instruction as a result of the COVID-19 pandemic. In many cases, we were asked to do so with as little as one week of preparation. Directors passionate about their students/parishioners/community worked tirelessly to serve their singers and to keep them engaged with the choral art. In haste to transmit information, many organizations delivered and continue to deliver speculation and opinion. Data are not altogether clear, though the general consensus is that singing produces unique challenges in addressing the spread of the virus. Choir directors continue to seek answers that are not readily available and that continue to evolve as more empirical research is conducted. In the meantime, we remain cheerful advocates for one another and our art. We urge the choral community to resist sharing speculative or opinion-based information, but instead, participate in scenario planning, in consideration of all options before us, in hopeful anticipation that we will soon return to “normal” music making that inspires and sustains us. We monitor our local and CDC guidelines, understanding that there is no “one size fits all” approach, and that regions are differentially impacted. As new information arrives, we adjust our perception of the risk and our ensuing practices.

Through this document, we endeavor to provide resources for all choral musicians, to advocate for ourselves and our profession, to guide our thinking with sample instructional models, and to point us in the direction of additional information. We claim no medical expertise, nor do we have suitable recommendations for how to assess risk in choral singing at this time. What we can offer are pedagogical suggestions for navigating the myriad contexts in which our members find themselves, at various levels and settings. Primarily, we encourage all to continue prioritizing your own and your singers’ safety. Beyond safety, we urge you to diligently ensure that all singers are given equal access to participate fully in your programs, understanding that for so many, choir is their safety net, their source of emotional wellbeing and support.

Woven throughout pedagogical offerings are related issues that interact directly with choral teaching and thus must be included, such as technology use, community building, and equity considerations. During this time when traditional choral environments look very different, ACDA leaders and members must commit to flexibility and perhaps teaching differently, so that ensemble singers stay connected to choral music making in meaningful, fulfilling ways, sometimes pursuing similar goals with adapted or different strategies. Ideally, times of crisis should not jeopardize choral music enrollment and participation; thus, the upcoming year must serve to meet musical goals and simultaneously provide a sense of community, such that singers continue to participate in singing. Furthermore, choir often fills any voids left by national agencies that provide basic social welfare services such as childcare, food, and mental health support. Our contribution is both critical and essential. A choral tradition of excellence in school, church, community, and collegiate settings has been

in place for nearly 200 years in the United States. We must protect and advance this heritage.

###### ADVOCACY STATEMENT

The human condition is elevated to a broader understanding of itself and its place in the world through the study of and participation in diverse choral experiences. It builds connectivity throughout communities and enables singers to contribute their unique offerings to a larger community. Society benefits from the aesthetic contributions of diverse communities of singers represented in choral programs within schools, houses of worship, and community organizations through purposeful citizenry, connectivity within and between communities, and acknowledging the worth of its contributors.

Prior to the pandemic, serious cutbacks in funding for music education and the devaluation of the role of music-making in modern society slowly but steadily threatened choral programs in the United States. In the wake of the global pandemic, it is more important than ever to provide support and creative learning outlets that strengthen a well- rounded populace. It is essential to provide access to tools, among them technology, to keep America singing, thinking creatively, and building inclusive communities. Choirs have proven themselves uniquely positioned to use technology to support and, in some cases, sustain learning, creative artistry, and community identity while tending to the social emotional learning of all singers in choirs across the country.

During the COVID-19 pandemic it is important to advocate for:

* + - the choral art in the school, church and community.
    - equitable access to technology for all students.
    - a safe space to support social emotional learning.
    - an outlet for creative thinking and artistic expression*.*

**Strategies for advocacy:**

* Provide platforms for singers to tell stories and share photos (ex: social media, conference calls among members).
* Find and use resources that advocate for diversity and the inclusion of all singers and teachers in choral programs.
* Compose messages to local congressional leaders using the template provided on the Name website (link provided in Appendix A).
* Engage singers in actively advocating for choral music.
* Engage parents and community members in advocating for choral music.
* Actively voice support for funding at local, state, and national levels of education and government.
* Collaborate with local and national organizations to ensure the distribution of arts funding data and arts-related activism opportunities.
* Collaborate with ACDA standing committees to ensure the distribution of unified advocacy statements and data regarding choral programs or individual choristers.

###### INSTRUCTIONAL MODELS

In this next section, we present instructional models for each of the various teaching contexts in which our choir directors find themselves: community youth ensembles, adult community choirs, K-12 settings, churches, and collegiate choirs. Given that all planning at this stage must be considered scenario planning, because indeed there are no certainties, and empirical data are not yet available to reveal specific effects of singing, our committee focused on instructional models with three scenarios in mind.

For the first scenario, singers are engaged in face-to-face instruction, with appropriate safety precautions of physical distancing. In the second scenario, instruction is a hybrid, with some face-to-face instruction and some remote instruction, as per guidelines of the institution. The third and final scenario is for exclusively remote instruction. Because of the fluid nature of our contexts, choir directors should be prepared to begin in one scenario and pivot to a different scenario when necessary. Some strategies will require only small tweaks, whereas others will involve significant modifications to instruction. Likely, administrators, with guidance from current research and best practices, will be making decisions related to what safety protocols must be put in place. Directors can then make plans for how choir instruction will be structured.

While it is not the case that every possible situation for all contexts and teaching levels can be considered, we are hopeful that transfers can be made across settings. Likely groups that meet outside of educational institutions are analogous in structure, though the instruction itself may look very different. For this reason, we combined the youth and adult

community choir models. Similarly, there may be ideas presented in one teaching context that have relevant applications to another.

While some of the models include some general ideas that can readily be applied, it was not our intent to provide specific lesson plans of musical concepts to directors; rather, we endeavored to share contextual factors and issues to consider for the delivery of instruction. Derrick Fox’s Professional Choral Collective is referenced in multiple places, including Appendix A, and we encourage you to review that excellent resource of future teaching practices across multiple levels. The Western region of ACDA is also embarking on a project (Western Region Task Force on Innovation), to be released in July, which will also elucidate specific teaching practices and promises to be an exemplary pedagogical tool. For those interested in tools specific to technology, Troy Robertson has been leading virtual workshops to assist beginning to advanced learners through ChorAmor. All links can be found in Appendix A.

For each instructional model, we have included subheadings for instruction, technology, ideas for singer social and mental health, and equity considerations to provide commonalities among the contexts. Community building is critical in choirs, and singers yearn to connect with others irrespective of the medium. For many, the abrupt ending to their choral experience was traumatic and particularly so because of the lost social connections with their peers. Looking forward, we must infuse our curriculum with those opportunities that address aspects associated with social and emotional development.

It is paramount that issues of equity are considered when making plans for instruction. We make erroneous assumptions when thinking all of our singers have access to

technology at home, that there is an existing and reliable internet connection, that there are

not multiple other family members also needing the same equipment, and that their time is not occupied with caring for a younger sibling or helping parents with household responsibilities. If we are asked to deliver instruction remotely, it will be up to each director to find creative solutions: utilizing telephone options in small groups for community building, calling into virtual rehearsals, independent practice, among others.

Adaptations and modifications must also be considered for teaching singers with special needs. Simple shifts include: extending deadlines/adding time for completion of tasks, adjusting expectations, and accommodating how singers show their understanding through varied output methods. See Alice-Ann Darrow and Mary Adamek’s *Music in Special Education* for additional practical suggestions.

We hope that others will find utility and practical resources in these instructional models, and that they will spur additional thoughts and further discussions. Ongoing professional development is essential for meeting the needs of our singers. There are countless groups on social media and websites specifically dedicated to assisting during this transition. Stay informed, and continue engaging in scenario planning while expanding tools for instruction.

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

|  |  |
| --- | --- |
| **Level/Choir Context** | **Middle School/Junior High and Upper Elementary** |
| **Teaching Scenario** | **Face to Face Instruction with Physical Distancing Protocols** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Physical Distancing Considerations**   * Reorganize to allow for smaller ensembles and social interaction. If possible, utilize other available classrooms for sectionals or group rehearsals where physical distancing is achievable. * Student Rotations: Ideally, students rotate room assignments across four days, allowing face-to-face instruction one day of every four, with day five providing a combined rehearsal in a very large space (auditorium, student center, etc.) that accommodates mandated distance between students.   + Locate staff, teacher, or parent/adult volunteer to supervise small student groups in pre-arranged spaces. Volunteers must meet mandated safety guidelines (mask, gloves for technology or antibacterial products for safe use of shared technology between class periods, etc.).   + If technology is available, students participate in class remotely.   + If technology is unavailable, students complete non-singing music learning activities, prepared by the teacher.   + If audio equipment is available, students meet in sectionals and rehearse with pre- recorded audio recording, supervised by the adult volunteer. Student led rehearsals will be determined by choral experience and age of the singers, though ALL settings will have a supervisory adult volunteer.   + As needed, combined rehearsals might be held outside with community building as the goal. Or a Zoom session could address community building. * Consider use of any outdoor space that meets mandated student distance requirements for any of the four rotation rehearsals and/or a combined rehearsal, as available**.** | |

**Equip Singers with Resources for Self-directed Learning, supervised by a Parent/Adult Volunteer (this plan will support a pivot to remote learning, if mandated during a semester).**

* Student rotation in small group rehearsals will necessitate technology support, prepared by the teacher and monitored by the adult/parent volunteer.

**Classroom Procedures and Content Delivery Considerations**

* Clearly communicate classroom procedures with students and parents. For example:
  + Each singer should have individual copies of music; do not share materials.
  + No music storage should be available for student use.
  + Sanitize hands before entering the room.
  + Music can be delivered electronically to students
* Teachers use controlled entrances and exits so students are not entering and exiting through the same door. There should also be no congregating in common areas for backpack pickup and dropoff.
* Avoid touching, choreography, singing/playing in circles.
* Consider activities for the purpose of stretching or “warm-ups” that would require no

touching or exaggerated exhalation.

**See Appendix B for Establishing Instructional Models:**

* Repertoire Selection, Expressive Singing Transfer Tasks, and Music Vocabulary Development, compiled by Judy Bowers

**Search these resources for instructional lesson ideas:**

* [Professional Choral Collective,](https://drive.google.com/drive/folders/17H3E69HcThQTdwn_7MyX59arYHqnMgIA?usp=sharing) compiled by Derrick Fox
* [Link to all MS/JH lessons](https://drive.google.com/drive/folders/1Y0azYNd6Unp_HU-YV7a6SFVSFagO5y8R?usp=sharing)
* [Link to all Elementary lessons](https://drive.google.com/drive/folders/1k4iQywk7I5sZgUdf82bWsssE16XIsbV_?usp=sharing)

**Sample Lessons**

* Arranging
  + – [Sample Lesson created by Allison Fay](https://drive.google.com/file/d/1u08CFHxN7JU-ZMHFjrL_Zvhy9xvy6GGn/view?usp=sharing)
* Pitch Matching –
  + [Sample Lesson created by Derrick Fox](https://drive.google.com/file/d/1Yv3Rksm1sFsV5lYL0NtWUBuM9PPIZX-z/view?usp=sharing)
* Community Building-
  + [Sample Lesson created by Derrick Fox](https://drive.google.com/file/d/1C1AnAxeUb8mIfEnEWLB3yXH7TWMHVTb1/view?usp=sharing)
* Online Rehearsal Strategies –
  + [Sample Lesson created by Rebecca Saltzman](https://drive.google.com/file/d/1-oP6U8n5DrbmT4hsFFmwm6Mi3iXvfRL9/view?usp=sharing)
  + [Sample Lesson created by Meredith Bowen](https://drive.google.com/file/d/1aelCNZ5KSuZN6AbvMFeoMftTuJE1dXYE/view?usp=sharing)

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| **TECHNOLOGY CONSIDERATIONS** |
| **Audio Equipment for Recording and Playback**   * Secure ample equipment to use recorded teaching resources to prevent a need for multiple keyboards. * Secure accompaniment and voice part recordings.   **Engage in Use of Classroom Technology (as preparation to pivot to remote learning)**   * Communication Tools (Email, Remind, Google Classroom) * Music Literacy Tools (Smart Music, Sight Reading Factory, MusicTheory.Net, etc…) * Utilize a personal amplification device broadcast instruction due to increased social distancing (ex. microphone or portable system). * Music can also be projected on a screen for all students to view or students can view music on their own device. |
| **EQUITY CONSIDERATIONS** |
| **Educational Needs of Special Populations**   * Consult counselors for ideas about how to meet the needs of ELL, Exceptional Learners or students with educational enrichment plans. * Educational guidelines for special education, 504, must still be in place and shaped or controlled by the teacher. In student led ensembles, the parent/adult volunteer monitoring small rehearsal groups implements the adapted plans of the teacher. * Include opportunities for personal choice activities to account for varied lived experiences and to reduce technology access issues (choice board, personal practice logs, journals). * Be mindful of incorporating diverse composers and speakers if you choose to invite guests into your classroom * Create enrichment packets for students who return to school but may not feel comfortable in the face-to-face choral rehearsal.   **Educational Needs of Student Leaders**   * Student leadership in grades 4-8 will vary, as determined by the choral teacher. Zoom sessions can replace leadership team meetings and still allow students to have a voice in planning appropriate aspects of the choral culture. Students that lead a student rehearsal, supervised by a volunteer, could serve to communicate the plan and procedures for the day, or run a rehearsal   session guided by a teacher-made audio. |

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| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| **Maintain Full Ensemble Social Connections while doing the majority of rehearsal in small groups**   * Be intentional about varying student group assignments and leaders (Prepare backup plans should volunteers fail to arrive on any given day). * Plan for non-contact social/team building activities   + Share time at the beginning or end of rehearsal   + Mix up groups each class meeting to allow for varied social interaction. For safety, do not mix groups between rooms during face to face class meetings. * Because career education and student preference are very important in the middle years, arrange for Skype or Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms, or recorded and viewed in a rotation. |
| **OTHER CONSIDERATIONS** |
| **Consider Alternative Performance Opportunities**   * Live streamed concerts with limited audience for family members * Small group singers might be featured along with the full choir * If school concerts involve multiple ensembles, consider multiple performances with a reduced number of ensembles and small groups. * Communicate regularly with parents and monitor student mental health during this time   through informal check ins. |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| --- | --- |
| **Level/Choir Context** | **Middle School/Junior High and Upper Elementary** |
| **Teaching Scenario** | **Hybrid Instruction - Some in-person instruction paired with remote learning** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Physical Distancing Considerations**   * Reorganize to allow for smaller ensembles and social interaction. Where possible, utilize other available classrooms for sectionals or group rehearsals where social distancing is achievable. * Student Rotations: Ideally, students rotate room assignments across four days, allowing face-to- face instruction one day of every four, with day five providing a combined rehearsal in a very large space (auditorium, student center, etc.) that accommodates mandated distance for students.   + Locate staff, teacher, or parent/adult volunteer to supervise small student groups in pre- arranged spaces. Volunteers must meet mandated safety guidelines (mask, gloves for technology or antibacterial products for safe use of shared technology between class periods, etc.).   + If technology is available, students participate in class remotely.   + If technology is unavailable, students complete non-singing music learning activities, prepared by the teacher.   + If audio equipment is available, students meet in sectionals and rehearse with pre- recorded audio, supervised by a parent/adult volunteer. Student led rehearsals will be determined by choral experience and age of the singers, though ALL settings will have a supervisory adult volunteer.   + As needed, combined rehearsals might be held outside with community building as the goal, or a Zoom session could address community building. * A schedule involving alternating days might be an option for middle school. Based on enrollment size, half a class of students might meet on campus two days per week and then meet synchronously from home two days per week. Friday class might alternate between remote and campus meetings, of could become a time for individual or small group work with teacher while others worked remotely in small groups or independently. Administration will likely determine   parameters for instruction time and daily structures. | |

* Consider use of any outdoor space that meets mandated physical distance requirements for any of the four rotation rehearsals and/or a combined rehearsal, as available**.**

**Equip Singers with Resources for Self-directed Learning, supervised by a parent/adult volunteer (this plan will support a pivot to remote learning, if mandated during a semester).**

* Student rotation in small group rehearsals will necessitate technology support, prepared by the teacher and monitored by the parent/adult volunteer.

Classroom Procedures and Content Delivery Considerations

* Clearly communicate classroom procedures with students and parents. For example:
  + Each singer should have individual copies of music; do not share materials.
  + No music storage should be available for student use.
  + Sanitize hands before entering the rehearsal room.
  + Music can be delivered electronically to students.
* Teachers use controlled entrances and exits so students are not entering and exiting through the same door, if possible. There should also be no congregating in common areas for backpack pickup and dropoff.
* Avoid touching, choreography, singing/playing in circles.
* Consider activities for the purpose of stretching or “warm-ups” that would require no touching

or exaggerated exhalation.

**See Appendix B for Establishing Instructional Models:**

* Repertoire Selection, Expressive Singing Transfer Tasks, and Music Vocabulary Development, compiled by Judy Bowers

**Search these resources for instructional lesson ideas:**

* ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons, founder Troy Robertson
  + See: Google Doc Link (https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D- eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591)
* [Professional Choral Collective,](https://drive.google.com/drive/folders/17H3E69HcThQTdwn_7MyX59arYHqnMgIA?usp=sharing) compiled by Derrick Fox
* [Link to all MS/JH lessons](https://drive.google.com/drive/folders/1Y0azYNd6Unp_HU-YV7a6SFVSFagO5y8R?usp=sharing)
* [Link to all Elementary lessons](https://drive.google.com/drive/folders/1k4iQywk7I5sZgUdf82bWsssE16XIsbV_?usp=sharing)

**Sample Lessons**

* Arranging
  + – [Sample Lesson created by Allison Fay](https://drive.google.com/file/d/1u08CFHxN7JU-ZMHFjrL_Zvhy9xvy6GGn/view?usp=sharing)

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| * Pitch Matching –   + [Sample Lesson created by Derrick Fox](https://drive.google.com/file/d/1Yv3Rksm1sFsV5lYL0NtWUBuM9PPIZX-z/view?usp=sharing) * Community Building-   + [Sample Lesson created by Derrick Fox](https://drive.google.com/file/d/1C1AnAxeUb8mIfEnEWLB3yXH7TWMHVTb1/view?usp=sharing) * Online Rehearsal Strategies –   + [Sample Lesson created by Rebecca Saltzman](https://drive.google.com/file/d/1-oP6U8n5DrbmT4hsFFmwm6Mi3iXvfRL9/view?usp=sharing) [Sample Lesson created by Meredith Bowen](https://drive.google.com/file/d/1aelCNZ5KSuZN6AbvMFeoMftTuJE1dXYE/view?usp=sharing) |
| **TECHNOLOGY CONSIDERATIONS** |
| **Audio Equipment for Recording and Playback**   * Secure ample equipment to use recorded teaching resources to prevent a need for multiple keyboards * Secure accompaniment and voice part recordings   **Engage in Use of Classroom Technology (as preparation to pivot to remote learning)**   * Communication Tools (Email, Remind, Google Classroom) * Music Literacy Tools (Smart Music, Sight Reading Factory, MusicTheory.Net, etc…) * Utilize a personal amplification device broadcast instruction due to increased physical distancing (ex. microphone or portable system). * Music can also be projected on a screen for all students to view or students can view music on their own devices. |
| **EQUITY CONSIDERATIONS** |
| **Educational Needs of Special Populations**   * Consult counselors for ideas about how to meet the needs of ELL, Exceptional Learners or students with educational enrichment plans. * Educational guidelines for special education, 504, must still be in place and shaped or controlled by the teacher. In student led, ensembles, the parent/adult volunteer monitoring small rehearsal groups implements the adapted plans of the teacher. * Include opportunities for personal choice activities to account for varied lived experiences and to reduce technology access issues (choice board, personal practice logs, journals). * Be mindful of incorporating diverse composers and speakers if you choose to invite guests into your classroom. * Create enrichment packets for students who return to school but may not feel comfortable in the face-to-face choral rehearsal.   **Educational Needs of Student Leaders** |

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| * Student leadership in grades 4-8 will vary, as determined by the choral teacher. Zoom sessions can replace leadership team meetings and still allow students to have a voice in planning appropriate aspects of the choral culture. Students that lead a student rehearsal, supervised by a volunteer, could serve to communicate the plan and procedures for the day, or run a rehearsal session guided by a teacher-made audio recording. |
| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| **Maintain full ensemble social connections while doing the majority of rehearsal in small groups**   * Be intentional about varying student group assignments and leaders. Prepare backup plans should parent/adult volunteers fail to arrive on any given day. * Plan for non-contact social/team building activities   + Share time at the beginning or end of rehearsal   + Mix up groups during each class meeting to allow for varied social interaction. Do not mix groups between rooms during face to face class meetings. * Because career education and student preference are very important in the middle years, arrange for Skype or Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms, or recorded and viewed in a rotation. |
| **OTHER CONSIDERATIONS** |
| * Live streamed concerts with limited audience for family members * Small group singers might be featured along with the full choir. * If school concerts involve multiple ensembles, consider multiple performances with a reduced number of ensembles and small groups. * Communicate regularly with parents and monitor student mental health during this time through informal check ins. * Consider using both synchronous and asynchronous instruction. |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

|  |  |
| --- | --- |
| **Level/Choir Context** | **Middle School/Junior High and Upper Elementary** |
| **Teaching Scenario** | **Full remote learning** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Full Remote Learning/Rehearsal Considerations**   * Create a detailed plan for each rehearsal/class meeting so that you can seamlessly pivot in and out of instruction. * Select video conferencing platform (ex: Google Hangout, Whatsapp, Zoom, etc…) * Enable proper security settings to protect your class meeting/rehearsal. * Create pauses for singers to type/ask questions, so you can clarify and keep them engaged. * Consider recording the session for educational access. * Consider using music that is not difficult and focus learning on skill building. * Don’t try to do too many things in each setting. * Plan for tech problems and alternative solutions if experienced. (ex: If your computer fails during the session, you can access the session on your phone or access email, Whatsapp, Remind etc.. to communicate the next steps to your students.)   **See Appendix B for Establishing Instructional Models:**   * Repertoire Selection, Expressive Singing Transfer Tasks, and Music Vocabulary Development   **Search these resources for instructional lesson ideas:**   * ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons, founder Troy Robertson   + See: Google Doc Link (https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D- eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591) * [Professional Choral Collective,](https://drive.google.com/drive/folders/17H3E69HcThQTdwn_7MyX59arYHqnMgIA?usp=sharing) compiled by Derrick Fox * [Link to all MS/JH lessons](https://drive.google.com/drive/folders/1Y0azYNd6Unp_HU-YV7a6SFVSFagO5y8R?usp=sharing) * [Link to all Elementary lessons](https://drive.google.com/drive/folders/1k4iQywk7I5sZgUdf82bWsssE16XIsbV_?usp=sharing)   **Sample Lessons**   * Arranging   + – [Sample Lesson created by Allison Fay](https://drive.google.com/file/d/1u08CFHxN7JU-ZMHFjrL_Zvhy9xvy6GGn/view?usp=sharing) * Pitch Matching – | |

* + [Sample Lesson created by Derrick Fox](https://drive.google.com/file/d/1Yv3Rksm1sFsV5lYL0NtWUBuM9PPIZX-z/view?usp=sharing)
* Community Building-
  + [Sample Lesson created by Derrick Fox](https://drive.google.com/file/d/1C1AnAxeUb8mIfEnEWLB3yXH7TWMHVTb1/view?usp=sharing)
* Online Rehearsal Strategies –
  + [Sample Lesson created by Rebecca Saltzman](https://drive.google.com/file/d/1-oP6U8n5DrbmT4hsFFmwm6Mi3iXvfRL9/view?usp=sharing) [Sample Lesson created by Meredith Bowen](https://drive.google.com/file/d/1aelCNZ5KSuZN6AbvMFeoMftTuJE1dXYE/view?usp=sharing)

**TECHNOLOGY CONSIDERATIONS**

**Students:**

* A device that can connect to a video meeting platform
* Sheet music (optional)
* Consider preloading assignments to flash drives that students can take home and complete at their own pace.
* Consider instructional activities that can be completed over the phone (ex: rhythmic or melodic telephone game).

**Teacher:**

* A device that can connect to a video meeting platform
* A microphone to sing/play into (external is ideal, but built-in to a device will work)
* A piano available or an accompanist to connect to the session

**Apps for Instructional Enrichment**

* Earpeggio
* Yousician

**EQUITY CONSIDERATIONS**

* Not all students will be comfortable singing and recording video. Consider allowing an audio only submission if you choose to create a virtual singing ensemble component in your choral experience.
* Consider creating hard copy music enrichment packets for students who do not have reliable access to internet or computers to take home. Students can complete at their own pace and mail or deliver back.
* Keep in mind that some students may not live in spaces that allow the level of concentration needed to participate in virtual learning at the level required.

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| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| * Provide opportunities for students to share the musical and nonmusical aspects of their lives via guided assignments (ex: Soundtrack to My Life assignment or picture collages of their favorite musicians, food, etc.) * Allow for discussion time among students to vary the pace and cognitive load of the classroom meeting/rehearsal. * Because career education and student preference are very important in the middle years, arrange for Skype or Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms, or recorded and viewed in a rotation. |
| **OTHER CONSIDERATIONS** |
| * Make sure you tend to your own social and emotional well-being. * If you are not comfortable using technology, consider getting a tech buddy with whom you can conference and troubleshoot problems and celebrate successes. * Consider using both synchronous and asynchronous instruction. |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Senior High School** |
| **Teaching Scenario** | **Face to Face Instruction with Physical Distancing Protocols** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Ensemble size exceeds mandated room capacities**   * Secure spaces for small ensemble / sectional rehearsals for a majority of rehearsal time   + Large choir divided into small ensembles with each part   + Sections divided for rehearsals   + Engage students in musical leadership roles for rehearsal * Consider a campus space (auditorium, gym, outdoors) that could be shared between musical ensembles on campus for socially distanced full ensemble rehearsals on specific days of the week/times when students are not engaged in sectional/small group work * Consider a focus on solo and small ensemble singing in the early part of the academic year when physical distancing protocols may be imminent   **Equip singers with resources for self-directed learning (these will also be useful should the need to pivot to remote learning occur)**   * Secure accompaniment and part recordings * Use digital platforms during in-person instruction to promote a seamless transition to at-home learning if needed. **(See Scenario 3 for remote learning resources)** * Provide students with materials for future units early during the instructional year.   Consider innovative strategies for fulfilling ensemble performance requirements   * Utilize alternate performance venues including outdoor spaces, campus activity centers, etc. * Produce performances of individual ensembles rather than full program concerts. * Limit audience size at performances and assign seating through ticketing (even for free events) * Use live streaming in combination with or in place of in-person audiences.   **Possible strategies to reduce the spread of droplets and aerosols during choral rehearsal based on emerging research**   * Strategic placing of singers with suggested physical distance | |

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| * Use of acoustic shields between rows and/or between individual singers * Pivot instructional strategies to reduce the number of singers singing at any given time (small ensembles sing while others listen and assess). * Use of humming during the learning process rather than open mouth singing * Extended use of audiation as an instruction strategy * Increased use of student leadership and student-led instruction to facilitate division into smaller groups   **Eliminate Sharing of Materials and Storing of Materials in Rehearsal Space**   * Each singer should have individual copies of music; do not share materials * Consider eliminating storage of folders, music, etc in the rehearsal space. Each singer should take materials with them after each rehearsal. * Delay assignment of school-owned uniforms. Make use of individually owned items such as program choir shirts for group performances. * Use CDC guidelines to develop procedures for the sharing of equipment such as microphones, music stands, etc. |
| **TECHNOLOGY CONSIDERATIONS** |
| **Audio Equipment for Recording and Playback**   * Secure an ample amount of equipment to use recorded teaching resources in multiple places without the need for multiple keyboards * If needed, secure part/accompaniment tracks to assist singers.   **Engage in the use of technology in the classroom as preparation to pivot to remote learning**   * Communication Tools (Email, Remind, Google Classroom, Canvas and other Learning Management Suites) * Refer to remote technology resources |
| **EQUITY CONSIDERATIONS** |
| **Access to Technology**   * What institutional procedures are in place to ensure access by every student? * Does the provided technology support the software needed for music learning (some programs are only available for IOS or Android Apps, etc)?   **Educational Needs of Special Populations**   * How do you meet educational guidelines for special education, 504, etc. with student-led small ensemble learning? |

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| * Consider ADA access for students in new venues.   **Educational Needs of Student Leaders**   * Are the educational needs of student leaders being met if they are teaching more than participating in the learning/rehearsal process? |
| **SOCIAL AND EMOTIONAL LEARNING CONSIDERATIONS** |
| **Maintain full ensemble social connections while doing the majority of rehearsal in small groups**   * Be intentional about varying group assignments and leaders. * Plan for non-contact social / team building activities . * Equip student leaders with digital tools for student-led activities. * Create alternative social activities that adhere to CDC and district guidelines. |
| **OTHER CONSIDERATIONS** |
| **Consider alternative performance opportunities**   * Live-streamed concerts with limited audience for family members * Small ensemble performances vs full choral performances * If program consists of multiple ensembles, consider multiple performances with a reduced number of ensembles.   **Rethink the Traditional Performance Calendar**   * Preparation time for performances may increase in this rehearsal environment. * Consider alternatives to performances that involve food service (dinner theatres, etc).   **Continuing Community Engagement**   * Consider school transportation policies for off-campus/community performances. * Consider plans to meet district and CDC regulations when performing at off-campus events. * Utilize websites and social media accounts to encourage digital community engagement. * Prepare to supply the community with recorded performances for traditional events |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Senior High School** |
| **Teaching Scenario** | **Hybrid Instruction - Some in-person instruction paired with remote learning** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Engage school administration and advocate for flexibility in scheduling**   * Class schedules may need to change to accommodate like groups (ensembles, voice parts, etc.) if class numbers are reduced or some students are learning remotely. * Some larger ensembles may need to split into multiple ensembles to meet distancing guidelines. Balanced chamber ensembles could be created from the original group. For example, a group of 100 singers may split into 5 balanced groups of 20 students or 10 balanced groups of 10 students. The appropriate variation will become clearer as a more nuanced picture from the upcoming data emerges. * Based on recent national scheduling developments, adjustments to module learning might be required. For example, each newly created ensemble will have a learning goal based on the amount of time the school allocates per module. Your ensemble balance will likely not be taken into consideration, so plan accordingly.   **Remote learning options in the hybrid model**   * Off-campus students participate in class via live stream of in-person instruction * Use remote learning to focus on individual part learning and assessment. Use technology-led instruction and face-to-face instruction for ensemble singing.   **Modify repertoire choices to fit your situation**   * Repertoire selections for the entire in-person group may not be appropriate for divided ensemble success * For developing choirs, consider repertoire that encourages successful part singing and flexibility of parts to include:   + Partner Songs   + Ostinato Songs   + Canons (see Appendix B for further repertoire suggestions) * Consider the reduction of divisi assignments for more efficient rehearsal and support of singers * Consider the selection of some repertoire with digital teaching resources already available | |

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| **Consider options for both live and digital performances**   * If ensembles are not attending in person instruction together, will guidelines allow them to meet together after school hours for final rehearsals/performances? * Small ensemble performances of groups that regularly meet together in class * Solo recitals (live-streamed or attended following physical distancing regulations) |
| **TECHNOLOGY CONSIDERATIONS** |
| **Live Streaming Technology can be useful both for Instruction and Concerts**   * Secure basic equipment for live streaming   + WebCam - Most late model smartphones, iPod Touch, DSLRs, etc.   + High-quality microphones - most USB microphones will enhance audio capturing capabilities   + Streaming Software (OBS is free and will easily broadcast to most streaming services) * Make sure rehearsal recordings are archived. This recording gives each student maximum environmental flexibility and increases the likelihood of sustained participation.   **Use technology that is accessible to your specific singers**   * What hardware/platforms, if any, are provided by the school?   + Choose applications that are compatible with school-provided technology * Avoid relying on student-owned technology for instruction.   **Use a learning management system for the organization of assignments, assessments, and communication**   * Google Classroom * Canvas * Other programs |
| **EQUITY CONSIDERATIONS** |
| **Access to technology**   * If technology is required for choral music participation in the public school, it must be provided by the school. * Advocate for programs that support remote internet access for students. * If access to technology is not guaranteed by the school, remote teaching without technology must be provided. |

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| **Access to a safe place to sing**   * Some students may not have access to a safe place at home in which to sing and/or record assignments. * Consider developing a safe place on campus for recording/practicing for students to access. |
| **SOCIAL AND EMOTIONAL LEARNING CONSIDERATIONS** |
| **Include remote students in classroom interactions**   * Create opportunities to engage remote students with on-campus students   + Live streaming   + Social web conferencing   + Online games   **Create opportunities for individual student support**   * Create online office hours and/or appointment opportunities * Plan for 1:1 mini voice lessons and tutoring sessions (via web conferencing or with proper distancing) |
| **OTHER CONSIDERATIONS** |
| * When engaged in Face-to-Face instruction, refer to Scenario 1 * When engaged in Full Remote instruction, refer to Scenario 3 |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Senior High School** |
| **Teaching Scenario** | **Full Remote Learning** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **General Considerations**   * Full remote learning centers our focus on technology-led instruction, individual part learning, and assessment. * Class schedules may need to change to accommodate the school master schedule. * Shorter, more focused rehearsals may need to be developed. For example, if your in-person or hybrid rehearsal is normally 50 minutes, consider creating two 25-minute rehearsals to give each student maximum environmental flexibility and possibly increase the likelihood of sustained participation. * Consider the time frame for full remote learning and modify goals and curriculum.   + Will the course be 100% online for the duration of the term?   + Is full remote learning a temporary plan that will ultimately culminate in face-to-face instruction or ensemble performance?   **Explore Digital Performance Technologies for Ensemble/Solo Singing**   * When engaging in virtual choir experiences, consider creating collaborative tracks from ensemble members with which other students can sing and record, rather than simply using accompaniment for demonstration tracks. Singing with other voices rather than with piano accompaniment may increase confidence and feel more normal to choir members. * If students are using collaborative social media platforms and technologies to create musical artifacts, have the students provide concept, execution, and reflection documentation for assessment. * Engage with accompanists, voice teachers, choreographers and other outside contractors typically used in your program to assist in creating accompaniment tracks, vocal tracks, demonstration videos, and other materials for instruction.   **Consider repertoire that will transfer to the digital environment**   * The level of repertoire will likely need to be more developmental for any given ensemble than what could be possible with face to face instruction. * If preparing for a digital performance consider challenges of | |

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| * unaccompanied vs. accompanied * music with substantial rubato |
| * Consider some repertoire with digital resources that are readily available to consolidate instructor preparation time (See ChorAmor database).   **Explore Innovative Ideas for Ensemble Performances**   * Consider digital collaboration platforms   + Acapella App, JamKazam, My Choral Coach, etc. * Use video conferencing student-to-student performance and/or student-to-teacher performance   + Students perform choral/parts or solo repertoire for each other (1:1, small group, or class performances)   + Students perform for digital class (solo or choral parts). * Record performances and distribute for audience/community viewing.   Work to create ensemble singing experiences among members   * Substitute recordings of singers from the ensemble singing parts for rehearsal tracks rather than exclusively using professional recordings and/or accompaniment only recordings. * Engage in small group rehearsals/sectionals via video conferencing (student or teacher led) to continue to build community and collaboration within the ensemble. |
| **TECHNOLOGY CONSIDERATIONS** |
| **Use a learning management system for organization of assignments and assessments**   * Google Classroom * Canvas * Other programs   **Learn, incorporate and deliver the best practices of your preferred online instruction platform**   * Sharing audio * Screen sharing vs. file sharing * Practice and experiment with colleagues before engaging students. * Maximize the quality of audio capturing by exploring all settings in your platform.   **Audio Equipment for Recording and Playback**   * Teachers should secure the necessary technology to deliver the best quality digital instruction, including a high-quality USB microphone, a digital audio workstation (Ex. Audacity, Garageband, |

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| Logic, Pro Tools, etc.), a quality web-enabled camera (Ex. Most late model smartphones, iPod Touch, DSLRs, etc.   * Part/accompaniment tracks must be created or secured to assist singers during full remote learning (Choral Tracks LLC provides an annual, unlimited license of their database for slightly under $1,000 per year)   **Include Music Technology Instruction for Students**   * Provide training sessions for students in the use of apps and programs and engage them in editing and creation of collaborative artifacts. * Advocate for districts to provide requisite software for student use.   Develop curriculum that can be taught with NO access to technology   * Create written daily learning modules and have students reflect on each module in a journal * Create environmental performance opportunities for the development of student aural awareness. Develop consistent guiding questions for each student analysis. * Encourage students to find any live music-making opportunities in their community and create questions for them to reflect on post-activity. |
| **EQUITY CONSIDERATIONS** |
| **Access to Technology**   * What institutional procedures are in place to ensure access by every student? Encourage administrators to provide 1-to-1 technology access. * Work with district to provide at home internet access to all students. * Does the provided technology support the software needed for music learning (some programs are only available for IOS or Android Apps, etc)?   **Educational Needs of Special Populations**   * How do you meet educational guidelines for special education, 504, etc. with student-led small ensemble learning? * Consider ADA access for students in new learning environment   Educational Needs of Student Leaders   * Are the educational needs of student leaders being met if they are teaching more than participating in the learning/rehearsal process? * Consider targeted training of student leaders on digital instruction strategies. |

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| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| **Maintain full ensemble social connections**   * Be intentional about varying group assignments and leaders. * Plan for non-contact social/team building activities (consult *Ice Breakers for Choir* and adapt) * Equip student leaders with digital tools for student-led activities. * Facilitate alternative social activities that adhere to CDC and district guidelines. * Collaborate with certified professionals to create online emotional well-being online sessions with your students.   **Provide support for students who are uncomfortable with individual performance**   * Coaching and developing a positive musical self-image and mindset in each student * Provide a framework for self-reflection and peer-assessment that prioritizes positive feedback. * Allow students to submit audio-only recordings if video assignment expectations become a participation barrier. |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Collegiate** |
| **Teaching Scenario** | **Face to Face Instruction with Physical Distancing Protocols** |
| **REHEARSAL SPACE CONSIDERATIONS** | |
| **Large Ensemble exceeds the mandated room capacities as determined by CDC and institution**   * Secure rehearsal spaces for small group ensembles/sectionals:   + Large choirs may be divided into small ensembles of 4 to 16 singers that contain all voice parts (SATB, SSAA, TTBB)   + Each choral voice part may meet for sectional rehearsal.   + Small groups may meet with professor, graduate student, section leader or other student leaders within the ensemble, such as a choral music education major   + Small group rehearsals will likely be for a shorter time period based on CDC guidelines and the size of the room (ceiling height and cubic feet). * Consider small ensemble singing in the early part of the academic year when physical distancing protocols may be imminent. * Consider alternative campus spaces, if possible, for potential full ensemble rehearsals when students are not engaged in small group or sectional rehearsals. Indoor rehearsals would also be for a shorter period of time following CDC guidelines.   + Large Indoor Venues   Auditorium  Auditorium or recital hall lobby with side exit doors for ventilation  Gymnasium   * + Outdoor Venues   Covered parking garage  Drive-in theaters with small FM transmitters in each car **(See Scenario 3)**  Tents (seasonal)  Open Air (weather permitting)   * If larger indoor and/or outdoor spaces are not available, consider weekly large ensemble meetings online. *See Instructional Practices* | |

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| **Chamber Ensemble adheres to the mandated room capacity as determined by the CDC and institution**   * Protocols are the same as above with the following exception:   o Regular full ensemble rehearsals conducted by professor or graduate student |
| **TECHNOLOGY CONSIDERATIONS** |
| **Audio Equipment for Recording and Playback**   * Secure audio/video equipment to record rehearsals for student and teacher review as well as for students unable to attend due to illness and/or quarantine * Students use “Voice Memo” on their cellphone to record excerpts for part checks during   rehearsal as well as prior to rehearsals  **Part Tracks to Assist Singers with Individual Practice**   * Match My Sound-My Choral Coach: https://matchmysound.com/my-choral-coach/   + UserGuide: <http://mychoralcoach.com/doc/ACDA_CHORAL_Director_User_Guide.pdf>   + My Choral Coach instructional webinars:   [https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N](https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX) [8nKTpX](https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX)  $50 for teacher for first 6 months; free for students   * ChoraLine: [https://www.choraline.com](https://www.choraline.com/)   + Cost: FREE access to site, part tracks < $20 for major works * Choral Tracks (Matthew Curtis): [www.choraltracks.com](http://www.choraltracks.com/)   + Cost: $999.99/year for entire choir   **Engage in the use of technology in the classroom as preparation to pivot to remote learning**   * Communication Tools (Email, Remind, Learning Management Suites, such as Canvas and Blackboard Learn) * For remote technology resources refer to **Scenario 3** |
| **EQUITY CONSIDERATIONS** |
| **Preparing Students to Succeed**   * Equitable access to computer equipment * Access to reliable internet connection Places to Sing and Practice * Do all students have access to a place where they can practice, sing, and record? |

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| * **If not,** the institution will need to provide access to practice and study areas with HVAC air exchanges of 10-25 L/s (liters/second) per person   + Supervised practice rooms with sanitation/disinfecting protocols in place |
| **Educational Needs of Special Populations**   * How do you meet educational guidelines for special learners? * Carefully consider ADA access for special needs students in new venues and reconfigured traffic flows * Carefully consider technological challenges for all, but particularly special needs students Educational Needs of Student Leaders * Are the educational needs of student leaders being met if they are teaching more than participating in the learning/rehearsal process? |
| **SUGGESTED INSTRUCTIONAL PRACTICES** |
| **Equip singers with resources for self-directed learning (these will also be useful when required to pivot to remote learning)**   * All students should have their own music; no sharing of scores * All students should have a tuning fork or pitch pipe app on cellphone * Access to a small keyboard if practice room accessibility is limited * Institution purchases annual license for *part-track recordings* (see above under technology)   **Build community and social connections with the full ensemble while doing the majority of rehearsals in small groups**   * Be intentional about varying group assignments and leaders in small group rehearsals * Change activities regularly with each lasting no longer that 10-20 minutes * Beginning of the term picnic at a park with physical distancing   o Everyone brings their own food and beverage   * Plan for full ensemble social/team building activities outside * If instruction moves to online, see “Building Community” in Scenario 2 and 3   **If large ensemble membership does not allow for physical distancing, consider meeting once a week on a video-conferencing platform, such Blackboard Collaborative Ultra or Zoom. These meetings would include non-singing and singing activities.**   * Please see suggestions for Instructional Practices in Scenarios 2 and 3 * Singer or guest professor does a presentation on the poet * Place the music within a historical context—what else was happening in the world? * Guest foreign language professor to assist with pronunciation * Guest composer discusses his/her compositional process and inspiration, followed by student/composer Q & A. |

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| * Mid-rehearsal, rotating, “automatic” break-out groups for social “snack and chat”   **Singing-Activities**   * Voice-Building with movement   + Ingo Titze technique humming through a small straw   + Sirens for breath and vocal connection throughout the range   + Richard Miller onsets (inhalation, suspension, phonation, recovery)   + Sustained unison pitch on variety of vowels with hand signs   + Sustained chords with a variety of vowels with hand signs   + Sustained chords with conducted full range of dynamic fluctuation   + Solfege scales (major, chromatic, various forms of minor) with Curwen hand signs |
| **CONCERT CONSIDERATIONS** |
| **Consider alternative performance opportunities:**   * “Live-streamed” recorded concerts   + Consider a combination of live and recorded performances * Online Concert Platforms besides Facebook, YouTube, Instagram   + Side Door <https://sidedooraccess.com/site/about>   Comparison of streaming platforms [https://sidedooraccess.com/site/platform-](https://sidedooraccess.com/site/platform-comparison) [comparison](https://sidedooraccess.com/site/platform-comparison)   * + Feel It Live: [https://www.feelitlive.com/#](https://www.feelitlive.com/)   + StageIt: <https://www.stageit.com/static/static_pages/what_is_stageit>   + Stage 3-D virtual performance venue (in development): [https://www.stage.co](https://www.stage.co/) * Adjust concert length and variety. Consider inclusion of small ensembles for a socially distant live performance.   + Large ensembles broken into smaller groups   Live recordings of small ensembles and/or soloists   * + Concerts that would also include recordings of previous choral performances   + Collaborative concerts with instrumental ensembles   + Combination of the above * Live Streamed in-person ensemble recording locations, in accordance with CDC and institution guidelines   + Auditorium (sing where audience sits)   + Large gymnasium (sing on bleachers)   + Large church sanctuary   + City Hall rotunda (if allowed) |

* + Outdoors somewhere on-campus with good amplifying equipment
  + Community amphitheater (weather permitting)
  + All ensemble recording sessions for live concert streaming should be for a limited rehearsal time
  + All students should wear masks during the recording session
  + All indoor recording spaces would need to be cleaned and disinfected

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| * Collaborative Public Performance of Small Group / Large Group Student Projects   + Audio only with visuals from Visual Arts students (collaborative)   + Students create visual presentations   + Use university/college AV personnel to do back-end editing   Requires pre-planning to avoid end of term overload for AV personnel  Team with college marketing department for creating publicity materials using choral tracks   * Virtual Choir   + Special project, but should not replace ensemble performance (live streamed or recorded)   + Record using Voice Memo on Smartphone   + Special Technology required:   ChorAmor (instructional video)  [https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9](https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide%3Did.g84a6f437c8_1_23) [I0Gqd6TnI4/edit#slide=id.g84a6f437c8\_1\_23](https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide%3Did.g84a6f437c8_1_23) |
| **OTHER CONSIDERATIONS** |
| **Safety**   * Reconfigure classrooms, hallways, and practice rooms to adhere to CDC physical distancing requirements * Institute strict hygiene protocols to clean/disinfect rooms after each room is used * Provide hand sanitizer near entrances after touching door handles and crash bars * Institution provides checking station at entrance for temperature and site registration for Health Department, or distributes thermometers to on-campus students for daily temperature-taking * Institution distributes masks and requires all students to wear masks when indoors * When possible, students should enter using one door and exit using another door. * Advocate for air exchange improvements to HVAC systems in classrooms and practice rooms * Rehearsal spaces should have window ventilation and/or significant air exchange via HVAC |

* + Reconditioned air is NOT acceptable and will spread contagion

**Copyright**

* Go to ACDA website, and click on “Resources for Choral Professionals during the Pandemic”, then click on “Publisher Statement on Copyrights and Permissions”
* “Copyright Guiddance for Singing in a Virtual World (ACDA Webinar on June 10, 2020)

<https://www.youtube.com/watch?v=14Sr2EM0y3o&feature=youtu.be>

* “Copyright Law Myths and the Future of Choral Publishing”--a podcast with Susan LaBarr
  + [https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future- of-choral-publishing-with-susan-labarr/](https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future-of-choral-publishing-with-susan-labarr/)

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Collegiate Choirs** |
| **Teaching Scenario** | **Hybrid Instruction - Some in-person instruction paired with remote learning** |
| **REHEARSAL SPACE CONSIDERATIONS** | |
| **Large Ensemble exceeds the mandated room capacities as determined by CDC and institution**   * Consider small ensemble singing in the early part of the academic year when physical distancing protocols may be required. * Secure rehearsal spaces for small group ensembles/sectionals:   + Divide large ensembles into small groups of no more than 8 singers containing all voice parts (SATB, SSAA, TTBB). If the rehearsal room is very large, the small groups may be larger as well.   + Divide the choir into equal groups depending on size of ensemble and how often they rehearse.   + Face to face rehearsals will likely be for a shorter time period based on CDC guidelines and the size of the rehearsal room.   + Each choral voice part may also meet for sectional rehearsals (online or face to face with physical distancing).   + When meeting with their respective small groups online, the instructor would assign a student, such as a choral music education major, to lead rehearsals. Leadership can rotate to other members within the group. It is recommended that groups have consistent membership and not rotate.   + When rehearsing online, practice tracks are helpful, but leaders can also keep time, sing while other singers are muted, or play the piano. (When students are muted, assessment in these rehearsals is limited).   + Consider some type of “repertoire” connection between the small groups (works by one composer, same style-period, a concert theme, i.e., world music, poetry, darkness and light, etc.) in order to focus on a particular poet, composer, idea, style, or theme.   + After a predetermined length of time, there is a "performance.” (See Concert   Considerations below). | |

* + Following the performance, the instructor and/or students select a new module featuring a new style period, poet, composer, or theme.
* Consider alternative campus spaces for full ensemble rehearsals when students are not engaged in small group or sectional rehearsals. Indoor rehearsals would also be for a shorter period of time following CDC guidelines.
  + Large Indoor Venues

 Auditorium

 Auditorium or recital hall lobby with side exit doors for ventilation  Gymnasium

* + Outdoor Venues

 Covered parking garage

 Drive-in Theaters with small FM Transmitters in each car **(See Scenario 3)**

 Tents (seasonal)

 Open Air (weather permitting)

* If larger indoor and/or outdoor spaces are not available, consider weekly large ensemble meetings online. *See Instructional Practices*

**Chamber Ensemble adheres to the mandated room capacity as determined by the CDC and institution**

* Protocols are the same as above with the following exception:
  + Regular full ensemble rehearsals conducted by professor

**TECHNOLOGY CONSIDERATIONS**

**Engage in the use of technology in the classroom**

* Communication Tools:
  + Email
  + Remind [https://www.remind.com](https://www.remind.com/)
  + Web conferencing platforms: Google Classroom, Blackboard Learn Collaborative Ultra, Zoom, WebEx
  + Turn Android Phone into WebCam

CNET How To - Turn your Android phone into a Webcam

[https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsb](https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsbvn7S9laRZmaWfJuF2LudBYNLfatJVDl_IAIEBtILds) [vn7S9laRZmaWfJuF2LudBYNLfatJVDl\_IAIEBtILds](https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsbvn7S9laRZmaWfJuF2LudBYNLfatJVDl_IAIEBtILds)

* Music Literacy Tools
  + MusicTheory.net [https://www.musictheory.net](https://www.musictheory.net/) Cost: FREE
  + Institution should purchase site license for music literacy applications used in class
    - Sight Reading Factory: Unlimited exercises for sight reading and sight singing practice. <https://www.sightreadingfactory.com/>
    - Auralia [https://www.risingsoftware.com](https://www.risingsoftware.com/)
    - SmartMusic [https://www.smartmusic.com](https://www.smartmusic.com/) An online teaching resource from the makers of Finale composition software. Students can practice and assess their performance through composed music. Music must be input to composition software and exported via MusicXML or composed within SmartMusic.

**Typical Needs for Music Majors:**

* Internet Access
  + Ethernet connection to modem provides connectivity with fewer latency issues
  + Wireless hotspot
* Computer (tablets do not have full capabilities necessary for music majors, but may be sufficient for non-majors)
  + 500 MB RAM, 8 GB Memory minimum preferred
* Digital Recorder
  + Zoom (not the conferencing app) Model H1N HandiRecorder Cost: $120

[https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-](https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-handy-recorder) [handy-recorder](https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-handy-recorder)

* + - Can double as USB microphone
  + Voice memo on smartphone can suffice
* USB MIDI keyboard
  + M-Audio Keystation 49 MK3 (49-key), Cost: $100-120
  + Upgrade: M-Audio Keystation 61 MK3 (61-key), Cost: $229
  + Downgrade: Rollup keyboard USB, MIDI out only, Cost: $54 – 98
    - [https://piano-keyboard-reviews.com/buyers-guides/best-roll-up-piano-keyboard- review/](https://piano-keyboard-reviews.com/buyers-guides/best-roll-up-piano-keyboard-review/)
* USB microphone
  + Yeti Blue, $130
  + Zoom H1N (see above), $120
  + Audio-Technica ATR2100x USB Cardioid Dynamic USB/XLR, $99
  + Shure MV5, $99
* Headphones
  + Over-ear, noise-cancelling preferable
  + In-ear headphones acceptable

**Basic Needs for Non-Music Majors:**

* Internet Access
  + Ethernet connection to modem provides better connectivity with fewer latency issues
  + Wireless hotspot
* Computer or tablets
  + 500 MB RAM, 8 GB Memory minimum preferred
* Digital Recorder
  + Voice memo on smartphone can suffice
* Headphones
  + In-ear headphones acceptable
* USB microphone highly desirable for recordings
  + Same as listed above

**Video Resource for Technology Equipment**

* Dr. David MacDonald, Wichita State University School of Music

[https://www.facebook.com/WSUSchoolofmusic/videos/738467070225428/UzpfSTE1OTA4Nz](https://www.facebook.com/WSUSchoolofmusic/videos/738467070225428/UzpfSTE1OTA4NzE1OlZLOjI4MzAxMjE1ODM3NTIzNTI/?multi_permalinks=2836894416408402&notif_id=1590953457591263&notif_t=group_activity) [E1OlZLOjI4MzAxMjE1ODM3NTIzNTI/?multi\_permalinks=2836894416408402&notif\_id=15909534](https://www.facebook.com/WSUSchoolofmusic/videos/738467070225428/UzpfSTE1OTA4NzE1OlZLOjI4MzAxMjE1ODM3NTIzNTI/?multi_permalinks=2836894416408402&notif_id=1590953457591263&notif_t=group_activity) [57591263&notif\_t=group\_activity](https://www.facebook.com/WSUSchoolofmusic/videos/738467070225428/UzpfSTE1OTA4NzE1OlZLOjI4MzAxMjE1ODM3NTIzNTI/?multi_permalinks=2836894416408402&notif_id=1590953457591263&notif_t=group_activity)

**Platforms, Apps & Software to Improve Sound**

* Cleanfeed: [https://cleanfeed.net](https://cleanfeed.net/) Cost: FREE
  + Use in conjunction with Zoom, etc. Provides higher quality audio signal during meetings
* Soundjack: [https://www.soundjack.eu](https://www.soundjack.eu/) Cost: FREE
  + Allows for low latency audio connection. Requires high speed internet connection and low latency audio interface.
* Jamulus : [http://llcon.sourceforge.net](http://llcon.sourceforge.net/) Cost: FREE
  + Supplies faster connection for live audio for remote student rehearsals. May only allow up to 3 connections at a time. No video connection.
* JamKazam: [https://www.jamkazam.com](https://www.jamkazam.com/) Cost: FREE
  + Ideal with **seven or fewer** performers. Audio-only, improves latency
  + The Platform is a hosting service. Registered users may submit, upload and post text, photos, pictures, comments, and other content, data or information, and may perform, stream, broadcast, and record.
* Internet MIDI: Cost: $69.00

[https://timewarptech.com/shop/music-software-apps/software/internet-](https://timewarptech.com/shop/music-software-apps/software/internet-midi/?v=7516fd43adaa) [midi/?v=7516fd43adaa](https://timewarptech.com/shop/music-software-apps/software/internet-midi/?v=7516fd43adaa)

* + Enables connection of any 2 MIDI instruments together over the Internet, for Mac and PC. When you play notes on your MIDI piano, those same notes are simultaneously played on the remote keyboard

General consensus across the internet: No confirmed solution exists that incorporates audio, video, low latency, and large ensemble performance. Options are available for *audio only,* which require an investment in hardware and internet connection for the best results. Most options are for small ensembles (10 or fewer).

**Platforms, Apps & Software for Recording, Editing and Sharing**

* Flipgrid [https://info.flipgrid.com](https://info.flipgrid.com/)
* Screencastify (FREE Chrome app): Download using Google Chrome browser
  + Recording Tutorial: <https://www.youtube.com/embed/ZTzLEAg_kYY>?
* DAW: Digital Audio Workstation for recording, editing recordings, and creating click track for live performance
  + Audacity [https://www.audacityteam.org](https://www.audacityteam.org/) Cost: FREE
  + Reaper [https://www.reaper.fm](https://www.reaper.fm/) Cost: $60, but unlimited FREE trial
  + Logic ProX <https://apple.com/logic-pro>Cost: $200
    - ProApps for Education $199 includes Final Cut (video) for Virtual Choir editing purposes
  + Ableton Live <https://www.ableton.com/en/>Cost: $269 Education pricing
* NOTE: Recording may have to be done remotely or in multiple small groups synced. Use DAW to sync click tracks for conductor in live performance, with ear monitor.
  + How To Set Up In Ear Monitors on a Budget

<https://www.youtube.com/watch?v=t_VrZ_mN_aQ>

* Sharing Platforms
  + WhatsApp [https://www.whatsapp.com](https://www.whatsapp.com/)
    - With group chats, you can share messages, photos, and videos with up to 256 people at once.
* Music Notation Software
  + MuseScore <https://musescore.org/en>Cost: FREE
    - An online composing platform that will allow students to upload learning tracks of songs and create scrolling YouTube score videos with audio part tracks, [Example Playlist](https://www.youtube.com/playlist?list=PLW88kPa5HtIEhF8G4oGF50iL-bHdrW7HF)
  + Sibelius First <https://www.avid.com/sibelius> Cost: FREE
    - Upgrade: Sibelius Ultimate Cost: $299 or $9.99/mo
  + Noteflight Basic [https://www.noteflight.com](https://www.noteflight.com/) Cost: FREE
    - Upgrade: Noteflight Learn Cost: $69 to $1000 depending on number of users and access to libraries of genre-specific sheet music for students
  + Finale Notepad: <https://www.finalemusic.com/products/notepad> Cost: FREE for Windows
    - Upgrade: Finale: Cost: $99 for Higher-Ed Students <https://store.makemusic.com/Store/>

**Additional Instructional Resources**

* Midnight Music: <https://midnightmusic.com.au/>Cost: FREE
  + Simplifying Technology for Music Teachers
* The Choral Window - <https://thechoralwindow.com/> Cost: FREE
  + Rehearsal information/materials
* ChorAmor: [https://www.choramor.com](https://www.choramor.com/) Cost: FREE
  + Resources and training for choral conductors
* Music Prodigy: <http://www.musicprodigy.com/>Cost: $329/annual subscription for teacher
  + Provides a software solution for music assessment. Can provide real-time assessment for multiple parts for vocalists. Music must be input to MusisXML format and pages of music scanned in png format. Labor intensive but functional.

**Optional Rehearsal Scenarios**

* **Drive-in/ Parking Lot rehearsal Using FM Transmitter**

<https://www.youtube.com/watch?v=HtI5auroYqM>

* + Equipment Needs:
    - Access to electrical power
    - FM Transmitter Cost: $8-10 at Walmart
    - Wireless Microphone Receiver - Range up to 600 feet; closer is better
    - Lavalier or handheld wireless microphone for each singer
    - Analog mixing board (most institutions have this and cables)
    - Disinfectant wipes at conclusion of rehearsal
* Isolated hard-wired synchronous rehearsal on campus
  + CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing
  + Individuals or socially distant quartets sing in separate rooms from larger group
    - Each singer has their own microphone
    - Sound cables are laid to/from each room to mixing board
    - Mixing board sends audio in/out to each room
    - Video monitor of director provides visual cues
    - Singers sing simultaneously with conductor in real time with no lag
    - Disinfectant wipes at conclusion of rehearsal
* Isolated wireless synchronous rehearsal on campus
  + CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing
  + Individuals or socially distant quartets sing in separate rooms from larger group
    - Each singer has their own wireless microphone
    - Mixing board sends audio in/out to each room
    - Video monitor of director provides visual cues
    - Singers sing simultaneously with conductor in real time with no lag
    - Disinfectant wipes at conclusion of rehearsal

**EQUITY CONSIDERATIONS**

**PREPARE STUDENTS TO SUCCEED**

**Educational Needs of Special Populations**

* How do you meet educational guidelines for special learners?
* Carefully consider ADA access for special needs students in new venues and reconfigured traffic flows
* Carefully consider technological challenges for all, but particularly special needs students

**Technology**

* Do all students have equitable access to the following as listed above?
* Reliable Internet Access
* Computer or tablet – see cautionary statement above regarding needs for music majors.
* Printer
* Digital Recorder
* Headphones
* MIDI keyboard, as needed
* USB microphone, as needed
* Platforms, Apps & Software to Improve Sound
* **If not,** work with your Dean and Title III Officer to obtain assistance for your students NOW
* Students need this on the first day, not the third week

**Access to Quiet Zone to Sing and Practice**

* Do all students have access to a quiet place to sing, practice, and record?
* **If not,** the institution will need to provide access to practice and study areas with HVAC air exchanges of 10-25 L/s (liters/second) per person
  + Supervised Practice Rooms with sanitation/disinfecting protocols in place
* There is a concern about a higher risk for students using public transportation to get to the college.

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| **Teaching Students with Disabilities during COVID-19**   * **NAfME video:** <https://vimeo.com/401153247>(Geared toward K-12, but important information)   **Educational Needs of Student Leaders**   * Are the educational needs of student leaders being met if they are doing more teaching than learning? |
| **SUGGESTED INSTRUCTIONAL PRACTICES** |
| **Equip singers with resources for self-directed learning necessary when required to pivot to remote learning**  **All instruction will incorporate video-conferencing platforms Equip singers with resources for self-directed learning**   * All students should have their own music; no sharing of scores * All students should have a tuning fork or pitch pipe app on cellphone * Access to a small keyboard if practice room accessibility is limited * Institution purchases annual license for part-track recordings   + Choral Tracks (Matthew Curtis): [www.choraltracks.com](http://www.choraltracks.com/) Cost: $999.99/year for entire choir   + ChoraLine: [https://www.choraline.com](https://www.choraline.com/) Cost: FREE access to site, part tracks < $20 for major works   + MyChoralCoach: <https://matchmysound.com/my-choral-coach/>   Cost: $50 teacher/first 6 mo; Student FREE  User Guide: <http://mychoralcoach.com/doc/ACDA_CHORAL_Director_User_Guide.pdf>  My Choral Coach webinars (How to Get Started & Loading Repertoire): [https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N](https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX) [8nKTpX](https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX)  **Building Community for the Social and Mental Health Benefit of Our Singers**   * Plan for non-contact social / team building activities: |

* Trivia games using Kahoot:

<https://kahoot.com/files/2020/05/DistanceLearningGuide_2020-05.pdf>

* Games using Flipgrid: [https://info.flipgrid.com](https://info.flipgrid.com/)
* Team Scavenger Hunt: List of 25 items are posted in chat, just before chorus is sent to breakout room. Each room needs to collect 25 items in their houses and return to the main group when complete.
* Talent Showcase: Play an instrument, sing a song, show pet tricks, etc.
* Choir “BINGO:” Singers check off tasks on the board (get together with someone to mark your music together, submit a recording to section leader, etc.) [https://myfreebingocards.com](https://myfreebingocards.com/)
* Bonding: Question Game / Hot Seat (4-5 people max). 1 person is “answerer;” everyone else in small group asks questions. Share something you learned about someone else. <https://www.group-games.com/stationary-games/hot-seat.html>
* Bonding: “I Love My Neighbor Who…” Audio off/Video on; Turn video off as each student is eliminated. [https://www.playworks.org/resource/game-of-the-week-i-love- my-neighbor/](https://www.playworks.org/resource/game-of-the-week-i-love-my-neighbor/)
* Bonding: Circle Game. “Step forward if…” Start with everyone video off. Step

forward by turning video on. Those not stepping forward clap for those who “step forward.” As the moderator, keep this one light-hearted.

* Talk about your favorite genre of music, gives insight to connections within group (plus rep ideas)
* Include “snack and chat” in rehearsals to eliminate the social isolation of

quarantine

**Maintain full ensemble social connections while doing the majority of rehearsal in small groups**

* Be intentional about varying group assignments and leaders when online
* Change activities regularly with each lasting no longer that 10-20 minutes
* Train and assign students to lead sectional rehearsals in virtual breakout rooms
* Work on less music since everything takes longer
  + Students must be muted when singing together in breakout rooms
  + Sing unmuted when passing phrases from one student to another
* Whenever possible, students should stand when singing for proper alignment and breath connection
* Include movement in the rehearsal.
* Begin rehearsals with the entire group working on alignment, breathing and movement exercises
  + Stretching & Breathing Exercises
  + Alexander Technique

<https://www.youtube.com/watch?v=7jybmoPHOKM> <https://www.youtube.com/watch?v=29Vv6Fi236c>- University of Michigan School of Music



* + Yoga



* + Tai Chi



<https://www.youtube.com/watch?v=2tprK4ml3Z4> <https://www.youtube.com/watch?v=4vTJHUDB5ak>

<https://www.youtube.com/watch?v=opGwGWJg98o> <https://www.youtube.com/watch?v=6L43P1MY2KA>

* + Qi Gong

<https://www.youtube.com/watch?v=jMuHgj3FF_k> <https://www.youtube.com/watch?v=faCUU9nYBDc>



**Non-Singing Activities**

* Share screen and discuss score markings (professor’s pre-marked score)
  + Variation: Students mark scores together as professor marks in real time, using ForScore [https://forscore.co](https://forscore.co/) or GigBook [http://www.deepdishdesigns.com](http://www.deepdishdesigns.com/) apps
* Singer or guest professor does a presentation on the poet
* Place the music within a historical context—what else was happening in the world?
* Guest foreign language professor to assist with pronunciation
* Guest composer discusses their compositional process and inspiration, followed by student/composer Q & A
* Utilize Breakout Rooms
  + Solicit student discussion regarding score-preparation
  + Solicit student discussion of text/poetry using a random mix of students

**Singing-Activities (Choir muted)**

* Voice-Building with movement
* Ingo Titze technique humming through a small straw
* Sirens for breath and vocal connection throughout the range
* Richard Miller onsets (inhalation, suspension, phonation, recovery)
* Solfege scales (major, chromatic, various forms of minor) with Curwen hand signs
* Utilize Breakout Rooms
  + Section leaders lead rehearsal

**Singing-Activities (Choir un-muted)**

* Sustained unison pitch on variety of vowels with hand signs
* Sustained chords with a variety of vowels with hand signs
* Sustained chords with conducted full range of dynamic fluctuation

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| * Utilize Breakout Rooms   + Section leaders lead rehearsal   + Sing unmuted when passing phrases from one student to another   **Instructional Resources**   * Music Literacy   + Sight Reading Factory <https://www.sightreadingfactory.com/>   $34.99/teacher plus $2/student per year   * + Auralia <https://www.risingsoftware.com/auralia>   Auralia Cloud Cost: $35/teacher plus $25/student per year   * Rehearsals   + Virtual Choir Rehearsal Resource from Gala Choruses   [https://galachoruses.org/resource-center/quarantined-choirs/virtual-choir-](https://galachoruses.org/resource-center/quarantined-choirs/virtual-choir-rehearsal) [rehearsal](https://galachoruses.org/resource-center/quarantined-choirs/virtual-choir-rehearsal)   * + Derrick Fox’s Professional Choral Collective:   [https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zG](https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR) [JKR](https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR)   * + ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons   [https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-](https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid%3D1069466591) [eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591](https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid%3D1069466591)   * Kahoot Learning Resources: <https://kahoot.com/> Cost: Free |
| **CONCERT CONSIDERATIONS** |
| **Build Audiences**   * Reach out to existing audience members as well as parents, family and friends of new members * Community Service Brainstorming with Students   + Social justice projects   + Outreach to Elderly   Drive-By Socially Distant Performances   * Use social media to keep your choir on their mind * Create a YouTube Channel for your choral & vocal program   + Past Performances   Choral  Student-Run *A Cappella* Groups  Student Solo Performances  Voice Faculty Performances   * + Current “Virtual Performances” |

**Consider alternative performance opportunities:**

* Live-streamed concerts: Free vs. monetized
  + Consider combination of live and recorded performances
* Online Concert Platforms besides Facebook, YouTube, Instagram
  + Side Door <https://sidedooraccess.com/site/about>

 Comparison of streaming platforms [https://sidedooraccess.com/site/platform-](https://sidedooraccess.com/site/platform-comparison) [comparison](https://sidedooraccess.com/site/platform-comparison)

* + Feel It Live: [https://www.feelitlive.com/#](https://www.feelitlive.com/)
  + StageIt: <https://www.stageit.com/static/static_pages/what_is_stageit>
  + Stage 3-D virtual performance venue (in development): [https://www.stage.co](https://www.stage.co/)
* Adjust concert length and variety
  + Large ensembles

 Live recordings of small ensembles patched together using click track for continuity

* + Small vocal ensembles and soloists
  + Concerts that would also include recordings of previous performances
  + Collaborative concerts with instrumental ensembles
  + Combination of the above
* “Live Streamed” in-person recording locations, in accordance with CDC and institution guidelines
  + Auditorium (sing where audience sits)
  + Large gymnasium (on the bleachers)
  + Large church sanctuary (spread out in the pews rather than up front)
  + City Hall rotunda (if allowed)
  + Outdoors somewhere on-campus with good amplifying equipment
  + Community amphitheater (weather permitting)
  + All ensemble recording sessions for live concert streaming should be for a limited rehearsal time
  + All students should wear masks during the recording session
  + All indoor recording spaces would need to be cleaned and disinfected
* Virtual Choir
  + Special project, but should not replace ensemble performance (live streamed or recorded)
  + Record using Voice Memo on Smartphone
  + Special technology required:

 Chor Amor (instructional video) [https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBS](https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide%3Did.g84a6f437c8_1_23) [x4dAq9I0Gqd6TnI4/edit#slide=id.g84a6f437c8\_1\_23](https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide%3Did.g84a6f437c8_1_23)

|  |
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| **OTHER CONSIDERATIONS** |
| **Safety Considerations**   * Reconfigure classrooms, hallways, and practice rooms to adhere to CDC physical distancing requirements * Institute strict hygiene protocols to clean/disinfect rooms before and after each face to face rehearsal * Classroom doors propped open to minimize touching door handles and crash bars * Provide hand sanitizer near classroom entrances * Institution provides checking station at entrance for temperature and site registration for Health Department, or distributes thermometers to on-campus students for daily temperature-taking * Institution distributes masks and requires all students to wear masks while indoors * When possible, students should enter using one door and exit using another door. * Advocate for air exchange improvements to HVAC systems in classrooms and practice rooms * Rehearsal spaces should have window ventilation and/or significant air exchange via HVAC   + Reconditioned air is NOT acceptable and will spread contagion   **Copyright Regarding Digitized Music Used Online**   * Go to ACDA website, and click on “Resources for Choral Professionals during the Pandemic” then click on “Publisher Statement on Copyrights and Permissions” * Copyright Law Myths and the Future of Choral Publishing podcast with Susan LaBarr   + [https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future- of-choral-publishing-with-susan-labarr/](https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future-of-choral-publishing-with-susan-labarr/) |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

|  |  |
| --- | --- |
| **Level/Choir Context** | **Collegiate Choirs** |
| **Teaching Scenario** | **Full Remote Learning** |
| **TECHNOLOGY CONSIDERATIONS** | |
| **Engage in the use of technology in the classroom**   * Communication Tools:   + Email   + Remind [https://www.remind.com](https://www.remind.com/) or Group Me [https://groupme.com](https://groupme.com/)   + Web conferencing platforms: Google Classroom, Blackboard Collaborative Ultra, Zoom, WebEx   + Turn Android Phone into WebCam   CNET How To - Turn your Android phone into a Webcam  [https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsbvn7S9l](https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsbvn7S9laRZmaWfJuF2LudBYNLfatJVDl_IAIEBtILds) [aRZmaWfJuF2LudBYNLfatJVDl\_IAIEBtILds](https://www.youtube.com/watch?v=iRgnU51XYeo&fbclid=IwAR3xJOlnLWPpyVMsbvn7S9laRZmaWfJuF2LudBYNLfatJVDl_IAIEBtILds)  **Typical Needs for Music Majors:**   * Internet Access   + Ethernet connection to modem provides connectivity with fewer latency issues   + Wireless hotspot * Computer (tablets do not have full capabilities necessary for music majors, but may be sufficient for non-majors)   + 500 MB RAM, 8 GB Memory minimum preferred * Digital Recorder * Zoom (not the conferencing app) Model H1N HandiRecorder Cost: $120   [https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-handy-](https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-handy-recorder) [recorder](https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h1n-handy-recorder)   * Can double as USB microphone * Voice memo on smartphone can suffice * USB MIDI keyboard   + M-Audio Keystation 49 MK3 (49-key), Cost: $100-120   + Upgrade: M-Audio Keystation 61 MK3 (61-key), Cost: $229   + Downgrade: Rollup keyboard USB, MIDI out only, Cost: $54 – 98 | |

* + - [https://piano-keyboard-reviews.com/buyers-guides/best-roll-up-piano-keyboard- review/](https://piano-keyboard-reviews.com/buyers-guides/best-roll-up-piano-keyboard-review/)
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  + Allows for low latency audio connection. Requires high speed internet connection and low latency audio interface.
* Jamulus : [http://llcon.sourceforge.net](http://llcon.sourceforge.net/) Cost: FREE
  + Supplies faster connection for live audio for remote student rehearsals. May only allow up to 3 connections at a time. No video connection.
* JamKazam: [https://www.jamkazam.com](https://www.jamkazam.com/) Cost: FREE
  + Ideal with **seven or fewer** performers. Audio-only, improves latency
  + The Platform is a hosting service. Registered users may submit, upload and post text, photos, pictures, comments, and other content, data or information, and may perform, stream, broadcast, and record.
* Internet MIDI: Cost: $69.00

<https://timewarptech.com/shop/music-software-apps/software/internet-midi/?v=7516fd43adaa>

* + Enables connection of any 2 MIDI instruments together over the Internet, for Mac and PC. When you play notes on your MIDI piano, those same notes are simultaneously played on the remote keyboard

General consensus across the internet: No confirmed solution exists that incorporates audio, video, low latency, and large ensemble performance. Options are available for *audio only,* which require an investment in hardware and internet connection for the best results. Most options are for small ensembles (10 or fewer).

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* DAW: Digital Audio Workstation for recording, editing recordings, and creating click track for live performance
  + Audacity [https://www.audacityteam.org](https://www.audacityteam.org/) Cost: FREE
  + Reaper [https://www.reaper.fm](https://www.reaper.fm/) Cost: $60, but unlimited FREE trial
  + Logic ProX <https://apple.com/logic-pro>Cost: $200
    - ProApps for Education $199 includes Final Cut (video) for Virtual Choir editing purposes
  + Ableton Live <https://www.ableton.com/en/>Cost: $269 Education pricing
  + NOTE: Recording may have to be done remotely or in multiple small groups synced. Use DAW to sync click tracks for conductor in live performance, with ear monitor.
    - How To Set Up In Ear Monitors on a Budget

<https://www.youtube.com/watch?v=t_VrZ_mN_aQ>

* Sharing Platforms
  + WhatsApp [https://www.whatsapp.com](https://www.whatsapp.com/) Cost: FREE
    - With group chats, you can share messages, photos, and videos with up to 256 people at once
* Music Notation Software
  + MuseScore <https://musescore.org/en>Cost: FREE
    - An online composing platform that will allow students to upload learning tracks of songs and create scrolling YouTube score videos with audio part tracks, [Example Playlist](https://www.youtube.com/playlist?list=PLW88kPa5HtIEhF8G4oGF50iL-bHdrW7HF)
  + Sibelius First: <https://www.avid.com/sibelius> Cost: FREE
    - Upgrade: Sibelius Ultimate Cost: $299 or $9.99/mo
  + Noteflight Basic: [https://www.noteflight.com](https://www.noteflight.com/) Cost: FREE
    - Upgrade: Noteflight Learn Cost: $69 to $1000 depending on number of users and access to libraries of genre-specific sheet music for students
  + Finale Notepad: <https://www.finalemusic.com/products/notepad> Cost: FREE for Windows
    - Upgrade: Finale: Cost: $99 for Higher-Ed Students <https://store.makemusic.com/Store/>

**New Resource from Match My Sound, available June 2020**

* MyChoralCoach https://matchmysound.com/my-choral-coach/ Cost: $50 teacher/first 6 mo; Student FREE
  + User Guide: <http://mychoralcoach.com/doc/ACDA_CHORAL_Director_User_Guide.pdf>
  + My Choral Coach webinars:

<https://www.youtube.com/playlist?list=PLJAdCQrbDHHTpRD0tDv85hpKV8N8nKTpX>

**Additional Instructional Resources**

* Midnight Music: <https://midnightmusic.com.au/>Cost: FREE
  + Simplifying Technology for Music Teachers
* The Choral Window - <https://thechoralwindow.com/> Cost: FREE
  + Rehearsal information/materials
* ChorAmor: [https://www.choramor.com](https://www.choramor.com/) Cost: FREE
  + Resources and training for choral conductors
* Music Prodigy: <http://www.musicprodigy.com/>Cost: $329/annual subscription for teacher
  + Provides a software solution for music assessment. Can provide real-time assessment for multiple parts for vocalists. Music must be input to MusisXML format and pages of music scanned in png format. Labor intensive but functional.

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| **Optional Rehearsal Scenarios**   * Drive-in/ Parking Lot rehearsal Using FM Transmitter   <https://www.youtube.com/watch?v=HtI5auroYqM>   * + Equipment Needs:     - Access to electrical power     - FM Transmitter Cost: $8-10 at Walmart     - Wireless Microphone Receiver - Range up to 600 feet; closer is better     - Lavalier or handheld wireless microphone for each singer     - Analog mixing board (most institutions have this and cables)     - Disinfectant wipes at conclusion of rehearsal * Isolated hard-wired synchronous rehearsal on campus   + CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing   + Individuals or socially distant quartets sing in separate rooms from larger group     - Each singer has their own microphone     - Sound cables are laid to/from each room to mixing board     - Mixing board sends audio in/out to each room     - Video monitor of director provides visual cues     - Singers sing simultaneously with conductor in real time with no lag     - Disinfectant wipes at conclusion of rehearsal * Isolated wireless synchronous rehearsal on campus   + CAVEAT: This must be done in accordance with CDC and institution guidelines for social distancing   + Individuals or socially distant quartets sing in separate rooms from larger group     - Each singer has their own wireless microphone     - Mixing board sends audio in/out to each room     - Video monitor of director provides visual cues     - Singers sing simultaneously with conductor in real time with no lag     - Disinfectant wipes at conclusion of rehearsal |
| **EQUITY CONSIDERATIONS** |
| **PREPARE STUDENTS TO SUCCEED**  **Technology**   * Do all students have equitable access to the following as listed above?   + Reliable Internet Access |

* Computer or tablet – see cautionary statement above regarding needs for music majors
* Printer
* Digital Recorder
* Headphones
* MIDI keyboard, as needed
* USB microphone, as needed
* Platforms, Apps & Software to Improve Sound
* **If not,** work with your Dean and Title III Officer to obtain assistance for your students NOW
* Students need this on the first day, not the third week

**Access to Quiet Places to Sing and Practice**

* Do all students have access to a quiet place to study, listen, practice, and record?
* Car or closet can serve well for recording
* **If not,** the institution will need to provide access to practice and study areas with HVAC air exchanges of 10-25 L/s (liters/second) per person (TBD)

 Supervised Practice Rooms with sanitation/disinfecting protocols in place

* There is a concern about a higher risk for students using public transportation to get to the college

**Teaching Students with Disabilities during COVID-19**

* **NAfME video:** <https://vimeo.com/401153247>(Geared more toward K-12, but important information)

**Educational Needs of Student Leaders**

* Are the educational needs of student leaders being met if they are doing more teaching than learning?

**SUGGESTED INSTRUCTIONAL PRACTICES**

**All instruction will be via video-conferencing platforms**

**Equip singers with resources for self-directed learning**

* All students should have their own music; no sharing of scores
* All students should have a tuning fork or pitch pipe app on cellphone
* Access to a small keyboard if practice room accessibility is limited
* Institution purchases annual license for part-track recordings :
* Choral Tracks (Matthew Curtis) [www.choraltracks.com](http://www.choraltracks.com/) Cost: $999.99/year for entire choir
* ChoraLine [https://www.choraline.com](https://www.choraline.com/) Cost: FREE access to site, part tracks < $20 for major works

**Building Community for the Social and Mental Health Benefit of Our Singers**

* Plan for non-contact social / team building activities:
* Trivia games using Kahoot: [https://kahoot.com/files/2020/05/DistanceLearningGuide\_2020- 05.pdf](https://kahoot.com/files/2020/05/DistanceLearningGuide_2020-05.pdf)
* Games using Flipgrid: [https://info.flipgrid.com](https://info.flipgrid.com/)
* Team Scavenger Hunt: List of 25 items are posted in chat, just before chorus is sent to breakout room. Each room needs to collect 25 items in their houses and return to the main group when complete.
* Talent Showcase: Play an instrument, sing a song, show pet tricks, etc.
* Choir “BINGO:” Singers check off tasks on the board (get together with someone to mark your music together, submit a recording to section leader, etc.) [https://myfreebingocards.com](https://myfreebingocards.com/)
* Bonding: Question Game / Hot Seat (4-5 people max). 1 person is “answerer;” everyone else in small group asks questions. Share something you learned about someone else. <https://www.group-games.com/stationary-games/hot-seat.html>
* Bonding: “I Love My Neighbor Who…” Audio off/Video on; Turn video off as each student

is eliminated. <https://www.playworks.org/resource/game-of-the-week-i-love-my-neighbor/>

* Bonding: Circle Game. “Step forward if…” Start with everyone video off. Step forward by turning video on. Those not stepping forward clap for those who “step forward.” As the moderator, keep this one light-hearted.
* Talk about your favorite genre of music, gives insight to connections within group (plus rep ideas)
* Include “snack and chat” in rehearsals to eliminate the social isolation of quarantine

**Maintain full ensemble social connections while doing the majority of rehearsal in small groups**

* Be intentional about varying group assignments and leaders
* Change activities regularly with each lasting no longer that 10-20 minutes
* Train and assign students to lead sectional rehearsals in virtual breakout rooms
* Work on less music since everything takes longer
* Students must be muted when singing together
* Include movement throughout the rehearsal.
* Movement must be intentional and it should mean something to the student.
* Begin with yoga and breathing exercises
* Alexander Technique
  + <https://www.youtube.com/watch?v=7jybmoPHOKM>
  + <https://www.youtube.com/watch?v=29Vv6Fi236c>- University of Michigan School of Music
* Yoga
  + <https://www.youtube.com/watch?v=2tprK4ml3Z4>
  + <https://www.youtube.com/watch?v=4vTJHUDB5ak>
* Tai Chi
  + <https://www.youtube.com/watch?v=opGwGWJg98o>
  + <https://www.youtube.com/watch?v=6L43P1MY2KA>
* Qi Gong
  + <https://www.youtube.com/watch?v=jMuHgj3FF_k>
  + <https://www.youtube.com/watch?v=faCUU9nYBDc>

**Non-Singing Activities**

* Share screen and discuss score markings (professor’s pre-marked score)
* Variation: Students mark scores together as professor marks in real time, using ForScore

[https://forscore.co](https://forscore.co/) or GigBook [http://www.deepdishdesigns.com](http://www.deepdishdesigns.com/) apps

* Singer or guest professor does a presentation on the poet
* Place the music within a historical context—what else was happening in the world?
* Guest foreign language professor to assist with pronunciation
* Guest composer discusses their compositional process and inspiration, followed by student/composer Q & A
* Utilize Breakout Rooms
* Solicit student discussion regarding score-preparation
* Solicit student discussion of text/poetry using a random mix of students

**Singing-Activities (Choir muted)**

* Voice-Building with movement
* Ingo Titze technique humming through a small straw
* Sirens for breath and vocal connection throughout the range
* Richard Miller onsets (inhalation, suspension, phonation, recovery)
* Solfege scales (major, chromatic, various forms of minor) with Curwen hand signs
* Utilize Breakout Rooms
* Section leaders lead rehearsal

**Singing-Activities (Choir un-muted)**

* Sustained unison pitch on variety of vowels with hand signs
* Sustained chords with a variety of vowels with hand signs
* Sustained chords with conducted full range of dynamic fluctuation
* Utilize Breakout Rooms
* Section leaders lead rehearsal

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| * Sing unmuted when passing phrases from one student to another |
| **Instructional Resources**   * Music Literacy   + Sight Reading Factory <https://www.sightreadingfactory.com/>     - $34.99/teacher plus $2/student per year   + Auralia <https://www.risingsoftware.com/auralia>     - Auralia Cloud Cost: $35/teacher plus $25/student per year   + Smart Music [https://www.smartmusic.com](https://www.smartmusic.com/) $40/instructor plus $10-20/student * Rehearsals   + Virtual Choir Rehearsal Resource from Gala Choruses     - <https://galachoruses.org/resource-center/quarantined-choirs/virtual-choir-rehearsal>   + Derrick Fox’s Professional Choral Collective:     - <https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR>   + ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons [https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D- eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid=1069466591](https://docs.google.com/spreadsheets/d/1TlwDGGe4Q0D-eJQtwyDt8bFzKmtNtt0cqJorshRLcuQ/edit#gid%3D1069466591) * Kahoot Learning Resources: <https://kahoot.com/> Cost: Free |
| **CONCERT CONSIDERATIONS** |
| **Build Audiences**   * Reach out to existing audience members as well as parents, family and friends of new members * Community Service Brainstorming with Students   + Social justice projects   + Outreach to Elderly   Drive-By Socially Distant Performances   * Use Social Media to Keep Your Choir on Their Mind * Create a YouTube Channel for your Choral & Vocal Program   + Past Performances   Choral  Student-Run A Cappella Groups  Student Solo Performances  Voice Faculty Performances   * + Current “Virtual Performances”   **Consider alternative performance opportunities:**   * Live-streamed concerts: Free vs. monetized   + Consider combination of live and recorded performances |

* Online Concert Platforms besides Facebook, YouTube, Instagram
  + Side Door <https://sidedooraccess.com/site/about>

 Comparison of streaming platforms [https://sidedooraccess.com/site/platform-](https://sidedooraccess.com/site/platform-comparison) [comparison](https://sidedooraccess.com/site/platform-comparison)

* + Feel It Live: [https://www.feelitlive.com/#](https://www.feelitlive.com/)
  + StageIt: <https://www.stageit.com/static/static_pages/what_is_stageit>
  + Stage 3-D virtual performance venue (in development): [https://www.stage.co](https://www.stage.co/)
* Adjust concert length and variety. Consider inclusion of small ensembles for socially distant live performance.
  + Large ensembles broken into smaller groups

 Live recordings of small ensembles patched together using click track for continuity

* + Small vocal ensembles and soloists
  + Concerts that would also include recordings of previous performances
  + Collaborative concerts with instrumental ensembles
  + Combination of the above
* Live Streamed in-person ensemble recording locations, in accordance with CDC and institution guidelines
  + Auditorium (sing where audience sits)
  + Large gymnasium (sing on bleachers)
  + Large church sanctuary
  + City Hall rotunda (if allowed)
  + Outdoors somewhere on-campus with good amplifying equipment
  + Community amphitheater (weather permitting)
  + All ensemble recording sessions for live concert streaming should be for a limited rehearsal time
  + All students should wear masks during the recording session
  + All indoor recording spaces would need to be cleaned and disinfected
* Virtual Choir
  + Special project, but should not replace ensemble performance (live streamed or recorded)
  + Record using Voice Memo on Smartphone
  + Special Technology required:

 Chor Amor (instructional video) [https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq](https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide%3Did.g84a6f437c8_1_23) [9I0Gqd6TnI4/edit#slide=id.g84a6f437c8\_1\_23](https://docs.google.com/presentation/d/1ZPnwmCkoPV73dwaRKt9QJR9KLBSx4dAq9I0Gqd6TnI4/edit#slide%3Did.g84a6f437c8_1_23)

* Collaborative Public Performance of Small Group / Large Group Student Projects from throughout the year
  + Audio only with visuals from Visual Arts students (collaborative)
  + Students create visual presentations
  + Use college AV personnel to do back end editing

Requires pre-planning to avoid end of term overload for AV personnel



Team with college marketing department for creating publicity materials using choral tracks

* + Collaborate with commercial music faculty to create joint projects with their students  Six-week timeline from delivery of audio to return of finished projects
  + Collaborate with Theater technical personnel to do some of the editing work  They may likely have fewer duties in this new paradigm

**OTHER CONSIDERATIONS: SAFETY, COPYRIGHT, AND LINKS RELATED TO COVID AND SINGING**

**Safety**

For Equity Access, some institutions may provide student access to practice facilities

* Reconfigure classrooms, hallways, and practice rooms to adhere to CDC physical distancing requirements
* Institute strict hygiene protocols to clean/disinfect rooms after each room is used
* Provide hand sanitizer near entrances after touching door handles and crash bars
* Institution provides checking station at entrance for temperature and site registration for Health Department, or distributes thermometers to on-campus students for daily temperature-taking
* Institution distributes masks and requires all students to wear masks when indoors
* When possible, students should enter using one door and exit using another door.
* Advocate for air exchange improvements to HVAC systems in classrooms and practice rooms
* Rehearsal spaces should have window ventilation and/or significant air exchange via HVAC
  + Reconditioned air is NOT acceptable and will spread contagion

**Copyright**

* Go to ACDA website, and click on “Resources for Choral Professionals during the Pandemic”
* “Copyright Law Myths and the Future of Choral Publishing”--a podcast with Susan LaBarr
  + [https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future-of- choral-publishing-with-susan-labarr/](https://choralosophy.com/2020/05/14/episode-34-copyright-law-myths-and-the-future-of-choral-publishing-with-susan-labarr/)

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Community: Youth and Adult** |
| **Teaching Scenario** | **Face to Face Instruction with Physical Distancing Protocols** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Developing a Protocol**   * Consider and think deeply about the culture and population of the ensemble. What might be acceptable in an ensemble of singers with predominantly low-risk health considerations might not be acceptable for individuals at higher risk, or singers living with higher risk individuals. * Determine and clearly communicate attendance/membership requirements.   + Will face-to-face rehearsals be mandatory or voluntary?   + What attendance rules will apply for mandatory rehearsals?   + Is there a creative, alternative way to include singers who are uncomfortable with face- to-face rehearsals due to risk factors?   + Consider the group dynamic between those who are present in face-to-face rehearsals vs those who do not attend.   + Consider the impact on performance when singers have had varying degrees of face-to- face rehearsal time (this may affect programming).   + For ensembles requiring stricter attendance standards, consider how this will be communicated and the reasons for the stricter standards. * Consider assembling a focus group of singers/parents for feedback on the protocol prior to disseminating it to the ensemble. * Clearly communicate the protocol to the singers/parents as early as possible. * Emphasize that the entire group is dependent on the strict adherence of each individual to the health guidelines. * Plan for mitigation should an ensemble member test positive for COVID-19. Determine how and to whom this information will be communicated. * Create written organizational distancing protocol and hold harmless documents to be signed by all participants and independent contractors/musicians. Have this document reviewed by your legal counsel for appropriate verbiage. * Plan for a process for regular review of protocol in response to current conditions on the ground   and as circumstances change–at minimum, once a month. | |

**Physical Space**

* Consider rehearsing outdoors.
* Consult with the owner/organization who controls the rehearsal space and coordinate protocols with them.
* Determine who cleans and prepares the space for rehearsal and between rehearsals.
* Clearly specify what cleaning and sanitizing encompasses.
* Review ventilation and airflow in the rehearsal space and consider any changes that might need to be made.
* Determine lines of communication between the owner/organization who controls the space and the choir if an individual in either entity should test positive for COVID-19 to enable appropriate contact tracing.
* Consider the time needed to sanitize the space between rehearsals when planning back-to-back rehearsals.
* Determine distancing for chair set up by consulting the current recommendations of state/county/regional health departments.
* Consider rehearsing without chairs, standing only, with chairs provided only for those in need in order to minimize the amount of surfaces requiring sanitization.
* Anticipate needs of singers with disabilities (wheelchairs, etc.).
* Determine restroom usage and protocol if restroom usage is permitted.
* Provide access to handwashing or hand sanitizing upon entry to the rehearsal venue.
* Plan for pre- and post-rehearsal traffic flow:
* Anticipate the amount of time needed to allow for physical distancing when entering and exiting, based on the access to the rehearsal space.
* Consider one way in/out through different entrances to the rehearsal space or building, if possible.
* If one way in/out is not possible, consider staggering report times with more time between back-to-back rehearsals.

**Safety and Rehearsal Protocol**

* Clearly communicate protocols to singers and instrumentalists well in advance of the rehearsal.
* Establish early report times to allow for the extra time needed for protocols.
* Have a staff member or volunteer outside the rehearsal space greeting singers, reminding them of protocols, and assisting with traffic flow into the rehearsal space.
* Determine where parents/drivers will wait for their choristers.
* No borrowed music if singers forget their music.
* No sharing of music, food, pencils, or other supplies in rehearsal.
* Singers should bring their own water bottles and exercise care when removing their mask to take a drink.
* Check temperature when singers arrive (CDC recommendations state a temperature over 100.4 F is considered a fever.)
* Care should be taken with any personal health information.
* No tracking or written documentation of personal health information.
* Communicate concerns privately.
* Follow timely recommendations on acceptable group sizes from local health authorities, which may require rehearsing in sections or smaller groups.
* Determine safe distancing for standing/sitting arrangements.
* Determine facemask requirements and communicate this information clearly prior to the rehearsal.
* Face shields are not an acceptable substitute for facemasks, as aerosol spreads around the edges of the shield.
* Attendance:
* Consider modifying attendance expectations. See: Social and Mental Health Considerations.
* If rehearsing in subgroups of the ensemble, group assignments should be static to aid in contact tracing - no changes to personnel within a group, rehearsal to rehearsal.
* Maintain meticulous attendance records for contact tracing.
* Consider being flexible in part assignments or selecting music that allows for more flexibility on parts.
* Determine specific protocols and set up to ensure the health and well-being of the conductor, accompanist, and staff.
* Determine and communicate protocols for break times in rehearsal.
* Plan for procedures for singers unable to attend face-to-face rehearsals:
* Singers exhibiting any form of illness should stay home.
* Consider providing remote listening/observing of the rehearsal for those unable to attend via Zoom or other online platform
* Consider video/audio recording rehearsals and making them available for all singers online.
* Determine a protocol for return to rehearsal following illness, particularly if the singer has tested positive for COVID-19.

**Rehearsal Strategies**

* Consider rehearsing with small groups consisting of different voice parts to provide the possibility of each group presenting their own musical selection.
* Consider meeting by voice parts.
* See Scenario 2 for additional suggestions.

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| **TECHNOLOGY CONSIDERATIONS** |
| * See Appendix A for detailed references regarding technology. |
| **EQUITY CONSIDERATIONS** |
| * Consider how to make rehearsals accessible to singers who are reliant on public transportation. * Consider how to provide for individuals who may not have an appropriate mask. * Anticipate physical needs of those with mobility or non-COVID health issues. |
| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| * Plan for non-contact social/team building activities (ice breakers, flip-grid introductions, small group interviews); see Appendix A for ideas. * Anticipate that everyone’s risk tolerance will be different. Care should be taken to ensure that   those with lower risk-tolerance are not made to feel inferior.   * + Consider how to be inclusive of those with lower risk-tolerance or those who have health considerations that prevent them from participating in face-to-face rehearsals, not just musically, but in the community of the choir.   + Consider emphasizing a “no guilt” policy/attitude for individuals with low risk-tolerance.   + When comfort level is unclear, err on the side of caution.   + Balance attendance requirements necessary to achieve a desired performance level with the social/emotional needs of singers with low risk tolerance. |
| **OTHER CONSIDERATIONS** |
| * Consider how performance spaces will be utilized and determine protocols for performance spaces. * Consider in your planning what will be realistic in terms of performance.   + Will programming need to be adjusted/adapted to accommodate the new reality of rehearsing using these protocols, anticipating that the amount and quality of rehearsal time may be impacted?   + What will audiences look like, given the physical distancing protocols? * Hosting or participating in choral festivals   + Large group gatherings will likely not be possible for some time. Consult the CDC and local health department recommendations for the most current information. |

* Consider alternative means of collaboration with other ensembles. See the Scenario 2: Hybrid Instruction document for ideas.
* When planning for participation in a festival, become familiar with financial obligations, refund policy, and participation requirements in the event of cancellation or adaptation due to COVID-19.

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Community: Youth and Adult** |
| **Teaching Scenario** | **Hybrid Instruction - Some in-person instruction paired with remote learning** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Physical Space: Face to Face contact will be dependent upon state, regional and community health dictates and will most likely occur in small groups.**   * Consult with the owner/organization who controls the rehearsal space to create common protocols.   + Understand pre-and post-rehearsal process for cleaning, sanitizing, and disinfecting space according to CDC guidelines including time to complete tasks.   + Review ventilation and airflow in the rehearsal space and consider any changes that might need to be made.   + Create communication with the owner/organization regarding protocol required if an individual in either entity should test positive for COVID-19 to enable appropriate contact tracing.   + If chairs are to be used, maintain distance requirements recommended by CDC, state, regional and community health departments. * Consider standing during rehearsals with chairs available only for singers requiring them and thus reducing the number of surfaces requiring sanitation. * Determine restroom usage protocol. * Provide access to handwashing or hand sanitizing upon entry to the rehearsal venue. * Plan for pre- and post-rehearsal traffic flow:   + Anticipate the amount of time needed to allow for physical distancing when entering and exiting, based on the access to the rehearsal space.   + Consider one-way entrances/exits into the building and rehearsal space through different entrances, if possible.   + If one-way in/out is not possible, consider staggering report times with more time between back-to-back rehearsals.   **Face to Face Rehearsal Protocol**   * Clearly communicate in-person protocols to singers and instrumentalists well in advance of the rehearsal. | |

* Establish early report times to allow for the extra time needed for protocols.
* Have a staff member or volunteer outside the rehearsal space greeting singers, reminding them of protocols and assisting with traffic flow into the rehearsal space.
* Determine where parents/drivers will wait for their choristers (if minors).
* No borrowing or sharing of music, food, water bottles, pencils or other supplies.
* Check temperature when singers arrive holding to CDC recommendations of 100.4 as the point of fever.
* Maintain privacy with personal health information.
* Consult legal experts regarding tracking or maintaining health logs.
* Communicate concerns privately.
* Follow guidelines of state, regional and local authority recommendations on acceptable group size.
* Determine facemask policy and communicate clearly prior to rehearsal.
* Consider alternate personal protective equipment if facemask usage is not feasible for some individuals.
* Consider flexible part assignments and flexibly voiced literature.
* Determine specific protocols to ensure the health and well-being of the conductor, accompanist and staff.

**Online Rehearsal Protocol**

* Plan alternate procedures for singers unable to attend face-to-face instruction.
* Provide remote listening/observing of the rehearsal.
* Attend rehearsal via video conferencing platform.
* Record rehearsals and share online.
* Structure rehearsal so the entire choir may participate online as a small section of the choir is engaged in face-to-face instruction.
* Establish and teach protocol for management processes.
* Password protected entrance into digital rehearsal
* Register attendance with the support of another adult.
* Consider electronic sign-in as some platforms like Microsoft Teams support.
* Record rehearsals to share with absent singers or to serve as a documentation of the rehearsal.
* If using breakout room sectionals, secure a staff member to monitor the room (if minors)

Music—Printed and Recorded

* Each singer will maintain their own music as per copyright law.
* Music may be provided digitally as per copyright law.
* Singer will be provided their own music for use throughout the concert season. Plan collection process at the end of the season consistent with state, regional and local guidelines for processing potentially contaminated materials.
* Singers may be provided home practice tracks.
* Collaborate with the accompanists/instrumentalists to create practice tracks or utilize professional companies who create such resources.
* Selection and presentation of material:
* Consider less complicated literature or fewer number of pieces as instruction is slower in the digital format.
* Teach in short blocks—15 minutes maximum---utilize an array of instructional processes for engagement and variety.

**Rehearsal Strategies**

* Non-singing activities
* Stretches/Yoga
* Guest appearances---composer, lyricist, language experts
* Give choir members an opportunity to research composer, compositional era, lyricist, etc., and share back to the rehearsal group.
* Singing activities
* Vocalises (muted)
* Breathing exercises (muted)
* Scales on solfege (muted or unmuted)
* Building chords from unison pitch (unmuted)
* Dynamics practice (unmuted)
* Interval practice (unmuted)
* Echo singing (muted or one singer at a time)
* Alternating phrases (unmuted, one person sings, the next sings the subsequent phrase and passes along the choir)
* See Appendix A for additional online rehearsal strategies.
* Teaching Activities
* Suggested lesson plans from Derrick Fox’s Professional Choral Collective aligned with the Country Music Association<https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR>
* ChorAmor - plans for Hybrid and Distance rehearsals and lessons

<https://www.choramor.com/methods>

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| **TECHNOLOGY CONSIDERATIONS** |
| **Survey members to establish understanding of technology use within the choir.**   * Determine technology access, usage, and reliability for each singer, including reliability of internet access and availability and type of physical devices. * Determine singers’ personal confidence using technology. * Use data to guide decisions about technology use.   **Establish communication systems within the choir**   * Receiving information   + Email   + Remind   + Facebook Group or Page   + GroupMe   + WhatsApp   + WeChat * Delivering information   + Shared Google Drive   + Dropbox   + Google Classroom   + Microsoft Teams   **Evaluate and select video-conferencing platforms for use in Digital Instruction---**see “Beginner Platform Support” in Appendix A. Consider camera, sound and chat/mute features in addition to ease with which singers enter the meeting.   * Zoom * WebEx * Microsoft Teams * FaceTime * Google Hangout   **Investigate Interactive Learning Resources for use in rehearsal to deliver content and receive feedback from singers to create community and encourage engagement.**   * FlipGrid <https://info.flipgrid.com/> * Nearpod <https://nearpod.com/> * Socrative <https://socrative.com/> * EdPuzzle <https://edpuzzle.com/> * Plickers <https://get.plickers.com/> |

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| * PollEverywhere <https://get.plickers.com/> * Spire <https://www.izotope.com/> * Vocaroo [https://www.vocaroo.com](https://www.vocaroo.com/) * GarageBand <https://www.apple.com/mac/garageband/> * NotateMe <https://neuratron.com/notateme.html> * SeeSaw <https://web.seesaw.me/> * Quizlet <https://quizlet.com/>   **Generate list of required items necessary to successfully participate in a digital rehearsal**   * High speed reliable Internet * Computer, tablet or phone * Headphones * Quiet place to practice and/or record * Pencil/paper * Secondary device for reading music, accessing other programs while in video conference (rehearsal). * Recorder–can be on phone * Optional: Auxiliary microphone that plugs into phone, tablet or computer   **Create checklist for successful video conferencing**   * Lighting should focus on face. * Position of computer camera should be 2-3 feet in front of face. * Mute yourself when not speaking. * Manage the background—consider providing a unifying digital background all singers can display to minimize distraction. * Create a rehearsal space that offers privacy so they can sing and complete vocal explorations with confidence. * Video on (a unified background, such as logo) will allow for privacy while members are able to be seen by instructors. * Be on time. |
| **EQUITY CONSIDERATIONS** |
| * Confirm reliable and consistent internet access is available to all singers. * Consider small group coaching or mentorship to help increase singers’ confidence with   technology or to address actual or perceived musical deficits.   * Identify sources where technological devices and supplies can be obtained for choir members who do not have necessary equipment. |

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| * Create paper copies of the rehearsal for singers who may not have technology in place or whose access may change due to circumstances out of their control. * Childcare needs of working adult choir members or adults supervising family members’ schoolwork may need to be considered. It may be possible to engage “digital childcare” as a service to the members. |
| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| **During physical distancing, singers may experience emotional distress and mental health concerns. Plan time for singers to develop connections within the choir.**   * Building Community within the Choir   + Ice-breaker activities–many are available online and there are numerous books published on the topic. Consider [https://www.playmeo.com](https://www.playmeo.com/) for ideas.   + Build celebrations into rehearsal–birthdays, anniversaries, donut days, happy hours, team spirit days, PJ day, etc.   + Design choir spirit wear to wear during rehearsals   + Mail notes to members’ houses   + Follow up with absent singers   + Facilitate the creation of parallel small groups that share common interests (fishing, cooking, exercise, etc.)   + Sing-alongs   + Karaoke breaks   + Trivia questions within rehearsal answered in chat feature   + Post-rehearsal refreshment virtual sharing   + Thematic rehearsals   + Use chat feature for quick “share out” comments   + Be alert to singers who display changes in social interaction and connection. * Building Community through Service   + Engage in seasonal projects as a choir food drives, adopt a family for a holiday, etc.   + Create community-service related digital performance opportunities for senior living facilities, preschools, daycare, etc.   + Plan cross-choir digital collaborations with other community choirs in your area, state,   across the nation or the globe. |

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| **OTHER CONSIDERATIONS--CONCERTS** |
| **In-person concerts may be restructured or restricted based upon Health Department guidelines for your community.**   * Build Audiences   + family, friends, congregations   + YouTube channel   + social media such as FB Live   + retirement facilities–virtual concert sharing * Concert Ideas   + Physically distant live performance ideas--location and content     - patio, sidewalk or garage concert     - varied ensemble concert featuring small concert sets by a variety of musical genres     - collaborative concerts with instrumental ensembles     - concerts that include media–past concert pieces, digital art shows     - drive-in concerts     - integrated arts concert featuring collaborative performances of choir, dance, visual art, theatre, storytellers   + Live Concerts in larger spaces     - auditoriums and gymnasiums--reverse seating/performing areas     - large church sanctuary     - art galleries     - government buildings     - historical Buildings or outdoor spaces   + Outdoors with appropriate sound equipment     - amphitheater     - parks     - plazas   + Online concert platforms     - Side Door <https://sidedooraccess.com/site/about>     - Feel it Live <https://www.feelitlive.com/>     - Stage It <https://www.stageit.com/site/landing>   + Virtual Choirs–use sparingly     - See Appendix A for many resources regarding the virtual choir creation process. |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

**Level/Choir Context Community: Youth and Adult**

**Teaching Scenario Full Remote Learning**

SUGGESTED INSTRUCTIONAL PRACTICES

**All instruction will occur in Video Conferencing format.**

**Music**

* Singers will maintain their own music as per copyright guidelines.
* Music may be provided digitally as per copyright guidelines.
* Plan for music distribution to ensure each singer is equipped. Be equally prepared to collect and process music at the end of the season making sure current CDC, state and local guidelines for handling potentially contaminated equipment are understood.
* Supply singers with rehearsal tracks for home practice.
* Collaborate with accompanists and other musicians to create learning tracks.
* Selection and presentation of literature
* Consider less complicated literature or fewer number of pieces as instruction is slower in the digital format.
* Teach in short blocks–15 minutes maximum.
* Vary instructional approach for variety and engagement.

**Rehearsal Structure**

* Establish and teach protocol for management processes
* Password protected entrance into digital rehearsal.
* Tracking attendance – have another adult to assist for youth choirs.
* Record each rehearsal to share with absent singers or to document the rehearsal.
* An adult is needed for each break-out room for youth choirs.
* An adult should be present when a minor is in a digital rehearsal.
* Non-singing activities
* Stretches/yoga
* Guest appearances–composer, lyricist, language expert
* Give choir members an opportunity to research composer, compositional era, lyricist, etc., and share back to the rehearsal group.
* Solicit ideas for additional activities from the choristers.
* Singing activities

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| * Vocalises (muted)   + Breathing exercises (muted)   + Scales on solfege (muted or unmuted)   + Building chords on unison pitch (unmuted)   + Interval practice (unmuted)   + Dynamics practice (unmuted)   + Echo singing (muted or one singer at a time)   + Alternating phrases (unmuted, one person sings, the next sings next phrase and pass along the choir)   + See Appendix A for additional online rehearsal strategies. * Teaching Activities   + Model lesson plans from Derrick Fox’s Professional Choral Collective aligned with the Country Music Association<https://drive.google.com/drive/folders/1VsPxJ7MMqCr0uovg8PNnGQ26V48zGJKR>   + ChorAmor plans for Hybrid and Distance rehearsals and lessons   [www.choramor.com/methods](http://www.choramor.com/methods) |
| **TECHNOLOGY CONSIDERATIONS** |
| **Survey members to establish understanding of technology use within the community choir.**   * Determine technology access, usage, and reliability for each singer, including reliability of internet access and availability and type of physical devices. * Determine singers’ personal confidence using technology. * Use data to guide decisions about technology use.   **Establish communication system within the choir.**   * Receiving information   + Email   + Remind   + FB Group or Page   + GroupMe   + WhatsApp   + WeChat * Delivering information   + Shared Google Drive   + Dropbox   + Google Classroom   + Microsoft Teams   + Email |

**Evaluate and select video-conferencing platform for use in digital instruction** - see “Beginner Platform Support” in Appendix A. Consider camera, sound and chat/mute features in addition to ease with which singers enter the meeting.

* Zoom
* WebEx
* Microsoft Teams
* FaceTime
* Google Hangout

**Investigate interactive learning resources for use in rehearsal to deliver content and receive feedback from singers to create community and encourage engagement.**

* FlipGrid <https://info.flipgrid.com/>
* Nearpod <https://nearpod.com/>
* Socrative <https://socrative.com/>
* EdPuzzle <https://edpuzzle.com/>
* Plickers <https://get.plickers.com/>
* PollEverywhere <https://get.plickers.com/>
* Spire <https://www.izotope.com/>
* Vocaroo [https://www.vocaroo.com](https://www.vocaroo.com/)

**Generate list of required items necessary to successfully participate in a digital rehearsal**

* Internet
* Computer, tablet or phone
* Headphones
* Quiet place to practice and/or record
* Pencil/paper
* Secondary device for reading music or accessing other programs while in Video Conference (Rehearsal)
* Recorder--can use the recorder on a phone.
* Optional: Auxiliary microphone that plugs into phone or tablet

**Create checklist for successful video conferencing**

* Lighting should focus on face.
* Position of computer camera should be 2-3 feet in front of face.
* Mute yourself when not speaking.
* Manage the background–consider providing a unifying digital background all singers can display to minimize distraction.
* Create a suggested rehearsal space list: privacy so they can sing confidently and move as requested for warm-ups or exploration.

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| * Video on a unified background, such as logo, will allow for privacy while members are able to be seen by instructors. * Be on time. |
| **EQUITY CONSIDERATIONS** |
| * Confirm that reliable and consistent internet access is available to all singers. * Consider small group coaching to help increase singers’ confidence with technology or to address   actual or perceived musical deficits.   * Identify sources where technological devices and supplies can be obtained for choir members who do not have necessary equipment. * Create paper copies of the rehearsal for singers who may not have technology in place or whose access may change due to circumstances out of their control. * Childcare needs of working adults or adults who are supervising children’s schoolwork may need   to be considered. It may be possible to engage “digital childcare” as a service to the members. |
| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| During physical distancing, singers may experience emotional distress and mental health concerns. It is important to plan for time for singers to develop connections within the choir.  **Building Community**   * Ice-breaker activities–many are available online and there are numerous books with ice-breaker ideas. <https://www.playmeo.com/> * Build in celebrations–birthdays, anniversaries, happy hours, donut days, etc. * Design choir spirit wear to wear during rehearsals. * Mail notes to members’ homes. * Follow up with absent members. * Facilitate the creation of parallel small groups who share common interests (fishing, cooking, books, etc.). * Sing-alongs * Karaoke breaks * Trivia questions within rehearsal * Post-rehearsal refreshments * Build common social themes into rehearsal. * Be alert to singers who display changes in social interaction and connection. * Use the chat feature for quick “share out” questions.   Building Community while serving others   * Engage in seasonal projects as a choir like food drives, adopt a family for a holiday, etc. * Create community-service related digital performance opportunities for senior living facilities, preschools, daycare, etc. * Plan cross-choir digital collaborations with other community choirs in your area, state, across the   nation or the globe. |

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| **OTHER CONSIDERATIONS - CONCERTS** |
| In-person concerts may be restructured or restricted based upon Health Department guidelines for your community.  **Build Audiences**   * families, friends, congregations * YouTube Channel * social media such as FB Live * retirement facilities through video   **Concert Ideas**   * Patio or Sidewalk Concerts–physical distance consideration * Drive-In Concerts * Online concert platforms   + Side Door <https://sidedooraccess.com/site/about>   + Feel it Live <https://www.feelitlive.com/>   + Stage It <https://www.stageit.com/site/landing> * Physically distant live performances   + Vary ensemble types–larger group, small ensembles, solos, etc.,   + Collaborative concerts with instrumental ensembles   + Concerts that include media--past concerts, digital art shows * Live concerts in larger spaces–make sure CDC-approved procedures are followed and that appropriate cleaning/sanitization guidelines are followed.   + Auditorium–reverse singers and audience with singers well-spaced throughout the seating area   + Large gym–sing on bleachers   + Large church sanctuary   + Large buildings like art galleries or government buildings   + Outdoors with appropriate sound equipment   + Amphitheater   + Virtual Choir events–used sparingly * See Appendix for many resources regarding the virtual choir process   + Integrated arts concerts featuring collaboration between choir and other arts like dance, visual art, theatre, storytellers |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Music in Worship** |
| **Teaching Scenario** | **Face to Face Instruction with Physical Distancing Protocols** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Ensemble size exceeds mandated room capacities**   * Secure spaces for small ensemble/sectional rehearsals for a majority of rehearsal time: * Divide the choir into smaller sized ensembles with each part represented * Divide into sections for part rehearsal * Utilize choir leadership to help lead divided rehearsals. * Consider using the largest available space, i.e. the sanctuary, for socially-distanced rehearsals of the full choir. Note that available guidelines suggest greater distances between singers than between people in other activities, and that in many cases, choirs in houses of worship contain many members who fall into at-risk categories. * Ensure that all available ventilation systems are operating properly, and that the circulation of   the room’s air supply remains in motion.   * Consider utilizing soloists, small ensembles, or divided SA/TB choir to sing during services, if required. A return to standard practice of singers closely positioned in a choir loft is not recommended. * Consider utilizing instrumental offerings for services, including keyboard, solo instrumentalists, chamber music, and handbells, all with spatial distancing.   **Equip singers with resources for self-directed rehearsal** (as is required if groups are meeting via online platforms):   * Utilize digital sheet music and recordings of accompaniments and parts; * Stream rehearsals for members of high-risk groups to enable their participation from home.   **Eliminate Sharing of Materials and Storing of Materials in Rehearsal Space:**   * Provide each singer with their own copies of music, hymnals, and folders, not to be shared * Ask singers to retain possession of their folders and sheet music between rehearsals, rather than leaving them in the rehearsal space, and pick up additional material or discard used material as needed. | |

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| * If the choir wears robes, consider not using them if doing so requires the shared use of small dressing areas. If robes are necessary, use brief appointment times or provide adequate waiting rooms to prevent the gathering of multiple singers in dressing spaces. * Evaluate entry and exit to minimize possibility of transmission by establishing human traffic flow (utilizing different door for entry and exit when possible), sanitization procedures, contact procedures (e.g. wear gloves), and posting CDC health posters at entry points. |
| **TECHNOLOGY CONSIDERATIONS** |
| **Keyboards in rehearsal spaces:**   * After determining the space allocations for sectional or ensemble rehearsals, equip them with necessary keyboards or audio playback equipment for recording accompaniments. * Sanitize keyboards before and after use.   **Provide information to ensure that singers have access to appropriate technology for independent rehearsal and communication:**   * Home computer with speakers/headphones * Email access * Software (Adobe, Zoom, etc.) |
| **EQUITY CONSIDERATIONS** |
| **Utilize the resources of the institution to ensure that all members’ needs are accommodated:**   * Computer and internet access for home learning and communication * Appropriate software capabilities for singers with disabilities * Appropriate space and seating consideration for singers who need helpers (human or animal guides for sight-impaired, caregivers for elderly participants, etc.) * Provide alternatives (e.g. rehearsal recordings, calling into rehearsal) for musicians without high-speed internet and who are members of high-risk groups. |
| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| **Maintain the social connection provided to participants by membership in the ensemble, with appropriate limitation of contact and proximity:**   * Utilize the extra time allowed by limitations of singing in weekly worship to incorporate more connecting and group-building activities * Allow more time for conversation about rehearsal music, i.e. discussion of text, memories of   prior performances |

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| * Assign segments of rehearsal time that are not musical to rotating lists of volunteers, i.e. devotional time, prayer concerns, discussion of long-term choir goals, allowing for individuals who may not usually be considered musical leaders to have the opportunity to speak * Allow time for open discussion of the impact of quarantine, especially related to worship and musical preparation * Assign sectional leaders to make efforts to connect with members between rehearsals by phone or email * Ask clergy to join the choir for a segment of time to discuss worship planning, institutional   concerns, or simply to acknowledge the choir’s impactful presence in the congregation. |
| **OTHER CONSIDERATIONS** |
| **Activities without Communal Singing**   * Rhythmic sight-reading (clapping/tapping) * Listen to recordings of past music sung (by the ensemble or other model choirs) and inviting reflections on musical style, interpretation, expression, spirituality, and personal or community relevance * Create “seasonal playlists,” cultivated by members of the ensemble (e.g. Fall Thanksgivings & Remembrances, Advent, Christmastide, Lent, Easter) * Spirituality and theological reflections on music texts, scripture connections, poetry * Explore the background of a “hymn of the week,” learning about the composer, text, and context of composition.   **Face-to-face choral rehearsal considerations:**   * Ensure that appropriate facilities are available for the spacing recommendations for singing (staying current with research findings) * Work with church leaders on a testing protocol, where possible, until a vaccine can be developed. * The health and well-being of those considered at-risk should remain a primary concern in all   decisions related to rehearsing and singing in houses of worship. |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Music in Worship** |
| **Teaching Scenario** | **Hybrid Instruction - Some in-person instruction paired with remote learning** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Small groups rehearse in person while others prepare on their own:**   * Divide the choir into smaller sized ensembles with each part represented, or * Divide into sections for part rehearsal * Increase space for simultaneous rehearsal by streaming and projecting video into additional large rooms, dividing choir to ensure spatial distancing * Utilize whatever space is available that allows for the social distancing unique to the needs of singing in groups. Note that available guidelines suggest greater distances between singers than between people in other activities, and that in many cases, choirs in houses of worship contain many members who fall into at-risk categories * Ensure that all available ventilation systems are operating properly, and that the circulation of   the room’s air supply remains in motion   * Video-record the rehearsal for livestreaming or sharing later with other members * Create recordings and/or stream sessions that build and maintain vocal technique * Consider utilizing soloists or small ensembles to sing during services, if required. A return to standard practice of singers closely positioned in a choir loft is not recommended.   **Equip singers with resources for self-directed rehearsal** (as is required if groups are meeting via online platforms):   * Remaining singers who do not rehearse in person are given instructions for rehearsing on their own * Utilize digital sheet music and recordings of accompaniments and parts * Share video from live rehearsal by livestreaming or sharing at a later time.   **Eliminate Sharing of Materials and Storing of Materials in Rehearsal Space:**   * Provide each singer with their own copies of music, not to be shared * Ask singers to retain possession of their folders and sheet music between rehearsals, rather than   leaving them in the rehearsal space, and pick up additional material or discard used material as needed. | |

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| **TECHNOLOGY CONSIDERATIONS** |
| **Equipment in rehearsal space:**   * After determining the space appropriate for sectional or ensemble rehearsals, equip them with necessary keyboards. * Wipe down keyboards before and after use. * Equip the rehearsal space with an audio/video streaming or recording apparatus that will be user-friendly and offer the necessary level of audio performance for verbal instructions and musical fidelity.   **Provide information to ensure that singers have access to appropriate technology for independent rehearsal and communication:**   * Home computer with speakers/headphones and internet access * Email access * Software (Adobe, Zoom, etc.) |
| **EQUITY CONSIDERATIONS** |
| **Utilize the resources of the institution to ensure that all members’ needs are accommodated:**   * Computer and internet access for home learning and communication * Appropriate software capabilities for singers with disabilities * Appropriate space and seating consideration for singers who need helpers (human or animal guides for sight-impaired, caregivers for elderly participants, etc.) |
| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| **Maintain the social connection provided to participants by membership in the ensemble, with appropriate limitation of contact and proximity:**   * Utilize the extra time allowed by limitations of singing in weekly worship to incorporate more connecting and group-building activities, both in person and by teleconference * Allow more time for conversation about rehearsal music, i.e. discussion of text, memories of prior performances * Assign segments of rehearsal time that are not musical to rotating lists of volunteers, i.e. devotional time, prayer concerns, discussion of long-term choir goals, allowing for individuals who may not usually be considered musical leaders to have the opportunity to speak * Allow time for open discussion of the impact of quarantine, especially related to worship and musical preparation   o Explore non-rehearsal weekly activities that may integrate into the life of the broader community, led by 1-5 distanced individuals, such as Morning Prayer/Lauds, Evensong, |

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| Compline, Taizé, “Hymn-Along” (seasonal or festive sing-alongs within communities or in  partnership with other faith communities), and noon-hour musical offerings |
| * Assign sectional leaders to make efforts to connect with members between rehearsals by phone or email * Create a shared choir journal (e.g. Google Doc) for members to write and share reflections upon particular themes, pieces of music, or common texts (articles, sacred texts, books) to create connections among members able to join in-person and those participating remotely * Ask clergy to join the live and online members for a segment of time to discuss worship planning, institutional concerns, or simply to acknowledge the choir’s impactful presence in the congregation. |
| **OTHER CONSIDERATIONS** |
| **Face-to-face choral rehearsal considerations:**   * Ensure that appropriate facilities are available for the spacing recommendations for singing (staying current with research findings) * Work with church leaders on a testing protocol, where possible, until a vaccine can be developed.   The health and well-being of those considered at-risk should remain a primary concern in all decisions related to rehearsing and singing in houses of worship. |

**American Choral Directors Association** COVID-19 Response Committee Instructional Models

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| **Level/Choir Context** | **Music in Worship** |
| **Teaching Scenario** | **Full remote learning** |
| **SUGGESTED INSTRUCTIONAL PRACTICES** | |
| **Equip singers with resources for self-directed rehearsal:**   * Utilize digital sheet music and recordings of accompaniments and parts (see Resources Appendix).   **Continue regular online meetings:**   * Utilize an online meeting application such as Zoom or MS Teams for having regular choir meetings at rehearsal time.   Some ideas for online meetings:   * + Engage singers in similar ways to their regular rehearsal except group singing, if not possible with the online service (i.e. discussion of text, discussion of musical structure and form, backgrounds of composers, listening to exemplary recordings, devotional time, expressions of concern for members, prayers, announcements)   + Build vocal technique through extended time for exercises, providing visual notation of the exercise to facilitate ease of participation; share leadership among director and members of the choir   + Offer responsibility for any of these segments to choir members, rather than only speaking as director   + Explore the nature of sacred choral music, discuss other times of difficulty reflected in singing (i.e. the Psalms, the Spirituals)   + Invite members to speak about the meaning of choral singing and its community in their lives   + Replace large musical projects such as Christmas concerts or major works with digital projects, such as virtual choirs, or group songwriting. Encourage community by working on these projects in small groups assigned to match members with those they don’t usually have an opportunity to be near in regular rehearsals   + Invite special guests to visit digital meetings and speak to the choir (e.g. peer choir directors, vocal pedagogues, theologians, organists, guests from other denominations or faith traditions, composers)   + Invite clergy to visit digital meetings and speak to the choir | |

o Adopt external projects, such as offerings or volunteering for food banks, advocacy for school or community choirs

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| **TECHNOLOGY CONSIDERATIONS** |
| **Provide information to ensure that singers have access to appropriate technology for independent rehearsal and communication:**   * Home computer with speakers/headphones * Email access   Software (Adobe, Zoom, etc.) |
| **EQUITY CONSIDERATIONS** |
| **Utilize the resources of the institution to ensure that all members’ needs are accommodated:**   * Computer and internet access for home learning and communication * Appropriate software capabilities for singers with disabilities * Provide alternatives (e.g. recordings, calling into rehearsal) for singers without high-speed internet |
| **SOCIAL AND MENTAL HEALTH CONSIDERATIONS** |
| **Maintain the social connection provided to participants by membership in the ensemble, with appropriate limitation of contact and proximity:**   * Utilize the extra time allowed by limitations of singing in weekly worship to incorporate more connecting and group-building activities * Allow more time for conversation about rehearsal music, i.e. discussion of text, memories of prior performances * Assign segments of rehearsal time that are not musical to rotating lists of volunteers, i.e. devotional time, prayer concerns, discussion of long-term choir goals, allowing for individuals who may not usually be considered musical leaders to have the opportunity to speak * Allow time for open discussion of the impact of quarantine, especially related to worship and musical preparation * Assign sectional leaders to make efforts to connect with members between online rehearsals by phone or email * Ask clergy to join the choir for a segment of time to discuss worship planning, institutional   concerns, or simply to acknowledge the choir’s impactful presence in the congregation   * Create a shared choir journal (e.g. Google Doc) for members to write and share reflections upon particular themes, pieces of music, or common texts (articles, sacred texts, books). |

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| **OTHER CONSIDERATIONS** |
| Singers in worship choirs are anxious for a return to an activity they find deeply rewarding. It is important to reinforce frequently that singers’ safety and well-being are held as the highest priority in decision making related to the resumption of in-person meetings. Plans can be modified based on emerging scientific data, but no plan should be implemented based on wishful thinking.  **Face-to-face choral rehearsal considerations:**   * Ensure that appropriate facilities are available for the spacing recommendations for singing (staying current with research findings) * Work with church leaders on a testing protocol, where possible, until a vaccine can be developed.   **Selected Online Resources: Music in Worship**   * [Alliance of Baptists COVID-19 Resources](https://allianceofbaptists.org/news/covid-19-resources) * [American Guild of Organists: Responding to COVID-19](https://www.agohq.org/responding-to-covid-19/) * [Congregational Song and COVID-19: Singing at Home and for Others](https://congregationalsong.org/corona-virus-congregational-song/) * [Calvin Institute of Christian Worship COVID-19 Resources](https://worship.calvin.edu/resources/resource-library/covid-19-and-worship-resources-for-churches-adapting-to-social-isolation) * [Faith Communities and COVID-19 (United Church of Canada)](https://www.united-church.ca/covid-19) * [Grief in the Time of Covid-19 Resource Sheet (The Hymn Society)](https://thehymnsociety.org/wp-content/uploads/2020/05/Grief-in-the-Time-of-Covid-19-Resource-Sheet.pdf) (April 2020)   + Scriptures, Hymns, Liturgical Resources, and Communal Support * [Hymnary COVID-19 Resources](https://hymnary.org/topic/covid-19)   + Ten Hymns in Times of Trouble, Small Church Music * [Hymns in Times of Crisis (The Hymn Society)](https://thehymnsociety.org/resources/hymns-in-times-of-crisis/) * [Interlude: Resources for Worship at Home (GIA)](https://interlude.giamusic.com/digital-resources/) * [OneLicense.net Practices for Posting Services to Social Media, Streaming Licenses](https://news.onelicense.net/) * [Pandemic Response Worship Resourcing (Fellowship of United Methodists in Music and Worship Arts)](https://docs.google.com/document/d/1-nspjcYxv3VK3qVAoCArwh_EDs1sSpTcg5_A8AThmKA/edit) * [Presbyterian Church Coronavirus/COVID-19 Resource Center](https://www.pcusa.org/covid19/) * [Resources in Light of COVID-19 (National Association of Pastoral Musicians)](https://npm.org/resources-in-light-of-covid-19/)   + Includes weekly choir anthem rehearsal tracks under “NPM Resources” * [Returning to Public Worship: Theological and Practical Considerations (Presbyterian Church)](https://www.pcusa.org/site_media/media/uploads/covid-19/returning_to_public_worship_may_2020.pdf) (May 2020) * [Streaming Live Music & COVID-19: Music Publishers Association](https://www.mpa.org/streaming-live-music-covid-19-what-you-need-to-know/) (April 2020) * [Taking your worship online: A guide for beginners and everyone else](https://www.resourceumc.org/en/content/taking-your-worship-online-a-guide-for-beginners-and-everyone-else) * [Worship and Formation Resources (Episcopal Church)](https://episcopalchurch.org/concerning-covid19/worship-formation) * [Worship Resources for Worship in the Home and Prayers (ELCA)](https://elca.org/publichealth) * [Worship, Music, Copyright and Faith Formation Resources (United Church of Christ)](https://docs.google.com/document/d/1E_RKfy_VOzelb5jbXV7UW5ytjmiI-_Md-W0H8UaRlaM/edit?ts=5e66621c) |

###### CONCLUSION

One of the challenges with drafting a dated document amid an evolving circumstance is the likelihood that new data render portions outdated. We cannot state strongly enough that it is important for individuals to remain knowledgeable about the most current research and local/regional/national guidelines. As we keep hearing, the COVID-19 medical crisis has thrown almost all facets of contemporary life into uncharted territory, with continuous fluctuation and few certainties. It is also important that we extend tolerance to one another. Directors may feel varying degrees of comfort with multiple scenarios to be implemented across the nation, and we must respect their choices with grace. Moreover, ensemble culture and environment, in addition to geographic influences, will shape decisions about what is appropriate for a youth choir versus an adult choir, as it may be different for a choir of singers in varying and sometimes vulnerable populations. There are regions in the country experiencing minimal impact, while others face greater risks. Again, there can be no “one size fits all” approach. We anxiously await the findings of an empirical study from the University of Colorado that will help elucidate the behavior of aerosols and associated risks. Until we know, understand, and trust more, we urge all to discontinue sharing incomplete and anecdotal information, to the potential detriment of others. The ACDA leadership is very open to member input that moves through the communication chain, beginning with state R&R chairs or state officers. If a concern cannot be addressed at the state level, it will be forwarded to the regional or national leadership teams as appropriate.

Appendix A is a compilation of resources for technology, rehearsal platforms, pedagogy, and general assistance with navigating all learning scenarios. We also include a

current list of related research as well as support materials for advocacy, as many times, we need tools in support of developing administrators and leaders who champion our programs.

Appendix B is an extension of the instructional models, probing deeper into practices for repertoire selection, developing critical thinking, and sample pieces for developmental choirs learning to establish independence. While designed as an extension to the Middle School/Jr. High and Upper Elementary School models, these pedagogical suggestions are applicable for multiple contexts and levels.

We close with sincere hopes for teaching and learning success across choral music programs throughout the United States. Please be assured that ACDA professional leaders will persevere in supporting membership needs with faith that, given the challenges of Spring 2020, we emerge stronger as a profession with a new commitment to self-study and growth.

**APPENDIX A: RESOURCES**

Compiled by Tesfa Wondemagegnehu and Timothy Westerhaus

**General Guides and Resource Pages**

* + [ACDA Resources for Choral Professionals During the Pandemic](https://acda.org/resources-for-choral-professionals-during-a-pandemic/)
  + [California Choral Directors Association COVID Resources Webinar Series](http://calcda.org/webinar-series/)
  + [ChorAmor: Advocacy, Rehearsal, and Performance Resources](https://www.choramor.com/)
  + [Chorus America: Choruses and COVID-19 (Coronavirus)](https://www.chorusamerica.org/resource/top-resource/choruses-covid-19-coronavirus)
  + [European Choral Association: COVID-19 Information, Spring 2020](https://drive.google.com/file/d/1UgigNSCIpGBAvPdMavyH6-gPJyCrpslo/view?usp=sharing)
  + [NAfME COVID-19 Resources](https://nafme.org/covid-19/)
  + [NATS COVID Resource Page](https://www.nats.org/cgi/page.cgi/_article.html/Featured_Stories_/NATS_COVID_Resources_Page)
  + [Oxford University Press Coronavirus: Research and Education Resources](https://global.oup.com/about/covid19?cc=us)
  + [Overview of Virtual Choir Resources (compiled by Kathleen Hansen)](https://docs.google.com/document/d/1QK-PVHsBMGDT5RCx258rMFw1Aww4yGV8YkmHjXPrrsc/edit)
  + [Performing Arts Medicine Association: Resources for Artists during the Coronavirus Pandemic and Beyond](http://www.artsmed.org/resources-for-artists-during-the-coronavirus-pandemic-and-beyond)
  + [TMEA COVID-19 Updates Page](https://www.tmea.org/news/covid-19-updates)

**How-to Videos and Guides**

**Beginner Platform Support**

* [Comparing & Contrasting Free Platforms & Procedures: Pros & Cons of Skype, Zoom, Google Hangouts, WhereBy, Facetime](https://docs.google.com/document/d/1o_fhmRx4vFhrvaEFxE7EftK_g5FXp_DgX2ofR9fgfSs/edit)
* [Zoom Tutorial for Choral Conductors: Technical Session](https://www.youtube.com/watch?v=X7l0kwKPJ4Q&feature=youtu.be)
* [Zoom Tutorial for Choral Conductors: Musical Session](https://www.youtube.com/watch?v=yWdbpTc1Wgo)
* [Midnight Music: Simplifying Technology for Music Teachers](https://midnightmusic.com.au/)

o Tutorials on iPads, GarageBand, Sibelius, Audacity, etc.

**Virtual Choir**

* [ChorAmor: Introduction to Virtual Choirs (Troy Robertson)](http://choramor.com/)
* [How to Make a Virtual Choir Video (J.D. Frizzell)](http://jdfrizzell.com/2020/04/how-to-make-a-virtual-choir-video/?fbclid=IwAR2tDAhgTSWlmFpERnpqRCVUKANZK_wehVEsIhmT6i3zpYe4w_dVlaoYH7I)
* [GarageBand Virtual Choir Tutorial](https://www.youtube.com/watch?feature=youtu.be&v=ncMvdeet05w&app=desktop)

**Hosting a Watch Party**

* [Facebook Watch Party Video Guide](https://youtu.be/odfNE4YQ6L8)
* [Facebook Watch Party Instructions](https://www.facebook.com/help/1681245065258554?helpref=about_content)
* [YouTube Watch Party Overview](https://chrome.google.com/webstore/detail/youtube-party/ohdfhnkelpnfiamkjnfbbafnhleohmma)

**Technology Resources**

**Video: Synchronous Classroom & Rehearsal Platforms and Live Streaming1**

* [Zoom: Best Practices for Hosting Digital Events](https://zoom.us/rec/play/tJR7Ib2t_Go3GoCTtwSDV6QvW460Jq-sgCMX8vsNxUq8UiYEZlqhNOcUarAmzWrVWNod-gTA6wW5-5E3?autoplay=true&retpage=webinarviewed)
* [Zoom Basic Online Rehearsal Ideas and Useful Features (Julia McDaris Cooke)](https://docs.google.com/document/d/1_ewRYd5f1jkx-xdAAMhx-NU-G3Vsq8uFv7LlBtnKosg/edit?fbclid=IwAR3VpT7W1-WHHCrNTxUeiTj72Br6ZS6BcKlTj5HdX9B0mKgh2L4460sBv0M&fbclid=IwAR2pzzlQ52dehuCLx8FY_WSCxPNBsqJHFCq-z9SWv1rHqAvAXOB0vitcob8)
* [Google Meet Training and Help](https://support.google.com/a/users/answer/9282720?hl=en)
  + [Google Meet: Virtual Music Lesson Plan Video (Gregory Pavliv)](https://www.youtube.com/watch?v=_d_1swDkCqw)
* [YouTube Studio: Live streaming platform Video Guide](https://www.google.com/search?q=how%2Bto%2Bgo%2Blive%2Bon%2Byoutube&rlz=1C5CHFA_enUS893US893&oq=how%2Bto%2Bgo%2Blive%2Bon%2Byoutube&aqs=chrome..69i57j0l7.3959j0j4&sourceid=chrome&ie=UTF-8&kpvalbx=_D4vVXu6BN_ar0PEP2qKxSA46)
  + Note: settings include public, unlisted, private. Option to set as child- appropriate or non-appropriate to comply with Children’s Online Privacy Protection Act.
* [Basic Facebook Live Streaming Instructions (without streaming software)](https://www.facebook.com/help/1636872026560015)
* [Facebook Live with Streaming Software Instructions](https://www.facebook.com/help/587160588142067)
* [Facebook for Media: Facebook Live](https://www.facebook.com/facebookmedia/solutions/facebook-live)
  + Guide includes scheduling, raising money, and partner streaming software (e.g. Vimeo Livestream Studio, Switcher Studio to create multi-camera video with iPhones and iPads)
* [Facebook for Business: Live Broadcasting](https://www.facebook.com/business/help/626637251511853?id=1123223941353904)

**Sight-Reading**

* [Smartmusic](https://www.smartmusic.com/)
  + Includes *90 Day to Sight-Reading Success*, Stan McGill & H. Morris Stevens, Jr.
* [Sight Reading Factory](http://www.sightreadingfactory.com/)
  + Subscription aligns criteria to some state/organization standards; 8 customizable difficulty levels; includes cambiata voice part; can incorporate solfege & scale degrees; interfaces with Music First
* [MusicTheory.net](https://www.musictheory.net/)
  + Music notation literacy and aural skill development
* [Music Prodigy](http://www.musicprodigy.com/)
  + S-Cubed Sight-Reading and Individual Practice

**Synchronous/Simultaneous Rehearsal Platforms (with minimal latency)1**

*For learning repertoire through a live-like ensemble experience. It is possible to hear other voice parts using these platforms. They generally require significant technology experience (e.g. server setup), and some platforms are still under development.* Note: Participants need to be hard-wired via ethernet cable (not wireless) and work best when an electric piano is hardwired to computer.

* [Soundjack**:** Realtime Communication Solution](https://www.soundjack.eu/index.php)
* [Jamulous](http://llcon.sourceforge.net/) / [Rehearsal Demo Video](https://www.youtube.com/watch?v=lB4ZxDb9vnU)
* [JamKazam Homepage](https://www.jamkazam.com/) / [JamKazam Demo Video](https://www.youtube.com/watch?v=DBo--aj_P1w) (no authorized user support, but online user groups are available)

**Individual Practice**

*For singers to independently learn and practice choral repertoire*

* [My Choral Coach: Match My Sound](https://matchmysound.com/my-choral-coach/)
  + Utilizes GIA/Walton Catalogue. Available for community, church, and university choirs. K-12 schools not supported (as of June 5, 2020)
* [Smartmusic](https://www.smartmusic.com/)
  + Catalogue of 242 works (e.g. Graphite Publishing, Alfred Publishing, Alliance, GIA, Walton, Carl Fischer, BriLee)
* [Soundtrap](https://www.soundtrap.com/)
  + Students audio record individual tracks into a master track for a final group product.
* [ChoraLine](http://www.choraline.com/)
  + Cost: FREE access to site, part tracks < $20 for major works
* [Choral Tracks](http://www.choraltracks.com/) (Matthew Curtis)
  + Cost: $999.99/year for entire choir
* [Carus Music](https://www.carus-verlag.com/en/digital-media/carus-music-the-choir-app/)
  + App-based platform; masterworks repertoire includes 102 works (e.g. J. S. Bach, Brahms, Fauré, Handel, Mozart, Vivaldi). Some music recorded at historic pitch (usually lower).
  + *Note:* singers must purchase individual pieces on the app (€4.99 - €14.99).

Discounts negotiated directly with Carus: [support@carus-music.com](mailto:support@carus-music.com)

*1Synchronous refers to teaching/rehearsing that takes place simultaneously for teachers/conductors and students/singers. Asynchronous, on the other hand, does not occur at the same time for participants (e.g. recorded lessons, practice tracks).*

**Pedagogy Resources**

* [Choral Vocal Technique: “Transform Your Choir’s Sound – Exceptional Choral Singing](https://www.choiralberta.ca/transform-your-choirs-sound.html)

[with Bel Canto Principles”](https://www.choiralberta.ca/transform-your-choirs-sound.html)

* [The Choral Stream](https://www.classicalmpr.org/listen/choral-stream)
  + A dedicated 24/7 stream of professionally-curated choral music that can be used for listening and reflecting.
* [The Choral Window](https://thechoralwindow.com/)
  + an online resource that engages, educates, and inspires directors to connect with each other and share innovative or learned choral and music literacy techniques that will energize and enhance your rehearsal environment.
* [Classical Kids Music Lessons, Minnesota Public Radio (Pre-K through elementary)](https://www.classicalmpr.org/topic/musiclesson)
  + a website committed to generating daily lesson plans around classical music
* [MusicSpoke Choral Series -music by and about people from marginalized and/or underrepresented populations](https://medium.com/%40MusicSpoke/the-derrick-fox-choral-series-e2716a780db0)
  + a choral series rooted in the belief that representation matters.
* [Face Your Neighbor - Social Justice in the Choral Classroom](https://www.trecekking.com/)
  + A workshop series where participants learn strategies, techniques and activities to recognize the value of differences that make our communities dynamic and vibrant.
* [High School Choir Long Range Planning (provided by Joy Hirokawa)](https://docs.google.com/document/d/1RSAVgn4pfork_kVbOYQT5ivHc23S3sJu627d_MbQLBs/edit)
  + Performer, Participant, Listener/Evaluator Assessment and Activities
* [Instructional Guide for Teachers Who Have Students with No Internet Access and Limited Learning Technology](https://docs.google.com/document/d/1XhRQLDaZBgjksD2mfAUwdLFRUQzkltgSrHEMurHcbdQ/edit?usp=sharing)
  + Basic instructional guide for educators who have students with zero internet access and/or limited access to learning technology
* [Justice Choir Songbook](https://www.justicechoir.org/)
  + Creative Commons Copyrighted (open) music and justice-based dialogue activities (K-12)
* [The Kennedy Center: ArtsEdge](http://artsedge.kennedy-center.org/educators/lessons)
  + Set “Arts Subject” filter as “Music.” Focuses on interdisciplinary topics.
* [National Collegiate Choral Organization: Expanding Choral Pedagogy](https://www.ncco-usa.org/about/officers/tf-ecp/)
* [The Non-Idiomatic Choral Music of Black Composers](https://www.mlagmusic.com/research/beyond-elijah-rock?fbclid=IwAR1je0C_Z6Rig2KBiXpADmI7GO5wfXY_9zXJeBv1sYIHulM72-7Ns90IGVE)
  + The following spreadsheet is a non-exhaustive working list of the non- idiomatic choral music of black composers created by Marques L Garrett.
* [Professional Choral Collective Resources (Derrick Fox)](https://drive.google.com/drive/folders/17H3E69HcThQTdwn_7MyX59arYHqnMgIA)
  + Future Teaching Plans for church & community, collegiate, elementary & general, high school, middle school/junior high, semi-professional and professional choirs
* [Raise Your Voice Labs](https://www.raiseyourvoicelabs.com/)
  + Program that creates brave spaces to have the discussions that matter on race and equity, virtually — and helps groups express new visions of community through musical co-creation.
* [Smithsonian Folkways Lesson Plans: Global Music (including U.S.)](https://folkways.si.edu/lesson-plans/smithsonian)
  + [Sample Semester Lesson Plan: Carlmont High School, Genevieve Tep](https://docs.google.com/document/d/1Zs7w4_LwBSlm0Nddr42DniYaD8W0Yi4RKIkDmNxGTMQ/edit)
* [Teaching with Primary Sources: Library of Congress & (NAfME)](https://nafme.org/my-classroom/nafme-tps-curriculum-units-2014-music-responding-standards/)
  + Curriculum includes general music (K-8) and pre-high and high school choral music
* [Virtual Learning: Taking Your Choir Rehearsals Online (Chorus Connection)](https://blog.chorusconnection.com/virtual-learning-taking-your-choir-rehearsals-online)
* [ACDA Western Region Task Force on Innovation YouTube channel](https://www.youtube.com/channel/UCRCUEx6ur96xAQp9d_E_9ug)

o Report to be released July 2020

**Attending Virtual Concerts and Rehearsals**

* [BBC Proms](https://www.youtube.com/results?search_query=BBC%2BProms) (from *Mary Poppins* to Mongolian music to Mozart’s Requiem)
* [Carnegie Hall Weill Music Institute](https://www.carnegiehall.org/Education)
* [Metropolitan Opera Free Student Stream](https://www.metopera.org/discover/education/free-student-streams/home/) (one opera for young audiences each week)
* [NPR List of Live Virtual Concerts: From the Metropolitan Opera to Metallica](https://www.npr.org/2020/03/17/816504058/a-list-of-live-virtual-concerts-to-watch-during-the-coronavirus-shutdown?utm_campaign=npr&utm_source=facebook.com&utm_term=nprnews&utm_medium=social&fbclid=IwAR0UZsaIMJi0JYFYUlFooWI2xoQhop6dj1Nz_A8gx_P3tAL4vgO9-R7fGOo)
* [NPR Tiny Desk Concerts](https://www.npr.org/series/tiny-desk-concerts/)
* [Apollo 5 and VOCES8 #LiveFromHome](https://voces8.foundation/events) (daily videos of performances and interactive sessions)
* [YourClassical Music Streams](https://www.yourclassical.org/)
  + Twelve streams of professionally-curated classical music and four streams of nationally-syndicated classical music radio shows.

**Interactive Learning Resources**

* [Edpuzzle](https://edpuzzle.com/) Tool for increasing and assessment student engagement in videos
* [Nearpod](https://nearpod.com/) Student engagement platform with user-made and pre-made lessons aligned to standards for K-12
* [Plickers](https://get.plickers.com/) Rapid classroom or virtual assessment with printable “clickers”
* [Poll Everywhere](https://www.polleverywhere.com/) Incorporate interactive elements in virtual classes and rehearsals
  + [Classroom Response System](https://www.polleverywhere.com/classroom-response-system?adgroupid=63462208002&campaignid=1624296850&device=c&gclid=EAIaIQobChMIwZ3ZpaPz6QIVpT2tBh0N7AydEAAYASABEgJL9PD_BwE&keyword=poll%2Beverywhere&keywordid=kwd-304786950627&matchtype=e&ref=PIW0qgbZ) Embed live polls
* [Quizlet (Music)](https://quizlet.com/topic/arts-and-humanities/music/) Flashcard card tool; select from premade sets or create new sets
* [Kahoot!](https://kahoot.com/) Incorporate live or self-paced games into classes and rehearsals
* [Seesaw](https://web.seesaw.me/) Student portfolio tool to show learning and thinking process
* [Socrative](https://socrative.com/) Incorporate polls, quizzes, and mini-competitions in classes
  + Available for K-12 and Higher Ed/Corporate, includes Common Core standards

**Scientific Data and Best-Practices Resources**

*Note: forthcoming studies will provide more accurate information on best health and safety practices. ACDA is not a medical organization and encourages all conductors and singers to seek the most up-to-date information from official government agencies, state offices, regional health centers, and peer-reviewed studies.*

**Centers for Disease Control and Prevention: Coronavirus Disease 2019 (COVID- 2019)**

* [Communities, Schools, Workplaces, and Events; Information for Where You Live, Work, Learn, and Play](https://www.cdc.gov/coronavirus/2019-ncov/community/index.html)
* [Guide for Mass Gatherings or Large Community Events](https://www.cdc.gov/coronavirus/2019-ncov/community/large-events/mass-gatherings-ready-for-covid-19.html?CDC_AA_refVal=https%3A%2F%2Fwww.cdc.gov%2Fcoronavirus%2F2019-ncov%2Fcommunity%2Fmass-gatherings-ready-for-covid-19.html) (3/15/2020)
* [Prevent Getting Sick](https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/index.html) (overview)
* Communication resources
  + [Print materials](https://www.cdc.gov/coronavirus/2019-ncov/communication/print-resources.html?Sort=Date%3A%3Adesc) (e.g. posters promoting health practices)
  + [Social media toolkit](https://www.cdc.gov/coronavirus/2019-ncov/communication/social-media-toolkit.html)
  + [Safety videos](https://www.cdc.gov/coronavirus/2019-ncov/communication/videos.html?Sort=Date%3A%3Adesc) (English, Spanish, ASL)

**Current and Ongoing COVID-19 Studies**

* [Reducing Bioaerosol Emissions and Exposures in the Performing Arts: A Scientific Roadmap for a Safe Return from COVID19](https://files.constantcontact.com/b4d082bd201/84085c28-45dc-4552-bdfa-f520194cd09b.pdf) (Colorado State University)
* [COVID-19 Study Commissioned by Performing Arts Organizations](https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/) (University of Colorado)
* [The Association of British Choral Directors - COVID-19 Research](https://www.abcd.org.uk/news/2020/06/abcd_publishes_research_paper_on_the_impact_of_COVID19)
* [National Federation of State High School Associations: Studies on Aerosol](https://drive.google.com/drive/folders/18ZZZ_Rn42v-jHvW_0RCbQJH5U2Q-uL3e) (sorted by date)
* [COVID-19 and Singing: Scientific Research and Contrary Opinion](https://docs.google.com/document/d/1f0NawDJ4fcjc7GXxzHxEemGA3z4kjuVD5YzP4Lkbq48/edit?fbclid=IwAR1oMelGh-pABzn5G-DqCR_EQXGbpM8ZXDb7mSDom0EUzlEniWid0M7qJzs&heading=h.oyumspshxc30) (live document with ongoing updates)
  + Curated by Dr. Jerry Hui of University of Wisconsin, Stout, WI
  + Addresses room set-up, personal protective measures, plans to return, safety protocols
* [Kansas Voice Center](https://ksvoicecenter.com/) (May 26, 2020)
  + Videos on Considerations for Singing Together Again and Singing (and speaking) Safely
* [Singing, the Church, and COVID-19: A Caution for Moving Forward in Our Current Pandemic](https://www.drheathernelson.com/singingandcovid19?fbclid=IwAR2KlV_1lPlLip_3-gFH-2-1_WSV1hDwRue3BR__2LPzbpPGGdRoV0_kXUk) (April 29, 2020)
  + Primer on aerodynamics and mechanics of speech and singing; description of aerosols vs. droplets; summary of what we do and do not know about the science of transmission
  + [May 20 Update](https://www.drheathernelson.com/update1)
* [Singing in Choirs and Making Music with Wind Instruments: Is that safe during the SARS-CoV-2 pandemic?](https://www.youtube.com/watch?v=BYo3wlWUDDM) (May 17, 2020)
  + Universität der Bundeswehr München, Institute of Fluid Mechanics and Aerodynamics
  + Note: detailed methodology and results are missing in video and in publication. Exercise caution with this study; it is not recommended to make safe singing plans based on this study until complete data is released.
* [A K-12 Model: Guidelines for Connecticut K-12 Arts Programs (CAAA)](https://drive.google.com/file/d/1ytbNXoSSiIYUF6osCMBWF-vrPuRgEJ_7/view?usp=drivesdk)
* [A Higher-Ed Model: Schools of Music in the Midst of COVID-19: Hochschule für Musik, Freiburg, Germany](https://www.mh-freiburg.de/en/university/covid-19-corona)
  + Addresses conduct, policies on masks, various phases of instruction, Q & A about lessons, practice, music theory, and ear training

**Advocacy**

* [Arts Education Is Essential (PDF)](https://nafme.org/wp-content/files/2020/05/Arts_Education_Is_Essential-unified-statement.pdf) (Specific to Music in Time of COVID, 52+ signing organizations)
* [ACDA National Standing Committee for Advocacy and Collaboration Facebook Page](https://nam04.safelinks.protection.outlook.com/?url=https%3A%2F%2Fchoramor.us18.list-manage.com%2Ftrack%2Fclick%3Fu%3Dbaec36f2386e071960ecc7385%26id%3Def48732373%26e%3D720b03a25b&data=02%7C01%7CLbrinckmeyer%40txstate.edu%7C26e97466609d439a99db08d8072882bc%7Cb19c134a14c94d4caf65c420f94c8cbb%7C0%7C0%7C637267217895774300&sdata=3pLR0zSOgKlVJ5ZCuHJeydX92Sg6eXsV39F2JXZo6h4%3D&reserved=0)
  + [ACDA Advocacy and Collaboration Committee Webinar 1 Notes](https://docs.google.com/document/d/177PuEkJIpt584ZbAc0i035YW3nlYNQeFxHqj3LDZ5vU/edit)
  + [ACDA Advocacy and Collaboration Committee Webinar 2 Notes](https://docs.google.com/document/d/1cdSzcmbmomU4-1hvOl-7pn5muCOsFf2Q0NuAM7p1LZ4/edit)
* [Chorus America Impact Study: Singing for a Lifetime](https://www.chorusamerica.org/sites/default/files/resources/ChorusImpactStudy_SingingforaLifetime.pdf?fbclid=IwAR0l6vf5Efe3aJYMvweGHzOXNdGAVNwpY00IdNTZH78V94UfXMuGLIng7tA)
* [CREATE MUSE: An Opportunity (Anne Fennell)](https://www.annefennell.com/blog)
* [Decolonizing the Music Room](https://decolonizingthemusicroom.com/?fbclid=IwAR2cxYxzoxHA7SoYlRfYw7R-WPVV7FevOM5GFcQ4LwmZDcyYPcwTWSafRVM)
* [Finding Purpose without Performance](https://blog.chorusconnection.com/finding-purpose-without-performance?utm_medium=email&_hsmi=88790247&_hsenc=p2ANqtz-8N-2vYIwXNG9fIMI5-cp6NgTkaVkAFCOz0P8wqqlmwZCgcvvZ3ZS6RGNtmNujum2ALNi-vuUClZ1N2Y7JISH9kuRqC0SWJwmRowHV2dKr2pxRuSDY&utm_content=88790247&utm_source=hs_email) (Chorus Connection)
* [The Kennedy Center: Dr. Nina Kraus, Why Musical Training Helps us Process the World Around Us](https://medium.com/the-kennedy-center/dr-nina-kraus-on-why-musical-training-helps-us-process-the-world-around-us-6962b42cdf44)
* [NAfME Advocacy Page](https://nafme.org/advocacy/)
  + [NAfME Grassroots Action Center](https://nafme.org/advocacy/grassroots-action-center/)
* [NAMM Foundation: Why Learn to Play Music](https://www.nammfoundation.org/why-music-matters/why-learn-play-music)
  + [NAMM Striking a Chord: Public's Hopes and Beliefs for K-12 Education (2015)](https://www.nammfoundation.org/educator-resources/striking-chord-publics-hopes-and-beliefs-k-12-education-united-states-2015)
  + [NAMM: The Biological Benefits of Music Education (Nina Kraus)](https://www.nammfoundation.org/sites/default/files/FlyIn_NinaKrausVersionforweb.pdf)
* [Social and Emotional Learning in the Performing Arts Classroom (Wendy Hart Higdon, NAfME)](https://nafme.org/social-emotional-learning-performing-arts-classroom/)
* [Standards-Based Advocacy Workshop (Wisconsin School Music Association)](https://wsmamusic.org/wmea-standards-summer-2020/?fbclid=IwAR1sp_wIIju2ZdrRJ-y606aT7Pjze4Oqu3Bnf_Q-sLB7G2IXeWonJHqjCAY)
* [TMEA "Music Changes Lives" Advocacy Videos](https://www.tmea.org/resources/advocacy/music-education-advocacy-videos)
* [We Were Made for This, Craig Hella Johnson](https://www.tmea.org/resources/southwestern-musician/interactive/we-were-made-for-this) (TMEA, used by permission)

**Books on Advocacy**

* Benham, J. L. (2011). *Music Advocacy: Moving from Survival to Vision*, Rowman & Littlefield, New York, NY.
* Brinckmeyer, L. M. (2016). *Advocate for Music! A Guide to User-Friendly Strategies*, Oxford University Press, New York, NY. [Companion website](http://www.oup.com/us/advocateformusic)
* Edgar, Scott. (2017) Music Education and Social Emotional Learning. GIA Publications, 2017.
* Jacobson, J. & Brinckmeyer, L. (2018). *The Wonder of Music: Celebrating the Importance of Music in All Our Lives,* Hal Leonard Publishing, Milwaukee, WI.
* Vollmer, J. (2010). Schools Cannot Do It Alone: Building Support for America’s Public Schools, Enlightenment Press, Fairfield, IA.

**Chorus Operations and Communication**

* [Chorus Connection: 2020-2021 Season Planning Guide for Community Choruses](https://pages.chorusconnection.com/en/a-season-planning-guide-for-community-choruses-amidst-covid-19)
* [COVID-19 Action Plan Template for Canadian Community Choirs](https://docs.google.com/document/d/1rv4M3XSKY79MIruR5xUDCAsFN9a9VFXLywBwtraY9xo/edit)
* [GALA Choruses Resource Center: Quarantined Choirs](https://galachoruses.org/resource-center/quarantined-choirs)
  + [Queer-specific responses to Quarantine](https://galachoruses.org/blog/queer-specific-responses-to-quarantine/)
  + [Survivability and Sustainability in a Time of Chaos](https://galachoruses.org/blog/survivability-and-sustainability-in-a-time-of-chaos/)

###### APPENDIX B: ESTABLISHING INSTRUCTIONAL MODELS

Compiled by Judy Bowers

1. **Repertoire Selection**

Implementation of face-to-face instruction requires careful attention to repertoire selection, such that students can be challenged but not overwhelmed in preparing a score for performance. When using hybrid instruction and fully remote models, an even greater need for careful repertoire selection is created. Simplifying the musical task when teaching remotely can support student success and reduce teacher/student frustration. Steps in the hierarchy can involve rote teaching early in the process with novice singers as well as music taught using scores.

**Repertoire Hierarchy for Independent Singing**

Below is a 10-step process adapted from elementary curriculum, adding more steps to accommodate middle school voice change ranges.

1. Sing a melody (middle school mixed choirs: use the phrase method, assigning each part to students who can access the pitches)
2. Add an ostinato (rhythmic, melodic)
3. Use partner songs
4. Add a descant to the melody
5. Sing chord roots with the melody
6. Add vocal chording melodies, as possible (Choksy, Lois. The Kodaly Context. Prentice Hall, 1981)
7. Sing phrases or sections of a round
8. Sing full rounds and canons
9. Sing "transition" pieces (elements above, such as ostinato, descant, partner Song, canonic entrances, call/response.)
10. Sing part songs 2-4 voices
11. **Teaching for Transfer: Rules for Expressive Singing**

To prevent rehearsal of new musical selections developing into the sing/stop method (a process where teacher/conductor identifies each musical decision individually throughout the piece), a system to facilitate student transfer of learning from one place to another can be employed. Not only does this system create an efficient rehearsal pace (limits constant stopping and teaching/reteaching), but it also empowers students to identify and make judgments about how musicians in general might perform the challenge.Though a teacher (and students) may create rules for singing expressively, or frankly, doing anything within rehearsal, the importance is not *what* a rule might be, but rather what behavior the rule implies for the singer. In essence, a rule allows singers to get instruction one time and then implement that idea with every similar task, allowing the teacher to only stop and teach those few tasks that should not follow the rule.

Each example below serves to demonstrate a general concept which is attached to a specific singer behavior determined by the conductor. When the rule should not be implemented, the teacher/conductor simply announces that exception.

1. *The Rule of the Steady Beat***.** When singing any note value longer than the steady beat value, singers should crescendo. Establishing this general principle saves rehearsal time and limits frustration by preventing errors with a rule that is applicable for much of the piece. The teacher/conductor must address only those instances when a crescendo is not desired or when the rule was implemented incorrectly.
2. *The Rule of Consonant Releases***.** Though this rule can be implemented throughout the rehearsal or applied differently to each song, it serves as a guideline for most of the final consonant releases. The rule might include using the last full beat of a note value to apply the consonant, or the last half of the beat, or whatever is appropriate for the song and counting ability of the ensemble. Students assume some responsibility for releases by using the rule, which permits the conductor to address only those unique releases not suitable for rule application.
3. *The Rule of Diphthongs***.** Beginning singers who do not yet self-monitor their vowel sounds can quickly apply this rule. Identifying diphthongs and prescribing a method for performance (e.g., sing the first sound throughout most of the value and then quickly add the second sound) serves to educate and prevent most errors. When the teacher/conductor stops to address incorrect singing, this rule serves to foster student analysis of the problem (listen, identify, analyze, evaluate).
4. *The Rule of Punctuation****.*** This rule contributes greatly to phrase awareness of beginning singers. The rule requires a lift or break for every punctuation mark throughout the piece. The reverse is also true: do not break if no punctuation exists. This rule is extremely effective for correcting phrasing with beginners. While there is certainly punctuation in text that is ignored for musical reasons, having this rule makes singers aware that a decision must be made and allows the teacher/conductor to teach only the exceptions to the rule.
5. *The Rule of the Slur (and other articulations)*. Although most students can explain a slur, a surprising number of singers cannot sing one correctly. This rule requires a *tenuto* over the first note under the slur, followed by all other notes in the pattern sung without a *tenuto* marking.
6. *The Rule of Word Stress***.** Informing students about *singing* words as we might *speak* words addresses the issue of word stress. Singing louder or with slight emphasis on important words or syllables is a simple idea, but not something that automatically occurs with all novice singers. Implementing this one rule can immediately improve musical line and the overall artistry of the performance.
7. Other rules a teacher might opt to create for student use include:
   * the Rule of Dissonance (crescendo and resolve)
   * the Rule of Dynamic Contrast (for some music), this is the key variable for expressive performance)
   * the Rule of Voicing (bring out important motifs from the choral texture)
   * Rule of Repetition (dynamic scheme for a text or music sequence)

Novice singers may not know *every* important aspect about the music they are performing, but given information by the teacher, it is very possible for them to make decisions, be held accountable (assessment), and sing beautifully.

1. **Additional Tools for Supporting Instructional Models**

Instructional Models allow for implementing systems within the rehearsal that support student music literacy. The challenge is to create a system that builds *many repetitions* within ensembles and music classes to reinforce learning done while preparing repertoire. Consider creating a Word Wall where every concept taught (as needed) in rehearsal—teach concepts when the repertoire requires students to gain that knowledge. Post the word and a definition, and then refer to the word consistently in rehearsal until student mastery has been accomplished. Eventually, definition should be removed, with only the word still present in the Word Wall.

**Musical Concepts for Word Wall**

Beat/ Some sounds have a steady beat, but others do not No Beat

Duration Musical sounds may be relatively short or long

Duration is indicated by the note value (determined by the appearance of the note): whole, half, quarter, eighth, dotted half, and dotted quarter notes and rests

Rhythm Rhythm refers to the patterns of long and short sounds in music

Ostinato Indicates a repeating pattern (can be rhythmic only or pitch and rhythm) Pitch Pitches may be identified as relatively high or low

Pitch Pitches in a melody or pattern may get higher, get lower, or stay the same

Pitch Melodic contour: Pitches in a melody (or pattern) form "shapes" as they move up or down

Pitch Intervals: The distance between two pitches may be close together or far apart, and the distance between two pitches is called an "interval"

Melody Melody is the “tune”

Melody is a line of sound, which can go straight, or up, or down

Harmony Harmony can be produced using chords as the background to the melody

Chords Three or more pitches played at the same time. In children’s music, chords

are often played on the piano, guitar, or autoharp

Form Music is divided into "phrases" which may be of different or same lengths, and short or long (a, b, c, etc.)

Form Phrases in a song may be structured for repetition and contrast (identified as same, different, or similar)

Form Music may be divided into large sections containing several phrases. These sections can be labeled a, b to describe the structure (repetition and contrast) in the music, using the letters A and B

Form The "rondo" is one identifiable music structure created through repetition and contrast. Rondo form, ABACA, may be extended by adding D, E,

etc., but always with an A in between and as an ending.

Form ABA, Strophic, and AB (frequently verse, chorus) are standard forms in children’s music.

ABA form has three sections, the first and last are the same while the middle section contrasts. Strophic form involves a melody repeated over and over, but with different words. A church hymn exemplifies Strophic form. AB form has two contrasting sections; verse and chorus often has multiple verses to the A music but the same text and music for the B chorus.

Dynamics Music may be loud or soft: musicians refer to this as "dynamics”

Dynamics Music may get gradually louder or softer

Dynamics Special symbols are used to represent loud (f, forte) and soft (p, piano) [“mezzo” combined with piano and forte (mezzo piano, mezzo forte) indicates “medium soft” or “medium loud”. “issimo” added to each word indicates very loud or very soft (fortissimo, ff and pianissimo, pp)]

Dynamics Special symbols are used to represent music getting gradually louder (<, crescendo) or gradually softer (>, decrescendo)

Tempo Tempo refers to the speed of the steady beat.

Tempo Tempo terms indicate the speed of the steady beat to musicians.

Allegro=fast Andante=moderate (walking tempo) Adagio=slow Tempo Music may get gradually faster or slower.

Tempo Accelerando (accel.) indicates a gradual speeding up of the steady beat.

Tempo Ritard (rit.) indicates a gradual slowing down of the steady beat.

Timbre Timbre refers to the color of a sound. It describes the unique sound that each instrument or voice makes.

Tone Color The voice and body may be used to produce many different sounds.

Tone Color Classroom instruments produce different sounds depending on what they are made of and how they are played.

Tone Color Some instrument sounds are more appropriate than others in some songs. Choosing the correct sounds to use is called "orchestrating."

Style Melodies may have smooth, connected notes (legato) or short, choppy notes (staccato), and these are used to create different feelings.

Texture Melodies may be played or sung with or without accompaniment, creating different "textures" and feelings.

Texture Music may be identified as having "thick" or "thin" texture, depending on the number of instruments or parts sounding simultaneously (relate to texture as used to describe things that can be touched).

Texture Music may consist of one melody alone (monophonic) or more than one melody overlapping (polyphonic) to create different textures

**Instructional Sequence for Teaching Music Vocabulary**

(Collected from various elementary texts)

**MELODY**

*Melody* can be used as a vehicle for songs and instrumental pieces, but it is also focused upon as thematic material when listening to music.

* + steps, skips (leaps), stays the same
  + direction--up, down, stays the same
  + patterns--repeated and contrasting
  + pentatonic
  + major, minor, other
  + high, low, middle (tessitura)
  + cadential expectation

**RHYTHM**

*Rhythm* will be established as an element associated with melody and harmony, but also as an independent factor expressed through the use of the body and unpitched percussion instruments.

* + steady beat
  + rhythm of the melody (rhythm of the words)
  + accented beat
  + duration--long and short, even and uneven
  + patterns--repeated and contrasting
  + duple and triple meter
  + division of the beat into parts
  + durations longer than the beat
  + syncopation
  + compound meter
  + changing meter

**HARMONY**

*Harmony* will be created both vocally and instrumentally.

* + single and multiple sounds
  + melody with accompaniment
  + ostinato
  + pentatonic
  + descants
  + major, minor, other
  + chords--I, I-V7, I-IV-V7
  + rounds
  + partner songs
  + two parts
  + three parts
  + monophonic, polyphonic, homophonic

**FORM**

*Form* represents the integration of the other elements into identifiable structure in music.

* phrase
* patterns--repeated and contrasting
* cadence
* sections
* repetition and contrast
* verse and refrain
  + two part (AB)
  + three part (ABA)
  + introduction, interlude, coda
  + rondo
  + theme and variations
  + free
  + sonata allegro
  + fugue

**TONE COLOR**

Tone color can be personalized in its first presentations through experimentation with voice and body sounds. Creating variations of tone color through construction of new instruments and unusual adaptions of instruments already in use elicits interest on the part of children.

* + voice sounds
  + body sounds
  + environmental sounds
  + instruments
  + electronic sources
  + vocal and instrumental ensembles

**TEMPO CONCEPTS**

Tempo discrimination and application are part of nearly every activity.

* + fast and slow
  + accelerando and ritardando
  + changing
  + graduations of fast and slow

**DYNAMIC CONCEPTS**

Dynamics enable children not only to identify an expressive component, but also to participate in using it.

* + loud and soft
  + crescendo and diminuendo
  + gradations of loud and soft

1. **Sample Repertoire for the Independence Hierarchy**

Literature Examples for Developing Treble Singers (some publishers may have changed)

**Unison: Building Tone**

Britten, Benjamin. The birds. Boosey & Hawkes, OCTB6524, unison

Goetze, Mary (arr.) The little birch tree. Boosey & Hawkes, 6130, unison, with flute. Handel, George Frederick. (arr.). Care selve. Plymouth Music Co. HL-506.

Handel, Georg Friedrich. Where'er you walk. E.C. Schirmer #426,unison. Handel, G.F. (ed. Bartle). Art thou troubled? Hinshaw, HMC1431, unison, strings.

Leck, Henry, ed. Have you seen but the white lily grow. Ply. Music Co., HL-508, unison Schram, Ruth. The song that nature sings. BriLee, BL109, unison

Thiman, Eric. The path to the moon. Boosey & Hawkes, 6114, unison Thompson, Randall. Velvet Shoes. E.C. Schirmer, 2526, unison (2)

Vaughan Williams, Ralph. Orpheus with his Lute. Oxford Press, No. 55.140. unison.

**Unison Language Pieces:**

Bach, J.S. (Bartle). Bist du bei mir. Gordon V. Thompson, VG-183, unison

Brahms, Johannes (Goetze). Marienwürmchen. Boosey & Hawkes, OCTB6521, unison Goetze, Mary (arr.) Dormi, dormi. Boosey & Hawkes, 6128, unison.

Schubert, Franz (ed. Leck). Heidenröslein, Plymouth Music Company, HL-500. Schubert, Franz (ed. Rao). To Music. Boosey & Hawkes,OCTB6366.

**Ostinato songs**

Billings, William. When Jesus Wept.

Chass, Blanche. Hanerot halalu. Mark Foster, MF 877. Leavitt, John, arr. Simple Gifts*.* CPP Belwin SV9227.

**Partner Songs**:

Horman, John. Plenty Good Room. Somerset Press, SP 815

Page, Sue Ellen. My Lord, What a Morning. Hinshaw, HMC-266. SSA Schuman, William. The Orchestra Song. G. Schirmer, No. 9212,6 pt. Wagner, Douglas E. Seasoned Spirituals. (collections)

**Descants:**

Bertaux, Betty (arr.). The May Day Carol. Boosey & Hawkes, OCTB6358. (3 pt piece) Bertaux, Betty (arr.). To Nusic. Boosey & Hawkes, OCTB6573 (optional string parts) Brumfield, Susan, arr. Salangadou (Creole Folk Song). lymouth, HL-253. 2-4 pts

**Transitions to 2 part songs--easy harmony success**:

DeCormier, Robert, arr. The Erie Canal. Alfred, 52073, 2 part.

Herrington and Glick. Sleep, my little one (duermete, niño) Pavane Publishing, P1047. Kistler, Vera. Stopping by woods on a snowy evening. CPP Belwin SV9106

Leck, Henry (Nyberg, Anders). Freedom is Coming. Walton, W1149. 3 part Rickards, Steven. Come, Let us Sing to the Lord. CPP Belwin, GCMR3565, 2 part Rogers, Wayland. O give thanks. Boosey & Hawkes M-051-47087-7

Schram, Ruth. All my trials. BriLee BL167 unison, 2 part

Strang, Timothy. Answer to a child’s question. Santa Barbara Music SBMP 98

**Canons/Rounds/Polyphony**:

Boyce, William. Alleluia Round. GIA Publications, Inc., G-2494. 3 voice canon with instr. Franck, Melchior (Goetze). Da pacem domine. Boosey & Hawkes, OCTB6187, 4 pt Praetorius, Michael (DePue, arr). Sing dem Herrn. CPP Belwin, SV8640, 2-5 parts

**Part Songs:**

Artman, Ruth. All the pretty little horses. Studio, SV7932, 2 part

Baker, Barbara (arr.). The storm is passing over. Boosey Hawkes, OCTB6841 Harper, John. Psalm 150. Oxford Press 40-030. 2 part, with organ

Peterson, Oscar. Hymn to Freedom. Walton Music, WW1135, 3 part

Literature Examples for Developing Mixed Voice Singers

**Unison (Skill Building)**

[Phrase method]

Get-Away-From-It-All Blues, AND Appropriate Unison Repertoire (see treble lists)

**Ostinato Songs**

Folk Songs, “Camp Songs” (Saturday Night, I Love the Mountains, Ifca’s Castle, etc.)

SOLFEGE for voice change (Do and Ti can work for any chord)

**Descant Songs**

Guthrie. W. (arr. Rooker, descant Tutelman). This Land Is Your Land. Ludlow Music,1958. Rote Instruction: Let the Sunshine (Hair), The Lion Sleeps Tonight,

WHATEVER YOU CAN FIND SOLFEGE

**Partner Songs**

Butler, Eugene. Don't Let the Music Stop. Heritage Music Press, No. H6511. Horman, John. 3 pt. Plenty Good Room. Somerset Press SP 815 Schumann, William (arr.). The Orchestra Song. (also in Wilson canons)

**Canons/Rounds/Polyphony Songs**

Boyce, William. Alleluia Round. G.I.A. Publications. G-2494

Praetorius, Michael (DePue, arr). Sing dem Herrn. CPP Belwin, SV8640, 2-5 parts

**Transitional Songs**

Gill, R. (arr.). Pretty Saro. SATB. Santa Barbara Music Pub. SBMP 91. Handel-Liebergen. O Praise the Mighty Lord. SATB Carl Fisher CM8384. Leavitt, John. Kyrie SATB. CPP Belwin SV8904

**Part Songs**

Donato-Meredith. All Ye Who Music Love. Kjos ED 8745 (SATB).

Lightfoot, Mary Lynn. The River Sleeps Beneath the Sky. Heritage, 15/1506H (SATB) Porterfield, Sherri. Laudate Dominum. Alfred Publishing, 11315. (SATB)

**TTB CHORUS**

Arthur, Judy. Go Down Moses. BriLee, BL292. TTB, piano. Moore, Donald, arr. This Train. BriLee, BL140. TB, piano Moore, Donald. New River Train. BriLee, BL214. TB, piano.

Appendix B2

# The Event Safety Alliance

**Reopening** **Guide**

### For Event Professionals During the COVID-19 Pandemic

##### Edited by Steven A. Adelman

**………………………………………………**

***Please share this Guide – We all want to reopen safely***

**HOW TO USE THIS REOPENING GUIDE**

The *Event Safety Alliance Reopening Guide* is a collective work by event industry professionals to help our peers who are planning to reopen during the coronavirus disease (COVID-19) pandemic. This document contains no “best practices” that apply everywhere – coronavirus creates different challenges depending on countless factors, including the size of the event, its geographic location, the physical space, and the anticipated attendees, to name just a few. Instead, in the order one would plan an event, we have identified reasonably foreseeable health risks and suggested options to mitigate them.

Because this is intended to be used by event professionals, we have tried to strike a balance between a simple checklist and an exhaustive consideration of all options. Our goal is to provide enough information so each user can make reasonable choices under their own circumstances.

Some of this guidance is scalable, meaning it can be applied equally to events of any size. Where we had to choose, we focused on the circumstances of smaller, local events that we anticipate will reopen first. Consequently, this *Reopening Guide* emphasizes things people can do rather than things they can buy, since money is likely to be especially tight for smaller events and venues that have been closed and may only partially reopen. Our intention is to follow this initial release with guidance more applicable to tours and larger events, which face additional challenges that will keep them closed longer.

In the text, people are referred to as either “patrons” or “workers.” A patron is anyone who pays or presents a credential to attend an event – they can be required to follow health and safety procedures as a condition of entry and attendance. A worker is a paid professional or volunteer providing services – they can be required by their supervisor to follow health and safety procedures as a condition of work.

There is no guarantee of an illness-free event even if you follow everything in this *Reopening Guide*. It is indisputable, however, that planning, training, and implementing reasonable health and safety measures are the best ways to protect live events and the people who create them, while also inspiring patrons to return to the places where we make magic happen.

Steven A. Adelman

Vice President, Event Safety Alliance May 11, 2020

1. **PLANNING WHEN TO REOPEN: WHEN IT’S LEGAL AND REASONABLY SAFE**

The lifecycle of any event begins with the decision to do business in the first place. This *Reopening Guide* assumes that we all want to reopen as fully and quickly as possible without unreasonably risking health or safety. A government directive legally allowing you to reopen does not mean you can do so safely.

The law may help you think through that second issue. Everyone has a legal duty to behave as a reasonable person under the same or similar circumstances. Here, the key circumstance is how to reopen (a) during a highly contagious global pandemic in which

(b) even asymptomatic people can carry the disease, and (c) most places currently lack widespread testing, contact tracing, or a vaccine.

If small events and venues can reopen without increasing COVID-19 transmission rates, it will open the door for progressively larger spaces to implement similar measures on a larger scale in the future. If, on the other hand, the first attempt at a safe reopening is a failure, that would set back the entire event industry.

Careful decision-making is necessary because even well-intentioned safety measures have potentially significant unintended consequences. Consider, for example, risks as seemingly unrelated as coronavirus and severe weather. If a “take refuge” order is required against a weather hazard such as lightning, social distancing may not be possible in existing areas of refuge. Alternate assembly areas and more egress portals will be needed to mobilize a mass evacuation. If additional shelter areas are not available or egress capacity prevents social distancing during a weather evacuation, then outdoor event organizers and their vendors will have to reevaluate their decision triggers. You may even consider proactively postponing or cancelling where you cannot effectively activate emergency plans without exposing workers and patrons to greater risk of transmission. The new normal gets complicated in a hurry.

As much as we are all eager to get back to work, the decision when and how to reopen must be driven by a realistic assessment of one’s ability to resume operations safely.

1. **PATRON EDUCATION**

“We’re all in this together” describes the essential role patrons play in allowing live events to reopen safely. Because COVID-19 is highly contagious, everyone – patrons as well as workers – must do their part. This section focuses on ways to educate patrons to maximize health and safety compliance and minimize disruption of the event.

**How to Change Expectations**. At this early moment, there is as much resistance to face coverings and social distancing as there was to bag checks and magnetometers in the United States after 9/11. We got used to them, and most people came to accept that they were for our own safety. A cultural change is necessary again. Widespread messaging by venue and event professionals can accomplish two essential goals: (a) patrons will learn that the new rules are for their protection, which will eventually lead to greater compliance; and (b) transparently showing new sanitary practices will coax nervous people back into public places.

**What to Explain**. The concept of explaining rules to patrons is hardly new. Many events or venues already have codes of conduct with lists of prohibited items and behavior.

Before reopening, they must add their new health procedures and expectations, such as social distancing and face covering requirements and longer wait times. There is no specific information that is best. Rather, as with all safety messaging, you want to be positive, practical, and proportionate.

**Where to Message**. In a word, *everywhere*. Here are some ways to reach patrons before they arrive at your point of ingress.

* + **Web site** for the venue, event, or artist. The more prominently new rules and expectations are displayed, the more serious businesses appear about enforcing them, which will tend to gain greater compliance.
  + **Social media channels** for the venue, event or artist. As with the web site, the more information appears on social media, the greater its impact.
  + **Ticket purchasing sites** should link to health and safety rules. Online ticket purchases can require patrons to check a box affirming that they have read and agree to comply with posted rules, the way we affirm that we are not a robot before making an online purchase.
  + **Emails and push notifications** reminding patrons of health rules and expectations can be sent at regular intervals from date of purchase through day of show.
  + **Mobile apps** are already valuable means of giving patrons directions to the venue, show times, artist bios, and merchandise options. You can add health rules and expectations to the information on every patron’s phone.
  + **Signage** leading to and at the event site can be effective as a further reminder, especially if it is visually attractive and located where patrons are likely to be

standing still or moving slowly. Physical signs are particularly important for ticketless events or where young participants will be brought by their parents.

* + **Event registration and badge check-in** are excellent places to post health rules and model compliance at conferences or other events where patrons check in. Registration materials can be placed by workers or volunteers on a table to be picked up by event attendees, and lines can be marked on the floor or created by rope and stanchions to enforce social distancing.
  + **Guest services staff and volunteers** walking along the line at ingress or among patrons waiting for service can put a friendly face on health and safety rules, and they encourage compliance by modeling good behavior.

**How to Message**. With a goal as broad as normalizing and gaining buy-in for new rules, any method that works is good. Here are a few suggestions.

* + **Marketing staff** can use their creative talent to promote health guidance without being intimidating.
  + **Photos and videos** can show patrons having a good time even while following health rules, such as attractive people wearing stylish face coverings over their nose and mouth.
  + **Storyboards** can show how a venue is sanitized so patrons understand the process and personalize the workers keeping them safe.
  + **Announcements** should be both audible and visual to accommodate people with sensory challenges and different language skills.
  + **Artists and performers** can use their authority with attendees to remind them that only their full compliance allows the show to go on.

**Contact Tracing**. As countries around the world gradually reopen, some are using contact tracing to enable health authorities to track who has been to an event or location if an outbreak flares up. They are then contacted and instructed to seek medical advice. This infection control method becomes more effective when testing is widespread, and some societies are more tolerant of the perceived impact on personal liberty than others, but people who do allow limited access to their whereabouts may enjoy relaxed social distancing requirements. In the United Kingdom, for example, the National Health Service is testing a contact-tracing app to help medics warn people linked to a given outbreak, with the goal of loosening distancing and isolation requirements for society as a whole. Likewise, Australia is ramping up contact tracing using its COVIDsafe app, and South Korea has made track and trace a major part of its pandemic recovery plan.

1. **WORKER HEALTH AND HYGIENE**

Because COVID-19 is a highly contagious virus with insufficient testing and no vaccine, workers and volunteers must diligently address the health risks of working in the close confines of many event spaces.

**Infection Mitigation Coordinator**. This *Reopening Guide* recommends that a worker with appropriate medical and risk management knowledge be designated the “Infection Mitigation Coordinator” for the event, venue, or business. This role is essential during this pandemic, and it should be incorporated into health and safety plans and training. The Infection Mitigation Coordinator should have the following functions.

* + Coordinate with, communicate, and help implement public health guidelines.
  + Work closely with the event producer or venue operator to develop and implement event health plans.
  + Ensure that existing safety plans are modified for compatibility with new health plans.
  + Help create worker training that applies current information about hazards and infection control measures, including social distancing, handwashing, temperature checking, and disinfecting high-touch surfaces.
  + Determine, in conjunction with the venue or event organizer, if a worker or patron may safely enter the event space when there is a health concern.

**Practices for Healthy Workers and Volunteers**.

* + **Social Distancing**. Public health guidance stresses that whenever possible, everyone should leave at least *six feet* (*about two meters*) to the person closest to them. Where a task cannot be accomplished working alone, workers can limit their exposure by forming a “work team” in which people routinely work together, but they keep their distance from everyone else.
  + **Hand Washing**. Frequent hand washing with soap is vital to help combat the spread of any virus. When a sink is available, workers should wash their hands for twenty seconds at least every 60 minutes, and dry thoroughly with a disposable towel or dryer. As a backup, workers may use sanitizer containing at least 60% ethanol or 70% isopropanol when a sink is not available. Workers should also wash their hands at the beginning and end of each shift and break, after using the restroom, sneezing, touching their face, blowing their nose, cleaning, sweeping, mopping, smoking, eating, or drinking.
  + **Gloves**. Gloves are not a substitute for regular hand washing. Gloves made of vinyl or similar non-absorbent material that allows fine motor function without possibility of contaminating the wearer’s hands should be worn when conducting health checks on workers or patrons, when handling food, tickets, or any items on which infection can be transmitted, and when using cleaning or disinfecting

products. Workers should be trained on the proper use of gloves, including frequency of disposal and hand-washing based on the worker’s specific duties, to avoid spreading the virus in high-touch areas.

* + **Face Coverings**. Physical respiratory protection such as a cloth face covering should be worn whenever people are within six feet (two meters) of each other because (a) COVID-19 is spread through respiratory droplets and (b) a significant number of infected people will show no outward symptoms of illness. Face covering requirements should be task-specific and include instruction on proper use. For example, workers doing temperature screening may need N-95 or equivalent face coverings when dealing with potentially sick workers or patrons. In order to ensure maximum comprehension and compliance, signage posted throughout the venue should show how to wear and use a face covering, including these points.
    - Wash your hands before putting on a face covering.
    - Put the same side against your face each time to avoid wearing the “contaminated side” against your nose and mouth.
    - Remove your face covering using the straps to avoid touching the part that protects your face.
    - Wash cloth face coverings after each use, and wear other masks only according to the manufacturer’s specifications.
  + **Personal Protective Equipment (“PPE”)**. For workers, PPE to minimize the risk of exposure to coronavirus is as necessary as it is for patrons. Employers should ensure that in addition to face coverings and gloves, workers and volunteers have PPE appropriate for their work, and that vendors and independent contractors provide and use their own.
  + **Temperature Screening**. Each point of entry, both front and back of house, should be monitored by workers trained and approved under the Infection Mitigation Coordinator’s supervision. These workers will conduct temperature screening using ‘no-touch’ thermometers approved by the Infection Mitigation Coordinator. Anyone displaying a temperature over 100.4 F (38.0 C) should be taken to a private area for a secondary temperature screening. Workers or patrons confirmed to have a higher temperature should be denied entry and directed to appropriate medical care. Safety plans should include a refund policy and protocols how to handle groups where one member is denied entry.
  + **Touching Your Face**. Workers should avoid touching their eyes, nose, and mouth. Microphones, headphones, and other personal equipment should not be shared, and should be sanitized before and after each use.
  + **Cough and Sneeze Etiquette**. Workers should cover their cough or sneeze with a tissue, or an elbow or shoulder if no tissue is available, followed by thorough handwashing.

**Practices for Sick Workers and Volunteers**. The following recommended practices for sick workers presume a degree of supervisor oversight and control over employees that may be difficult with independent contractors. Where possible, companies should consider incorporating health and safety requirements into their independent contractor agreements.

Workers must notify their supervisor and stay home from work if they have symptoms of acute respiratory illness consistent with COVID-19 – such as fever, cough, chills, muscle pain, headache, sore throat, or shortness of breath – that is not explained by another medical or allergic condition.

* + **Symptomatic Workers**. If a worker exhibits symptoms of acute respiratory illness upon arrival to work, or becomes sick during the day, their supervisor must separate them from other workers and patrons and send them home or to a designated isolation area immediately.
  + **Documentation**. The supervisor should document the circumstances of the worker’s illness to help with contact tracing, as applicable.
  + **Contact with Symptomatic Workers**. Because one can carry COVID-19 with no symptoms at all, anyone who has been in close contact with a person known to have had the virus, or whose family or friends show signs of exposure, should behave as if they are infected, isolate themselves, and contact their physician.
  + **Returning to Work**. Workers with symptoms of acute respiratory illness associated with COVID-19 may return to work after (a) home isolation for 14 days since their first symptoms or positive test, and (b) medical authorization.

**Responding to Confirmed Cases Of COVID-19**. If a worker is confirmed to be infected with COVID-19, their supervisor should immediately notify the local public health authority as well as the Infection Mitigation Coordinator, who should do the following.

* + Legal Warning. It may be illegal to provide the infected worker’s name or other information that could be used to determine their identity. Consult your local health department and human resources policy regarding reporting protocols.
  + Determine what areas of the venue were visited, used, or impacted by the infected worker (the “Impacted Areas”).
  + Assess whether the worker’s role put them within six feet (two meters) of other workers or patrons, including whether their duties create specific transmission risks such as food handling, bartending, or ticket checking.
  + Work with the local health department to determine which other workers had close contact with the infected worker (the “Impacted Workers”).
  + Notify the Impacted Workers that they may have had contact with an infected worker and encourage them to monitor their health and report any concerns to their healthcare provider.
  + Any worker who tests positive for COVID-19 should remain in home isolation for not less than 14 days after symptoms begin. The worker should follow health authority guidance and their company policy.
  + Impacted Workers who have been in close contact with a person who tests positive, but who are not presently symptomatic or suffering a fever greater than

100.4 F/38.0 C, should not come to work for 14 days after their last close contact, and quarantine themselves. During quarantine, they should watch for symptoms of COVID-19.

**Paid Sick Leave.** Employees in the United States with COVID-19 should be paid sick leave by their employers under the Families First Coronavirus Response Act. A link to the U.S. Department of Labor’s “Employee Rights” poster is in the Resources section at the end of this *Reopening Guide*.

1. **SANITIZING THE VENUE**

**Sanitizing High-Touch Areas.** As soon as vendors begin to load in, surfaces and objects that are touched frequently, such as the ones listed below, should be regularly disinfected using products approved by the applicable health authority.

* + **Public Areas** (lobby, hallways, dining and food service areas)
    - Door handles, handrails, push plates
    - Bike rack or other barricades the public may touch
    - Handrails for stairs, ramps, and escalators
    - Elevator buttons – inside and out
    - Reception desks and ticket counters
    - Telephones, Point of Sale terminals, and other keypads
    - Tables and chairs, including high chairs and booster seats
    - Beverage stations, water fountains, vending and ice machines
    - Trash receptacle touch points
  + **Restrooms** (front and back of house as well as portable units)
    - Door handles and push plates
    - Sink faucets and counters, and toilet handles
    - Lids of containers for disposal of women’s sanitary products
    - Soap dispensers and towel dispenser handles
    - Baby changing stations
    - Trash receptacle touch points
  + **Back of House Offices, Dressing Areas, Green Rooms, Production Areas**
    - Individual office and other room furniture
    - Door handles, push plates, doorways, railings
    - Light switches and thermostats
    - Cabinet handles
    - Telephones, computers, other keypads, mouse
    - Microphones
    - Backstage and technical equipment
    - Trash receptacle touch points
  + **Back of House Kitchen and Food Preparation Areas**
    - Handles of all kitchen equipment doors, cabinets, push pads
    - Counter surfaces
    - Light switches
    - Handles of beverage and towel dispensers
    - Handles of sinks, including handwashing sink and mop sink
    - Cleaning tools and buckets
    - Trash receptacle touch points

**Cleaning and Disinfecting**.

* + **Cleaning** removes dirt and impurities from surfaces and objects and may lower germ counts by removing but not necessarily killing them.
  + **Disinfecting** reduces and kills germs on surfaces and objects. Because disinfecting does not necessarily clean the surface, cleaning and disinfecting are both essential.
  + **Cleaning Technique**. Clean high-touch areas by using water and soap or cleaning solution to remove dirt and impurities from surfaces and objects and reduce germ counts.
  + **Disinfecting Technique**. High-touch areas should be disinfected using materials effective against COVID-19. To quickly disinfect a seating area between events, electrostatic cleaning is a means of spraying a fine mist of positively charged disinfectant particles that adhere to surfaces and objects.
  + **Following the Manufacturer’s Instructions**. In all instances, including technical and production equipment such as microphones and headphones, it is important that cleaning procedures follow the manufacturer’s instructions. This will increase the likelihood of a thorough cleaning while not damaging the equipment or voiding a warranty.
  + **Disposal.** Place gloves and other disposable items used for cleaning and disinfecting in a bag that can be tied before disposing of them with other waste.
  + **Frequency**. The frequency of cleaning high-touch areas should be determined based on the surface or object and how it is used, applying guidance from local health authorities.
  + **Documentation**. Documenting that health and safety practices were followed at the correct intervals can help a business show that it behaved reasonably under its circumstances, which would be a key issue in a lawsuit. A supervisor should ensure that cleaning logs are carefully entered and preserved for reference. Events that contract to use a venue should request a copy of the venue’s cleaning and disinfection plan.

1. **INGRESS AND EGRESS**

Patrons’ experience at the venue should match the health guidelines they consistently receive beginning with their first ticketing or social media engagement.

**Handwashing Stations.** Stations with either soap and water or sanitizer containing at least 60% ethanol or 70% isopropanol must be provided at all points of ingress and other well-marked and illuminated locations throughout the venue. These stations should allow no-touch activation if possible. Supervisors must regularly confirm there are adequate supplies.

**Parking Lots.** To ensure that patrons observe social distancing when leaving or returning to their vehicles, parking lot operators can kill spaces between vehicles. This should be feasible with the relatively smaller crowds foreseeable in the early days after reopening. As patrons return in larger numbers and more spaces are needed, lot operators should emphasize the need for social distancing even in parking lots.

**“Virtual” Queuing for Ingress.** Event organizers should consider ways to schedule staggered ingress in order to minimize lines for wanding, bag check, and ticket scanning. Virtual queuing is a modern version of the familiar concept of metered access to the front of a line. Consider the following to spread arrival time and manage demand at the entrance.

* + Events with a specific start time could schedule patron arrival times.
  + During the ticketing process, patrons could select their ingress time and location, which can be coordinated with public transportation or rideshare vehicles.
  + A limited number of unscheduled entries is recommended to accommodate patrons stuck in traffic or physically unable to sit in a seat for a long time.

**Will Call and Box Office** windows are often protected by glass partitions. Where there are no physical barriers between ticket staff and patrons, a clear protective shield is recommended. Patron distancing can be preserved by opening fewer windows and marking appropriate queuing space, or on-site ticket purchase and pickup can be eliminated for events that accept only electronic tickets by advanced purchase.

**Space Requirements**. Additional space may be required to accommodate longer but less densely packed lines waiting to enter the venue.

* + **How Much Space**. In a six foot (two meter) social distancing model, up to 36 square feet (4 square meters) per unrelated group will be necessary.
  + **Where to Queue**. It is important to separate pedestrians from vehicle traffic, and to preserve room for other pedestrians to pass. This will present challenges in urban settings or where space outside the venue doors is limited. Venues whose entrance is in a densely settled area may need to arrange with neighboring

properties and public safety authorities to allow early-arriving patrons to wait on adjacent streets. If an ingress queue consistent with social distancing would cause the line to extend into a road or pedestrian walkway, consult with local public safety authorities to determine where to safely queue patrons while preserving emergency access.

* + **How to Queue**. The line waiting to enter can be managed using common methods such as lines marked on the ground, rope and stanchions, fencing or bike rack, in combination with workers who provide information about anticipated wait time and ingress procedure and also enforce social distancing. The area where patrons wait should have signage showing the event’s health rules, including social distancing guidelines and face covering requirements.

**Screening.** Once patrons reach the front of the line outside the venue, there should be a new screening process.

* + **Temperature and Health Screening**. Outside the venue perimeter, a worker wearing a face covering, gloves, and medically-identifiable clothing such as scrubs, who has been approved by the Infection Mitigation Coordinator, should take the temperature of every patron and conduct a brief visual screening for symptoms of fever or infection.
    - **Temperature Screening**. This *Reopening Guide* does not make a recommendation regarding a specific type or style of thermometer, only that it be compliant with your applicable public health authority. Cost and efficiency of devices can vary widely, so each venue or event operator should make a decision that is reasonable under their circumstances.
    - **Health Screening**. The Infection Mitigation Coordinator should develop health screening questions and evaluation criteria in consultation with a qualified medical professional.
  + **Bag Check**. Even during a pandemic, it remains important for security reasons to keep prohibited items out of the venue. In order to avoid touching patron personal items, event organizers may wish to enforce a small clear bag policy in which patrons open their own bags for inspection. Alternatively, some event organizers may prohibit bags, although exceptions will likely be necessary for medicine or personal hygiene products. There is some tension between health and security that event organizers will have to address. For example, a no-bag policy will have the effect of driving away families who carry diaper bags for their young children, and a venue that offers coat check will need a sanitary security procedure to accept checked items. A recurring theme is that policies designed to avoid exposing workers or patrons to infection should consider how to avoid increasing their exposure to other risks.
  + **Magnetometers and Pat-Downs**. Walk-through magnetometers are effective at detecting metallic objects while allowing security workers to maintain social distance. Hand wands are a less costly alternative which still allow no-contact metal detection, but they require the security worker to be closer than six feet (two meters) from the patron, so they are less optimal from a health perspective. Pat-downs are obviously least sanitary, and venues may deny admission to patrons who repeatedly activate the magnetometer rather than putting hands on patrons. Any worker conducting a pat-down search MUST wear a face covering and gloves and have access to a wash and sanitizing station.
  + **Ticket Scanning**. Paper tickets and cash require physical contact between patrons and workers that can be avoided at many events. At ticketed events, tickets can be made available in advance and online only. Electronic tickets can be scanned by ticket-takers wearing face coverings and gloves, or patrons could check themselves in at self-service kiosks outside the health and security screening area.
  + **Face Covering and Glove Requirement**. Patrons who are required to wear face coverings and gloves at ingress should put on their own or purchase them from the venue. To speed the line, face covering could be provided in advance with wristbands in a quantity sufficient for the duration of the event (e.g., multiple masks for multi-day events).
  + **Security Workers and Ticket Takers**. Security workers and ticket takers should wear face coverings and gloves whenever they are among patrons, both for their own health and to model safe practices. Because contaminated gloves spread coronavirus the same as contaminated hands, workers should avoid touching tickets or patrons unless their task requires it. If touching does become necessary, the worker should immediately discard the gloves, wash their hands, and put on fresh gloves before resuming work.

**Sanitizer Stations.** Once a patron has presented their ticket and entered the venue, there should be hand sanitizer or options for hand washing immediately in front of them. The Infection Mitigation Coordinator should appoint hand sanitizer monitors at points of ingress to ensure that all patrons enter with clean hands.

**Disability Accommodations.** New health screening measures may require new accommodations for persons with disabilities. For example, deaf patrons who read lips may require screening from a worker wearing a clear face covering or one with a see- through window over their mouth. An event space that reduces points of ingress or egress must ensure continued accessibility. Venues that temporarily reduce capacity should confirm that they still offer enough accessible seating, including companion seats, to comply with disability laws. Patrons whose disability makes them unable to wait in a long line may need a more expedited access procedure. In order to remain

compliant with applicable laws and provide reasonably accessible events for all patrons, this *Reopening Guide* recommends consulting with a local advocate for persons with disabilities.

**Scheduled Egress from Back to Front**. Social distancing likely requires that egress be managed the same way passengers exit an airplane at the end of their flight. After events that have a definite end such as concerts or sporting events, patrons nearest the exits should leave first, by row or section, in order to clear space for patrons further inside to follow. This will require workers and volunteers to ensure that patrons understand the procedure and comply with social distancing requirements until they are in their vehicles or otherwise outside the venue doors.

**Emergency Egress**. As referenced on page 2, the need for social distancing creates significant challenges when planning to evacuate a crowd during an emergency. Where patrons might be told to take refuge, such as at an outdoor event due to a forecast of severe storms, the area of refuge must be able to accommodate the crowd while maintaining six feet (two meters) between unrelated groups. Likewise, if patrons will be instructed to return to their vehicles in an emergency, workers will need training to manage the exiting crowd to avoid the risk of contagion while they flee from some other hazard. These may not be significant obstacles for the smaller crowds that will initially return to events, but event organizers will have to coordinate with all stakeholders, including public health and public safety officials, to reevaluate their emergency plans as larger crowds gradually return.

Note: The goal of maintaining six feet (two meters) between people would become a distant secondary consideration if there is a clear and imminent danger requiring an emergency evacuation. Even during this pandemic, emergency egress plans should reflect that moving patrons away from the most urgent hazard is the first order of business.

1. **FRONT OF HOUSE CIRCULATION, FOOD AND BEVERAGE, AND MERCHANDISE**

Front of house operational decisions will require a thoughtful balance of competing interests. On one hand, you want a capacity crowd. On the other, you can invite no more patrons than you can accommodate while maintaining social distancing and healthy conditions in all areas of the venue. The issues discussed throughout this *Reopening Guide* are intended to help organizers strike their own reasonable balance between those interests.

**Restrooms.** Workers should limit occupancy of restrooms to ensure social distancing. Unless portable restroom facilities are added, this will likely result in patrons waiting outside the restroom doors. The area where they are waiting will require monitoring to preserve (a) appropriate space between patrons and (b) an easily discernible line to avoid conflict about where the line begins. Regarding all social distancing measures, particularly restroom access and line control, this *Reopening Guide* recommends posting new policies on all applicable web sites, social media platforms, and physical signage inside the event space to avoid surprised patrons waiting impatiently in long lines.

**Seated Venues.** In venues with reserved seating, there is likely to be some flexibility in the number of seats to remove or kill in order to maintain social distancing between unrelated patrons. Some events foreseeably draw crowds that attend in groups, which suggests that perhaps a venue can safely accommodate more patrons for that event.

The recommended spacing of six feet (two meters) does allow room for judgment, but if someone gets sick, that decision will certainly be judged. Remember that even at a seated event, patrons must also navigate choke points such as ingress and egress, hallways, concessions, merchants, and restroom areas. This *Reopening Guide* recommends erring on the side of a conservative maximum capacity figure.

**General Admission Venues**. General admission events present many of the same challenges as seated events, plus additional concerns that may delay the reopening of GA spaces until more patrons voluntarily comply with social distancing and face covering requirements.

A few obvious changes will be necessary whenever GA events do reopen. Patrons cannot all stand at the front of the stage like they are accustomed; moshing and crowd surfing are violations of social distancing per se and must be absolutely prohibited during this pandemic; even hallways and smoking areas where patrons congregate will have to be monitored to enforce health policies. Here are some simple ways to remind GA patrons of the importance of social distancing.

* + High conspicuity gaff tape on the floor of an indoor space, or spray chalk, survey flags, and cones for outdoor spaces, to mark six foot (two meter) separation.
  + Rope barriers and stanchions or bike rack to physically separate patrons.
  + Open areas patrolled by workers performing the guest services functions of providing information, enforcing rules, and modeling healthy behavior.
  + Messaging to patrons before and during the event through electronic messaging and physical signage.
  + Messaging by the performer during the event.

These measures will succeed only if compliance by all patrons is required for entry and participation. GA events are challenging to supervise as it is – voluntary social distancing and face covering will likely require a level of widespread patron education that, as of this writing, does not exist. Even more than figuring out how to enforce social distancing in undifferentiated spaces, teaching patrons to proactively engage in healthy behavior may be the first hurdle GA event organizers should try to clear.

**Intermission**. Intermission presents the same social distancing challenges as ingress and egress, with the distinction that some patrons will remain seated. For everyone who chooses to get up, they will have to be led out from back to front, and patrons will not be allowed to congregate inside or outside restrooms or near lobby concession stands. Even with fewer people attending events during the early phase of reopening, intermission may have to be longer than before to allow time for socially distanced patron movement. Given these issues, including how to let some people out of a row while others remain seated, the path of least resistance may simply be shorter shows with no intermission.

**Food and Beverage Service.** Safe service of food and beverages presents many operational challenges, but many are likely within the ability of even smaller events and venues.

* + **Ordering**. Menus can be posted electronically or printed on single-use paper to avoid transmitting germs on reusable plastic menus. Electronic ordering can be encouraged using QR codes for each menu item. In lieu of being served by waitstaff, patrons can be notified by text when their order is placed at a designated pick-up area, creating a touchless service experience that also avoids crowds of patrons waiting for their food.
  + **Counter Service**. At a self-service restaurant or concession stand, the number of counter staff should be limited consistent with social distancing. Workers should place food and beverages on the table, counter, or other surface rather than handing purchases directly to patrons.
  + **Partitions**. Where practicable, physical barriers such as clear plastic partitions should be installed at registers.
  + **Point of Sale Terminals**. POS terminals should be assigned to one worker where possible, and they should be sanitized between each user and before and after each shift. If multiple servers are assigned to a terminal, then servers should

sanitize their hands after each use. Workers who handle money should wear gloves and should not serve food or beverages. Where a point of sale system requires a signature or entry of a PIN, a disposable wooden stylus may allow a touchless transaction.

* **Grab and Go Prohibited**. Workers should place requested items on the counter for patrons in order to reduce touching of food or packaging. For this reason, self-service buffets, even with clear breath guards, will be difficult.
* **Bar Hygiene**. Bartenders should model safe behavior by wearing a face covering and gloves when they are behind the bar. Garnishes should be prepared in a central location like the kitchen and provided with tongs to bartenders, or they should be eliminated entirely. Patrons should hold their own identification for bartender inspection. If a worker must handle a patron’s ID, the worker should then dispose of their gloves and wash their hands before resuming service.
* **Tables and Chairs**. Dining tables, bar tops, stools and chairs should be sanitized after each use. Decoration rental companies may have workers to clean and disinfect furniture before, during, and after events. Once furniture is positioned to allow social distancing, the new location can be marked on the floor.
* **Trays**. Trays and tray stands should be sanitized after each use or eliminated entirely in favor of individually packaged food and beverages placed inside paper bags bearing the patron’s name for easy pick-up.
* **Utensils**. To replace individual eating utensils, patrons can be provided pre- wrapped cutlery, straws, and stirrers, or they can take what they need from individual item dispensers such as Smartstock.
* **Beverage Packaging**. Formerly self-service fountain drinks can be replaced with bottled beverages.
* **Condiments**. Condiments should be served with food orders or only at patrons’ request, in disposable single-use packages or containers that can be sanitized after each use. Open condiment service buffets should not be used.
* **Note: Additional Waste**. A likely consequence of more sanitary food and beverage practices is additional trash and recyclable material. It will be important to dispose of trash more regularly, and to consult a recycler about sanitary recycling options.
* **Separate Entry and Exit Points**. If possible, send patrons away from the food and beverage area in a different direction than the way they entered.

**Merchants’ Infection Control Plans.** Because event retail workers may touch many other workers and patrons and handle materials that people hold, consume, or wear, their attention to infection management is important. Food and beverage vendors and merchandise sellers should know the health risks related to their work, and they should understand cleaning procedures and risk mitigation measures. Workers may have to arrive early for shifts and work with new equipment in new ways. Event organizers

should contractually require that merchants present their own infection mitigation plan as a condition of engagement to work the event, just as they now require stamped construction plans or certificates of insurance.

**High-Touch Items Related to Food and Beverage Service**. Safe service of food and beverages will require frequent sanitization of many small items, such as the following.

* Bottle and can openers
* Cutting boards
* Grill scrapers
* Ice buckets
* Ice scoops
* Knives
* Ladles
* Measuring cups and spoons
* Pots and pans
* Pour spouts
* Serving spoons
* Spatulas
* Squeeze bottles
* Tabletops
* Tongs
* Wine keys

**Socially Distanced Dining**. In order to enforce social distancing where patrons or workers dine, the following practices are recommended, as applicable.

* **Staffing**. The host and manager should enforce distancing at entries, waiting areas, and queues to reinforce signage posted throughout these areas.
* **Reduced Seating**. Tables, bar stools, and booths should be removed or taken out of service to allow six feet (two meters) between each unrelated party, or as the local public health authority requires.
* **Staggered Mealtimes**. For both front of house patrons and back of house workers, mealtimes can be staggered to ensure that queues and dining capacity are kept to safe levels of density.
* **Line Management**. Workers must manage lines at quick service areas, such as coffee and food pick-up, to ensure that patrons remain appropriately distanced. If queues get too long or take up too much space, consider opening additional service or pick-up areas at other parts of the venue.
* **Table Service.** Where guests order from a menu and are served each course, the following practices are recommended to avoid touching patrons’ food or drinks.
  + Bread served to each diner individually rather than in a basket.
  + Servers bring appetizers, entrees, and desserts to the table on covered plates that the server uncovers in front of the patron.
  + Less formal settings can substitute upgraded box meals for individually plated dishes.
  + Table settings include hand wipes.
  + Set only as many chairs as are consistent with social distancing.
  + Servers wear face coverings and gloves at all times.

**Merchandise.**

* **Contactless Ordering**. Items for sale can be posted on a web site or event app that allows for mobile ordering and on-site pickup.
* **Queuing**. Mark merchandise sales lines on floor, with barricade, or rope and stanchion, patrolled by guest services workers to provide information and enforce social distancing.
* **Touchless**. No trying on merchandise. Only workers may touch items for sale.
* **Contactless Payment**. Point of sale systems that use Apple Pay or a similar app eliminate the need for workers to touch patron credit cards.
* **Final Sale**. No returns or exchanges. All sales are final.
* **Spacing**. Merchandise sellers must be spaced far enough from each other so patrons can wait in line while maintaining social distance and not block access for pedestrians passing by.

1. **PRODUCTION ISSUES**

Most of the front of house health guidance in the preceding sections applies equally to back of house operations, including touring and production workers. Here are some further issues specific to event production.

**Division of Authority and Responsibility**. Touring productions and venue operators will have to decide which party is responsible for various tasks and behaviors related to health and safety. Because these will be new agreements, this *Reopening Guide* recommends that new responsibilities, and the authority to carry out and enforce them, be memorialized in detail. Any such agreement should be mutually supportive rather than imposing a disproportionate burden on one side or the other – the tour wants to know the venue is clean and the venue want to know the tour will not bring unreasonable risk into their premises. Both parties have a vested and mutual interest in agreeing to the kinds of measures discussed here.

**Booking an Event Space.** Site visits and venue tours for marketing and booking should be replaced by virtual tours to the extent feasible. Companies seeking to book a space should prepare to submit a health and safety plan consistent with these guidelines regarding the risks particular to their event.

**Social Distancing Musicians.** The authoritative guidance requiring not less than six feet (two meters) of social distance may have to be expanded for singers and musical instrument players. Musicians often breathe deeply and expel aerosols further than people engaged in non-physical activities. Their performance space, including on stage and in orchestra pits, should be arranged to maximize social distancing while allowing at least some of them to perform together.

**Materials Handling.**

* + **Production equipment and cargo** should be sanitized when loaded at the warehouse and unloaded at the venue. In addition to face coverings, workers should wear gloves when handling equipment and cargo to prevent surface contamination.
  + **Social distancing** applies to production crew working in confined spaces, such as inside trailers. Workers should always wear face coverings and gloves when those do not interfere with essential work functions, particularly when they cannot maintain social distance. The general need for distancing should not cause other unsafe working conditions for technical and construction crew. For example, if a piece of equipment takes four people to lift, then each worker should protect themselves from infection to the best of their ability while lifting the load together.
  + **High-touch equipment** such as motor controllers, microphones, mic stands, presentation remotes, and audio/video cable should be sanitized frequently, and equipment should be dedicated to individual users where possible.
  + **Heavy equipment** such as forklifts, boom lifts, and scissor lifts should minimize the number of operators of each piece of equipment where feasible.

**Equipment Deliveries**. In addition to adhering to the Materials Handling guidance above, delivery truck drivers should not leave their cab during offloading unless they receive the same screening and follow the same health procedures as other workers. To the extent possible, deliveries should be scheduled in shifts to minimize the time workers load or unload close together. Workers unloading deliveries should change their gloves and wash their hands between each delivery.

**Ground Transportation.**

* + **Driver Health.** When drivers report for duty, they should undergo the same screening for temperature or infection symptoms as other workers.
  + **Vehicle Capacity**. As in all other public areas, social distancing should be enforced in buses, vans, and other ground transportation to the extent possible. For example, nine passengers plus a driver could fill a fifteen-passenger van in order to allow more space between riders. This may require adjustment of existing plans to provide additional vehicles or multiple trips.
  + **Passenger Hygiene**. Passengers should wear face coverings and gloves while riding, and wash hands or use hand sanitizer after leaving the vehicle.
  + **Vehicle Cleaning.** Transportation providers should disinfect the passenger compartment after every trip, including all hard surfaces, seats, headrests, seatbelts, seatbelt buckles, and armrests. Nothing should be left in the rear of the vehicle that could be touched by more than one person, such as papers, water bottles, or coffee cups. All vehicle operators should be trained regarding the surfaces passengers are likely to touch and the cleaners, disinfectants, and PPE needed to clean and disinfect them. Additional time between trips must be reserved for this process.

1. **LEGAL ISSUES**

Myriad legal issues may arise as events and venues reopen during a pandemic. Most cannot be meaningfully addressed in a general way, so you should consult your attorney about your own situation. One issue that can be addressed here is your legal exposure if someone claims they got sick attending or working at your venue or event. To begin, here is some basic law.

The legal name for a claim of personal injury or wrongful death is a “tort.” In a tort case, the injured party has the burden to prove four elements: (1) they were owed a duty of care by defendants; (2) there was a breach of that duty; (3) that breach was the cause of

1. plaintiff’s damages.
   * **Duty of Care**. Taking steps discussed in this *Reopening Guide* to mitigate the risk of illness, and documenting how you arrived at your conclusions and enforced your new health policies, will be compelling evidence that you did not breach your duty to provide reasonably healthy and safe premises under these challenging circumstances.
   * **Proximate Cause**. Any claim that someone got sick at a particular venue or event will face a significant causation problem. Given all the people with whom we have contact when we leave our homes, all the surfaces we touch, all the aerosols from other people that we unknowingly breathe in, as well as the incubation period for COVID-19, it will be difficult for most victims to isolate one contact as the source of illness while excluding all others as possibilities.

The risk of contracting COVID-19 should create a new social contract between event and venue operators and the people who work at and attend them. Because event workers and patrons all have a duty to behave reasonably under their circumstances, everyone should promise to maintain social distancing and engage in sanitary practices suitable for a pandemic, rather than doing only enough to keep their job or avoid getting ejected. Likewise, even if there is relatively little risk of losing a lawsuit based on negligent sanitary practices, event and venue operators should implement robust health and safety measures because they will save lives and help reopen more events.

As noted above, we are all in this together.

**WHO WE ARE**

The Event Safety Alliance® (ESA) is a non-profit organization dedicated to promoting “life safety first” in all phases of event production and activation. ESA includes professionals in event planning, promotion, production, and performance, in music, sports, and corporate events, as well as our allies in security, law, insurance, meteorology, and health care.

This *Reopening Guide* reflects the breadth and diversity of the Event Safety Alliance and its many friends. Here is a list of contributors.

Gary Ablard, Lewis Family Playhouse

Steven A. Adelman, Adelman Law Group, PLLC, Event Safety Alliance

Angela Alea, LASSO Marketplace Robert “Bobby” Allen, PRG

Tara Allison, Independent contractor Melissa Alvino, Mile High Station Gail Anderson, Living Arts Centre Justin Antheunis, IATSE Local 58

Torey Apuzzio, Production operations consultant Brett Arendt, Ingress Events

Carl Armstrong, Chan Centre for the Performing Arts Vanessa Arscott, Plan V Productions

Peter Ashwin, Event Risk Management Solutions Mike Aug, Chicken Scratch LLC

Manuel Avila, T-Mobile Arena MGM

John Badcock, Independent Event Operations Manager

Tony Bahno, CSP, Marsh Risk Consulting Mindy Bailey, MND

Steve Banks, PSA

Liz Baqir, Cal Performances, UC Berkeley Monica Barry, Sparks

Justin Basch, Independent tour manager Lee Bauman, eps america

Alyxzander Bear, Insomniac

Isabel Bearlin, Women Crush Music

Lisa Beecroft, Beecroft Marketing & Events Kit Blanchard, P.R.I.S.M. Inc.

Becca Bloom, BB Events Rachel Bomeli, Fox Theatre

Leanne Bond, City of Cambridge Patrick Bonner, ATOMIC Design, Inc. Sharon Bonner, Bright Ideas Events Brendon Boyd, Boyd Design Inc.

Dan Broadhead, Gallagher Staging

Rochelle Brotter-Wayne, Reel Media Insurance Services

Cassie Brown, TCG Events

Randy Brown, Allen County War Memorial Coliseum Robert Brown, The Webster Group – Global Event

Management

Kimberly Bruno, Strider Events

Chris Bryan, Advertising Production Resources Kellie Bryson, Main Event Productions

Ruth Burns, Ontario Culture Days Booth Burrows, Rock It Cargo Edwin Cabaniss, Kessler Presents

Jonathan Campbell, Small World Music

Lisa Campbell, Ramapo College of New Jersey Dylan Cantu, Rock It Cargo

Katherine Carleton, Orchestras Canada/Orchestres Canada

Michel Carriere, City of Ottawa Scott Carroll, Take1 Insurance Erin Casler, University of Michigan

Stephen Cassidy, LEGOLAND Windsor Jimmy Chan, Event Safety Alliance Asia David Cloward, Allianz

Kevin Collinsworth, Leadbelly Steamboat Morgan Connacher, CSEP, Events by MSC Timothy Cooksy, Studio Gear LLC

Dr. Don Cooper, Event Safety Alliance Michael Coppersmith, City of Rockville Robert Crain, Applied Lighting Services Michael Culligan, ASM Global – Koka Booth

Amphitheatre

Cullen Curley, Virginia Zoological Society Paul Dalen, Reverse Thread Inc.

Bill Darcy, Empire State Plaza Performing Arts Center Kayla De La Rosa, Orlando Business Journal

Justin Dean, RPS Events Scott Dennison, Livestyle

Michael DePietropaolo, Taste Catering and Event Planning

Linda DeRoode, Germanic-American Institute Kathleen DeVault, Ohio Northern University Susan Diamond, Jigsaw Unlimited LLC

Scott Dickson, The Ohio State University Jim Digby, Event Safety Alliance

Jeff Dixon, ASM Global – Meridian Centre John Dodd, ASM Global – Oklahoma City

Desiree Dolecki, Association for Manufacturing Excellence

Kerri Donnelly, Virginia Zoo

Kerrell Dunsmore, the next great event, LLC Jordan Dyniewski, Historic Hudson Valley Kevin Earle, MCP Presents

Marcy Coe Edenfield, Duke University Bradley Ehrlich, Markey’s Rental and Staging

Katie Eikenberry, Campus Club at the University of Minnesota

Scott Ellison, University of Minnesota Jeff English, Kentucky Derby Festival, Inc.

Randall Etheredge, Lincoln Center for the Performing Arts

Brendan Farley, San Diego Theatres

Scott Feldman, Cincinnati Arts Association Kim Fischer, CWT Meetings & Events

Lucy Fleming, Kingsport Fun Fest

Daniel Franco, Artisan Technical Services, Intl. Dayna Frank, First Avenue Productions Dennis Freeman, Freeman Enterprises

Samantha Freimark, Sheraton Bloomington Hotel Fr. David Garretson, International Alliance of

Theatrical Stage Employees (IATSE)

Lori Garza, Arts and Venues/Denver Performing Arts Complex

Adam Gelfond, Red Light Management Aren Gelfond, eps America

Todd Gerrish, Port Lighting Systems Megan Gilby, City of Carlsbad

Cary Gillett, Baltimore Center Stage

Trey Giuntini, Cannon Center for the Performing Arts John Goetz, ASM Global – Chesapeake Arena Stephanie Goodman, City of Virginia Beach

Bill Gorlin, McLaren Engineering Group

Erin Grabe, Entertainment Services and Technology Association (ESTA)

David Graham, Nashville Convention and Visitors Corp.

Kelly Graham, Denver Performing Arts Complex Emily Grant, Lincoln Center for the Performing Arts Sara Grauf, San Francisco Giants

David Grindle, USITT Aly Grubb, Fox Theatre

Glen Grusmark, The Hanover Theatre and Conservatory for the Performing Arts

Meghan Gustafson, mpls downtown council

Greg Guzzetta, Event Intelligence Group - TourTech Marian Hagerman, Wipaire, Inc.

Rachel Hales, Rock Lititz Jody Hall, CMP

Dustin Hamilton, Palm Beach Dramaworks Corbin Hand, MooTV

Jahn “Boxer” Hardison, Bigger Hammer Production Services

Alex Hargis, Coppell Arts Center Steve Hark, Entourage Events Group

Heather Harmon Kennedy, Harmon Kennedy Law Jennifer Harrison, Spearhead Marketing Group Daniel Hayes, Salt Palace Convention Center Angela Hays, North Carolina Theatre Conference Kathi Healy, Reaction Management, Inc.

Phil Heidt, CORT Party Rental

Brendan Heitz, Duke University Athletics Dani Henderson, Carnegie Mellon University Charlie Hernandez, QED Productions Danielle Hernandez, Furman University Terry Higgs, THiNC Worldwide Inc.

Geoff Hinds, Deschutes County Fair & Expo Jillian Hipkin, City of Brampton

Nicole Hobby, Ticketmaster Traci Hoch, Janam Technologies

Benjamin Todd Holloman, Houston First Corporation Marika Holmgren, Do Good Events

Jacque Holowaty, Spectra

Chris Homsley, NEP Sweetwater

Michael Hoover, Argyros Performing Arts Center Brigid Horne-Nestor, i-do Weddings & Events Deborah Huffman, AAU

David Humphrey, Chan Centre for the Performing Arts

Johnny Humphrey, Ontario Tech Student Union Bryan Huneycutt, Huneybadger Entertainment Jacob Hunt, Salt Lake Acting Company

Joanne Huntzinger, Abbott Laboratories Nutrition Division

John Iannuzzo, Atmosphere Scott Ingalls, Ingalls & Associates

Chris Iovino, David Michaels Productions Greg Jenkins, Bravo Productions

Charlie Jennings, Grey Street Events Jocelyn Johnston, City of Brampton

Christine Jones, Lincoln Center for the Performing Arts

Kevan Jones, Southern African Communications Industries Association

Colleen Josephs, Twin Cities in Motion Melynda Jurgenson, Canadian Opera Company David Kay, Adlib Audio Limited

Steve Kearney, Gallowglass Health and Safety LLP Ken Keberle, Certified Safety Professional

David Keighley, DJK Productions Ltd.

Jessica Kielblock, D’Amico Catering

Dr. Kevin Kloesel, University of Oklahoma Mark Kocourek, Elite Multimedia

Rob Koenig, Cinco Kings/TRAFFIC show Nicole Konkin, Sugar Plum Events

Tom Kostusiak, Buffalo State College

Billy Langenstein, National Football League Elmer Lapena, Saga Events Inc.

Katie Laux, Wexner Center for the Arts Angela Lleachman, EventSys

Steve Lemon, Steve Lemon and Associates Andy Lenthall, Production Services Association Suzanne LePage, Avi Resort and Casino

Cindy Lerick, Irish Fair of MN Mary Lewis, Blaisdell Center

Christophe Ley, California Academy of Sciences Carl Liberatore, Saint Augustine Amphitheatre Jerry Limoncelli, The AV Company

Linda Lindamood, Linder Global Events Douglas Lloyd, Janam Technologies Michael Lord, Alliance Safety Management

Glen Lucero, Kroenke Sports & Entertainment

Adam Lund, MD, Emergency Medicine, University of British Columbia

Kevin Lyman, KLG

Sam Lyons, The Recess Factory Liz Madden, NoNonesense Group

Steve Madison, SRO Productions, Inc. Franco Magliozzi, Chubb

Jane Margulies, The TEAM Group, LLC Char Mason, Mason Creative

Reid May, George Mason University Tom McClain, Event Design Services John McDonald, Studio Gear LLC Tomy McDonald, TomyLaw

John McEvoy, White Light Ltd. Nate McGaha, Arts North Carolina

Julie McGarraugh, McNay Art Museum Susan McGuirl, HUB International

Austin McKenna, Kroenke Sports & Entertainment Amber McKenney, Tonic & Lime Boutique

Bartending

Wendy Meadley, Entourage Events Group Michelle Metter, Fast Forward Event Productions Suzi Meyer, Rock Lititz

Eric Millner, Corso Marketing Group Michael Minium, Rock It Cargo

Samuel Mollner, Argyros Performing Arts Center Stephen Moore, RCS Productions

Carlos Moreno Clemente, Fira Barcelona Morgan Thomas Myler, IATSE Local 58

Nanette Odell, Talking Stick Resort Arena and Chase Field

Ted Ohl, Schuler Shook Douglas Okero, RUNVAN

Eric Olson, Iowa State University Sean O’Rourke, Rock-it Cargo Joseph Pacheco, Rock-It Cargo

Gail L. Palmer, CSEP, Palmer Event Solutions Amy Pappas, aza events, LLC

Don Parman, Actsafe Safety Association Joe Parnett, WOW Entertainment

Nina Parson, Company Car & Limousine Service Phyllis Pasley, Missouri Alliance for Arts Education Aaron Patkin, Temple Rock Productions

Samantha Paull, Sonoma County Tourism Gabriel Pellicer, Saint Augustine Amphitheatre George Perley, AEG Presents Southeast

Leslie Perovich, Pretend City Children’s Museum Nick Peter, CSEP, Minnesota Orchestra

Franzi Petermann, Philadelphia Flower Show Aaron Pickett, Carolina Performing Arts Drew Pittman, Baylor University

Evette Pittman, City of Grand Rapids Nathaniel Porter, Chesapeake Energy Arena

Shiron Pratt, Washington Convention and Sports Authority

Nate Prenger, Virgin Fests

Mark Prows, MGM Resorts International Rene Radabaugh, Paragon Events

Lisa Raterman, LARaterman Asssociates Mark Rausch, mpls downtown council Davin Ramsaroop, Full Sail University Bryan Raven, White Light Ltd.

Erin Reck, Art Omi

Tom Rees, Above & Beyond Partners Sophie Reeves, Independent tour manager Kristen Rensch, Eventworks, Inc.

Terri Rettig, Chandler Center for the Arts Tami Richter, SXSW

Tim Roberts, The Event Safety Shop

David Rodriguez, Total Destination Solutions Jennifer Roe, Folk Alliance International Allie Ross, Des Moines Performing Arts

Bob Ross, PYROTECNICO

Stuart Ross, Red Light Management

Kristi Ross-Clausen, Arrow AV Group, IATSE 470, Stage Managers Association

Grace Rowe, IMG

Lori Rubinstein, Behind the Scenes Foundation Jessica Salisbury, Hantz Group

Miranda Samford, Media West, Inc. Larry Sandez, Skirball Cultural Center Anne Sauer, Stag Dining Group

Steve Schmader, International Festivals & Events Association

Virginia Schmitt, Event Producer

Bobby Schneider, The Rock N Roll Laundry

Janet Sellery, Sellery Health & Safety, Event Safety Alliance Canada

Robert Severini, Wildlife Conservation Society Stephanie Shaak, CMP, Reading Public Museum Scott Shaub, TAIT

Lorrin Shephard, Straz Center for the Performing Arts

Beth Shubert, EVENTION INC.

Betty Siegel, John F. Kennedy Center for the Performing Arts

Adrian Silverstein, St. Louis Blues Hockey Club Russ Simons, Venue Solutions Group

Derek Smith, Nationwide Arena Greg A. Smith, CSM Productions

John Smith, The Ohio State University Rick Smith, Rule Out Loud Management Katherine Sokoe, Paragon Events

Brad Spies, SXSW

Katie Spohr, University of Notre Dame Madison Stark, Arizona State University

Tracy Stark, University of California – Riverside Jill Starks, Puyallup Main Street Association Alastair Stead, Scan Display Africa

Ashlee Stokely, Nissan Stadium David Strano, eps america

Michael Stuever, PPG Paints Arena Thomas Sullivan, Pro Events International

Craig Sumberg, South Orange Performing Arts Center

Tom Swetz, ACT of Connecticut

Keller Taylor, Spectra Venue Management Michael Taylor, City of Windsor

Peter Tempkins, HUB International Limited

Andrew Thompson, Kovalchick Convention and Athletic Complex

Helen Tillem, Orlando Science Center Murray Torrible, Precision Broking Ltd. Ingvild Van Petegem, Abbott

Mike VanAartsen, Yale School of Drama Terri Vander Vennet, Hampton Coliseum Kourtney Varnum, Duke University Georgie Versi, Endeavor

Angelina Vyushkova, Guthrie Theater

Sam Wagliardo, Custom Design Stages and Fabrication

Dianne Wallace, The George Washington University Stephanie Walter, Mile High Station & Ironworks

Venues

Donna Watkins, Syneos Health

Pete Watts, Wise Monkey Design Ltd. Erin Weins, Cal Performances

Stuart Weiss, MD, Emergency Medicine, Intelligent Crowd Solutions

Cynthia Whitaker, Florida Veterinary Medical Association

Jamie Whitehead, IATSE Local 7

Robert Williams, Mid-America Sound Corporation Robyn Williams, Portland’5 Center for the Arts Troy Willrick, Daytona International Speedway Laura Wilson, Bohemian Foundation

Matt Wiltshire, Bright Event Rentals Denise Woodward, DW Enterprises Jacob Worek, Event Safety Alliance Aubrey Wright, A Wright World

Denise Wright, The Hobby Center for the Performing Arts

Jerry Yoshitomi, MeaningMatters, LLC Falco Zanini, Falco Zanini Event Safety

Please email comments or suggestions about *The Event Safety Alliance Reopening Guide*

to [sadelman@adelmanlawgroup.com](mailto:sadelman@adelmanlawgroup.com) or [info@eventsafetyalliance.org](mailto:info@eventsafetyalliance.org).

**RESOURCES FOR FURTHER READING**

This *Reopening Guide* does not presume to offer medical guidance or opinions. Rather, we have based our operational suggestions on public health material produced by reputable authorities, and we have considered guidance written by our peers in related fields or businesses. Most of the material listed below is from the United States, but we are aware that similar guidance is being written every day in other parts of the world.

Here are some of the publicly available materials we have found valuable, hyperlinked to the source documents.

**Health Information**

* + [Centers for Disease Control and Prevention](https://www.cdc.gov/coronavirus/2019-ncov/faq.html) (“CDC”), U.S. Department of Health & Human Services (“DHHS”). This web site contains many useful subpages that discuss the epidemiology of COVID-19 and means of mitigating its risks, as well as an extensive glossary of terms related to infection control.
  + [World Health Organization](https://www.who.int/emergencies/diseases/novel-coronavirus-2019) (“WHO”), like the CDC web site, provides a great deal of information about the science of COVID-19, its global impact, the effects of containment programs, and strategies and plans one might adopt to curtail its spread.
  + [Coronavirus Resource Center](https://coronavirus.jhu.edu/), Johns Hopkins University & Medicine, features a COVID-19 global case tracker which is updated daily, news and information from experts, and many other infection control resources.

**Guidance for Workplaces**

* + The United States Department of Labor (“DOL”), Occupational Safety and Health Administration, has extensive resources on its [COVID-19 web page](https://www.osha.gov/SLTC/covid-19/), including “[Guidance on Preparing Workplaces for COVID-19](https://e4073e81-5e61-4c6e-9380-b49fdfc05278.filesusr.com/ugd/2b785b_66ee7971d1034cbb8018e951be0c00a0.pdf),” OSHA 3990-03 2020.
  + “[Operational Toolkit for Businesses Considering Reopening or Expanding Operations in COVID-19](https://www.centerforhealthsecurity.org/our-work/publications/operational-toolkit-for-businesses-considering-reopening-or-expanding-operations-in-covid-19),” Johns Hopkins Bloomberg School of Public Health, May 6, 2020.
  + “[Pandemic Preparedness in the Workplace and the Americans with Disabilities Act](https://www.eeoc.gov/laws/guidance/pandemic-preparedness-workplace-and-americans-disabilities-act),” U.S. Equal Employment Opportunity Commission, issued October 9, 2009, updated March 19, 2020.
  + “[HIPAA Privacy and Novel Coronavirus](https://www.hhs.gov/sites/default/files/february-2020-hipaa-and-novel-coronavirus.pdf),” DHHS, Office for Civil Rights, February 2020.

**Guidance for Mass Gatherings**

* + “[Considerations for sports federations/sports event organizers when planning mass gatherings in the context of COVID-19](https://apps.who.int/iris/bitstream/handle/10665/331764/WHO-2019-nCoV-Mass_Gatherings_Sports-2020.1-eng.pdf),” WHO, Interim guidance, April 14, 2020, and “[Guidance for the use of the WHO Mass Gatherings Sports: addendum risk assessment tools sin the context of COVID-19](https://www.who.int/who-documents-detail/guidance-for-the-use-of-the-who-mass-gatherings-sports-addendum-risk-assessment-tools-in-the-context-of-covid-19),” April 30, 2020.
  + “[Key planning recommendations for Mass Gatherings in the context of the current COVID-19 outbreak](https://www.who.int/publications-detail/key-planning-recommendations-for-mass-gatherings-in-the-context-of-the-current-covid-19-outbreak),” WHO, Interim guidance, March 19, 2020.
  + “[Interim Guidance for Event Planners](https://www.cdc.gov/coronavirus/2019-ncov/community/large-events/mass-gatherings-ready-for-covid-19.html),” CDC, March 15, 2020.

**Reasonable Practices for Workers and Patrons**

* + “[CDC/EPA Cleaning & Disinfecting Guidance](https://www.cdc.gov/coronavirus/2019-ncov/community/reopen-guidance.html),” CDC, May 7, 2020.
  + “[Cleaning and Disinfection for Community Facilities](https://www.cdc.gov/coronavirus/2019-ncov/community/organizations/cleaning-disinfection.html),” CDC, May 7, 2020.
  + “[Keep Your Distance to Slow the Spread](https://www.cdc.gov/coronavirus/2019-ncov/prEvent-getting-sick/social-distancing.html),” CDC, May 6, 2020.
  + “[Temperature Screening: This Season’s Newest Attraction?](https://www.iaapa.org/news/temperature-screening-seasons-newest-attraction)” International Association of Amusement Parks and Attractions (“IAAPA”), April 8, 2020.
  + “[Recommendations for Cloth Face Covers](https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/cloth-face-cover.html),” CDC, April 3, 2020.
  + “[When & How to Wash Your Hands](https://www.cdc.gov/handwashing/when-how-handwashing.html),” CDC, April 2, 2020.
  + “[Enforcement Policy for Sterilizers, Disinfectant Devices, and Air Purifiers During the Coronavirus Disease 2019 (COVID-19 Public Health Emergency](https://www.fda.gov/media/136533/download),” FDA, March 25, 2020.

**Food Safety**

* + “[Best Practices for Retail Food Stores, Restaurants, and Food Pick-Up/Delivery Services During the COVID-19 Pandemic](https://www.fda.gov/food/food-safety-during-emergencies/best-practices-retail-food-stores-restaurants-and-food-pick-updelivery-services-during-covid-19),” DHHS, Food and Drug Administration (“FDA”), April 21, 2020.
  + “[Food Safety and the Coronavirus Disease 2019 (COVID-19)](https://www.fda.gov/food/food-safety-during-emergencies/food-safety-and-coronavirus-disease-2019-COVID-19),” FDA web site.

**Weather Sheltering**

* + “[Tornado Sheltering Guidelines during the COVID-19 Pandemic](https://www.ametsoc.org/index.cfm/ams/about-ams/ams-statements/statements-of-the-ams-in-force/tornado-sheltering-guidelines-during-the-covid-19-pandemic/),” American Meteorological Society, April 9, 2020.

**Persons with Disabilities**

* + “[What You Should Know About the ADA, the Rehabilitation Act and the Coronavirus](https://www.eeoc.gov/wysk/what-you-should-know-about-ada-rehabilitation-act-and-coronavirus),” U.S. Equal Employment Opportunity Commission.

**Contact Tracing**

* + “[Coronavirus: How does contact tracing work and is my data safe?](https://www.bbc.com/news/amp/explainers-52442754)” BBC News, May 6, 2020.
  + “[Principles of Contact Tracing](https://www.cdc.gov/coronavirus/2019-ncov/php/principles-contact-tracing.html),” CDC, April 29, 2020.
  + “[Protecting Lives & Liberty](https://ncase.me/contact-tracing/),” Nicky Case, posted April 2020.

**Posters for Workplaces**

* + [Hand hygiene posters](https://www.who.int/gpsc/5may/resources/posters/en/), WHO.
  + “[Prevent the spread of COVID-19 if you are sick](https://www.cdc.gov/coronavirus/2019-ncov/downloads/sick-with-2019-ncov-fact-sheet.pdf),” CDC.
  + “[Employee Rights](https://www.dol.gov/sites/dolgov/files/WHD/posters/FFCRA_Poster_WH1422_Non-Federal.pdf),” DOL, Wage and Hour Division.

**Infection Control Guidance from Related Businesses and Groups**

* + “[Wynn Las Vegas Health & Disinfection Program](https://www.visitwynn.com/documents/Wynn-Health-Plan.pdf),” Wynn Resorts, Version 2.5, visited May 9, 2020.
  + “[Travel in the New Normal](https://www.ustravel.org/sites/default/files/media_root/document/HealthandSafetyGuidance.pdf),” U.S. Travel Association, May 4, 2020.
  + “[Sports Event Planning Considerations Post-COVID-19](https://www.aapmr.org/docs/default-source/news-and-publications/usopc-sports-event-planning-considerations.pdf?sfvrsn=a64d5f7c_0),” United States Olympic & Paralympic Committee, April 28, 2020.
  + “[NABTU and CPWR COVID-19 Standards for U.S. Construction Sites](https://www.cpwr.com/sites/default/files/NABTU_CPWR_Standards_COVID-19.pdf),” North America’s Building Trades Unions and The Center for Construction Research and Training, April 27, 2020.
  + “[COVID-19 Risk Adjusted Strategy](https://sacoronavirus.co.za/wp-content/uploads/2020/04/2020-04-25-Permitted-goods-services-and-movement-Public-Comments-Version-1.pdf),” Republic of South Africa Health Department, draft, April 25, 2020.
  + “[The New Rulebook Guidelines for Film Productions in Sweden & Denmark](http://nordicfilmguide.com/),” Hobby Film, April 24, 2020.
  + “[COVID-19 Reopening Guidance](https://restaurant.org/Downloads/PDFs/business/COVID19-Reopen-Guidance.pdf),” National Restaurant Association, April 22, 2020.
  + “[Guidelines & Protocols for Reopening](https://vae.ahk.de/fileadmin/AHK_Vae/News/News_Coronavirus/Reopening_Dubai_Sectors_Guide.pdf),” Government of Dubai, April 22, 2020.
  + “[FAQs: Farmers Market COVID-19 Response](https://docs.google.com/document/d/1Fj2YIagvnrCbuEs3c6FGfIRSErLhV9J2ftIyDOX93YU/edit),” Seattle Farmers Markets, visited April 19, 2020.
  + “[Performance Buildings in the Post-Pandemic World](https://cdn.charcoalblue.com/files/News/Performance-Buildings-in-the-Post-Pandemic-World.pdf?mtime=20200401150717),” Charcoalblue, March 2020.
  + “[Convention and Exhibition Centre Health and Safety: Managing COVID-19 Challenges](https://www.ufi.org/wp-content/uploads/2020/03/AIPC_UFIr_Good_Practices_Guide_CV19.pdf),” International Association of Convention Centres and the Global Association of the Exhibition Industry, March 2020.

PERFORMING ARTS CENTER CONSORTIUM



**ADVISORY COMMITTEE ON REOPENING**

**GUIDE TO REOPENING**

Performing Arts Center Consortium

**ADVISORY COMMITTEE ON REOPENING**

**Guide to Reopening Theatrical Venues**

Performing Arts Center Consortium

**ADVISORY COMMITTEE ON REOPENING**

**THEATRICAL VENUES**

2nd DRAFT EDITION 5/15/2020

Principal Authors: C.J. Marshall and Dionne Christian

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**SECTION 1**: **INTRODUCTION AND COMMITTEE MEMBERS**

Performing arts centers are actively developing strategies for resuming operations and reopening their doors once they are authorized to do so. Based on extensive research and consultation with medical experts, we recognize that until a COVID- 19 vaccine and/or effective therapeutics become widely available, it may be many months before we can return to the mass gathering venues that we once were. We also understand that if current social distancing measures are required or recommended as part of our reopening plans, it will be financially and/or logistically impossible for most of our venues to engage in our primary business.

Nevertheless, we believe that in order to reimagine our venues and reengage with our communities between now and when we can return to something that resembles normal operations, it is necessary to prepare for various reopening scenarios. To that end, this document has been created as a roadmap to reopening with a “menu” of mitigation measures that may or may not be appropriate for any particular venue. We recognize that the nature and timing of the reopening process and the strategies adopted by individual venues will vary based upon state and local guidelines and/or mandates and upon the unique circumstances and conditions of each venue.

Our primary goal is to provide information and resources to assist performing arts centers that accommodate 6,000 people or less in implementing a phased approach to returning to normal operations while simultaneously protecting the health and safety of our staff, guests, and artists. We assume that for the foreseeable future, “normal operations” will require venues to adopt reasonable measures that respond to the evolving circumstances surrounding the COVID-19 pandemic.

The measures that individual venues adopt to resume operations will also be influenced by factors such as the willingness of the public to return to large gatherings and to submit to the health and safety precautions that we are required to or choose to implement; the availability and requirements of our performing artists; and the feasibility, cost, and revenue impacts of

proposed health and safety measures. Any plan adopted by individual venues must address and reconcile these potentially competing factors.

In order to remain useful over the course of this pandemic and beyond, this is a living document. Our recommendations will continue to be informed by the evolving guidelines and/or mandates of governmental and scientific authorities, and we will revise and redistribute this document as necessary to reflect changing circumstances and new information. Because our recommendations are so dependent upon governmental authorities, we have worked closely with local and state agencies and representatives to ensure that the unique needs and conditions of performing arts centers are represented in the development of governmental guidelines.

As you are aware, in developing our individualized reopening plans, we are all continuing to work in an environment of uncertainty. As a result, any plans that we adopt must include flexibility and a robust communication strategy that will enable us and our guests to successfully adapt to rapidly changing circumstances.

We sincerely hope that this document will assist you in developing a viable reopening plan that is tailored to your unique venue.

**PACC Advisory Committee Members**

*Lorrin Shepard (Chair) Chief Operating Officer*

*Straz Center for the Performing Arts*

*Todd Duesing*

*Vice President and COO Cincinnati Arts Association*

*Josh LaBelle Executive Director*

*Seattle Theatre Group*

*Howard Sherman Executive Vice President and COO*

*The Music Center*

*Jeremy Shubrook Senior Director of Operations*

*Adrienne Arsht Center*

*Ellery J. Brown*

*Senior Vice President of Operations*

*The John F. Kennedy Center for the Performing Arts*

*Ken Harris*

*Vice President, Operations Adrienne Arsht Center*

*Kelley Shanley President and CEO*

*Broward Center for the Arts*

*C.J. Marshall*

*Senior Director of Operations Straz Center for the Performing Arts*

*Dionne Christian Special Assistant to the COO*

*Straz Center for the Performing Arts*

**SECTION 2**: **SCOPE AND USE OF THIS DOCUMENT**

This document has been developed in consultation with leading medical professionals and legal counsel and after careful consideration of governmental and public health guidelines to provide information and recommendations to individual performing arts venues to guide them in their reopening processes. The specific plans and measures adopted by individual venues will vary based upon governmental guidelines and/or mandates and upon the unique requirements of each venue.

In designing the risk mitigation measures outlined below, we have analyzed the exposure points and risk levels for four main categories: 1) guests, 2) visiting companies and back of house staff, 3) front of house staff, and 4) office staff. By assessing the risks for each of these categories, we believe that we have developed useful recommendations for each group that will be widely applicable to different types of performing arts venues.

Our risk/mitigation analysis focuses on the reopening process from an operations perspective and is intended to be one component of an overall performing arts center reopening strategy. As such, this document does not address other major areas of the reopening process such as:

* organizational budget issues
* programming readiness (e.g., rehearsal process, onstage performance experience)
* audience willingness to return, and
* contractual/legal issues (e.g., force majeure) that do not pertain to the mitigation measures that we are proposing.

In addition, the information and recommendations contained in this document should not be relied upon as being authorized or required by any law or regulation. We also make no representation regarding the effectiveness of any risk mitigation measure in preventing or reducing the risk of contracting or spreading COVID-19. Each venue should consult with medical professionals and its own legal counsel to assess the legality and potential risks and liabilities associated with any measures it chooses to adopt.

It is our hope that the information and recommendations provided by this committee will assist performing arts centers in protecting their staff, guests, and artists while presenting and producing economically viable events.

**SECTION 3**: **GUIDING PRINCIPLES AND PRACTICES**

* Mitigation measures must be consistent with public health guidelines and timing recommendations.
* Mitigation measures must be effective, manageable, consistent and tenable.
* Communication to staff, guests, and visiting companies must be transparent, empathetic and meaningful.
* Supply chain, including PPE, disinfectant and testing resources must be widely available and reliable to begin a phased reopening.
* Robust training and support programs must be in place to empower staff with a level of confidence to return to work.
* Expectations regarding staff, guest, and artist responsibility for adhering to the venue’s guidelines must be effectively communicated.
* Venues must be prepared to assess and adjust their operations based on changing circumstances.
* Venues should support continued remote work whenever possible and limit onsite work to essential roles and responsibilities.
* Venues must remain ADA compliant when implementing mitigation measures.
* Vulnerable and at-risk staff and guests should be encouraged to stay home.

**SECTION 4**: **COMMUNICATION STRATEGIES**

Advance and onsite communications of the health and safety measures being adopted by our organizations is critical to making people feel confident enough return to our venues. It is especially important to be transparent about these health and safety measures and to clearly communicate expectations regarding staff, guest, and artist behavior upon their return to our theatres.

Communications to guests and staff should emphasize the importance of good hygiene and should clearly outline the new mitigation protocols they will encounter when attending the venue. In addition to describing screening, contact tracing, and other measures that are being implemented in accordance with public health guidelines, it is also critical to convey that venues simply cannot guarantee that all exposure to the virus will be eliminated. Disclaimer language to that effect should be included in all communications and other materials received by staff, guests, and artists.

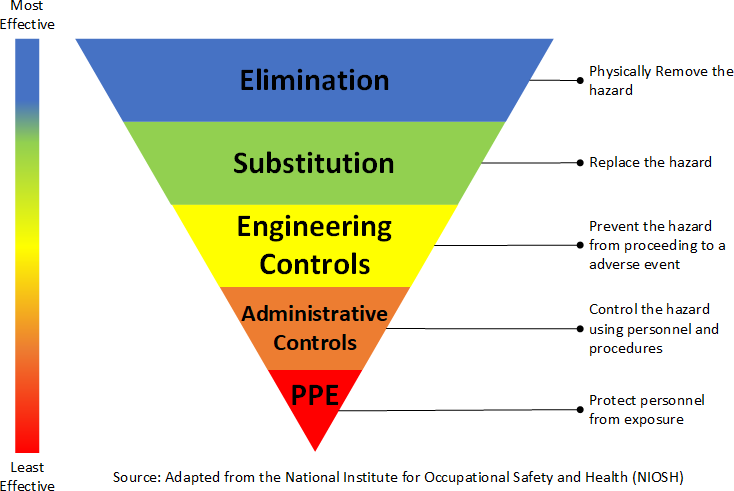
Venues should engage their staff, guests, and visiting companies by emphasizing the importance of their role in minimizing the risk of exposure and spread of COVID-19. Staff and guests should understand our expectation that they assess their health and make responsible decisions before entering the facility. Venues should consider offering guests options regarding their ticket purchase if they are unable to attend, and these options should be communicated to guests in advance to encourage them to act responsibly.

Ultimately, the goal of our organizations should be to provide a level of transparency and openness that allows guests and staff to make informed choices about returning to our venues while not promising anything that is beyond our control.

**SECTION 5: REOPENING PHASING**

The following pandemic phasing model is taken directly from an April 2020 reopening roadmap developed by the John Hopkins Bloomberg School of Public Health and American Enterprise Institution. These phases should be assessed against governmental reopening mandates and/or guidelines to determine their applicability to any particular city or venue. The phases help determine the timing of and requirements for reopening certain components of our business. Some components (e.g., large theatre seating) may not be at the same phase as other components (e.g., outdoor dining). We assume all mitigation measures we adopt will occur in Phases 2 and 3.

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| **Phase 1** | * Consists of community-level physical distancing measures to “slow the spread.” In addition to asking community members to remain at home, state leaders should also use Phase 1 to increase access to diagnostic testing and increase public health and medical system capacities. These capacities are needed to safely identify and treat all COVID-19 patients and to prepare for a shift from community mitigation. |
| **Phase 2** | * Businesses and sectors can begin a process of reopening, with modifications. Rather than asking everyone to stay home, states can limit SARS-CoV-2 transmission through a combination of physical distancing and case-based interventions (testing, contact tracing, and self-isolation for those with active disease or individuals who may have contracted SARS-CoV-2 and are awaiting test results), which in most places may require an expanded workforce and resources. Public hygiene will be sharply improved, and deep cleanings on shared spaces should become more routine. Shared surfaces will be more frequently sanitized, among other measures. In addition to case-based interventions that more actively identify and isolate people with the disease and their contacts, the public will initially be asked to limit gatherings, and people will initially be asked to wear fabric nonmedical face masks while in the community to reduce their risk of asymptomatic spread. Those who are sick will be asked to stay home and seek testing for COVID-19. Testing should become more widespread and routine as point-of-care diagnostics are fully deployed in doctors’ offices. |
| **Phase 3** | * Phase 3 looks ahead to a time when an effective therapeutic or vaccine is available. Physical distancing restrictions and other Phase 2 measures can be lifted when safe and effective tools for mitigating the risk of COVID-19 are available, including broad surveillance, therapeutics that can rescue patients with significant disease or prevent serious illness in those most at risk, or a safe and   effective vaccine. |

**SECTION 6**: **MITIGATION PRINCIPLES**

**EFFECTIVE USE OF MITIGATING CONTROL STRATEGIES**

Controlling exposures to occupational hazards is a fundamental way to protect personnel. Conventionally, a hierarchy has been used to achieve feasible and effective controls. Multiple control strategies can be implemented concurrently and or sequentially. This hierarchy can be represented as follows:

* + Elimination
  + Substitution
  + Engineering controls
  + Administrative controls
  + Personal protective equipment (PPE)

**EMPLOYEE RISK CATEGORY**

In the COVID-19 context, OSHA has classified jobs into four risk exposure categories. Performing arts center jobs would fall into the medium exposure risk category as defined below (the high exposure risk category is reserved for jobs such as healthcare delivery and support staff that involve potential exposure to known or suspected sources of COVID-19):

***“Medium exposure risk jobs include those that require frequent and/or close contact with (i.e., within 6 feet of) people who may be infected with SARS-CoV-2, but who are not known or suspected COVID-19 patients. In areas without ongoing community transmission, workers in this risk group may have frequent contact with travelers who may return from international locations with widespread COVID-19 transmission. In areas where there is ongoing community transmission, workers in this category may have contact with the general public (e.g., schools, high- population-density work environments, some high-volume retail settings).”***

The complete OSHA guidelines for preparing workplaces is available here: [Worker Exposure Risk to COVID-19](https://www.osha.gov/Publications/OSHA3990.pdf)

**MEDIUM RISK EMPLOYEE PPE REFERENCE STANDARDS**

Under OSHA guidelines, mitigation measures for workers in medium risk category jobs as defined above will vary based on work task. Accordingly, PPE ensembles for workers in the medium risk category will vary by work task, the results of the employer’s hazard assessment, and the types of exposures workers have on the job. PPE ensembles may include some combination of face masks, gloves and gowns. Respirators (N95 or KN95) should not be required except in rare situations or for other non-coronavirus activities that would otherwise require them.

**RISK EXPOSURE LEVELS FOR PERFORMING ARTS CENTER TASKS AND ACTIVITIES**

Within the medium risk category established by OSHA, we recognize that in the performing arts center context, certain tasks and activities pose a greater risk of exposure to COVID-19 than others (e.g., valet parking versus processing ticket transactions behind a partition). In order to classify these relative risk levels, we have developed the following categories based on the effectiveness of primary mitigation measures for certain tasks and activities:

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| **Level 1** | * Social distancing measures can be maintained or controlled * Physical exchange of contaminated material is minimal and can be limited or controlled through safe handling |
| **Level 2** | * Social distancing measures can be suggested, but potentially not controlled * Physical exchange of potentially contaminated material can be limited or controlled through safe handling * Person to person contact can largely be avoided |
| **Level 3** | * Social distancing measures CANNOT be adhered to   OR   * Physical exchange of potentially contaminated material CANNOT be limited or controlled through safe handling practices   OR   * Mitigation controls are untenable |

**SECTION 7**: **RISK ASSESSMENTS**

This section presents generic Risk Assessments for dealing with the current COVID-19 situation in the performing arts center environment. It is not likely to cover all scenarios, and each venue should consider its own unique circumstances. This risk assessment is focused exclusively on mitigating the spread of COVID-19 in four experience categories: Guest, Visiting Companies & BOH Staff, FOH Staff, and Office Staff.

# Guest - Risk Assessment

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| **Guest Experience** | **Exposure Level** | **Phase** | **Potential Mitigating Controls** | **Impact** |
| ***SELF-PARKING*** | **Level 2** | **Phase 2** | * Provide parking attendants appropriate PPE * Install self-service pay machines where available * Expand prepay parking options to eliminate onsite transaction * Encourage cash-free payments – cards preferred * Disinfect card readers regularly * Install social distancing controls in pedestrian areas (stairwells, elevators, corridors) * Disinfectant wipes/sanitizer available to guests at touch points (parking machine, elevator landings) * Encourage routine employee hand washing * Establish employee health tracking system | * Slower ingress * PPE expense * Additional staffing costs * Equipment expense |
| **Phase 3** | * Encourage routine employee hand washing * Install self-service pay machines where available * Encourage cash-free payments – cards preferred * Disinfect card readers regularly |

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| ***VALET PARKING*** | **Level 3** | **Phase 2** | * Suspend Valet Parking | * Valet service suspended   OR   * Capacity/speed greatly reduced * Exposure potential remains high * PPE expense * Additional staffing costs |
| **Phase 3** | * Provide valet drivers appropriate PPE * Drivers should wash or sanitize hands between each vehicle * Install sneeze guard at payment station * Encourage cash-free payments – cards preferred * Discontinue door opening procedures and hand-to-hand key exchange * Disinfect high touch surfaces in each vehicle upon entry * Encourage routine hand washing by employees * Install floor markings for safe distancing * Reconfigure queuing area for egress or designate valet waiting (guests recalled when their vehicle is delivered) * Establish employee health tracking system |

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| ***TICKET***  ***SERVICES/ BOX***  ***OFFICE*** | **Level 1** | **Phase 2** | * Provide ticket agents appropriate PPE * Protective barriers installed in open ticket windows * Contactless ticket options – Concerted effort to increase E-ticket use * If possible, relocate printers to allow guests to retrieve tickets directly from the printer. Tickets printed on demand * Encourage cash-free payments – cards preferred * Install guest-operated card readers where possible * If employees handle credit cards, they should wear gloves and disinfect cards pre/post each transaction * Encourage routine hand washing by employees * Install social distancing controls for queuing * Disinfectant wipes/sanitizer available to guests at touch points (queue, teller windows) * Encourage guests to pick up tickets in advance of performance date * Establish will-call pickup time slots to control peak traffic * Clean and disinfect ticket office/call center daily * Establish employee health tracking system * Develop and implement guest questionnaire to aid in identifying symptoms and to participate in contact tracing | * PPE expense * Additional staffing costs * Infrastructure expense (sneeze guards, POS equipment modifications, queuing modifications) |
| **Phase 3** | * Disinfectant wipes/sanitizer available to guests at touch points (queue, teller windows) * Encourage guests to pick up tickets in advance of performance date * Encourage cash-free payments – cards preferred * Establish will-call pickup time slots to control peak traffic * Encourage routine hand washing by employees * Spray and disinfect ticket office/call center daily |

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| ***SECURITY***  ***SCREENING*** | **Level 3** | **Phase 2** | * Provide security staff appropriate PPE * Implement contactless temperature screening process * Develop and implement guest questionnaire to aid in identifying symptoms and to participate in contact tracing * Be prepared to provide face coverings to guests who arrive without or who damage/lose while onsite * Reconfigure queuing area and install floor markings to enforce social distancing * Eliminate secondary hand scanning; require guests to empty pockets and walk through again * Implement clear bag policy; 12x12 clear bags can be inspected without the need to hand over to screener [See NFL bag policy](http://www.nfl.com/qs/allclear/index.jsp) * Review screening area configuration to allow greater distance between guest and employee --if secondary inspection is required, provide location for guest to remove contents of bag; ensure no direct contact with guest or bag * Disinfect equipment daily/per performance * Set up disinfecting station for guests to clean bags immediately after screening * Establish protocols/parameters for refusing entry based on observed symptoms * Establish employee health tracking / questionnaire system * Routine testing for staff if/when available | * PPE expense * Slower guest throughput * Additional staffing costs * Infrastructure expense (sneeze guards, thermal imaging technology, queuing modifications) * Space limitations may negate social distancing guidelines * Routine staff testing expense |
| **Phase 3** | * Set up disinfecting station for guests to clean bags immediately after screening * Continue clear bag policy; 12x12 clear bags can be inspected without the need to hand over to screener [See NFL bag policy](http://www.nfl.com/qs/allclear/index.jsp) * Review screening area configuration to allow greater distance between guest and employee --if secondary inspection is required, provide location for guest to remove contents of bag; ensure no direct contact with guest or bag * Maintain protocols for refusing entry based on observed symptoms |

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|  |  | **Phase 2** | * Provide ticket takers appropriate PPE * Guests should be instructed to wear face coverings inside at all times * Implement assigned entry door #s to reduce crowds at main doors * Install social distancing controls for queuing * Adopt touchless ticket scanning -- guest retains ticket or electronic device during scanning * Encourage routine hand washing by employees * Relocate scanning locations away from doorway to increase distancing * Establish employee health tracking system * Disinfectant wipes/sanitizer available to guests at touch points | * PPE expense * Slower guest throughput * Additional staffing costs/ staffing shortage in volunteer operations (demographic at high risk) * Infrastructure expense (sneeze guards, queuing modifications, self-service ticket scanners) * Space limitations may negate social distancing guidelines * Routine staff testing expense |
| ***TICKET SCANNING / BUILDING ENTRY*** | **Level 3** |  |  |
|  | * Disinfectant wipes/sanitizer available to guests at touch points * Establish employee health tracking system * Adopt touchless ticket scanning -- guest retains ticket or electronic device during scanning * Encourage routine hand washing by employees * Establish employee health tracking system |
|  |  | **Phase 3** |

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| ***RESTROOMS*** | **Level 3** | **Phase 2** | * Provide custodial staff appropriate PPE * Establish restroom occupancy limits and entry controls (1 in, 1 out) * Disinfectant wipes/sanitizer available to guests at touch points * Temporarily close adjacent stalls and sinks to enforce social distancing * Eliminate air hand dryers in bathroom * Clean/disinfect touch points constantly during high usage * Install touch-free faucets/toilets/soap and paper towel dispensers * Assign designated restrooms to sections of theatres to control guest movement * Disinfect restrooms between rush periods (top of show, post intermission) | * Slower guest throughput   --extended intermission time requirements   * PPE expense * Additional staffing costs * Infrastructure expense (touchless faucet, soap dispensers, and paper towel dispensers) * Space limitations may negate social distancing guidelines * Routine staff testing expense |
| **Phase 3** | * Disinfectant wipes/sanitizer available to guests at touch points * Eliminate air hand dryers in bathroom * Clean/disinfect touch points constantly during high usage * Disinfect restrooms between rush periods (top of show, post Intermission) |

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| ***COUNTER***  ***SERVICE DINING***  ***&***  ***BAR SERVICE*** | **Level 2** | **Phase 2** | * While guests are required to wear face coverings, consider eliminating food service altogether in interior locations or relocating to exterior locations where possible or permit indoor dining in accordance with state and local mandates or guidelines. | * Slower guest throughput * Extended intermission time requirements * Reduced capacity * Reduced revenue * PPE Expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense * Supply chain concerns |
| **Phase 3** | * Provide food service employees appropriate PPE * Reduce seating area capacity per CDC or local guidelines * Mobile ordering or pre-ordering intermission drinks -- no contact delivery * Pre-packaged container products only – guest self service * Reduce or eliminate mixed drinks and draft systems, consider premixed cocktails and bottles only; * Install sneeze guard at point of sale * Redesign cashier layout to provide greater distancing * Eliminate the need to scan individual product * Encourage cash-free payments – cards preferred * Install guest-operated card readers where possible or self-service pay stations * Install reach-in style coolers and heaters with no door opening required * Disinfectant wipes/sanitizer available to guests at touch points * Encourage routine hand washing by employees * Implement daily cleaning/disinfecting log at each location |

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| ***TABLE SERVICE***  ***& DINING AREAS*** | **Level 2** | **Phase 2** | * While guests are required to wear face coverings, consider eliminating food service altogether in interior locations or relocating to exterior locations where possible or permit indoor dining in accordance with state and local mandates or guidelines | * Reduced capacity--50% or less * Reduced revenue * PPE expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense * Disposable product cost * Supply chain concerns |
| **Phase 3** | * Provide food service employees appropriate PPE * Encourage cash-free payments – cards preferred * Disinfectant wipes/sanitizer available to guests at entry and touch points * Install portable hand washing sinks * Seating area capacity reduced per CDC or local guidelines * Switch to all disposable tableware and prewrapped cutlery * Implement advance order/mobile order protocols where possible * Eliminate all buffet style service (salad bar, dessert station, etc.) * Switch to individually packaged items for self service * Eliminate linen where possible or replace all linen after each guest; soiled linen should be treated as contaminated * Do not reuse cups, mugs or souvenir cups * Eliminate reusable menus and check presenter books |

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|  |  | **Phase** | * Suspend Buffet food service - consider converting to table service in accordance with state and local mandates / guidelines |  |
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| ***BUFFET DINING*** | **Level 3** | **Phase 3** | * Food service employees provided appropriate PPE * Encourage cash-free payments – cards preferred * Disinfectant wipes/sanitizer available to guests at entry and touch points * Reconfigure seating areas * Switch to all disposable tableware and prewrapped cutlery * Implement advance order/mobile order protocols where possible * Eliminate all buffet style service (salad bar, dessert station, etc.) * Switch to individually packaged items for self service * Do not reuse cups, mugs or souvenir cups * Eliminate linen where possible or replace all linen after each guest; | * Reduced capacity--50% or less * Reduced revenue * PPE expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense * Disposable product cost * Supply chain concerns |
|  |  |  | soiled linen should be treated as contaminated   * Eliminate reusable menus and check presenter books |  |

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| ***RETAIL SALES*** | **Level 3** | **Phase 2** | * Suspend in-person merchandise locations * Establish pre-order system – contactless delivery of items to guests (pick up location) * Develop robust online purchase options | * Reduced capacity--50% or less * Reduced revenue * PPE expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense * Disposable product cost * Supply chain concerns |
| **Phase 3** | * Develop robust online purchase options * Provide retail sales staff PPE * Do not allow guests to touch merchandise prior to purchase (T-shirts, hats, programs) * Protective barriers installed at merchandise locations * Encourage cash-free payments – cards preferred * Install guest-operated card readers where possible * If employees handle credit cards, disinfect cards pre/post each transaction * Encourage routine employee hand washing * Install social distancing controls for queuing * Disinfectant wipes/sanitizer available to guests at touch points * Establish employee health tracking system |

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| ***COMMON***  ***SPACES***  ***& LOBBY***  ***CONGREGATION*** | **Level 3** | **Phase 2** | * Add signage and floor markings to reinforce expected guest behavior (social distancing, masks) * Disinfectant wipes/sanitizer available to guests at entry and touch points * Pulse entry groups to avoid overcrowding at bottleneck areas * Enforce metering to ensure capacity allows for safe social distancing * Create guest movement controls to maintain guest separation and prevent the need to share common spaces while waiting * Assign specific guest entry doors to control crowd movement and reduce congregating * Eliminate water fountains or bubblers * Eliminate soft/porous furnishings as much as possible * Open lobby at same time as house to allow guests to move directly to seats or load theatre by row/entry door * Eliminate items that encourage gathering such as step + repeat, photo ops (digital alternative?) * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently | * Reduced capacity * PPE expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense |
| **Phase 3** | * Disinfectant wipes/sanitizer available to guests at entry and touch points * Open lobby at same time as house to allow guests to move directly to seats or load theatre by row/entry door * Eliminate water fountains or bubblers * Eliminate soft/porous furnishings as much as possible * Eliminate items that encourage gathering such as step + repeat, photo ops (digital alternative?) * Create guest movement controls to maintain guest separation and prevent the need to share common spaces while waiting * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently |

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| ***INGRESS/ SEATING*** | **Level 3** | **Phase 2** | * Provide usher staff appropriate PPE * Load auditorium by section or implement pulse seating to reduce overcrowding at doors and aisles * Follow local recommendations for public gatherings * Reduce seating capacity to conform to local social distancing guidelines; seats adjacent to aisles should be killed in accordance with distancing guidelines * Load auditorium from front to back to eliminate crossover contact * Limit guest movement to designated seating area only * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently * Eliminate usher contact with guests; self-service seating * Increase floor marking and aisle signage to allow guests to find their seats more easily * Contact-free playbill/program distribution – use card racks or tables * Provide disinfecting wipes to guests to sanitize their seating area | * Reduced capacity * PPE expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense |
| **Phase 3** | * Limit guest movement to designated seating area only * Eliminate usher contact with guests; self-service seating * Increase floor marking and aisle signage to allow guests to find their seats more easily * Contact free playbill/program distribution – use card racks or tables * Provide disinfecting wipes to guests to sanitize their seating area |

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|  |  |  | * Provide usher staff appropriate PPE | * Slower egress/longer intermission will be required * PPE expense * Additional staffing costs * Equipment expense (crowd control, wayfinding) * Space limitations may negate social distancing guidelines * Staff testing expense |
|  |  |  | * Pulse dismissal from seats to reduce crowding at bottleneck points |
|  |  |  | * Establish direct exit routes for guests – do not allow guests to congregate |
|  |  |  | in lobby post show |
|  |  |  | * Reconfigure pick-up/ride share waiting areas to encourage social |
|  |  | **Phase** | distancing |
|  |  | **2** | * Eliminate post show backstage access * Eliminate stage door waiting for guests |
|  |  |  | * Discontinue reuse practice for playbills/programs |
| ***EGRESS AT*** |  |  | * Disinfect theatre between performances (spray application) |
| ***INTERMISSION/ END OF*** | **Level 3** |  | * Provide safe disposal receptacles for contaminated materials (face   coverings, PPE, etc..) |
| ***PERFORMANCE*** |  |  | * Establish direct exit routes for guests -- do not allow guests to congregate |
|  |  |  | in lobby post show |
|  |  |  | * Reconfigure pick-up/ride share waiting areas to encourage social |
|  |  |  | distancing |
|  |  | **Phase** | * Eliminate post show backstage access |
|  |  | **3** | * Eliminate stage door waiting for guests * Discontinue reuse practice for playbills/programs |
|  |  |  | * Disinfect theatre between performances (spray application) |
|  |  |  | * Provide safe disposal receptacles for contaminated materials (face |
|  |  |  | coverings, PPE, etc..) |

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## Visiting Company and BOH Staff - Risk Assessment

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| **BOH Area** | **Exposure Level** | **Phase** | **Potential Mitigating Controls** | **Impact** |
| ***PARKING*** | **Level 2** | **Phase 2** | * Provide parking attendants appropriate PPE * Install self-service pay machines where available * Encourage cash-free payments—cards preferred * Disinfect card readers regularly * Install social distancing controls in pedestrian areas (stairwells, elevators, corridors) * Disinfectant wipes/sanitizer available to guests at touch points (parking machine, elevator landings) * Encourage routine employee hand washing * Establish employee health tracking system * Provide safe disposal receptacles for used PPE | * PPE expense * Additional staffing costs |
| **Phase 3** | * Encourage routine employee hand washing * Install self-service pay machines where available * Encourage cash free payments – cards preferred * Disinfect card readers regularly * Provide safe disposal receptacles for used PPE |

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| ***STAGE DOOR***  ***ENTRY*** | **Level 3** | **Phase 2** | * All persons entering building must be wearing a face covering * Develop and implement guest questionnaire to aid in identifying symptoms and to participate in contact tracing * Add signage to reinforce expected guest behavior (social distancing, masks, etc.) * Administer temperature screenings to all visitors and employees * Provide visitors appropriate PPE as required * Install floor markings for safe distancing * Alter configurations of sign in/reception areas to ensure safe distancing * Designate separate entrances for deliveries/receiving * Install sneeze barriers/plexiglass where applicable * Provide hand sanitizer stations inside stage door * Security officers supplied with PPE * Disinfect sign-in screen between each transaction * Periodically disinfect touch points within entryway * Rearrange reception furniture to promote social distancing * Explain building rules to occupants that impact how they use and move around the facility * Eliminate all backstage tours * Limit personnel to essential workers only * Spray/disinfect reception area daily * Implement protocols for sick employees including those who become sick during the workday. * Provide safe disposal receptacles for contaminated materials (face coverings, PPE, etc.) | * PPE expense * Additional staffing costs * Signage/reconfiguration expenses * Slower entry process |
| **Phase 3** | * Encourage use of face coverings * Continue temperature screenings for all visitors and employees * Designate separate entrances for deliveries/receiving * Provide hand sanitizer stations inside stage door * Regularly disinfect touch points within entryway * Explain building rules to occupants that impact how they use and move around the facility * Spray/disinfect reception area daily * Assign Human Resources contact for any staff determined to need additional screening? |

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| ***BREAK ROOMS***  &  ***CREW COMMON AREAS*** | **Level 2** | **Phase 2** | * Provide all stagehands appropriate PPE -- be prepared to replace PPE multiple times during the course of one shift * Stagehands and non-performing staff must wear appropriate PPE * Routinely disinfect touch points * Disinfect restrooms before and after breaks * Provide hand sanitizer station in break room * Encourage regular hand washing routines with employees * Limit number of occupants to promote social distancing * Eliminate “buffet style” catering; use individually packaged beverages/ snacks * Reduce staff levels to enforce social distancing * Stagger breaks when possible to reduce crowding * Discontinue use of sharable lockers * Develop employee health tracking system and encourage staff to report any symptoms | * PPE expense * Disinfecting expense * Additional staffing * Altered break schedule * Longer break times may be required |
| **Phase 3** | * Encourage use of face coverings * Routinely disinfect touch points * Disinfect restrooms before and after breaks * Provide hand sanitizer station in break room * Encourage regular hand washing routines with employees * Eliminate “buffet style” catering; use individually packaged beverages/ snacks * Practice social distancing whenever possible * Stagger breaks whenever possible to reduce crowding * Discontinue use of sharable lockers * Develop employee health tracking system and encourage staff to report any symptoms |

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| ***PRODUCTION COMMON AREAS*** | **Level 2** | **Phase 2** | * Provide all stagehands appropriate PPE * Provide hand sanitizer stations in common spaces * Routinely disinfect touch points * Encourage regular hand washing routines with employees * Designate one representative to complete sign-in paperwork to reduce crowding and surface transfer exposure * Provide written and posted protocols of refusal policies for employees displaying symptoms * Reduce staff levels to enforce social distancing | * PPE expense * Disinfecting expense * Additional staffing |
| **Phase 3** | * Routinely disinfect touch points * Encourage use of face coverings * Provide hand sanitizer station in breakroom * Encourage regular hand washing routines with employees * Eliminate “buffet style” catering; use individually packaged beverages/ snacks * Practice social distancing whenever possible * Stagger breaks whenever possible to reduce crowding |

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| ***DRESSING***  ***ROOMS*** | **Level 3** | **Phase 2** | * Provide visiting companies and staff with appropriate PPE as needed * Disinfectant wipes/sanitizer available at entry and bathrooms * Reduce dressing stations to comply with social distancing * Limit occupancy of each room based on social distancing guidelines * Install protective barriers between dressing stations * Spray and disinfect room/restrooms daily * Reduce staff levels to enforce social distancing * Provide safe disposal receptacles for used PPE * Performers may not be able to wear PPE in costume * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently | * PPE expense * Disinfecting expense * Capacity limitations * Additional staffing |
| **Phase 3** | * Disinfectant wipes/sanitizer available at entry and bathrooms * Provide safe disposal receptacles for used PPE * Performers may not be able to wear PPE in costume * Spray and disinfect room/restrooms daily * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently |

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| ***BACKSTAGE***  ***RESTROOMS*** | **Level 3** | **Phase 2** | * Provide custodial staff appropriate PPE * Establish restroom occupancy limits and entry controls (1 in, 1 out) * Provide disinfectant wipes/sanitizer at entry * Temporarily close every other stall/sink to enforce social distancing * Eliminate air hand dryers in restrooms * Clean/disinfect touch points constantly during high usage * Install touch-free faucets/toilets * Spray/disinfect restrooms daily | * PPE expense * Disinfecting expense * Additional staffing |
| **Phase 3** | * Provide disinfectant wipes/sanitizer at entry * Eliminate air hand dryers in restrooms * Clean/disinfect touch points constantly during high usage * Install touch-free faucets/toilets |
| ***TOURING COMPANY PRODUCTION OFFICES*** | **Level 2** | **Phase 2** | * Provide visiting company members appropriate PPE as required * Limit occupancy to enforce social distancing * Provide disinfectant wipes/sanitizer * Disinfect room at the end of the day * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently * Provide written and posted protocols of refusal policies for individuals displaying symptoms | * PPE expense * Disinfecting expense * Additional staffing * Capacity limitations |
| **Phase 3** | * Provide disinfectant wipes/sanitizer * Disinfect room at the end of the day * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently |

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| ***LOADING DOCK*** | **Level 3** | **Phase 2** | * Provide employees appropriate PPE * PPE must be worn at all times * Drivers should remain in cab of truck or be provided PPE * Provide hand sanitizer stations * Encourage routine hand washing for employees * Stagger vehicle unloading to enforce social distancing * Disinfect equipment from trucks as they are unloaded? * Provide adequate portable ventilation in trucks? * Enforce social distancing whenever possible | * PPE expense * Reduced capacity * Slower operation |
| **Phase 3** | * Provide hand sanitizer stations * Encourage routine hand washing for employees * Stagger vehicle unloading to enforce social distancing * Disinfect equipment from trucks as they are unloaded? * Provide adequate portable ventilation in trucks * Enforce social distancing whenever possible |
| ***FLY FLOOR/ GRID*** | **Level 3** | **Phase 2** | * Stagehands and non-performing staff must wear appropriate PPE * Reduce overhead work where possible or stagger timing (rig all points in advance) * Provide hand sanitizer stations * Implement routine show crew asymptomatic testing where possible * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently * Enforce social distancing whenever possible * Encourage routine hand washing for employees * Disinfect touchable surfaces and weight stacks daily * Disinfect ropes regularly | * PPE expense * Extended load-in time frame * Disinfectant expense * Additional staffing * Shows compromised to follow guidelines |
| **Phase 3** | * Stagehands and non-performing staff must wear appropriate PPE * Implement routine show crew asymptomatic testing where possible * Provide hand sanitizer stations and encourage routine hand washing * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently * Disinfect touchable surfaces and weight stacks daily * Disinfect ropes regularly |

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| ***ON STAGE*** | **Level 3** | **Phase 2** | * Stagehands and non-performing staff must wear appropriate PPE * Enforce social distancing whenever possible * Reduce number of personnel allowed onstage or develop a strategy per show/event for staffing levels and on-stage locations during load-in, run and strike * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment, props) * Routine hand washing breaks and addition of hand sanitizing stations off- stage * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently * Clean/disinfect touch points constantly during high usage * Spray/disinfect stage daily | * PPE expense * Extended load-in time frame * Disinfectant expense * Additional staffing * Shows compromised to follow guidelines |
| **Phase 3** | * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment, props) * Routine hand washing breaks and addition of hand sanitizing stations off- stage * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently * Clean/disinfect touch points constantly during high usage * Spray/disinfect stage daily |

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| ***CONTROL***  ***BOOTHS*** | **Level 3** | **Phase 2** | * Stagehands and non-performing staff must wear appropriate PPE * Enforce social distancing whenever possible * Reduce number of personnel allowed in booths to conform with social distancing guidelines * Mandate that touring companies DO NOT use enclosed booth spaces whenever possible * Install sneeze partitions where possible (follow spot booth) * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment) * Encourage routine hand washing by employees * Disinfect touchable surfaces daily * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently | * PPE expense * Extended load-in time frame * Disinfectant expense * Additional staffing * Shows compromised to follow guidelines |
| **Phase 3** | * Mandate that touring companies DO NOT use enclosed booth spaces whenever possible * Install sneeze partitions where possible (follow spot booth) * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment, props) * Encourage routine hand washing by employees * Disinfect touchable surfaces daily * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently |

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| ***ORCHESTRA PIT*** | **Level 3** | **Phase 2** | * Stagehands and non-performing staff must wear appropriate PPE * Enforce social distancing whenever possible * Install sneeze guards/mute shields between musicians if possible * Reduce number of personnel allowed in orchestra pit to conform with social distancing measures * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment) * Encourage routine hand washing by employees and guests * Provide hand sanitizer stations * Reduce capacity of pit and musician lounges/waiting rooms * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently | * PPE expense * Extended load-in time frame * Disinfectant expense * Additional staffing * Barriers could affect acoustics * Shows compromised to follow guidelines |
| **Phase 3** | * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment) * Encourage routine hand washing by employees and guests * Provide hand sanitizer stations * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently |

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| ***REHEARSAL***  ***SPACES*** | **Level 2** | **Phase 2** | * Stagehands and non-performing staff must wear appropriate PPE * Provide hand sanitizer stations * Limit capacity to maintain social distancing guidelines * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment) * Encourage routine hand washing for employees * Clean/disinfect touch points constantly during high usage * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently | * PPE expense * Extended load-in time frame * Disinfectant expense * Additional staffing * Shows compromised to follow guidelines |
| **Phase 3** | * Provide hand sanitizer stations * Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment) * Encourage routine hand washing for employees * Clean/disinfect touch points constantly during high usage * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently |

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| ***WARDROBE***  ***AREAS*** | **Level 3** | **Phase 2** | * Stagehands and non-performing staff must wear appropriate PPE * Provide hand sanitizer and wipes for all staff and performers * Limit use of washing machines to show laundry only * Limit capacity to comply with social distancing guidelines * Reconfigure wardrobe workshops, villages and dressing spaces to comply with social distancing guidelines * Reduce number of personnel allowed onstage; work with visiting companies on quick change positions to add curtain barrier between stations * Encourage routine hand washing by employees * Clean/disinfect touch points constantly during high usage * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently | * PPE expense * Extended work time frame * Disinfectant expense * Additional staffing * Shows compromised to follow guidelines |
| **Phase 3** | * Reduce number of personnel allowed onstage; work with visiting companies on quick change positions to add curtain barrier between stations * Provide hand sanitizer and wipes for all staff and performers * Encourage routine hand washing by employees * Clean/disinfect touch points constantly during high usage * Consult HVAC engineer to assess filter effectiveness and alter airflow patterns to turn over air more frequently |
| ***TOUR BUSSE*S** | **Level 1** | **Phase 2** | * Eliminate the boarding of tour busses by local staff * Implement door drop-off delivery policy * Encourage routine hand washing by employees |  |
| **Phase 3** | * Eliminate the boarding of tour busses by local staff * Implement door drop-off delivery policy * Encourage routine hand washing by employees |

## FOH Staff - Risk Assessment

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| **Staff Position** | **Exposure Level** | **Phase** | **Potential Mitigating Controls** | **Impact** |
| ***PARKING***  ***ATTENDANTS*** | **Level 2** | **Phase 2** | * Provide parking attendants appropriate PPE * Train employees in fitting, wearing and using PPE as well as safe removal, sanitizing and disposal * Implement pandemic and COVID-19 training courses for all employees * Provide hand sanitizer/wipes * Enforce requirements for hand washing and social distancing * Encourage cash-free payments – cards preferred * Protective barrier at payment station * Encourage routine hand washing by employees * Establish employee health tracking system | * Slower ingress * PPE expense * Additional staffing costs |
| **Phase 3** | * Provide hand sanitizer/wipes * Enforce requirements for hand washing and social distancing * Encourage cash-free payments – cards preferred * Protective barrier at payment station * Encourage routine hand washing by employees * Establish employee health tracking system |

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| ***VALET***  ***EMPLOYEES*** | **Level 3** | **Phase 2** | * Suspend valet operations | * Valet service suspended OR * Capacity/speed greatly reduced * Exposure potential remains high |
| **Phase 3** | * Implement pandemic and COVID-19 training courses for all employees * Provide valet drivers appropriate PPE * Drivers should wash or sanitize hands between each vehicle * Install sneeze guard at payment station * Encourage cash-free payments – cards preferred * Discontinue door opening procedures/hand-to-hand key exchange * Disinfect high-touch surfaces in each vehicle upon entry * Encourage routine hand washing by employees * Install floor markings for safe distancing * Reconfigure queuing area for egress or designate valet waiting area (guests recalled when their vehicle is delivered?) * Establish employee health tracking system |

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| ***TICKET AGENTS*** | **Level 1** | **Phase 2** | * Provide ticket agents appropriate PPE * Train employees in fitting, wearing and using PPE as well as safe removal, sanitizing and disposal * Implement pandemic and COVID-19 training courses for all employees * Provide hand sanitizer/wipes * Enforce requirements for hand washing and social distancing * Install protective barriers in open ticket window layouts * Close every other teller window to promote social distancing * Install portable protective barriers between ticket agents inside box office * Encourage cash-free payments – cards preferred * If employees handle credit cards, disinfect cards pre/post each transaction * Encourage routine hand washing by employees * Establish employee health tracking system * Disinfect box office work area daily | * PPE expense * Additional staffing costs * Infrastructure expense (sneeze guards, POS equipment modifications, queuing modifications) * Supply chain concerns |
| **Phase 3** | * Provide hand sanitizer/wipes * Install Protective barriers in open ticket window layouts * Install portable protective barriers between ticket agents inside box office * Encourage cash-free payments – cards preferred * If employees handle credit cards, disinfect cards pre/post each transaction * Encourage routine hand washing by employees * Establish employee health tracking system * Disinfect box office work area daily |

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| ***SECURITY*** | **Level 3** | **Phase 2** | * Provide security staff appropriate PPE * Train employees in fitting, wearing and using PPE as well as safe removal, sanitizing and disposal * Implement pandemic and COVID-19 training courses for all employees * Develop and implement staff questionnaire to aid in identifying symptoms and with authority contract tracing * Provide hand sanitizer/wipes * Enforce requirements for social distancing * Eliminate secondary hand scanning; require guests to empty pockets and walk through again * Implement clear bag policy; 12x12 clear bags can be inspected without the need to hand over to screener [See NFL bag policy](http://www.nfl.com/qs/allclear/index.jsp) * Review screening area configuration to allow greater distance between guest and employee --if secondary inspection is required, provide location for guest to remove contents of bag; ensure no direct contact with guest or bag * Disinfect equipment daily/per performance * Schedule staff handwashing breaks (15 minutes) * Establish employee health tracking system * Establish protocols/parameters for refusing entry based on observed symptoms; written/posted protocol signed by CEO | * PPE expense * Slower guest throughput * Additional staffing costs * Infrastructure expense (sneeze guards, thermal imaging technology, queuing modifications) * Space limitations may negate social distancing guidelines * Routine staff testing expense * Supply chain concerns |
| **Phase 3** | * Provide hand sanitizer/wipes * Eliminate secondary hand scanning: require guests to empty pockets and walk through again * Install X-ray bag scanners if possible * Disinfect equipment daily/per performance * Schedule staff handwashing breaks (15 minutes) * Install body temperature scanning technology * Establish employee health tracking system * Establish protocols/parameters for refusing entry based on observed symptoms; written/posted protocol signed by CEO |

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| ***USHERS*** | **Level 3** | **Phase 2** | * Reduce usher head count to required minimum * Consider risk demographic among usher group * Provide ticket takers and ushers appropriate PPE * Train employees in fitting, wearing and using PPE as well as safe removal, sanitizing and disposal * Implement pandemic and COVID-19 training courses for all employees * Require guests to have face coverings * Eliminate close contact with guests and escorting guests to seats * Add higher visibility aisle and seat signage for self-service * Provide hand sanitizer/wipes * Adopt touchless ticket scanning; guest retains ticket or electronic device during scanning * Encourage regular hand washing by employees * Relocate scanning locations away from doorway to increase distancing * Install protective barriers where possible * Use tables or racks to distribute programs * Provide PPE safe disposal receptacles * Establish employee health tracking system | * PPE expense * Slower guest throughput * Additional staffing costs/ staffing shortage in volunteer operations (demographic at high risk) * Infrastructure expense (sneeze guards, queuing modifications, self service ticket scanners) * Space limitations may negate social distancing guidelines * Routine staff testing expense * Supply chain concerns |
| **Phase 3** | * Reduce usher head count to required minimum * Consider risk demographic among usher group * Add higher visibility aisle and seat signage for self-service * Provide hand sanitizer/wipes * Adopt touchless ticket scanning; guest retains ticket or electronic device during scanning * Encourage regular hand washing by employees * Install protective barriers where possible * Use tables or racks to distribute programs * Provide PPE safe disposal receptacles * Establish employee health tracking system |

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| ***CUSTODIAL/ FACILITIES ENGINEERS*** | **Level 3** | **Phase 2** | * Provide custodial staff appropriate PPE * Train employees in fitting, wearing and using PPE as well as safe removal, sanitizing and disposal * Implement pandemic and COVID-19 training courses for all employees * Train employees on safe handling and disposal of contaminated material and waste * Train or refresh employees on proper disinfecting guidelines * Provide PPE safe disposal receptacles * Spray/disinfect auditoriums and other areas daily * Establish employee health tracking system * Install high efficiency air filters * Consult with HVAC professionals to determine best air circulation protocols | * PPE expense * Additional staffing costs * Infrastructure expense (touchless faucet, soap dispensers, paper towel dispensers) * Space limitations may negate social distancing guidelines * Routine staff testing expense * Supply chain concerns |
| **Phase 3** | * Train or refresh employees on proper disinfecting guidelines * Provide PPE safe disposal receptacles * Spray/disinfect auditoriums and other areas daily * Establish employee health tracking system * Install high efficiency air filters * Consult with HVAC professionals to determine best air circulation protocols |

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|  |  | **Phase** | * If guests are required to wear face coverings, consider eliminating food service altogether in interior locations or relocating to exterior locations where possible   or   * Implement Phase 3 mitigations and consult local or state food service reopening guidelines | * Reduced capacity * Reduced revenue * PPE expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense * Supply chain concerns |
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|  |  |  | * Provide food service employees appropriate PPE * Train employees in fitting, wearing and using PPE as well as safe removal, |
| ***F&B / FOH***  ***STAFF*** | **Level 2** |  | sanitizing and disposal   * Train employees on safe handling and disposal of contaminated material |
|  |  | **Phase 3** | and waste   * Develop contactless ordering and delivery methods * Modify service style to reduce interaction with others * Prepped container products only – guest self service * Redesign cashier layout to provide greater distancing * Eliminate the need to scan individual product * Encourage cash-free payments – cards preferred * Install guest-operated card readers where possible or self-service pay |
|  |  |  | stations   * Install reach-in style coolers and heaters with no door opening required * Provide disinfectant wipes/sanitizer * Encourage routine hand washing by employees * Establish employee health tracking system |

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| ***KITCHEN STAFF*** | **Level 2** | **Phase 2** | * Provide food service employees appropriate PPE * Implement pandemic and COVID-19 training courses for all employees * Train employees in fitting, wearing and using PPE as well as safe removal, sanitizing and disposal * Train employees on safe handling and disposal of contaminated material and waste * Maintain social distancing in work areas * Dedicate personnel for cleaning, sanitizing, and disinfecting highly touched surfaces throughout service periods * Disinfect daily and deep clean more frequently * Establish employee health tracking system | * Reduced capacity-- 50% or less * Reduced revenue * PPE expense * Additional staffing costs * Infrastructure expense * Space limitations may negate social distancing guidelines * Routine staff testing expense * Disposable product cost * Supply chain concerns |
| **Phase 3** | * Dedicate personnel for cleaning, sanitizing, and disinfecting highly touched surfaces throughout service periods * Disinfect daily and deep clean more frequently * Establish employee health tracking system |

## Office Staff - Risk Assessment

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| **Areas** | **Exposure Level** | **Phase** | **Potential Mitigating Controls** | **Impact** |
| ***GENERAL*** | **Level 2** | **Phase 2** | * Limit office staff to essential workers only – continue telework wherever possible * Stagger shifts or create staff groups that work alternating patterns * Provide office workers appropriate PPE * Establish policies and practices to increase the physical distance between groups of employees and between individual employees * Provide written and posted protocols of refusal policies for employees displaying symptoms * Minimize contact among workers, clients, and vendors by replacing face- to-face meetings with virtual communications and implementing telework if feasible * Discontinue nonessential travel to locations with ongoing COVID-19 outbreaks * Discontinue use of conference rooms for meetings; consider repurposing these spaces to alleviate congestion in other areas * Implement pandemic and COVID-19 training courses for all employees * Train employees in fitting, wearing and using PPE as well as safe removal, sanitizing and disposal * Train employees on safe handling and disposal of contaminated material and waste * Establish employee health tracking system | * Reduced onsite workforce * Reduced office capacity * PPE expense |
| **Phase 3** | * Minimize contact among workers, clients, and vendors by replacing face- to-face meetings with virtual communications and implementing telework if feasible * Establish employee health tracking system |

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| ***ENTRY/ RECEPTION*** | **Level 3** | **Phase 2** | * Supply visitors with appropriate PPE * Install floor markings for safe distancing * Alter configuration of sign in/reception areas to ensure safe distancing * Consider alternating start times to avoid congestion at entrances and time clocks * Designate separate entrances for deliveries/receiving * Install sneeze barriers/plexiglass where applicable * Install hand sanitizer stations inside stage door | * PPE expense * Additional staffing costs * Signage/reconfiguration expenses * Slower entry process for visitors |
| **Phase 3** | * Consider alternating start times to avoid congestion at entrances and time clocks * Designate separate entrances for deliveries/receiving * Install sneeze barriers/plexiglass where applicable * Install hand sanitizer stations inside stage door |

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| ***COMMON AREAS/BREAK***  ***ROOMS*** | **Level 2** | **Phase 2** | * Routinely disinfect touch points * Disinfect restrooms daily and after peak times * Install hand sanitizer station in break room * Encourage hand washing routines with employees * Develop employee health tracking system and encourage staff to report any symptoms * Limit number of occupants to promote social distancing * Eliminate “buffet style” catering; use individually packaged beverages/ snacks * Stagger breaks when possible to reduce crowding * Discontinue use of sharable lockers | * Reduced onsite workforce * Reduced office capacity * PPE expense |
| **Phase 3** | * Routinely disinfect touch points * Disinfect restrooms daily and after peak times * Install hand sanitizer station in break room * Encourage hand washing routines with employees * Develop employee health tracking system and encourage staff to report any symptoms |
| ***CUBICLES*** | **Level 2** | **Phase 2** | * Provide office-based workers appropriate PPE * Discourage workers from using other workers’ phones, desks, offices, or   other work tools and equipment whenever possible   * Maintain regular housekeeping practices, including routine cleaning and disinfecting of surfaces, equipment, and other elements of the work environment | * Reduced onsite workforce * Reduced office capacity * PPE expense |
| **Phase 3** | * Maintain regular housekeeping practices, including routine cleaning and disinfecting of surfaces, equipment, and other elements of the work environment |

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| ***CALL CENTERS / SHARED WORKSPACES*** | **Level 3** | **Phase 2** | * Provide office-based workers appropriate PPE * Discourage workers from using other workers’ phones, desks, offices, or   other work tools and equipment, whenever possible   * Maintain regular housekeeping practices, including routine cleaning and disinfecting of surfaces, equipment, and other elements of the work environment * Alter room configuration; stagger desks * Limit occupancy to maintain social distancing * Provide disinfectant wipes/sanitizer * Disinfect room/restrooms at the end of the day * Install plastic sneeze barriers between workspaces | * Reduced onsite workforce * Reduced office capacity * PPE expense |
| **Phase 3** | * Discourage workers from using other workers’ phones, desks, offices, or   other work tools and equipment, whenever possible   * Maintain regular housekeeping practices, including routine cleaning and disinfecting of surfaces, equipment, and other elements of the work environment * Provide disinfectant wipes/sanitizer * Disinfect room/restrooms at the end of the day |

**SECTION 8: CONCLUSION**

We hope that the above roadmap will assist you in developing individualized reopening plans that protect the health and safety of your staff, guests, and artists and that allow you to conduct economically viable operations. We will update and redistribute this guide as necessary to reflect new information and changing recommendations.

We look forward to learning about your efforts and your unique responses to the conditions and requirements of your particular states and cities. And above all, we look forward to sharing the joy of bringing the magic of live theatre back to our communities.

**SECTION 9: REFERENCES**

[Centers for Disease Control and Prevention U.S.](https://www.cdc.gov/coronavirus/2019-ncov/index.html)

* [Cleaning and Disinfecting](https://www.cdc.gov/coronavirus/2019-ncov/community/clean-disinfect/index.html)
* [Worker Safety and Support](https://www.cdc.gov/coronavirus/2019-ncov/community/worker-safety-support/index.html)
* [Businesses and Workplaces](https://www.cdc.gov/coronavirus/2019-ncov/community/organizations/businesses-employers.html)
* [Gatherings and Community Events](https://www.cdc.gov/coronavirus/2019-ncov/community/large-events/mass-gatherings-ready-for-covid-19.html)

[The United States Department of Labor, Occupational Safety and Health Administration (OSHA)](https://www.osha.gov/SLTC/covid-19)

* [Standards](https://www.osha.gov/SLTC/covid-19/standards.html)
* [Hazard Recognition](https://www.osha.gov/SLTC/covid-19/hazardrecognition.html)
* [Control and Prevention](https://www.osha.gov/SLTC/covid-19/controlprevention.html)
* [Medical Information](https://www.osha.gov/SLTC/covid-19/medicalinformation.html)

[Johns Hopkins Coronavirus Resource Center](https://coronavirus.jhu.edu/?utm_source=jhu_properties&utm_medium=dig_link&utm_content=ow_jhuhomepage&utm_campaign=jh20)

[World Health Organization Rolling Covid-19 Updates](https://www.who.int/emergencies/diseases/novel-coronavirus-2019/events-as-they-happen)

[NIOSH Emergency Preparedness and Response Program](https://www.cdc.gov/niosh/emres/default.html)

[The White House Guidelines – Opening Up America Again](https://www.whitehouse.gov/openingamerica/)

[ESA Guide to Reopening Venues](https://static1.squarespace.com/static/5aec979d3e2d09db8bcad475/t/5eb86f694a67d30048528163/1589145456606/2020-05-11%2BEvent%2BSafety%2BAlliance%2BReopening%2BGuide.pdf)

[National Restaurant Association Reopening Guide](https://restaurant.org/Manage-My-Restaurant/Business-Operations/Covid19/Recovery)

[IAAPA Covid-19 Reopening Guidance](https://www.iaapa.org/sites/default/files/2020-05/IAAPA_COVID-19_ReopeningGuidance_rev1_final.pdf)

**SECTION 10: ADDITIONAL RESOURCES**

FACILITIES / CUSTODIAL

* [CDC Cleaning & Disinfecting Guidance Document](https://www.cdc.gov/coronavirus/2019-ncov/community/pdf/Reopening_America_Guidance.pdf)
* [CCDC leaning and Disinfection for Community Facilities Document](https://www.cdc.gov/coronavirus/2019-ncov/community/organizations/cleaning-disinfection.html)
* PACC Housekeeping MOP Example
* [ASHRAE Epidemic Task Force Building Readiness Guide (HVAC)](https://www.ashrae.org/file%20library/technical%20resources/covid-19/ashrae-building-readiness.pdf)
* Supply Chain Resources

HEALTH SCREENING / CONTACT TRACING

* Covid-19 Employee Screening Flow Chart Example
* [SHRM Guide to Employee Temperature Checks](https://www.shrm.org/resourcesandtools/legal-and-compliance/employment-law/pages/eeoc-coronavirus-temperature.aspx)
* [CDC Contract Tracing Information Page](https://www.cdc.gov/coronavirus/2019-ncov/php/open-america/contact-tracing.html)
* Introduction to COVID-19 Testing USI Insurance

ADA / LEGAL COMPLIANCE

* [EEOC What you should know about COvid-19 and the ADA](https://www.eeoc.gov/wysk/what-you-should-know-about-covid-19-and-ada-rehabilitation-act-and-other-eeo-laws)
* [Returning To work in the COVID-19 Environment USI Insurance](https://www.usi.com/content/downloads/Returning_To_Work_In_The_COVID-19_Environment-What_It_Means_For_Your_Business_and_Employees.pdf)
* [CBIZ Covid19 Employer Compliance Handbook](https://www.cbiz.com/insurance-hr/services/employee-benefits/downloads/employer-compliance-handbook-covid-19s-impact-on-benefits-and-employment)
* [SHRM Back to work Checklist](https://www.shrm.org/resourcesandtools/tools-and-samples/hr-forms/pages/covid-19-back-to-work-checklist.aspx)

INDUSTRY RELATED ARTICLES AND REPORTS

* [ESA Guide to Reopening Venues](https://www.eventsafetyalliance.org/esa-reopening-guide)
* [IAVM COVID-19 Impact Survey 2 Results for Data Collected 4/7-4/16/2020](https://www.iavm.org/sites/default/files/vds/covid-19_report_2.pdf)
* [IAVM COVID-19 Impact Survey Results for Data Collected 3/23-2/31/2020](https://www.iavm.org/sites/default/files/documents/covid-19_report_4-17-2020.pdf)
* [WHO Key planning recommendations for Mass Gatherings](https://www.iavm.org/sites/default/files/documents/who-2019-ncov-poemassgathering-2020.1-eng.pdf)