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Overview

Arizona Arts is moving forward with plans to return to campus, resume in-person instruction, identify new and exciting ways to engage our communities, with the goal of doing so in a way that is focused the safety of our faculty, staff, students and community.

The Arizona Arts Return to Campus Plan will follow the guiding principles and recommendations, expanding and building upon them where necessary, of the University of Arizona campus Re-entry Plan. In addition, we look to our colleagues, governing bodies and boards, from across our disciplines and industries for best practices that will help us to traverse complications which are unique to the Arts. Both the science and circumstances of this global pandemic change daily, and so we understand that our plan will remain a living document that will need to be adjusted. To ensure that we stay on top of this Arizona Arts will establish a committee, made up of individuals from across the division, whose areas of expertise are reflective of the Division’s goals.

1. Instructional Delivery and Student Engagement
2. Facilities, Spaces and Environment
3. Performances, Events and Exhibitions
4. Personnel and Operations

The committee will be charged with ensuring that Arizona Arts remains aligned with the greater University, evaluating the need for changes in both plan and practice, in efforts to maintain the health and wellbeing of our communities. Our expectation is that this committee will work with each of our units as needed.

Our plan is broken down into sections/units, each of which contains an overview, key milestones, a summary of any budgetary impacts and specific goals and tasks.
Goals:

Goal 1: Instructional Delivery and Student Engagement.
We will develop solutions specific to our disciplines and their normal modes of instructional delivery and student engagement that will allow us to accommodate a wide range of scenarios in instructional delivery and student engagement for fall semester, including:
- The possibility that students will be participating remotely for the whole semester;
- The possibility that instructors will be participating remotely for the whole semester;
- The possibility of shifting from in-person to remote instruction, or vice versa, at some point during the semester; and
- The possibility that individual students or instructors may become ill or be quarantined during the semester and need to continue teaching/learning remotely even if they started the semester in person.

When traditional modes of instruction and student engagement cannot be adapted to these scenarios, we will seek alternate experiences equally relevant to the discipline.

Goal 2: Facilities, Spaces, and Environment.
We will ensure our facilities are prepared to accommodate students, faculty, staff, and visitors/audiences in the fall semester while providing an environment that is in keeping with best practices for health and safety related to COVID-19.

Goal 3: Performances, Events and Exhibitions.
We will actively pursue solutions to alternative formats for performances, events and exhibitions that adhere to best practices for health and safety related to COVID-19 while maximizing our ability to engage audiences in novel ways and provide relevant professional experience for our students.

Goal 4: Personnel and Operations.
We will develop processes and procedures that provide flexible and equitable treatment of faculty and staff and do everything possible to protect vulnerable populations while also ensuring we have the intellectual capital and support needed for operations in fulfillment of the unit’s mission. Further, we will take steps to promote connectedness among faculty and staff and promote mental health during a time of physical distance.
Arizona Arts Administrative Offices

Overview
The Arizona Arts Administrative Offices Re-entry Plan is intended to provide an overview of general practices and strategies that units can utilize to inform their individual plans. Our goal is to facilitate the necessary access, for both our internal and external constituents, to the administrative office and staff, who are responsible for providing the support, document processing, advising and decision making, which are core to the day to day operations of the division. Being mindful of the need to provide a continued level of quality support while minimizing the level of unnecessary risk to the health and wellbeing of all. We will accomplish this through continued remote work assignments, staggered work schedules, and minimizing or eliminating shared office assignments.

Arizona Arts units will be required to adhere to the following practices for the Fall 2020 semester, unless changes to the University and CDC guidelines allow. Exceptions can be granted on a case by case basis through the Office of the VP for the Arts:

- No in person receptions, which involve the public, during the Fall semester.
- No food will be provided at any events or in offices, unless individually wrapped.
- No indoor performances/lecture series/exhibitions with audiences/open to the public through September 30th.
- No outdoor performances with audiences through September 10th.

Key Milestones

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 15</td>
<td>Internal approval of Arizona Arts re-entry plans</td>
</tr>
<tr>
<td>June 30</td>
<td>Provost approval of Arizona Arts re-entry plans</td>
</tr>
<tr>
<td>July-Aug</td>
<td>Unit level planning for safe performance opportunities/student and community engagement</td>
</tr>
<tr>
<td>July 24</td>
<td>University final decision on fall campus plan (F2F, Remote, Hybrid)</td>
</tr>
<tr>
<td>Aug. 24</td>
<td>Fall semester begins</td>
</tr>
</tbody>
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Budget Summary
There will be no additional budget required for the necessary divisional oversight and management through this process.
Goals and Tasks

Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Office Settings

Description: Please see the FFSoM Re-entry Plan for specifics on concerns around the FFSoM building and how they will be addressed. The following is specific to the Dean's Office, located in the Fred Fox School of Music building.

Responsible Person or Unit: Chief of Staff, Arizona Arts

Logistics: Please see the FFSoM Re-entry Plan for specifics on building logistics. For the Dean’s Office, the following steps must be taken:

- Training
- Limited walk in hours (10-2pm); one entry and exit door only to reduce flow through office; one person allowed at front desk at a time
- Visits by appointment
- Front desk will be only open occupied area; any private office within 6 feet of front desk will be required to keep their door closed
- Staggered work hours
- Private office for each Dean’s Office employee – 8 in front, 4 in back (development)
- Conference room low to no occupancy – no more than 2 people at one time, with masks required; by appointment only (email Tracy Wynn)
- Hand sanitizer in every office and at the front desk
- Disinfectants required by shared common areas – kitchen, copier; no public use of kitchen or copier; mandatory disinfecting of copier, water cooler, microwave, and any other shared space after every use

Arizona Arts relationships and impacts:
Ideally, policies would be consistent across units.

Broader campus relationships and impacts:
Ideally, policies would be consistent across the university.

Industry perspectives and directions:

Key timelines and decisions to effectively manage task:
Offices should be assigned, supplies should be in stock, and policies (including staggered work hours and public hours) should be announced by August 1, 2020.

Key protocols that need to be in place to effectively support outcomes:
Training, communication, and adherence to CDC and university guidelines

How do decisions impact constituents:
Appointments required outside of reduced public hours

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Hand sanitizer, masks, disinfectants (wipes, sprays, etc.)

Financial Considerations:
Risk/Uncertainty:
For employees who are working on campus, their adherence to *UA*ri*zona Safe Return to Work Guidelines* and department-specific policies.
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Office Environment

Description: Please see the FFSoM Re-entry Plan for specifics on concerns around the FFSoM building and how they will be addressed. The following is specific to the Dean’s Office, located in the Fred Fox School of Music building.

Responsible Person or Unit: Chief of Staff, Arizona Arts; FM/Sign Shop

Logistics:
Please see the FFSoM Re-entry Plan for specifics on building logistics. For the Dean’s Office, the following steps must be taken:

- Training
- Signage – at front desk, at all common areas (kitchen area, copier, etc.), on doors to private offices
- Mask requirements (outside of private offices)
- Limited hours to the public (10-2pm) – other visits by appointment
- Private offices assigned to each employee
- After-hours access will continue as is – each employee has a key to the office

Arizona Arts relationships and impacts:
Ideally, policies would be consistent across units.

Broader campus relationships and impacts:
Ideally, policies would be consistent across the university.

Industry perspectives and directions:

Key timelines and decisions to effectively manage task:
Signs and assigned offices should be up by August 1, 2020.

Key protocols that need to be in place to effectively support outcomes:
Training, communication, and adherence to CDC and university guidelines

How do decisions impact constituents:
Public hours and appointment protocols would need to be announced.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Hand sanitizer, masks, disinfectants (wipes, sprays, etc.), signs

Financial Considerations:

Risk/Uncertainty:
For employees who are working on campus, their adherence to UA Arizona Safe Return to Work Guidelines and department-specific policies.
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Signage

Description: Please see the FFSoM Re-entry Plan for specifics on concerns around the FFSoM building and how they will be addressed. The following is specific to the Dean’s Office, located in the Fred Fox School of Music building.

Responsible Person or Unit: Chief of Staff, Arizona Arts; FM/Sign Shop

Logistics: Please see the FFSoM Re-entry Plan for specifics on building logistics. For the Dean’s Office, the following steps must be taken:

- Sign on front door indicating hours open to the public, maximum occupancy, mask requirements, etc.
- Sign at front desk indicating social distancing requirements, maximum occupancy, mask requirements, etc.
- Sign on each private office requiring a “knock first”
- Sign by copier – social distancing guidelines, mask requirements, disinfect after each use
- Sign by shared kitchen space – social distancing guidelines, mask requirements, disinfect after each use (water cooler, fridge, sink, etc.)
- Sign on conference room door – maximum occupancy of 2 people, by appointment only (contact Tracy Wynn), masks required, disinfect after each use

Arizona Arts relationships and impacts:
Ideally, policies would be consistent across units.

Broader campus relationships and impacts:
Ideally, policies would be consistent across the university.

Industry perspectives and directions:

Key timelines and decisions to effectively manage task:
Signs should be up by August 1, 2020.

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Signs created by FM

Financial Considerations:

Risk/Uncertainty:
For employees who are working on campus, their adherence to UAArizona Safe Return to Work Guidelines and department-specific policies.
**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task Name:** Supplies

**Description:** Please see the FFSoM Re-entry Plan for specifics on concerns around the FFSoM building and how they will be addressed. The following is specific to the Dean’s Office, located in the Fred Fox School of Music building.

**Responsible Person or Unit:** Chief of Staff, Arizona Arts; Administrative Associate

**Logistics:** Please see the FFSoM Re-entry Plan for specifics on building logistics. For the Dean’s Office, the following steps must be taken:
- Hand sanitizer (at front desk, in conference room, by copier, in kitchen area, in each private office)
- Masks (2 for each employee)
- Disinfecting wipes and/or spray (at front desk, in conference room, by copier, in kitchen area, in each private office)

**Arizona Arts relationships and impacts:**
Ideally, policies would be consistent across units.

**Broader campus relationships and impacts:**
Ideally, policies would be consistent across the university.

**Industry perspectives and directions:**

**Key timelines and decisions to effectively manage task:**
Supplies should be available to anyone returning by August 1, 2020.

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
See above

**Financial Considerations:**

**Risk/Uncertainty:**
For employees who are working on campus, their adherence to *UA*Arizona Safe Return to Work Guidelines and department-specific policies.
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Operating Hours

Description: Please see the FFSoM Re-entry Plan for specifics on concerns around the FFSoM building and how they will be addressed. The following is specific to the Dean’s Office, located in the Fred Fox School of Music building.

Responsible Person or Unit: Chief of Staff, Arizona Arts

Logistics:
Please see the FFSoM Re-entry Plan for specifics on building logistics. For the Dean’s Office, the following steps must be taken:
- Office open to the public from 10-2pm
- Other visits by appointment only
- Staggered work hours for employees who return to work

Arizona Arts relationships and impacts:
Arizona Arts units would need to be made aware of the public hours and the protocol for requesting an office visit by appointment. Make info available on website and sign on front door.

Broader campus relationships and impacts:
The broader campus would need to be made aware of the public hours and the protocol for requesting an office visit by appointment. Make info available on website and sign on front door.

Industry perspectives and directions:

Key timelines and decisions to effectively manage task:
In place by the start of the semester

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
Outside constituents would need to be made aware of the public hours and the protocol for requesting an office visit by appointment. Make info available on website and sign on front door.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
NA

Risk/Uncertainty:
For employees who are working on campus, their adherence to UArizona Safe Return to Work Guidelines and department-specific policies.
**Goal:** Goal 4: Personnel and Operations

**Task Name:** Remote Work Assessment

**Description:** Assess which functions of the administrative team can continue to be accomplished remotely, determine what resources are required to assure long term success, and initiate safety measures to minimize risk for those who cannot work remotely.

**Responsible Person or Unit:** Managing Director/Chief of Staff

**Logistics:**
- Ask each employee to list job functions and physical requirements to execute each function.
- Determine whether it is economically feasible to provide each required item and/or program.
- Provide required resources for as many employees as possible to work remotely.
- Allow for flexibility in scheduling any required in-office time to have the least amount of overlap possible.
- Follow instruction outlined in UArizona Safe Return to Work Guidelines for employees who must work on campus, including but not limited to:
  - Wearing a face covering,
  - Keeping 6-foot distance between people,
  - Maintaining personal hygiene, particularly regular hand-washing and/or sanitizing,
  - Staying home when sick, and
  - Submitting a daily wellness check.

**Arizona Arts relationships and impacts:**
It may be impossible for some employees to work remotely, due to the nature of their job functions. This could cause disparity between those who have the privilege of working remotely.

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
- 6/1: Unit operating plan due to division
- 6/12: Division submits plans to Provost
- TBD: University releases re-entry guidelines for fall semester
- TBD: Complete job function inventory and requirements to extend remote work arrangements.
- By 8/24: Set up on-campus work stations to UArizona Safe Return to Work Guidelines standards.
- 8/24: Fall semester begins

**Key protocols that need to be in place to effectively support outcomes:**
- Active staff participation in job function inventory and identifying needed resources to extend working remotely.
- Timely acquisition of needed resources.
- Timely restructuring of current on-campus work environment.

**How do decisions impact constituents:**
Constituents will be informed of modifications to staff schedule and effective ways to communicate with staff who are working remotely.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- Supplies as determined by the *UArizona Safe Return to Work Guidelines*, which may include:
  - Masks
  - Plexiglass
  - Floor markings
  - Signage
- Additional resources identified for employees extending their remote work arrangements.

**Financial Considerations:**
Above-listed supplies will incur additional costs; expenses in other areas may decrease, such as in-office filtered water and shared parking passes.

**Risk/Uncertainty:**
For employees who are working on campus, their adherence to *UArizona Safe Return to Work Guidelines* and department-specific policies.
Arizona Arts Communications & Marketing

Overview
The Arizona Arts Re-Entry Communications Plan provides a framework with goals and content strategies to inform our key constituencies – students, staff, faculty, the general public and more – about the Arizona Arts and University of Arizona’s plans, guidelines and updates for re-entering the university campus in the fall safely and prepared. While each of the units within the division have their own re-entry plans, the Arizona Arts Re-Entry Communications Plan identifies ways the units can align with the division and the university on common needs, like messaging, signage, videos, etc., which will provide a uniformed and consistent message and look-and-feel as well as maximize resources.

The three goals for Arizona Arts plan is consistent with the division goals created at the beginning of the COVID crisis in March and also align with the university’s three pillar-approach for re-entry communications. Some of the pieces of the content strategy go beyond strictly re-entry, like regular communications supporting important long-range, revenue-generating initiatives, like development, enrollment and diversity.

Key Milestones
June 15      Internal approval of Arizona Arts re-entry plans
June 30      Provost approval of Arizona Arts re-entry plans
July 6       Establishment of internal video production team
July 24      University final decision on fall campus plan (F2F, Remote, Hybrid)
Aug. 17      Arizona Arts website launch
Aug. 24      Fall semester begins

Budget Summary
This plan provides a framework for messaging. Most design and messaging will be done in-house; costs for production of items like signage will be accounted for in the unit budgets with the following exceptions.

Advertising
Online, digital, brand marketing for Arizona Arts that creates/builds awareness of the division/website/events, develops confidence in the market and maintains/builds our audience/community ... $4,000 - $8,000

Equipment
Cost of equipment to support work from home ... TBD

Freelance Labor
While we plan to use internal resources whenever possible, we may need freelance assistance for content creation, design, photo and video at a level of skill/experience beyond a student worker OR if internal expertise is not available ... $2,500 - $5,000

Student Employees
3-4 students at 10 hours a week per 16 weeks (Aug. 24 – Dec. 14) at $11/hour ... $5,280 - 7,040
Goals and Tasks

**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions

**Task Name:** Explore creating an internal video production team

**Description:** Utilize our talent within the units of Arizona Arts to create division-wide videos and multimedia communications for re-entry: Weekly Updates from the Dean and Stay Safe with Arizona Arts, as well as Arizona Arts Studio Series, fall preview, promo videos that would help with recruiting/retention, development, etc. The goal would be creating a branded look-and-feel videos/multimedia with consistent messaging, while saving units from hiring outside entities.

**Responsible Person or Unit:** Arizona Arts, all units

**Logistics:**
Select team members, create a production schedule, assign tasks, develop videos that can be used division-wide, distributed in email newsletters, social media, online and even shown on lobby monitors

**Arizona Arts relationships and impacts:**
All units and our audiences

**Broader campus relationships and impacts:**
N/A

**Industry perspectives and directions:**
N/A

**Key timelines and decisions to effectively manage task:**
The biggest decision to effectively manage the task would be the decision to proceed and allow staff with the appropriate skills from various units to participate. Units have varying levels of skilled staff to create videos and multimedia.

**Key protocols that need to be in place to effectively support outcomes:**
Quality control, review and revision procedures.

**How do decisions impact constituents:**
Hopefully, our videos will inform and comfort our audiences.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
N/A

**Financial Considerations:**
Will be done in-house.

**Risk/Uncertainty:**
N/A
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 3: Performances, Events and Exhibitions

**Task Name:** Expectation Management Messaging

**Description:** Once solutions are determined for the classroom/remote/labs/studios/etc., as well as performances, events, and exhibitions, Communications will need to deliver messaging to the appropriate audiences on what to expect, describe what it will look like.

**Responsible Person or Unit:** Arizona Arts, College of Fine Arts, all units

**Logistics:**
Determine the messaging and develop and deliver a communications plan.

**Arizona Arts relationships and impacts:**
Creatives, along with directors and department heads

**Broader campus relationships and impacts:**
University MarComm, alumni, foundation, admissions, enrollment management; local media; Visit Tucson; perhaps other presenting units on campus (Poetry Center, Humanities, Arizona State Museum)

**Industry perspectives and directions:**
In addition to local media, local arts organizations, influencers

**Key timelines and decisions to effectively manage task:**
Once we have the solution, for example, announcing the Arizona Repertory Theatre season, we will need to plan a season-announcement plan similar to previous years, but perhaps with more lead-time because of the changes.

**Key protocols that need to be in place to effectively support outcomes:**
Coordinated efforts with units, Arizona Arts, and the University

**How do decisions impact constituents:**
The decision to communicate will educate and, hopefully, reassure audiences that the solutions are well-designed and provides a safe atmosphere.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Perhaps if we bring extra personnel to venues

**Financial Considerations:**
Media buys per unit budgets

**Risk/Uncertainty:**
The risk is that for goal one, the students or faculty do not like the solutions and stay away; the risk/uncertainty for goal three, is that audiences do not feel comfortable with the solutions and do not attend.
Goal: Goal 3: Performances, Events and Exhibitions; Goal 4: Personnel and Operations.

Task Name: Storytelling

Description: One goal of re-entry is to capture and celebrate our ability to adapt and innovate (Wildcat Pride) to assist with morale, mental health, recruitment and retention. The task is to continue telling the stories of our innovative and resilient students, staff and faculty as Arizona Arts has done throughout the COVID crisis (versus marketing events, primarily).

Building on that success, Arizona Arts/units should also include stories that elevate:
1. Development (“Medici Mondays”) ... to raise revenue
2. Enrollment (“... Feels Like Home”) ... to assist recruitment/retention (and raise revenue)
3. Diversity ... to give a voice to Wildcats-of-color with unique experiences (which also helps enrollment)

Responsible Person or Unit: Arizona Arts, College of Fine Arts, all units

Logistics:
Determine a social media/website content plan that balances all of our stories with a goal of providing engaging relevant content that builds community. This plan and these stories will also directly impact our media outreach efforts.

Arizona Arts relationships and impacts:
Creatives, along with directors and department heads

Broader campus relationships and impacts:
University MarComm, alumni, foundation, admissions, enrollment management; local media

Industry perspectives and directions:
N/A

Key timelines and decisions to effectively manage task:
One key timeline is to hire student employees for the fall semester as soon as possible.

Key protocols that need to be in place to effectively support outcomes:
Coordinated efforts with units, Arizona Arts, and the University

How do decisions impact constituents:
The decisions will impact constituents by improving mental health and Wildcat Pride, while subliminally convincing our audiences that Arizona Arts and the University of Arizona develop and train world-class individuals, citizens and artists.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Perhaps for student employees

Financial Considerations:
Minimum wage per 10 hours a week per three or four students.

Risk/Uncertainty:
Can we get student employees?
**Goal:** Goal 4: Personnel and Operations

**Task Name:** Internal Communications / Update from the Dean

**Description:** Create a regularly distributed internal communication message that includes an update from the Dean.

**Responsible Person or Unit:** Arizona Arts, College of Fine Arts

**Logistics:**
The Dean prepares an update. Arizona Arts distributes it.

**Arizona Arts relationships and impacts:**
Students, staff, faculty

**Broader campus relationships and impacts:**
University MarComm, alumni, foundation, admissions, enrollment management; other partners and collaborators

**Industry perspectives and directions:**
The update from the Dean could be distributed to industry peers, publications

**Key timelines and decisions to effectively manage task:**
Key timelines/decisions: Dean confirms participation, commits to a schedule (once a week or every other week); Arizona Arts decides format (video, podcast, FB or IG Live, written).

**Key protocols that need to be in place to effectively support outcomes:**
Coordinated production/distribution schedule

**How do decisions impact constituents:**
The decision to create and distribute an update from the Dean would likely cause audiences to feel informed and confident in the path forward (mental health).

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
N/A

**Financial Considerations:** N/A

**Risk/Uncertainty:**
The uncertainty would be Dean’s schedule.
Goal: Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions

Task Name: Internal Communications / Instructional Videos

Description: Create instructional videos for students, staff and faculty and our patrons on 'what to expect' when taking a class, or working in a lab; or attending an event; or how to spot COVID-19 symptoms and then what to do next.

Responsible Person or Unit: Arizona Arts, all units

Logistics:
Instructional videos could easily be distributed in email newsletters, social media, online and even shown on lobby monitors

Arizona Arts relationships and impacts:
All units and our audiences

Broader campus relationships and impacts:
N/A

Industry perspectives and directions: N/A

Key timelines and decisions to effectively manage task:
Once the various solutions are made on re-entry, a production schedule would need to determine timelines, but decisions to effectively manage the task would involve assigning a skilled videographer to the task.

Key protocols that need to be in place to effectively support outcomes:
Quality control, review and revision procedures.

How do decisions impact constituents:
Hopefully, our instructional videos will inform and comfort our audiences.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
N/A

Financial Considerations:
Will be done in-house.

Risk/Uncertainty: N/A
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Create an Arizona Arts Fall Preview video

Description: To build buzz for the fall line-up of performances, exhibitions and events, create an Arizona Arts Fall Preview video that helps build (and reinforces) the division brand, touting the various programming, i.e. Arizona Repertory Theatre, Dance Ensemble, Music, Arizona Arts Live, CCP/UAMA

Responsible Person or Unit: Arizona Arts, all units (internal video production team)

Logistics:
Working with the units, piece together their fall arts content into one cohesive promotion piece for the division and university.

Arizona Arts relationships and impacts:
All units and our audiences

Broader campus relationships and impacts:
N/A

Industry perspectives and directions:
N/A

Key timelines and decisions to effectively manage task:
The key timelines would be based on the timing of available and confirmed information about programming, dates, locations, etc. If we decide to have create an internal video production team, and the units have their creative, we could launch the video early in the fall on the Arizona Arts website. (We will need all of this calendar information for the website as well as the various Tucson media’s own fall arts previews.)

Key protocols that need to be in place to effectively support outcomes:
Quality control, review and revision procedures.

How do decisions impact constituents:
Hopefully, this video will grow the brand of Arizona Arts, elevate the arts in Tucson and inform our patrons, donors and neighbors that we are creative, strong, innovative and open for business.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
N/A

Financial Considerations:
Will be done in-house.

Risk/Uncertainty:
The risk is that not all of the programming will be solid/confirmed in time for production and/or media deadlines.
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Determine common collateral needs.

Description: Once solutions are determined, Arizona Arts and the units need to determine what common marketing/messaging collateral needs there are, i.e., web banners, signage, social campaigns.

Responsible Person or Unit: Arizona Arts, all units

Logistics:
Develop and deliver consistent messaging with include marketing collateral, graphics, website updates, press releases, etc.

Arizona Arts relationships and impacts:
Creatives, unit designers

Broader campus relationships and impacts:
Possibly the University branding team

Industry perspectives and directions:
N/A

Key timelines and decisions to effectively manage task:
Collateral needs varied based on the platform, i.e., enrollment marketing needs are different in some cases from ticket sales. One key timeline would be to have the decisions made for internal purposes, i.e., subscribers, and external needs, like local media’s Fall Arts Preview deadlines.

Key protocols that need to be in place to effectively support outcomes:
A decision process with design/editing review and revision.

How do decisions impact constituents:
Hopefully, our common collateral solutions provides information, continuity and comfort.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
N/A

Financial Considerations:
Will be done in-house.

Risk/Uncertainty:
N/A
**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Determine common messaging for units.

**Description:** Plan and create messaging schedule that Arizona Arts and each unit distributes via email marketing and social media, i.e., in November, everyone should include this blurb in their communications.

**Responsible Person or Unit:** Arizona Arts, all units

**Logistics:**
Develop and deliver consistent messaging email marketing (newsletters) and social media.

**Arizona Arts relationships and impacts:**
Creatives, unit designers

**Broader campus relationships and impacts:**

**Industry perspectives and directions:**
N/A

**Key timelines and decisions to effectively manage task:**

**Key protocols that need to be in place to effectively support outcomes:**
A decision process with design/editing review and revision.

**How do decisions impact constituents:**
Hopefully, our common collateral solutions provides information, continuity and comfort.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
N/A

**Financial Considerations:**
Will be done in-house.

**Risk/Uncertainty:**
N/A
**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Extra emphasis on outstanding customer service

**Description:** In these unusual times, Arizona Arts will need to execute an even greater level of customer service in our effort to maintain and growth audiences. With the central box office initiative (and the launch of the Arizona Arts website), we have an opportunity to provide even more ‘white glove’ service to ticket buyers with automated pre- and post-ticket purchase messaging and post-event messaging ... to include ... what to expect when attending our events, where to park, where to enter, along with information about restaurant and bars options. Post-event messaging would be surveys to obtain customer feedback.

**Responsible Person or Unit:** Arizona Arts, staff liaisons to the box office software.

**Logistics:**
Build the capability into the box office software.

**Arizona Arts relationships and impacts:**
This should positively impact all units utilizing the system.

**Broader campus relationships and impacts:**
N/A

**Industry perspectives and directions:**
N/A

**Key timelines and decisions to effectively manage task:**

**Key protocols that need to be in place to effectively support outcomes:**
A review-and-revision process.

**How do decisions impact constituents:**
Elevated customer service should improve word-of-mouth and brand loyalty.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
N/A

**Financial Considerations:**
Will be done in-house.

**Risk/Uncertainty:**
N/A
**Goal:** Goal 4: Personnel and Operations

**Task Name:** Reinforce healthy campus plans.

**Description:** Reinforce the University’s initiatives like “Test, Trace, Treat,” downloading and using the Contact Tracing App, and promoting healthy on-campus habits, like mask wearing.

**Responsible Person or Unit:** Arizona Arts, all units

**Logistics:**
Once the University creates content strategy, content, graphics, Arizona Arts will need to incorporate those items into our plans and schedules to reinforce messaging, speak with one voice.

**Arizona Arts relationships and impacts:**
Creatives, unit designers

**Broader campus relationships and impacts:**
University brand management, MarComm teams.

**Industry perspectives and directions:**
N/A

**Key timelines and decisions to effectively manage task:**
All depends on the University on timing, but key decisions would be for everyone in Arizona Arts to be on board.

**Key protocols that need to be in place to effectively support outcomes:**
Access to assets, scheduling.

**How do decisions impact constituents:**
Hopefully, the decision will reinforce maintaining a safe and healthy environment.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
N/A

**Financial Considerations:**
N/A

**Risk/Uncertainty:**
N/A
Arizona Arts in Schools

Overview
The two distance learning scenarios outlined in detail in Task Forms 1 & 2 below describe materials and planning necessary to allow effective on-line and partially on-line arts instruction in K-12 schools served by Arizona Arts in School programs. Based on guidance from the CDC and Arizona Department of Education we feel it is unlikely that outside contractors (as we are considered) or guests will be allowed in school buildings during the Fall semester.

Key Milestones

Budget Summary
Goals and Tasks

Goal: Goal 1: Instructional Delivery and Student Engagement

Task Name:
Distance Learning Scenario #1 - Students and Teacher of Record (TOR) can meet in person but outside instructors/contractors are not permitted.

Description:
Arizona Arts in Schools and its three in-school arts education programs – UpBeat, Step Up and Music First – employs UArizona graduate students and faculty to co-teach arts classes in k-12 schools. This Task Form uses UpBeat as the sample program. The scenario applies similarly to Music First and Step Up.

In this scenario, we utilize a blend of live video conferencing with an UpBeat Instructor, pre-recorded video modules, and individual or small group instruction via live video conferencing. To maintain flow, we'll want to minimize instructor countoffs and back-and-forth conversations. This scenario also includes a ½ hour weekly meeting between Instructor and TOR to collaboratively plan and trouble-shoot each lesson.

Responsible Person or Unit: Arizona Arts in Schools

Logistics:
Classroom and delivery concepts and structures

- Instructor shares lesson plan with TOR one day prior to class.
- TOR sets up Zoom (preferred platform where permitted) on a laptop at the front of the classroom and connects to their projector screen. If no projector is available, TOR writes warmup and other material on the board and prepares books/music stands.
- UpBeat Instructor prepares/opens all required music/materials for Zoom sharing so the TOR can focus on setting up Zoom and handling the beginning of class responsibilities.
- TOR starts class with welcome.
- UpBeat Instructor leads appropriate warm-up for the day’s lesson, TOR walks around class and gives individual feedback and support to students as needed.
- Optional: UpBeat Instructor leads playing of review piece(s) while TOR supports students.
- New material can be taught one of two ways:
  - UpBeat Instructor or TOR introduces and plays pre-recorded video module for new learning, pausing for practice in appropriate spots.
  - UpBeat Instructor teaches new material live over Zoom, using the shared screen to show the music on the projector and utilizing annotations on the music where appropriate.
  - Instructor asks TOR to perform certain tasks that make more sense to do live in the room. (Example: “Please have them loop [Bar 3 + 1 bar of rest] five times.”) TOR is in charge of starting/pausing/stopping. Instructors provides suggestions when class has stopped playing.
- Time is given for student practice. During this time, TOR supports individual students. At
the end of the practice time, the TOR can tell the Instructor what they’re seeing from individual students. This will provide diagnostic feedback to the Instructor.

UpBeat Instructor tailors the next activity for the class based on the feedback heard from the TOR.

For the last third of class, we explore the idea of a “masterclass” or “hot seat” format which cycles through a fixed, pre-ordered list of students (NOT on a student volunteer basis). This could involve having 3 chairs preset in front of the class and TOR’s computer.

Students come up and perform the song that the class is focusing on. Instructor and TOR tag-team to provide feedback to featured students and the entire class, just like a master class. Feedback emphasizes the positive in what they’ve played and suggests one thing they can all work on. TOR keeps track of featured-student rotation day-to-day, ensuring all students participate and receive attention equally. (Occasionally, a single student may volunteer to perform and receive direct feedback.)

If there is a breakout space in the classroom (office, storage room, etc.) and if there is permission from the school, the last part of class is taught by the TOR while the Instructor gives small group Zoom instruction to students in the breakout space. TOR keeps track of student rotation day-to-day, ensuring all students receive equal attention.

Additional thoughts for this scenario:

- **Cleaning Tubanos**: Beyond the drum head, the tops, sides, and handles will also be important to sanitize. See the following articles:

- Sharing lesson plans: UpBeat Instructor and TOR meet once a week for a 30-minute session. This can be used for reflecting and planning for upcoming lessons. Instructor provides TOR with specific work to do without instructor present. TOR provides fills in instructor on anything that may have gone unnoticed, since the Instructor won’t be able to directly see and hear the class the way they would normally. This can also serve as private lesson time for the TOR to progress their own playing, thus improving their confidence in leading the class.

- UpBeat Instructor can create custom learning videos specifically for that class and the challenges they’re experiencing.

- Recording of learned pieces will be handled by TOR. Instructor and/or TOR can lead class in Like/Improve and point-based assessments and voting on release of recordings.
Arizona Arts relationships and impacts:
8 students and faculty are employed as instructors in AAiS programs. This plan keeps them employed

Broader campus relationships and impacts:
This plan also continues to fulfill the University’s land grant mission by serving the community in spite of the obstacles in place

Industry perspectives and directions:
Key Sources –

Arizona Dept of Ed guidelines stress the importance of continuing arts and athletics, allow for ways to use and sanitize instruments and consider (like the UA’s plan does), a range of learning modalities happening simultaneously depending on student needs and density. Like TUSD superintendent Gabriel Trujillo says in the linked statement, up to 25% of TUSD students may opt for on-line only. We therefore are preparing for using both this Scenario 1 plan and our Scenario 2 (exclusively distance learning) concurrently.

Key timelines and decisions to effectively manage task:
Because we operate in 16 Arizona school districts who may have 16 variations on the guidelines that the Arizona Department of Ed. issued on June 3rd, July is a critical month for gathering school district re-opening plans, communicating about schedules and being creative about how we deliver distance learning services in a variety of circumstances that involve students and teachers being present in person and contractor instructors not allowed or rarely allowed in schools.

Key protocols that need to be in place to effectively support outcomes:
- Creating multi-media on-line learning modules – COMPLETED
- On-line access to Method Books - COMPLETED
- Collecting data from schools on the variety of allowable school delivery systems UpBeat will navigate and into which learning materials will be transposed – IN PROCESS
- Gather best practice information on sanitizing instruments and other shared equipment – IN PROCESS
- Train staff in use of ‘SoundSlice’ and other key delivery software - COMPLETED
- Weekly 30-minute video meetings between AAiS instructor and TOR
- Alternative materials for students who cannot attend in person, don not have a guitar at home or do not have internet access.
How do decisions impact constituents:

Identification of necessary Personal Protective Equipment (PPE) and other supplies:  
In this Scenario PPE would be the responsibility of the school.

Financial Considerations:  
We took advantage of unused teaching hours among our Step Up, UpBeat and Music First to create most of our distance learning materials in March – May. We may need nominal additional hours this summer to refine elements based on final district plans for re-entry.
**Goal:** Goal 1: Instructional Delivery and Student Engagement

**Task Name:**
Distance Learning Scenario #2 - No in-person classes, fully distance-learning

**Description:**
Arizona Arts in Schools and its three in-school arts education programs – UpBeat, Step Up and Music First – employ UArizona graduate students and faculty to co-teach arts classes in k-12 schools. This Task Form uses UpBeat as the sample program. The scenario applies similarly to Music First and Step Up.

In this scenario, we recognize that all schools and districts will be approaching distance-learning differently. Because of this, we offer a "menu" of ways in which we can support learning. TORs and Instructors will need to be in close communication with each other to determine which options best suit their needs.

**Responsible Person or Unit:** Arizona Arts in Schools

**Logistics:**
Classroom and delivery concepts and structures

- Instructor shares lesson plan with TOR one day prior to live video sessions.
- If classes are happening “live” - meaning that a TOR will be holding a live video-conferenced drumming class, then the UpBeat Instructor can join in and lead the virtual class with a similar structure to an in-person class. If breakout rooms are allowed/feasible, classes could also be supplemented with private/small group lessons. While Zoom is preferable, adjustments can be made for different platforms.
- Classes can be run following UpBeat’s video learning modules, available on YouTube and SoundSlice. As UpBeat increases the quantity and quality of available videos, more of the full curriculum and proper instruction will be available. Video-based learning can be supplemented with student video submissions and UpBeat Instructor critiques as available/permitted.
- Zoom masterclasses based on repertoire or techniques. These can be offered several times throughout the week by an UpBeat Instructor and then any UpBeat school can utilize them. If we are fully distance-learning, then we can ignore the “geographical” boundaries of our different regions.
- If classes are happening “live” but UpBeat Instructors are not permitted to log on for cyber-security reasons, then the TOR and UpBeat Instructor can consult with each other on the class’s needs. The UpBeat Instructor can then create custom video modules specific to the needs of the class. The TOR then utilizes the videos in their live classes.
- Since live classroom recordings of solos will be impossible, students will record and submit videos of themselves playing along with SoundSlice videos. Assessment can be split between TOR and instructor, OR students assess each other through a peer evaluation protocol.

**Arizona Arts relationships and impacts:**
8 students and faculty are employed as instructors in AAiS programs. This plan keeps the majority employed but reduced need due to lack of accessibility to some students may force us to make staff reductions.
Broader campus relationships and impacts:
This plan also continues to fulfill the University’s land grant mission by serving the community in spite of the obstacles in place.

Industry perspectives and directions:
Key Sources

Arizona Dept of Ed guidelines stress the importance of continuing arts and athletics, allow for ways to use and sanitize instruments and consider (like the UA's plan does), a range of learning modalities happening simultaneously depending on student needs and density. Like TUSD superintendent Gabriel Trujillo says in the linked statement, up to 25% of TUSD students may opt for on-line only. We therefore are prepared for using both this Scenario 1 plan and our Scenario 2.

Key timelines and decisions to effectively manage task:
Because we operate in 16 Arizona school districts who may have 16 variations on the guidelines that the Arizona Department of Ed. issued on June 3rd, July is a critical month for gathering school district re-opening plans, communicating about schedules and being creative about how we deliver distance learning services in a variety of circumstances that involve students and teachers being present in person and contractor instructors not allowed or rarely allowed in schools.

Key protocols that need to be in place to effectively support outcomes:
- Creating multi-media on-line learning modules – COMPLETED
- On-line access to Method Books - COMPLETED
- Collecting data from schools on the variety of allowable school delivery systems UpBeat will navigate and into which learning materials will be transposed – IN PROCESS
- Gather best practice information on sanitizing instruments and other shared equipment – IN PROCESS
- Train staff in use of ‘SoundSlice’ and other key delivery software - COMPLETED
- Weekly 30-minute video meetings between AAiS instructor and TOR
- Alternative materials for students who cannot attend in person, don not have a guitar at home or do not have internet access.

How do decisions impact constituents:

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA
Financial Considerations:
We took advantage of unused teaching hours among our Step Up, UpBeat and Music First to create most of our distance learning materials in March – May. We may need nominal additional hours this summer to refine elements based on final district plans for re-entry.

Risk/Uncertainty:
Center for Creative Photography

Overview
The Center for Creative Photography is the premier research collection of American photographic fine art and archives. CCP aims to expand the history of photography to deepen an understanding of how the medium impacts society. This operating plan addresses the tasks required by each department at the Center to achieve a safe and compliant re-entry for Fall 2020. Please note that hyperlinks are included in the task forms which provide access to materials we are using for due diligence and guidance.

Key Milestones
6/5: Unit operating plan due to division
6/12: Division submits plans to Provost
TBD: University releases re-entry guidelines for fall semester
7/1 - 8/23: Limited re-entry for installation/de-installation essential staff
7/24: UA confirms Fall 2020 Re-entry
8/24: Fall semester begins

Budget Summary
In order to serve students, faculty, and public visitors in alignment with COVID-19 museum best practices, CDC guidelines, and UArizona Guidelines, the following purchases will impact budget considerations:

- Equipment to support hybrid programming and instruction, including but not limited to:
  - Cameras (video and still)
  - Microphones
  - Scanners
  - Software and hardware for website changes, streaming platforms, accessibility captioning and translation services

- Equipment to support additional artwork needs to diminish cross contamination between objects and artwork. Due to the nature of artwork, FM materials are not suitable for fine art and archival cleaning requirements. Equipment includes but not limited to:
  - Carts
  - Fine art disinfectant solutions
  - Tools (screw drivers, drills, hammers)
  - Tape Measures

- Costs of retrofitting offices and common spaces
- Cost of furniture storage
- Cost of physical space barriers
- Cost of contracting with organizations such as AZPM, Brink, or Culture Connect for developing Bring Your Own Device (BYOD) platforms and web-based apps
- Cost of training for new digital platforms
- Cost for online store and membership apps
- Cost for increased signage
- Cost for increased sanitation needs
- Cost of additional staffing for events and galleries to monitor adherence to guidelines
Goals and Tasks

Goal: Goal 1: Instructional Delivery and Student Engagement

Task Name: Multi-modal programming (UArizona and public)

Description: Complete alternative practices and policies to maintain safety for staff, volunteers, and university and public communities while designing and delivering academic and public programs, following best practices as outlined by the CDC and UArizona health and safety protocols.

Responsible Person or Unit: Education, Curatorial, Archives, Collections, Facilities, Marketing/Communications

Logistics:
Purchasing equipment (including software and hardware) to facilitate multi-modal programming projects; clear and open communication with faculty and instructors, as well as community audiences, on policies, procedures, and access; working across institutional departments to prepare materials for classes, researchers; coordinating with all parties to develop and schedule programming; all of this will align with UArizona Guidelines for space and visitors on campus.

Arizona Arts relationships and impacts:
Implementing multi-modal programming may require additional assistance from Fine Arts Tech, and will depend on close conversation and collaboration with AZ Arts and other community partners; Students, faculty, staff, community.

Broader campus relationships and impacts:
Implementing multi-modal programming may require additional assistance from campus Facilities, and will depend on close conversation and collaboration across UArizona and other community partners; Students, faculty, staff, community.

Industry perspectives and directions:
American Alliance of Museums, American Association of University Professors; Museums and Social Distancing: A Planning Toolkit

Key timelines and decisions to effectively manage task:
Release of UArizona Guidelines and decisions about classroom models and community presence on campus; develop policies and create new programming models, both for curricula engagement and public engagement; faculty and instructors determining the model for their classrooms; modify policies according to new guidelines provided by CDC and UArizona.

Key protocols that need to be in place to effectively support outcomes:
UArizona reentry plan, UArizona Guidelines; Space audit; Needs assessment; coordination of production and distribution

How do decisions impact constituents:
Clear communication and safety guidelines will help create a secure, safe environment for academic and public audiences; ensures our institutions’ continued ability to deliver meaningful content to our university and public communities.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations: Equipment to facilitate remote and/or hybrid (in person/online) programming, including but not limited to: cameras; microphones; software and/or hardware for website overhaul; technical assistance for website changes; streaming platforms; accessibility captioning and translation services

PPEs for staff, volunteers, and visitors; sanitation supplies

Risk/Uncertainty: We could find out the workload is unsustainable or we are not meeting our goals/mission. We could be limited in capacity and serve fewer faculty and classes.
Goal: Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions Goal 4: Personnel and Operations

Task Name: Collections Care

Description: Develop specific protocols, based on industry guidelines, for collections care in vault storage and when artwork and archival material is accessed for core institutional activities.

Responsible Person or Unit: Collections, Archives, Conservation

Logistics: Identify industry-specific guidelines to be adopted in order to allow staff to safely complete collection-related tasks. This may include limiting the number of staff having access to the vaults at one time or staggering schedules. Staff and student work stations may need to be relocated out of collection storage areas. Adopting new industry recommended protocols for handling collection materials (using masks, gloves, isolating materials, disinfection) throughout workflow includes but is not limited to: object handling, pulling, transport, specified use, isolation and refiling and disinfections of equipment needed to perform task. CCP collection handling staff will need to be briefed on new, additional safety requirements for interaction with collection materials.

Arizona Arts relationships and impacts: Access to collections and completion of tasks may take longer which would impact institutional schedules and user expectation.

Broader campus relationships and impacts: Additional assistance from campus Facilities may be necessary. Communication with other museums to ensure and inform best practices.

Industry perspectives and directions: CDC, American Institute for Conservation, American Alliance of Museums, National Center for Preservation Technology and Training.

Key timelines and decisions to effectively manage task: Guidelines will be adopted prior to returning to work in order to safely ensure preservation of collections in storage (such as handling guidelines that deviate from previous practices). Timeline will be determined once UA Guidelines have been confirmed.

Key protocols that need to be in place to effectively support outcomes: Identification of duty-specific tasks that require safe collections care. Effective documentation of alternative practice guidelines, and consistent communication of those guidelines to impacted staff and Museum constituents. Protocols for safe movement of collections throughout the CCP (i.e. from vaults to galleries, digitization department, conservation department, print viewing room, and preparator department).

How do decisions impact constituents: CCP may be dark longer between exhibitions because extra time may be needed to fulfill key functions requiring the use and handling of collections and new shipping protocols. Fewer staff working in the vaults to retrieve items, staggering schedules, and isolation of collections may mean task completion may take longer.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves and disinfection materials for commonly used equipment to ensure health and safety of staff and preservation of collection materials while carrying out duties.
**Financial Considerations:** Additional PPE for art handling staff. Additional equipment to diminish potential cross contamination between objects and artwork (carts, disinfection solutions, disposable wipes).

**Risk/Uncertainty:** Increased time needed to perform tasks safely may cause require adjustment of expectations of both workload and timelines.
Goal: Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions

Task Name: Exhibitions and related programming

Description: Complete alternative practices and policies to maintain safety for staff, volunteers, and visitors when installing exhibitions, and during all related public programs, following best practices as outlined by the CDC and UArizona health and safety protocols.

Responsible Person or Unit: Curatorial, Education, Facilities, Collections, Preparators, Marketing/Communication, Conservation

Logistics: Develop written policies for museum staff, visitors, and volunteers to include: exhibition installation, group tours, on and off-site public programs and communication plan for sharing. Research, plan, and prepare for new exhibitions, schedules, and budgets. CCP will develop a safe procedure and policy for exhibition installation in accordance with CDC, UArizona Guidelines and guidelines from the Art Services Worker Safety Coalition. Development of policies will include research on use of hybrid, online or BYOD options and when they should be applied. Considerations will be made on whether to continue volunteer programming, training, and use as tour guides. All of this will align with UArizona Guidelines for space and visitors on campus.

Arizona Arts relationships and impacts: Results of the strategies and practices may require additional support from Fine Arts Tech Support. Will work with AZ Arts and other community partners; students, faculty, staff, community as access to spaces could be limited, in accordance with CDC and UArizona Guidelines.

Broader campus relationships and impacts: Results of the strategies and practices may require additional sanitation efforts and assistance from campus Facilities.


Key timelines and decisions to effectively manage task: Release of UArizona Guidelines; Space audit; Duties audit; Develop Policies; Evaluate effectiveness of and use of Bring Your Own Device (BYOD) platforms; Modify Policies according to new Guidelines provided by CDC and UA.

Key protocols that need to be in place to effectively support outcomes: Space audit completed, duties audit completed, UArizona Guidelines released, campus/community impact survey.

How do decisions impact constituents: Clear communication and safety guidelines will help create a secure, safe environment for academic and public audiences; ensures our institutions' continued ability to deliver meaningful content to our university and public communities.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties.
Financial Considerations: Contract with organizations such as Culture Connect and Brink for Bring Your Own Device (BYOD) platforms (web-based app; distance learning experiences). Equipment purchases to facilitate remote and/or hybrid (in person/online) programming, including but not limited to: cameras; microphones; software and/or hardware for website overhaul; technical assistance for website changes; portable screens and projectors, streaming platforms; accessibility captioning and translation services. PPE for staff, volunteers, visitors. Training for new digital platforms. Facilities increase sanitization protocols on site. Increased signage for onsite events, leading to increased needs from Central and Unit marketing and graphic design teams. Increased staffing for onsite events in accordance with space audit.

Risk/Uncertainty: We could find out the workload is unsustainable or we are not meeting our goals/mission. Second closure of museum/campus could occur. Installation of exhibitions requires staff to be within 6 ft. of each other at times, requiring modified safety guidelines and PPE.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions; Goal 4: Personnel and Operations

**Task Name:** Events

**Description:** Complete alternative practices and policies to maintain safety for staff, volunteers, and visitors for events for university and public communities. All practices and policies will follow best practices as outlined by the CDC and UArizona health and safety protocols.

**Responsible Person or Unit:** Development, Membership, Marketing/Communication, Administration, Education, Curatorial, Archives

**Logistics:** Develop alternative policies and safe practices for museum staff, visitors, and volunteers to include: community events and public programs on and off-site. Investigate and implement alternative multi-modal methods for delivering museum/curatorial/educational experiences for university and public communities. Purchasing equipment (including software and hardware) to facilitate multi-modal programs; clear and open communication with our audiences, on policies, procedures, and access; working across institutional departments and within to develop and schedule programming. All practices will align with UA Guidelines for space and visitors on campus.

**Arizona Arts relationships and impacts:** Implementing multi-modal programming may require additional assistance from Fine Arts Tech.

**Broader campus relationships and impacts:** Policies and practices could limit access to space; past rental contracts will need to be postponed or renegotiated following UA Guidelines. Implementing multi-modal programming may require additional assistance from Arizona Public Media or outside consulting firms such as Brink Media. When health and safety protocols dictate it is safe for onsite events to take place, additional facilities and custodial needs through Facilities Management may also be required. Resources from the University Foundation may be required for online ticketing and event management.

**Industry perspectives and directions:** [American Alliance of Museums, Cuseum, Event Safety Alliance](#)

**Key timelines and decisions to effectively manage task:** Release of UArizona Guidelines and decisions about staff and community presence on campus; develop policies/practices and create new programming models, survey campus and community partners impacted by these new policies; modify policies according to new guidelines provided by CDC and UArizona.

**Key protocols that need to be in place to effectively support outcomes:** Space audit, UA Guidelines released, campus/community impact survey, review of policies surrounding safe collections access

**How do decisions impact constituents:** Clear communication and safety guidelines will help create a secure, safe environment for academic and public audiences; ensures our institutions’ continued ability to deliver meaningful content to our university and public communities.
Identification of necessary Personal Protective Equipment (PPE) and other supplies: 
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure 
health and safety while carrying out duties

Financial Considerations: Reduced revenue and donations. Contract with organizations 
such as Culture Connect for BYOD platforms (web-based app; distance learning 
experiences). Contracting with outside firms such as Arizona Public Media or Brink Media 
to produce high quality multi-modal programs and events. Equipment purchases to 
facilitate remote and/or hybrid (in person/online) programming, including but not limited 
to: cameras; microphones; software and/or hardware for website changes; technical 
assistance for website changes; streaming platforms; accessibility captioning and 
translation services; portable screens and projectors. PPE for staff, volunteers, visitors. 
Facilities increase sanitization protocols on site. Increased signage for onsite events, 
leading to increased needs from Central and Unit marketing and graphic design teams. 
Increased staffing for onsite events in accordance with space audit.

Risk/Uncertainty: CCP could find out the workload is unsustainable or we are not 
meeting our goals/mission. Second closure of museum or campus could occur. It may be 
cost prohibitive to safely manage onsite events. CCP may find that alternative modes to 
engagement are not in line with the needs and preferences of our audiences and could 
potentially lead to reduced attendance, revenue and donations.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment

**Task Name:** Safe Collections Access for Researchers, Students, and the Public

**Description:** Develop protocols to maintain safety and security of staff, visitors, researchers, and collections, while offering adequate access to the collections with respect to the institution’s educational mission.

**Responsible Person or Unit:** Curatorial, collections, conservation, education, and archives staff

**Logistics:** Determine additional or new policies and procedures for print viewings, behind-the-scenes tours, and research requests for objects and archival material. Considerations include: prioritizing the use of materials in digital format; isolation period for requested materials; PPE and disinfecting protocols for researchers, staff, and reading room areas; providing virtual tours and viewings whenever possible until it is determined safe to host in-person groups and classes. All of these will align with UA guidelines regarding facilities and space.

**Arizona Arts relationships and impacts:** Extra notice required to schedule viewings and tours due to space and equipment scheduling, isolation periods, and development of digital assets such as PowerPoint presentations, document scanning, and object photography.

**Broader campus relationships and impacts:** Same as above

**Industry perspectives and directions:** American Alliance of Museums, American Institute for Conservation

**Key timelines and decisions to effectively manage task:** Already started, will continue as staff is phased into buildings

**Key protocols that need to be in place to effectively support outcomes:** Designating secure isolation areas within the building. Scheduling of reading room or viewing areas to ensure adequate spacing.

**How do decisions impact constituents:** Museum/archive users (instructors, students, researchers, other visitors) will have a less intimate experience of collections materials than before, impacting their ability to teach, learn, and research.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:** Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties.

**Financial Considerations:** Virtual tours and enhanced digital access both require upgrades to technology, including video and still cameras, microphones, and scanners.

**Risk/Uncertainty:** CCP may be unable to fulfill all requests due to restrictions on staff time, space, and equipment.
Goal: Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions; Goal 4: Personnel and Operations

Task Name: Safe Alternative Practices

Description: Develop specific practices, based on industry guidelines, for instances where alternative protocols which deviate from UA Guidelines may be required to successfully complete job duties.

Responsible Person or Unit: Curatorial, collections, conservation, education, and archives staff

Logistics: Determine what industry specific guidelines may need to be adopted in order to allow staff to complete tasks that require deviation from existing physical distancing requirements. These tasks may include, but are not limited to: installing and deinstalling artwork in the galleries; handling large or delicate works of art where more than one art handler is needed; preparing gallery spaces for installation; moving heavy items that require more than one person lifting; operating elevator or shipping doors in proximity to art handling staff. Industry guidance from the Art Worker Safety Coalition, a group comprised of professionals throughout the arts industry.

Arizona Arts relationships and impacts: CCP art handling staff will need to be briefed on safety requirements prior to work. Installations may take longer, which would impact institutional schedules.

Broader campus relationships and impacts: Same as above. Students/artists working the galleries will need the same safety briefing.

Industry perspectives and directions: Art Workers Safety Coalition, American Alliance of Museums, Association of Registrars and Collections Specialists

Key timelines and decisions to effectively manage task: Guidelines will be adopted prior to returning to work in order to deinstall the current exhibitions in preparation for fall re-opening.

Key protocols that need to be in place to effectively support outcomes: Identification of duty specific tasks that require deviation from physical distancing requirements. Effective documentation of alternative practice guidelines, and consistent communication of those guidelines to impacted staff.

How do decisions impact constituents: Extra time may need to be built into exhibition installation and deinstallation timelines, which would impact institutional schedules and calendars. Fewer staff working in the galleries may mean that individual tasks take longer, and tasks we used to use outside vendors for may need to be completed in house.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties.

Financial Considerations: Additional PPE for art handling staff. Additional equipment to diminish potential cross contamination from items that have been shared across staff in the past (screwdrivers, drills, tape measures).
**Risk/Uncertainty:** We could find out the workload is unsustainable or we are not meeting our goals for completing tasks on time.
Goal: Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions

Task Name: Membership and Constituent Management

Description: Complete alternative practices and policies to maintain safety for staff, volunteers, university and public communities while designing and delivering member and donor related engagement and stewardship opportunities, following best practices as outlined by the CDC and UArizona health and safety protocols.

Responsible Person or Unit: Development, Membership in partnership with collaborating departments

Logistics: Develop alternative policies and safe practices for museum staff, visitors, and volunteers to ensure meaningful interactions for stewardship of members and donors on and off-site. Investigate and implement alternative multi-modal methods for meetings and interactions with members and donors. Investigate and implement alternative multi-modal methods for delivering museum/curatorial/educational experiences for members and donors. Purchasing equipment (including software and hardware) to facilitate multi-modal programs; clear and open communication with member/donor audiences, on policies, procedures, and access; working across institutional departments and within to prepare materials for engagement. All practices will align with UA Guidelines for space and visitors on campus.

Arizona Arts relationships and impacts: Implementing multi-modal programming may require additional assistance from Fine Arts Tech, and will depend on close conversation and collaboration with AZ Arts Development Department and other community partners.

Broader campus relationships and impacts: Collaboration with the University Foundation may be required for best practices for donor management and for online ticketing and event management. Policies and practices could limit access to space. Implementing multi-modal programming may require additional assistance from Arizona Public Media or outside consulting firms such as Brink Media. When health and safety protocols dictate it is safe for onsite events to take place, additional facilities and custodial needs through Facilities Management may also be required.

Industry perspectives and directions: American Alliance of Museums

Key timelines and decisions to effectively manage task: Release of UArizona Guidelines and decisions about staff and community presence on campus; development of policies/practices released by University Foundation surrounding new engagement and stewardship models; survey members and donors surrounding these new policies; modify policies according to new guidelines provided by CDC and UArizona.

Key protocols that need to be in place to effectively support outcomes: Space audit, UA Guidelines released, University Foundation best practices released, campus/community impact survey, review of policies surrounding safe collections access

How do decisions impact constituents: Clear communication and safety guidelines will help create a secure, safe environment for member and donor audiences; ensures our institutions’ continued ability to deliver meaningful content for further engagement and stewardship of members and donors.
Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations: Equipment to facilitate remote and/or hybrid (in person/online) programming, including but not limited to: cameras; microphones; software and/or hardware for website overhaul; technical assistance for website changes; streaming platforms; accessibility captioning and translation services. Purchase of digital membership app and/or online store. Reduced revenue and donations. Contracting with outside firms such as Arizona Public Media or Brink Media to produce high quality multi-modal programs and events. Facilities increase sanitization protocols on site. Increased signage for onsite events, leading to increased needs from Central and Unit marketing and graphic design teams. Increased staffing for onsite events in accordance with space audit. PPEs for staff, volunteers, and visitors; sanitation supplies

Risk/Uncertainty: We could find out the workload is unsustainable or we are not meeting our goals/mission. Second closure of museum/campus could occur. It may be cost prohibitive to safely manage onsite membership and donor events. We may find that alternative modes for stewardship and engagement are not in line with the needs and preferences of our members and donors and could potentially lead to reduced revenue and donations.
Goal: Goal 2: Facilities, Spaces, and Environment; Goal 4: Personnel and Operations

Task Name: Initial staff return JULY / AUGUST for installation and de-installation of artwork

Description: Prepare for initial return of essential staff, and determine how workloads can be managed to ensure health and safety. The goal of the initial staff return task is to bring only those staff members on site who are critical to the functions needed in order to prepare the museum for students and other visitors.

Responsible Person or Unit: Admin and facility managers

Logistics: Prior to initial staff return, ensure all safety protocols are in place and CCP has proper supplies of PPE, cleaning supplies, signage and touch free equipment from FM. Stagger work shifts for shared offices. Assign entry and exit doors for staff to use. If possible, limit number of occupants in restrooms to ensure physical distancing guidelines are followed. Create a scheduling mechanism to ensure staff lounge areas adhere to physical distancing. Provide disinfection supplies for staff to clean common surfaces (such as refrigerator handles) after use. Identify items / equipment that will need to be removed from shared / common spaces. Identify furniture that will need to be removed from common spaces to ensure physical distancing.

Arizona Arts relationships and impacts: HR, Business Office.

Broader campus relationships and impacts: FM, Risk Management, and possibly others depending on UArizona guidance.

Industry perspectives and directions: UA guidelines for re-entry, CDC guidelines for returning to workplace.

Key timelines and decisions to effectively manage task: Already started for essential staff, will continue to be modified as staff is phased back into buildings.

Key protocols that need to be in place to effectively support outcomes: Adherence to the Safe Alternative Practices Task on page 14. HR for sick leave, work from home protocols, implementation of all listed logistics for physical distancing, UA custodial schedules and UA Test / Trace / Treat protocols communicated to all staff.

How do decisions impact constituents: TBD

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties.

Financial Considerations: Costs of PPE and signage; possible additional costs of retrofitting offices and common spaces to ensure physical distancing. Other financial costs TBD.

Risk/Uncertainty: If a staff person becomes infected, there could be a contagion spread to additional staff.
**Goal:** Goal 2: Facilities, Spaces, and Environment; Goal 4: Personnel and Operations

**Task Name:** Phased staff return

**Description:** Determine office occupancy and paths of travel to inform how workloads and scheduling can be managed to ensure health and safety of staff. This phased approach’s goal is to bring all staff members (who are able) back on-site in a safe manner over a period of time.

**Responsible Person or Unit:** CCP administration and building managers

**Logistics:** Retrofitting of shared offices and common spaces to ensure physical distance guidelines are followed, according to UA approved building audit. Identify items/equipment/furniture that will need to be removed from shared / common spaces. Ensure all staff receive face coverings from FM prior to returning to building and adheres to university policy on face coverings. Make sure we have PPE, cleaning supplies, signage and touch free equipment from FM. If possible, assign entry and exit doors for staff to use. Limit number of occupants in restrooms to ensure physical distancing guidelines are followed. Create a scheduling mechanism to ensure staff lounge areas adhere to physical distancing. Consider staggered, split, hybrid, onsite, and remote work schedules.

**Arizona Arts relationships and impacts:** TBD

**Broader campus relationships and impacts:** Will depend on UA guidelines on re-entry.

**Industry perspectives and directions:** UA guidelines for re-entry, CDC guidelines for returning to workplace.

**Key timelines and decisions to effectively manage task:** Already started for essential staff, will continue to be modified as staff is phased back into buildings.

**Key protocols that need to be in place to effectively support outcomes:** UA HR for sick leave, work from home protocols, implementation of all listed logistics for physical distancing, UA custodial schedules and UA Test / Trace / Treat protocols communicated to all staff.

**How do decisions impact constituents:** TBD

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:** Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

**Financial Considerations:** Costs of PPE and signage; possible additional costs of retrofitting offices and common spaces to ensure physical distancing. Other financial costs TBD.

**Risk/Uncertainty:** If a staff person becomes infected, there could be a contagion spread to additional staff.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment

**Task Name:** CCP Auditorium (Mapping movement)

**Description:** Central scheduling controls classes in the CCP Auditorium. Students move through the lobby of the CCP to access their classroom. CCP must perform movement mapping of the auditorium and lobby to determine path of travel options and limitations in accordance with Central scheduling.

**Responsible Person or Unit:** Admin department and building managers

**Logistics:** Utilize building drawings to obtain square footage, seat measurements and pathway measurements to identify seat spacing planning and path of travel for students attending in-person classes.

**Arizona Arts relationships and impacts:** Results of movement mapping may require broader Business Office and HR support.

**Broader campus relationships and impacts:** Results of the mapping will have to be in concert with the University Registrar’s class planning. It may also require broader Facilities Management support to obtain necessary drawings and potential security system changes.

**Industry perspectives and directions:** OSHA & CDC

**Key timelines and decisions to effectively manage task:** A general overview of movement mapping can begin immediately; completion of this task will be determined by information provided by University re-entry guidelines and the University Registrar class scheduling office.

**Key protocols that need to be in place to effectively support outcomes:** Physical distancing guidelines from the University and Registrar class scheduling.

**How do decisions impact constituents:** Decisions regulating physical distancing could result in a decrease of available space. The decisions by the Registrar’s class scheduling office will have a direct impact.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:** Masks, gloves, hand sanitizer, thermometers, plexi-glass barriers and any other equipment needed to ensure health and safety while carrying out duties

**Financial Considerations:** Purchasing necessary furniture and physical space barriers to adhere to University guidelines

**Risk/Uncertainty:** We could find out there is not enough physical space to ensure physical distancing guidelines are adhered to with student travel.
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Space audit and mapping of movement

Description: Complete a space audit that includes information pertaining to space use, set up, and square footage. Utilize data from audit to map movement through physical spaces to determine path of travel options and limitations. The combination of the space audit and movement mapping will yield data to inform decisions regarding visitor pathways, staggered, split, hybrid, onsite, remote work schedules, and office space planning.

Responsible Person or Unit: Admin departments and building managers

Logistics: Utilize building drawings to obtain square footage, electrical, data and furniture necessary for each space in the building to support staffing needs. An onsite walk through of each space may be required if access to drawing is limited or unavailable. Drawings will be used to identify signage location, sanitizer stations, and travel pathways throughout the building.

Arizona Arts relationships and impacts: Results of space audit and movement mapping may require broader Business Office and HR support.

Broader campus relationships and impacts: Results of audit may require broader Facilities Management support to obtain necessary drawings.

Industry perspectives and directions: OSHA & CDC

Key timelines and decisions to effectively manage task: Space audits have already started and will be completed as soon as possible. UArizona guidelines will be utilized to make decisions using space audit. A general overview of movement mapping can begin immediately, and will be completed upon release of the UArizona re-entry guidelines.

Key protocols that need to be in place to effectively support outcomes: Release of UArizona Guidelines and decisions about staff and community presence on campus.

How do decisions impact constituents: Decisions regulating physical distancing could result in a decrease of available space.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves, hand sanitizer, thermometers, plexi-glass barriers and any other equipment needed to ensure health and safety while carrying out duties.

Financial Considerations: Purchasing necessary furniture and physical space barriers to adhere to University guidelines

Risk/Uncertainty: We could find out there is not enough physical space to ensure physical distancing guidelines are adhered to with student travel.
Goal: Goal 4: Personnel and Operations

Task Name: Duties Audit

Description: Complete a duties audit to determine how workloads can be managed to ensure health and safety of staff. Audit will yield data to inform decisions regarding staggered, split, hybrid, onsite, remote, and flex work schedules. Audit will also determine essential functions and critical employees for completing functions.

Responsible Person or Unit: Admin departments

Logistics: Determine the mission-critical tasks that require staff to be on site and what can be done remotely to allow for a safe work environment. Inform staff of expected workloads, schedules, and location of work. All of this will align with UA Guidelines regarding facilities and space.

Arizona Arts relationships and impacts: Results of audit may require broader Business Office and HR support.

Broader campus relationships and impacts: Results of audit may require broader HR consultation.

Industry perspectives and directions: American Alliance of Museums, Association of Academic Museums and Galleries

Key timelines and decisions to effectively manage task: Already started, will continue as staff is phased into buildings

Key protocols that need to be in place to effectively support outcomes: Consistency in how we gather data about duties across departments and criteria for determining remote vs. onsite work needs to be established. Identification of at-risk staff and accommodations that can be made.

How do decisions impact constituents: Audit could show a possible reduction in our ability to reach faculty and students at the levels we have in the past. It could show that needed work schedules could affect collaborative projects with others across the University of Arizona.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations: Reduced revenue generation

Risk/Uncertainty: We could find out the workload is unsustainable or we are not meeting our goals/mission

Financial Considerations: Purchasing necessary furniture and physical space barriers to adhere to University guidelines

Risk/Uncertainty: We could find out there are not enough spaces to separate staff properly and there are not enough paths of travel to adhere to University guidelines.
Goal: Goal 4: Personnel and Operations

Task Name: COVID-19 succession planning

Description: Create a succession plan that identifies protocols for coverage in the event specific staff members become ill, need to quarantine, or an outbreak affects the institution.

Responsible Person or Unit: Admin


Arizona Arts relationships and impacts: Actions taken may require support from Business Office and HR.

Broader campus relationships and impacts: N/A

Industry perspectives and directions: American Alliance of Museums, Association of Academic Museums and Galleries

Key timelines and decisions to effectively manage task: Summer 2020

Key protocols that need to be in place to effectively support outcomes: Up-to-date org chart, duties audit, continuous assessment of priorities. Liberal exhibition timelines and programming

How do decisions impact constituents: Illness could result in a possible reduction in our ability to reach faculty and students at the levels we have in the past. It could show that needed work schedules could affect collaborative projects with others across the University of Arizona.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations: Reduced revenue generation

Risk/Uncertainty: We could find out the workload is unsustainable or we are not meeting our goals/mission
Data Management

CCP will follow UArizona guidelines and HR instructions to ensure compliance with HIPAA, and FERPA when collecting data on staff, students, faculty, or visitors.

CCP will gather information through surveys related to re-entry. The goal is to communicate with constituencies and measure their comfort level with on-site programming and gallery visits. Other data will be collected by space and duty audits which will inform decisions around staffing, space use, scheduling, and financial needs.

CCP will follow other data collection protocols as required by the UA (i.e. test, trace, treat)
Communication

Internal

- Staff will be updated with information from Arizona Arts and UArizona in a systematic way
- A staff member will be identified to regularly update CCP on COVID-19
- Informal communication will be encouraged, including virtual tea times/happy hours
- The phone tree for emergency communication will be continuously kept up to date
- Regular staff and department meetings will continue to offer feedback loops
- New protocols and policies specific to CCP will be communicated to all staff

External

- CCP will work with Arizona Arts Communications to deliver common and consistent messaging
- CCP and UAMA will consult one another on consistent messaging
- Provide audiences regular updated messaging through all communication platforms
- CCP will provide clear instructions for visitors regarding rules and regulations for entry into the building and access to galleries and archives. Instructions will be communicated through video, email, website, on-site signage, and all social media platforms.
- Website will link to University resources and CCP will reinforce University initiatives
- Brochures, handouts, maps, and other collateral material will be made available digitally online and/or through QR codes
- Throughout the summer CCP will send surveys and outreach tools to our communities to invite feedback and determine comfort levels regarding onsite and virtual offerings
- CCP will reach out to faculty and campus partners to communicate collaborative processes and procedures
Fred Fox School of Music

Overview
Musicians work individually, in small groups, and in large ensembles rehearsing and performing for either live or remote audiences. Instrumentalists use, and often share, an array of instruments with surfaces on which pathogens may rest. Wind instruments and the voices are activated with breath that may carry pathogens into the environment. A key goal of the FFSOM operating plan for the duration of the pandemic is to mitigate these specialized risks. We will do this drawing on the guidelines and best practices promulgated by the professional organizations specific to our discipline in order to supplement the general campus guidelines and policies.

Key Milestones
- Unit operating plan due to division (June 5)
- Division submits plans to Provost (June 12)
- University releases re-entry guidelines for fall semester (June 18, 2020)
- Provost approves revised plans (by June 30)
- Modality determined for every course (July 1)
- Fall semester begins (August 24)

Budget Summary
Goals and Tasks

Goal: Goal 1: Instructional Delivery and Student Engagement

Task Name: What are the instructional delivery and student engagement issues and concerns particular to your unit, and how will your unit address those concerns?

Description: Music Instruction: Applied Instruction and Ensembles on campus

Responsible Person or Unit: Fred Fox School of Music

Logistics:
Room needs, distancing procedures, cleaning/disinfecting procedures, protection outside of standard PPE

Arizona Arts relationships and impacts:
School of Music Recitals, concerts, lectures, symposia, Honor Ensembles—all reflect upon public needs and perception of Arts, and all are necessary for appropriate academic and practical instruction. Effective execution will require collaboration and coordination across Medical Services (testing, wellness checks), Facility Management (cleaning, movement patterns), C.A.T.S. Academic personnel (academic support), and Staff

Broader campus relationships and impacts:
Significant integration of Arizona Arts students in larger campus activities (athletic bands have been cited by President Robbins as one of the ten great things about the UA; these groups historically reflect over 70 majors at UA), FFSOM ensembles and classes collaborate with other university divisions on a regular basis, FFSOM students and faculty frequently engage with the community and with public schools with important outreach and performance.

Industry perspectives and directions:
Berlin Orchestra: Stage plan for the orchestra and recommendations for instruments:
- Distance of string players’ chairs 1.5 m.
- Distance of wind players’ chairs 2 m, removal of fluids and cleaning of instruments with disposable cloths (to be discarded) or cloths (to be cleaned), brass players with supplemental plexiglass protection.
- Distance of percussionists’ chairs 1.5 m, avoidance of shared use of instruments and accessories.
- Distance of harp and keyboard players’ chairs 1.5 m.
- Distance of the conductor to the orchestra musicians of at least 2 m during practice and 1.5 m during the concert. These recommendations are temporary measures in an extreme exceptional situation. It would be preferable to resume normal operation of performances as soon as possible.

In the case of the winds equipped with additional plexiglass protection, liquid removal and instrument cleaning with disposable cloths would have to occur regularly. Percussionists should act with a chair spacing of one and a half meters and use only their own instruments. The conductor should be at least two in the rehearsal, one and a half
meters away from the next player during the rehearsal.

Guidelines for singers in ensembles of all sizes are developing, and our faculty are committed to grounding their recommendations based upon peer-reviewed studies approved by scientists and medical professionals alike. A study commissioned by 52 professional arts organizations in the U.S. and abroad, including the College Band Directors Association, American String Teachers Association, American Choral Directors Association, and the National Association for Music Education, will measure the aerosol transmission of those playing instruments, singing, speaking onstage, and dancing. These results are expected in mid-June and will inform the vocal and choral guidelines for FFSOM.

Current research indicates some degree of small ensemble singing in large spaces may be possible with the use of masks and distancing. Use of mobile plexiglass partitions, multiple air purifiers and other methods of improving air quality, and rehearsal in spaces that can be “aired out” between rehearsals will also be necessary. Supplies for disinfecting plexiglass partitions multiple times each day will be needed (rags, spray bottles, disinfectant solution). Finally, alternative rehearsal methods, such as rehearsals conducted with singers in cars with windows rolled down or outdoor singing with mics are under consideration. These rehearsals would require technical equipment that could potentially be provided by FFSOM.

**Key timelines and decisions to effectively manage task:**
(Dates already determined by Administration.)

**Key protocols that need to be in place to effectively support outcomes:**
- Disinfecting spaces between classes, or provide students with supplies to wipe down their own chairs/desks when coming into and exiting classrooms.
- Slightly longer passing times to allow time for surfaces and rooms to disinfect as completely as possible and for more opportunities for distancing in hallways.
- Holding some classes and activities outside, weather and accessibility permitting.
- Restricting movement through and around buildings on campus.
- Engineer one-way entrances and exits and walkways to maximize physical distancing – to promote physical distancing to the degree possible (grocery store models may be useful here).
- Offer an extended daily schedule for in-person activities so that fewer students are on campus at the same time.
- Move very large classes into hybrid formats, whereby students attend classes in-person on some days, and attend remotely on other days.
- Thorough and aggressive contact tracing to mitigate virus spread, especially in ensembles with wind and brass players, and singers.
**How do decisions impact constituents:**
- Students may not have access to practice spaces
- Class times may be shortened due to disinfecting between classes
- Students may be unable or unwilling to come to campus for lessons or ensembles
- Spaces may be unavailable to ensure distancing in ensembles (even if there are sub-group rehearsals), as current FFSOM spaces may not be large enough or are tightly scheduled.
- Outdoor rehearsals cause challenges in hearing and are subject to weather conditions.
- Numbers of concerts may be reduced or eliminated.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Surgical masks, face shields when possible (especially modified for flutes?), portable plexiglass dividers, sanitary moisture collection receptacles in all ensemble rooms and brass studios ("spit" valves), personnel trained for disinfecting protocols for all rooms (not student responsibility), gloves, improved ventilation and air purification for rooms that require it (this will be most rooms), possibly digital devices for each students’ music rather than paper music, ample disinfectants for surfaces.

**Financial Considerations:**
See Goal 2.2 for specific costs.

**Risk/Uncertainty:**
Non-monitored spaces may become contaminated, faculty/student/staff error in disinfecting may put people at risk, number of contact surfaces (doorknobs, light switches, etc) throughout FFSOM may require modification, extensive ventilation upgrades required, several studies addressing musician safety are underway and information is not yet available.
Goal: Goal 1: Instructional Delivery and Student Engagement

Task Name: How will the unit identify faculty and staff involved in instruction who are not comfortable being in the classroom in the Fall and how can we accommodate them? Can we change teaching assignments based on comfort levels?

Description: Applied and Academic music instructional procedures vary across the FFSOM. Some courses may readily adapt to hybrid or online formats, while others will not. Those that may readily move to off-campus hybrids are encouraged to do so, allowing for more facility space to aid in social distancing need for the courses that must meet in person. Faculty have been offered a survey to relay personal expectations for returning to campus in the Fall.

Procedures for requesting specific courses to consider hybrid or fully-online formats would be under the purview of the unit administration; the same applies to changed teaching assignments.

Responsible Person or Unit: FFSOM, Facility Management, CFA Technology

Logistics:
Students will utilize personal materials such as laptops and recording technology to engage in academic courses and complete associated coursework. Academic support would be provided as needed and in a hybrid model.

Arizona Arts relationships and impacts:
Some courses with the FFSOM depend upon on-campus student experiences, including studio ensembles, the Fred Fox chamber ensembles, all large ensembles, new music ensembles, and collaborations that engage the local, regional, national, and international communities.

Broader campus relationships and impacts:
Collaborative activities will likely be limited or eliminated. Some of these projects have been in development for some time, and other divisions may have outcome expectations that differ from those of our division.

Industry perspectives and directions:
None currently accessible.

Key timelines and decisions to effectively manage task:
The sooner each faculty is able to determine their mode of teaching for the fall, the better staff can assist in making sure they have what they need, where they need it.

Key protocols that need to be in place to effectively support outcomes:
1. Identify faculty who will not teach on campus
2. Identify courses that may be taught online
3. Identify new space availability
4. Coordinate spaces with ensemble/applied studio meet times/manage schedule
5. Identify procedures for ingress/regress for these rooms
**How do decisions impact constituents:**
There could be disparity between faculty desire, student desire, and instructional needs for a given course. Management/scheduling of rooms, classes, faculty, and students with changes could create a serious administrative need. Imbalances between faculty load, student engagement, and schedules could result in inequitable instructional expectations amongst faculty.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
See Goal 1.1

**Financial Considerations:**
$50,000

Additional personnel may be required to teach extra sections or online sections of courses that meet on campus and have more student enrollment than the room allows for distancing.

**Risk/Uncertainty:**
Information that fuels faculty, staff, and student decisions is rapidly changing, being corrected, and being augmented. If this trend continues, then unnecessary time and effort may be invested into plans that become irrelevant as new information comes to light. Faculty and students may have different expectations of instructional delivery and productivity within a given course and/or across the academic unit.

**Goal:** Goal 1: Instructional Delivery and Student Engagement

**Task Name:** What technologies might we need to make available to ensure instruction and performance? Equipment? Software?

**Description:** Supplemental technologies will be required to hold effective teaching sessions for real-time teaching.

**Responsible Person or Unit:** Director, Building Manager

**Logistics:**
Participation in current on-going pilot projects with Athletics would be very helpful in assessing the effectiveness and safety of our proposals relating to ensemble rehearsal, coaching, and individual applied lessons. Inclusion in this should begin ASAP. As UA is a world leader in biosciences, the FFSOM would like to contribute to this research with our experience in biomechanical creation of music performances. To that end, many faculty, staff, and students within the FFSOM would like to freely engage in this research. As real-time one-to-one training is the standard for performance and its instruction, we would like to engage in the current campus human subjects research in mitigation of the virus’s spread. Similar to the athletic and dance cohorts publicly known, we would like to contribute to this field of research which, to this point, has only been undertaken at a very small scale with limited subject groups. We believe that the FFSOM can contribute to the UA’s mission of bioscience research in this somewhat under researched area.

For the academic year, students & faculty will require access to appropriate technology, including quality microphones and headphones, and laptops to participate fully in online coursework related to performance-based courses.
All classrooms will need to be equipped with:
- high-quality webcam
- high-quality microphone (Performance)
- video switcher
- document camera
- computer
- projector
- RF Microphone System (Lecture)
- Lavalier Microphone issued to each Faculty member

A minimum of 5 practice rooms will require:
- audio interface, web cam, computer, and microphone
- Gig internet
- small screen installation for individual instruction with professor

Teaching studios will require specific equipment in their studios such as:
- high speed wired internet
- high-quality mic and web cam set to individual instructor’s needs
- video switcher
- document camera

Arizona Arts relationships and impacts:
In the future, these items will help us connect and collaborate with other units on campus, as well as with our FFSOM SIAS micro-campus in China.

Broader campus relationships and impacts:
Providing this equipment now will further enhance our abilities to work online with other schools around the world in the future.

Industry perspectives and directions:
The broader landscape of performing arts is moving in this direction and this equipment will allow us to be more competitive in attracting and training future artists.

Key timelines and decisions to effectively manage task:
Installation of equipment needs to begin several weeks prior to first day of class.

Key protocols that need to be in place to effectively support outcomes:
Inform professors as soon as possible of the equipment they can expect to find and use in classrooms and studios.

How do decisions impact constituents:
This equipment will broadcast to our students that we are doing the best we can in trying times to provide them with tools to succeed.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
This equipment and its installation will facilitate a greater amount of instruction while allowing for social distancing, thereby requiring less PPE.

**Financial Considerations:**
Total: $151,000

Classroom Needs:
- Projector: $1200 ea (Epson Powerlite)
- Document cams: $200 ea (AVer U50)
- High speed wired internet: 1k/room (ave)
- Computer Display: $300 ea
- Computer: $850 ea (Mac Mini i3)
- Camera: $50 ea (USB HD)
- Audio Interface: $200 ea (MOTU)
- Microphone: $200 ea (SM137)
- Securing Hardware: $500
- RF Mic System: $350
- Lav Mic for Each Faculty Member: $50/ea

Studio Needs:
- Audio Interface: $200 ea (MOTU)
- Microphone: $200 ea (SM137)
- High speed wired internet: 1k/room (ave)

Practice Room Needs:
- High speed wired internet: 1k/room (ave)
- Computer Display: $300 ea
- Computer: $850 ea (Mac Mini i3)
- Camera: $50 ea (USB HD)
- Audio Interface: $200 ea
- Microphone: $200 ea (SM137)
- Securing hardware: $500

Classrooms (10): $4,850 ea = $48,500 total
Studios (60): $1,400 ea = $84,000 total
Practice rooms (5): $3,100 ea = $15,500 total
Lav Mics for Faculty: $3,000

**Risk/Uncertainty:**
Between uses of these shared spaces, it will be necessary to have planned down-time to facilitate proper social distancing guidelines as well as time for disinfection.
**Goal:** Goal 1: Instructional Delivery and Student Engagement

**Task Name:** How will you balance the possibility of significant reductions in maximum occupancy for instructional spaces with the need to maintain SCH? Assuming RCS can only handle a 30% of room requests based on the university distancing guidelines, is there a way to use departmentally controlled spaces and/or remote instruction to accommodate the rest?

**Description:** By equipping each classroom, teaching studios and several practice rooms, professors and students will have a greater amount of flexibility as to whether they will teach/attend class in person or online.

**Responsible Person or Unit:** FFSOM Admin, Assoc. Dir. for Student Services

**Logistics:**
Divide standard class size into sub-sections where only 33% meets in person at a time. See Goal 1, Task 3 for logistics on how to provide content to the remote-learners.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
We will request that the three classroom spaces that are centrally scheduled (146, 202, 204) be temporarily assigned to the FFSOM as sole user. These rooms are already equipped with a keyboard/instrument that is in the space; it would allow us to expand a lecture class into two separate sections; and the expansion of lessons into a larger space outside of the studio space would be possible, etc. Assigning only MUS/MUSI classes to these spaces would help to minimize extra students in the building beyond those involved in music so as to define a "cohort" within the building. This would protect outside users from heightened aerosolization in our ensemble spaces.

**Industry perspectives and directions:**
The broader landscape of performing arts is moving in this direction and this equipment will allow us to be more competitive in attracting and training future artists.

**Key timelines and decisions to effectively manage task:**
Additional class sections need to be in place as soon as possible so that students can sign up for the best section to fit their needs, whether in-person or online.

**Key protocols that need to be in place to effectively support outcomes:**
If limited to 30% occupancy, ensembles could consider methods for rehearsing smaller subgroups at a given time. Also, additional spaces on campus could be utilized to separate a larger group into sub-groups (although there will be limitation upon instruments that are damaged by sudden temperature and/or humidity changes.) The result of limited ensemble groups, there may need to be consideration for reduced concerts or concert durations. Current research indicates vocal ensembles of 6-8 singers would be possible, depending on the size of the room, though studies continue to
evolve. Larger spaces with high ceilings and appropriate air circulation may be able to accommodate more singers.

**How do decisions impact constituents:**
Student rehearsals could yield less productivity and could impact performances negatively. These experiences are critical to the training of future music professionals.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
See Goal 1.1

**Financial Considerations:**
See Goal 1.3

**Risk/Uncertainty:**
There is a high level of both risk and uncertainty, given that any technological issues that arise will need to be addressed by an employee, likely someone from the Tech Dept. This will put strain on their already understaffed department.
**Goal:** Goal 1: Instructional Delivery and Student Engagement

**Task Name:** Do you have the ability to teach additional sections that may be needed because of distancing guidelines? If so, what, if any, are the associated costs?

**Description:** It is possible to divide standard class sizes into sub-sections where only 33% meets in person at a time. See Goal 1, Task 3 for logistics on how to provide content to the remote-learners. Hiring additional instructors may be needed.

**Responsible Person or Unit:** FFSOM Admin, Assoc. Dir. for Student Services

**Logistics:**
This would require working quickly with RCS and all others involved to create more sections, as well as communicating this change with students.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
NA

**Key protocols that need to be in place to effectively support outcomes:**
Additional sections need to be created and students need to be notified of this change ASAP so that necessary schedule alterations can be made.

**How do decisions impact constituents:**
It's possible for students to have scheduling conflicts that could either be alleviated or exacerbated by these course options.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Creating additional sections to allow for a greater number of online courses will facilitate a sustained amount of instruction & SCH while allowing for social distancing, thereby requiring less PPE.

**Financial Considerations:**
50,000

FTE funding or budget for additional GAs.

**Risk/Uncertainty:**
Additional FTE or Graduate Assistants may be required in order to assist in teaching additional sections of various courses.
**Goal:** Goal 1: Instructional Delivery and Student Engagement

**Task Name:** What is the plan for dealing with faculty or staff who are critical to instructional continuity or student engagement, that get sick? How will you provide support/coverage?

**Description:** If instructors or staff get sick, the first step would be to make sure those employees go home and stay home until they are well.

**Responsible Person or Unit:** FFSOM Director and department supervisors.

**Logistics:**
Coverage of FFSOM positions affected by the corona virus could be sourced from many areas, including staff within the CFA office (advising, financials, administration), or locally from within the TSO or other professional ensembles. Additionally, if an applied instructor becomes ill, they could potentially ask a colleague from another university to assist them in teaching remotely.

If staff are unable to work, support/coverage could be provided from other units in the division, or local independent contractors.

Recommend work-from-home whenever possible. If duties require on-campus presence, enforce CDC guidelines to prevent an outbreak with in the employee population.

**Arizona Arts relationships and impacts:**
The impact here could be large, given that other units within the college may also have sick employees, rendering us unable to help each other well enough.

**Broader campus relationships and impacts:**
If cases spike, there would be a greater demand across campus for this type of coverage, drastically straining resources.

**Industry perspectives and directions:**
Cross-Training is a standard practice which allows for minimal operational impact in times of unexpected staff shortages.

**Key timelines and decisions to effectively manage task:**
Additional sections need to be in place as soon as possible so that students can sign up for the best section to fit their needs.

**Key protocols that need to be in place to effectively support outcomes:**
Lines of communication will be especially key during this time. Supervisors and unit directors would do well to create a stepped plan to follow should any employee fall ill. They should also regularly check in with their employees to make sure they are occasionally taking their temperature, and wearing masks.

Another key protocol is for areas of similar focus amongst the units to have semi-regular meetings so that each area is aware of the others’ current status, projects, direction, etc,
so that help can be substituted in with minimal on-boarding time. For example, the production staff of all units could meet remotely once a month for a status update.

**How do decisions impact constituents:**
The impact here would be large if a significant amount of staff or instructors become ill, such that backups can no longer be provided.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Masks Mandatory on Campus

For all other PPE recommendations see Goal 2

**Financial Considerations:**
$150,000

Suggested emergency funding needed to hire local independent contractors for temporary replacement of staff, teaching support or supplemental labor.

**Risk/Uncertainty:**
Very Uncertain as the current spread of this pandemic is not accurately being monitored/traced.

High risk, given that if units step in to offer help, those units will also begin to suffer.

**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task Name:** What are the facility and environmental concerns particular to your unit, and how will your unit address those concerns?

**Description:** The music building is unique in that it comprises architectural elements from the 1950s and 1990s, while supporting a school of music consisting of 100 employees, 500 Students, and 2 public performance spaces designed to hold a combined 700 people.

**Responsible Person or Unit:** FFSOM Director and Senior Tech Director, FFSOM.

**Logistics:**
Within the building:
- Training on PPE usage
- Masks Required at all times
- Public access restricted to business hours (8-6p)
- Music student access restricted to 7a-8p
- No non-music reservations for classrooms or halls
- Install motion-based light switches to remove light switch touch point
- Increased Air Exchange (improved HVAC - the efficacy of fans is currently under debate among researchers)?
- Air purifiers for practice rooms, choir and orchestra libraries, offices and classrooms
Microfiber clothes with alcohol solution or water to wipe down surfaces as they are used.

Common Areas:
- Install polycarbonate dividers in reception areas
- Remove furniture from hallways
- Move toward touch-free bathrooms
- Hand sanitizer at building entry points and at various locations in hallways
- Directional Traffic Flow in the building (marked on floors with permission from custodial staff?)
- Disinfectant & hand sanitizer available at commonly used machines (copiers, phones, door handles, printers, library check-outs, etc.)
- Hooks and shelves in restrooms

Lockers:
- Training

Recording Studio:
- Masks required at all times by anyone not performing
- Sanitize door handles and piano keys frequently
- Air purifier needed for control booth and studio

Classrooms:
- Given that a large number of classes will be moving online, utilize classrooms for small group and individual teaching
- Hand sanitizer in every classroom
- Individual spit carpets issued / returned daily
- UA-owned music stands removed from classrooms – students bring their own wire stand or FFSOM purchases/supplies them
- Chairs are to be sprayed and wiped down with disinfectant after every use
- Classrooms -- including pre-installed desks, tables, chairs, and storage Closet locks -- cleaned and disinfected every day
- Daily disinfecting of light switches, door knobs, pianos and benches, technology equipment
- Instructors assigned their own whiteboard markers and erasers?

Basement & Practice Rooms:
- Install hand sanitizer in high-use areas
- Remove lock/latches from practice room doors to enable entry w/o hand contact in order to decrease touch points in practice rooms?
- Install hand sanitizer in each practice room to disinfect users' hands before & after using pianos
- Rooms and pianos cleaned every day, pianos and benches disinfected every day
Performance Halls
- Block seats to ensure 6’ separation of audience members
- Performances limited to small chamber groups
- Chairs and stands cleaned before beginning of semester, cleaned immediately after use

Office/ Teaching Studios:
See Goal 1.3

Green room:
Thorough cleaning and disinfecting of tables, chairs, kitchen surfaces, refrigerator, and provision of cleaning materials for more consistent clean-up

ProShop:
Provide a portal for students / employees nearly eliminating face to face contact and allowing better control of our inventory

Arizona Arts relationships and impacts:
NA

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
Will need to implement by July 1 if we have any chance of being prepared by Aug 10 - Beginning of Band Camp

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Some Polycarbonate and some Hand sanitizer provided by FM
- Cleaning solution (for pianos) provided by Dept
- Door Modifications – FM Lockshop
- Light switch modifications – FM Electric
- HVAC updating, air purifiers, fans (?) - FM?
- Polycarbonate shields – FM Maybe?

Financial Considerations:
$145,000
Expenses include PPE for staff and students, cleaning materials for facilities and additional educational resources needed to assist students. Additionally, Polycarbonate dividers and possible instrument purchases to eliminate sharing, personnel hired for periodic cleaning throughout the day, monitors for classrooms and/or practice rooms, equipment and time for cleaning saliva collection receptacles/carpets.

With more Front of House staff, more custom spacing can be accommodated.

**Performance Halls:**
- Rope to block seats: $250

**For Common areas:**
- Hand sanitizer $TBD as needed
- Polycarbonate dividers $TBD as needed
- Hooks and shelves for all restrooms: $2k
- Microfiber cloths with alcohol solution to wipe down surfaces as they are used: $2.5k

**For Practice rooms:**
- Light changes: $7k
- Lock/door changes: $10k
- Air purifiers: $4k

**For Classrooms:**
- Reusable spit carpets: $5k
- Cleaning equipment for disinfecting spit carpets: $5k
- Cleaning supplies for instruments: $5k
- Purchase of individual issue wire music stands for students: $15k
- Motorized door openers for each classroom: $60k
- Classroom air purifiers $500 ea = $8k

**For Studios:**
- Polycarbonate dividers: $7k
- Air purifiers: $9k

**ProShop:**
- Connect2 online platform: $5k

**Bathrooms:**
- Kickplates (push): $50 x 8 = $400
- Hands-free door opener (pull): $75 x 8 = $600

**Risk/Uncertainty:**
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: How will you ensure that unit-managed spaces adhere to university guidelines with respect to occupancy, social distancing, and other required practices? How will after-hours access to these spaces be managed? Please identify the differences between how you will handle classrooms, practice rooms, studio spaces, lobbies, dressing rooms, training rooms and any other department specific spaces.

Description:

Responsible Person or Unit:

Logistics:
- Train faculty, staff and students in best practices.
- Post Signage.
- If certain area become a problem, such as practice rooms, they will be closed.
- Hire additional staff to monitor daily cleaning and guideline needs.
- CatCard for after-hours access

Arizona Arts relationships and impacts:
NA

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
NA

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
NA

Risk/Uncertainty:
NA
**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task Name:** What type of signage is needed?

**Description:** Signs for enter-only and exit-only doors will be needed. Adhesives can be used on the floors to denote proper social distancing where necessary. Signage will also be needed on the elevator requesting one rider per trip – signs will be needed on the wall at all three elevator entrance levels. Signs will also be needed to indicate which staircase is for traveling up and which staircase is for traveling down – signage will be needed at the tops and bottoms of each stair case. Signs should also be placed on all doors reminding all who enter to wear a mask.

**Responsible Person or Unit:** Carson Scott, via FM/Sign Shop.

**Logistics:**
NA

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
Signs should be in place by late summer.

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
NA

**Financial Considerations:**
NA

**Risk/Uncertainty:**
NA
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Who will be responsible for updating signage and websites as guidelines change?

Description: Signage will be required for various needs, including to direct foot traffic throughout the building, and requirements for attending live performances.

Responsible Person or Unit: Division Communications – Charlie Snyder
FFSOM Director, Carson Scott, Ingvi Kallen, Mindi Acosta.

Logistics:
Coordination between administrators and staff will be key to put forward a unified message.

Arizona Arts relationships and impacts:
It would be beneficial to all units within Arizona Arts to provide unified messaging when it comes to the needed signage for safety precautions, etc.

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
Signs should be in place by late summer.

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
NA

Risk/Uncertainty:
NA
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: What are the issues and concerns related to performances/events/exhibitions particular to your unit, and how will your unit address those concerns?

Description: Hosting recitals, concerts and performances will require creativity, social distancing and help on hand to ensure safety for our performers and audience.

Responsible Person or Unit: FFSOM Director & Technical Dept.

Logistics:
Virtual recitals for solo/small ensembles are possibilities. Larger ensemble recitals and concerts will be a challenge with regard to adherence to CDC guidelines and the number of people involved, and may need to be decided based upon current research and faculty guidance.

Arizona Arts relationships and impacts:
Graduate student conductor degree progress may be impacted.

Broader campus relationships and impacts:
Greater communication will be necessary among CFA and the broader university to coordinate outdoor space usage, and to mitigate sound bleed and any equipment needs.

Industry perspectives and directions:
Research-based guidelines are under development.

Key timelines and decisions to effectively manage task:
Decisions about schedule procedures and curricular modifications should be decided as soon as possible.

Key protocols that need to be in place to effectively support outcomes:
- Training for staff, faculty, and students about safe usage of performance spaces, including conventional and new outdoor spaces.
- Schedule coordination will need to increase amongst CFA to support availability of indoor and outdoor spaces for recitals and performances
- Curricular modifications may be necessary to accommodate students

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
See 2.1

Risk/Uncertainty:
See 3.5
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: What is your plan/strategy for identifying appropriate timing for a return to on-site performances/events/exhibitions?

Description:

Responsible Person or Unit: FFSOM Director & Technical Dept.

Logistics:
- Tentative events starting Aug 1
- Student recitals no audience – livestream only
- Follow CDC and Pima County Health Department guidelines

Arizona Arts relationships and impacts:
NA

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
NA

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
$5-10k for expanded video equipment for multi-cam concerts

Risk/Uncertainty:
NA

Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Can performances be adjusted so as to have no intermissions, so that patrons can enter/exit once and do not need to re-enter the venue?

Description: A lack of intermissions in order to reduce patron interactions is attainable by shortening programs.
**Responsible Person or Unit:** FFSOM Director

**Logistics:**
- Informing ensemble directors and all musicians creating their own program that there will not be intermissions.
- 60 min max length.
- No printed programs

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
Announcing this to the FFSOM as soon as possible would be best to allow all to prepare and adjust.

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
NA

**Financial Considerations:**
NA

**Risk/Uncertainty:**
NA
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Do you anticipate performances will be open to the public, recorded and viewed online, or some hybrid model? Please explain. Patrons can enter/exit once and do not need to re-enter the venue?

Description: Currently a hybrid model is being explored by FFSOM faculty & staff

Responsible Person or Unit: FFSOM Director, Senior Technical Director

Logistics:
Whether performances are live or recorded, a large number of logistical aspects need to be considered, such as enter and exit only doors, spacing of audience members and/or performers, and whether or not to ask visitors to wear masks. Or in the case of recording, sending out links to the public, deciding to perform live or to record and then share a link, plus all of the necessary equipment and technicians to record the performance. Consider adding a DONATE link with suggested donation prices on the YouTube LiveStream.

Arizona Arts relationships and impacts:
A loss of community engagement is assured with online-only performances. Adapting the audience seating and ensemble spacing to facilitate some sort of live performance would yield much more significant benefits to Arizona Arts.

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
Ongoing research currently at CU-Boulder and Colorado State University.

Key timelines and decisions to effectively manage task:
Perhaps the pilot program being requested by the Dean can provide some insight as to what approach will be best for our students and audience members.

Key protocols that need to be in place to effectively support outcomes:
Social distancing of both the performers and audience members.

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, hand sanitization

Financial Considerations:
Subscription charge proposal based upon current market: (what platform?)
$6/concert,
$15/month unlimited access,
$69.99/full academic year.
Revenue dependent upon licensing costs and university surcharges, as well as staffing costs.

**Risk/Uncertainty:**
At this time the decision whether to record or perform in front of a live audience seems best left up to the individual musician(s) and technicians that would be required to do said recording or manning of the performance space. Revenue dependent upon licensing costs and university surcharges, as well as staffing costs.
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: In which spaces, and outdoor settings will performances/events/exhibitions occur?

Description: Determining feasible performing spaces will require consideration of instruments utilized, temperature, humidity, distancing potential, ensemble numbers, and sound projection if outdoors.

Responsible Person or Unit: FFSOM Director, Senior Technical Director

Logistics:
Per Division:
1. Large ensembles: Due to humidity and temperature-sensitive instruments, outdoor performances in the Fall are likely not feasible without potentially causing serious damage when moving from indoors to outdoors.
2. Sub-groups from large ensembles and chamber groups have a greater potential for success, although still highly dependent upon temperature and humidity. Spaces might include the area in front of Flandrau Planetarium, Athletic Venues (with proper sound reinforcement), the courtyard in the Arts area, the UA Mall (with a stage and sound equipment), City of Tucson performance venues, Tucson community locations, Phoenix venues
3. Solo recitals would be contingent upon the performer and the needs of a given concert recital.
4. Small vocal ensembles can perform indoors or outdoors with masks, distancing, and microphones/amplification system when needed and available.

Arizona Arts relationships and impacts:
NA

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
The latest research clearly established outdoor performances as the safest option for performers and audiences. Much of the evidence produced so far indicates that outdoor activity is the safest. Marching band or outdoor wind playing will be the safest option (using social distancing guidelines and other remediations of course). Outdoor performing was found to be 18.7 times safer per a recent Japanese study.

Key timelines and decisions to effectively manage task:
NA

Key protocols that need to be in place to effectively support outcomes:
For a given venue/location, how will performers enter/exit, how will audiences be guided to safely do the same. What is the availability of power for sound reinforcement, water, cooling equipment for audience and performers, PPE, disinfecting items during the performance?
How do decisions impact constituents:
Significant impacts upon student capabilities to perform and participate due to the aforementioned temperature and humidity concerns.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
$375,000
Assuming: 3 remote locations, used for 5 weeks each with no tear downs between shows, 7 shows a week.

- Cost for rentals of venues: 500/location
- Cost of staff for setup: 5k/location
- Cost of staff for strike: 5k/location
- Cost of staff for shows (production): 500/show
- Cost of staff (ushers): 1k/show
- Staging Costs: 5k/location
- Power costs: 3k/week
- Lighting costs: 10k/week
- Sound Costs: 6k/week
- Climate regulating materials: 200/wk
- First-Aid & Consumables: 300/wk

Risk/Uncertainty:
The larger the ensemble, the greater the risk.
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: What will a reduction in audience do to the budget model for your performances/events/exhibitions? How do you intend to offset potential reductions in revenue?

Description: NA

Responsible Person or Unit: NA

Logistics:
Music operations are not funded by ticket revenue.

Concerts behind Pay-wall / monetize / Donations? Tiered experiences based on donation / ticket price?

Arizona Arts relationships and impacts:
The choir program’s primary fundraiser, Holiday Card to Tucson, may need to take on a different format this year. Possibilities include various types of virtual performance and will need to balance the necessity of raising funds with safe methods for performance. This event is usually off campus so may not impact FFSoM programming.

Broader campus relationships and impacts:
Holiday Card to Tucson is a major Tucson holiday event, so having virtual options will be important.

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
NA

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
Guidebook Institutional Subscription $3500.

Risk/Uncertainty:
NA
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: What does survey data reveal about audience preferences and comfort level regarding various possible modalities? How will you identify and monitor changes in preference and comfort level?

Description: Varying surveys report that potential audience members would feel safe returning to performances if proper distancing is maintained, and PPE is required and provided. It’s conceivable that the patron email listserv could be used to send out a survey in order to gauge audience comfort level.

Responsible Person or Unit: Director of FFSOM, Ingvi Kallen, CFA IT staff

Logistics: Work with Ingvi and CFA IT staff to create a survey and send to patrons/FFSOM listserv members

Arizona Arts relationships and impacts: This could be instead done at the CFA level, thereby reaching a greater audience at once, instead of each individual unit each sending out their own survey.

Broader campus relationships and impacts: It could be useful to reach out to other hall and performance venues in Tucson and across the state, such as the Fox Theatre and venues on ASU campus, in order to compare notes and comfort levels of patrons.

Industry perspectives and directions: NA

Key timelines and decisions to effectively manage task: NA

Key protocols that need to be in place to effectively support outcomes: NA

How do decisions impact constituents: NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies: NA

Financial Considerations: NA

Risk/Uncertainty: NA
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: What additional equipment is needed to support changes in format, location, modality, etc.?

Description: NA

Responsible Person or Unit: NA

Logistics:
Budget for remote performances, audio & video equipment
- Live stream camera set up: $ 2.5k ea
- Three roving livestream setups @ $7.5k ea = $22,500
- Cellular internet connection to stream. $100/mo x 10mo
- Audience control – stanchions $300 ea: $6k
- Face mics $500 ea: $10k
- IEMs : $25k
- RF Mics : $30k
- Network infrastructure : $10k

Budget for large ensemble rehearsals
- 700 Face shields for conductors & singers: $3500
- 4 XPOWER 600 CFM 3-Filter HEPA air scrubber: $6800
- Replacement filters: $200/pack
- 100 Lysol Max Cover Disinfectant Mist: $580
- 50 Flexible Band Sheet Music covers: $2500-$4000
- Three 3-panel polycarbonate sheets for conductors: $3700

Arizona Arts relationships and impacts: NA

Broader campus relationships and impacts: NA

Industry perspectives and directions: NA

Key timelines and decisions to effectively manage task: NA

Key protocols that need to be in place to effectively support outcomes: NA

How do decisions impact constituents: NA
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
Budget for remote performances, audio & video equipment
- Live stream camera set up: $2.5k ea
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- 100 Lysol Max Cover Disinfectant Mist: $580
- 50 Flexible Band Sheet Music covers: $2500-$4000
- Three 3-panel polycarbonate sheets for conductors: $3700
- 2-sided - L Shape - Stand alone Plexiglass Sneeze Guard: $2400
- 60 Clorox ReadyMop Absorbent Mop pads (for liquid absorption from spit valves)
  16 pack: $1800

Risk/Uncertainty:
NA
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: How will you communicate with patrons/constituents on changes?

Description: Use of the FFSOM patron contact list to communicate with patrons on changes.

Responsible Person or Unit: FFSOM Director, Ingvi Kallen, Mindi Acosta

Logistics: The CFA has stated that any/all communication about COVID changes must be approved by them first.

Arizona Arts relationships and impacts: NA

Broader campus relationships and impacts: NA

Industry perspectives and directions: NA

Key timelines and decisions to effectively manage task: NA

Key protocols that need to be in place to effectively support outcomes: NA

How do decisions impact constituents: NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies: NA

Financial Considerations: NA

Risk/Uncertainty: Recommendations change often and quickly; how do all of the units communicate together with the CFA at the helm so that we are all releasing the same message to our patrons at the same time, and in a timely manner?
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Is food and beverage being offered?

Description: Food and beverages have at times been offered for various FFSOM events.

Responsible Person or Unit: In the recent past, these duties have fallen to the assistant to the director, a position that is currently unfilled.

Logistics:
Food and beverages often required a purchasing trip to Costco by the director’s assistant, as well as their work to deliver to the food to the green room kitchen, disperse the food for the reception, and clean up after the reception.

Arizona Arts relationships and impacts:
Receptions were usually held for fundraising events, or when a professor made a specific request, or after a guest artist performance. It creates a place for the audience and musicians to connect, and create possible fundraising connections.
No receptions.

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
NA

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
NA

Risk/Uncertainty:
At this time, it is not recommended to provide food and drink for the 2020/2021 school year, given the uncertainty that lies around holding performances with a live audience, and given the difficulties keeping guests at the recommended minimum within the given size of the FFSOM green room.
Goal: Goal 4: Personnel and Operations

Task Name: What Are the Essential Functions of the Unit

Description: Delivery of the FFSOM Curriculum, Research and Creative Activities (performances), and Outreach activities

Responsible Person or Unit: Lori Wiest, Director FFSOM

Logistics: Teach and train students to be successful professional musicians, educators, and scholars.

Arizona Arts relationships and impacts: Musicians from the FFSoM collaborate with other arts schools, particularly in the department of Theater, Film, and Television.

Broader campus relationships and impacts: Musicians from FFSoM are engaged with educational and non-profit programming off campus, teaching private lessons, and working with religious and community ensembles.

Industry perspectives and directions: FFSoM administrators and faculty are in conversation with counterparts at other institutions regarding the technological, personnel, budgetary, and pedagogical modes of delivery that most benefit students while meeting financial requirements and remaining sustainable for faculty and staff.

Key timelines and decisions to effectively manage task: NA

Key protocols that need to be in place to effectively support outcomes: NA

How do decisions impact constituents: Investments in technology and requisite PPE will benefit students, staff, and faculty, and enable FFSoM community-based partnerships and teaching practica to continue as much as possible.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: NA

Financial Considerations: See Goal 1.3

Risk/Uncertainty: NA
Goal: Goal 4: Personnel and Operations

Task Name: Which employees are critical to these essential functions?

Description: The Administration of the School, the faculty, and all current support staff

Responsible Person or Unit: Lori Wiest, Director FFSOM

Logistics:
Lori and the director’s office will attend to hiring, making load assignments, and procurement of resources to support the work of the faculty and staff. The Office of Academic Student Services under the leadership of Acting Associate Director Luce and Director of Graduate Studies, John Brobeck will monitor all aspects of student support. Carson Scott and his support staff will monitor all aspects of the facilities and technical operations.

Arizona Arts relationships and impacts:
A healthy, safe, and well-scheduled facility will make continued academic and artistic development for most students. Efforts to improve and sustain staff and faculty health and wellness, as well as to recognize their contributions, will allow for an even more productive School of Music that is positioned to deepen relationships with Arizona Arts and the broader community.

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
NA

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
NA

Risk/Uncertainty:
NA
Goal: Goal 4: Personnel and Operations

Task Name: How will you monitor access to shared equipment to ensure proper sanitation?

Description: Technical Department will lead. Training will be provided to the faculty and students as they return to campus. All members of the community will have responsibility for their individual safety and to ensure the safety of others.

Responsible Person or Unit: Carson Scott

Logistics: NA

Arizona Arts relationships and impacts: NA

Broader campus relationships and impacts: NA

Industry perspectives and directions: Training and procedure guidelines are under discussion, research, and review at this time.

Key timelines and decisions to effectively manage task: Training needs to be created during the month of July for delivery as faculty, staff, and students return to the campus in August

Key protocols that need to be in place to effectively support outcomes: NA

How do decisions impact constituents: NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies: NA

Financial Considerations: CatCard access for all high traffic areas and all classrooms at minimum. $5k ea. x 15 classrooms = $75k

Risk/Uncertainty: NA
Goal: Goal 4: Personnel and Operations

Task Name: How will you develop a plan for utilizing flextime in your unit?

Description: We will charge each supervisor to work with his/her team to develop and implement a schedule.

Responsible Person or Unit: Area Coordinators for the faculty, Director for the staff.

Logistics: Areas will need to work together to make sure all needs are met while Flextime is being used.

Arizona Arts relationships and impacts: NA

Broader campus relationships and impacts: NA

Industry perspectives and directions: Training and procedure guidelines are under discussion, research, and review at this time.

Key timelines and decisions to effectively manage task: Training needs to be created during the month of July for delivery as faculty, staff, and students return to the campus in August.

Key protocols that need to be in place to effectively support outcomes: NA

How do decisions impact constituents: Employees using Flextime may cause issues with answering needs and questions for students.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: NA

Financial Considerations: NA

Risk/Uncertainty: NA
**Goal:** Goal 4: Personnel and Operations

**Task Name:** Which functions can remain in a remote work environment? What functions must return to campus?

**Description:** Dependent on directives from the University and participating individuals’ tolerance for risk. Nearly all teaching functions were implemented in remote modalities. Ensemble courses were most deeply disadvantaged and will be much less effective if they must remain remote. Performances will have to remain remote or canceled/postponed until safety can be ensured.

**Responsible Person or Unit:** Director of FFSOM

**Logistics:**
With access to a service such as AudioMovers, applied instruction can remain in a remote work environment.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
NA

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
NA

**Financial Considerations:**
$100/year subscription per user, unless a bulk licensing might be offered.

**Risk/Uncertainty:**
Cost prohibitive for students if required.
Goal: Goal 4: Personnel and Operations

Task Name: How will you assess and evaluate the viability of remote work or accommodations for at-risk employees?

Description: This will need to be done on a case-by-case basis

Responsible Person or Unit: Supervisors in consultation with the Director of FFSOM

Logistics: Employees should be encouraged to seek out conversation with their supervisor should they need at-risk accommodations.

Arizona Arts relationships and impacts: NA

Broader campus relationships and impacts: NA

Industry perspectives and directions: NA

Key timelines and decisions to effectively manage task: NA

Key protocols that need to be in place to effectively support outcomes: NA

How do decisions impact constituents: NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies: NA

Financial Considerations: NA

Risk/Uncertainty: NA
**Goal:** Goal 4: Personnel and Operations

**Task Name:** With the changes in our operations, are all current positions employed to their FTE limits? Is there a need to amend any of the position descriptions?

**Description:** The only positions not employed to their FTE limits are production staff. These may be engaged in the tasks promoting safety and social distancing, and the extra sanitization protocols. They may also assist with the construction of outdoor instructional and performance environments.

**Responsible Person or Unit:** Carson Scott, Cynthia Stokes

**Logistics:**
NA

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
NA

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
NA

**Financial Considerations:**
Two production staff are not currently working full time. Is there money to bring them up to full time? $23,000 would be needed to do this, and would be an increase of .625 FTE.

**Risk/Uncertainty:**
NA
Goal: Goal 4: Personnel and Operations

Task Name: How will you modify work spaces and public spaces to accommodate social distancing and other requirements for staff, faculty, students, and visitors to your unit?

Description: We will use formulae for social distancing recommended by professional associations, CDC guidelines, campus guidelines (removing % chairs from rooms, removing furniture from hallways, constructing clear shields where appropriate, roping off seats in spaces with permanent seating, use air filters, adjust schedules as necessary to accommodate for passing times).

Responsible Person or Unit: Carson Scott

Logistics:
Create single-occupant offices where possible. Strongly encourage work-from-home for those who are able. Install sneeze-guards in reception areas.

Arizona Arts relationships and impacts:
NA

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
As soon as possible, or at least prior to first day of classes.

Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
NA

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
$TBD

Risk/Uncertainty:
NA
Communication
We will use the current governance and committee structure and active electronic bulletin boards to collect and distribute feedback, updates, and news relevant to the implementation and evolution of our plan.
School of Art

Overview
This plan provides steps required for a successful transition to a blended learning scenario for fall semester. Many instructional and non-instructional challenges exist unique to the School of Art, particularly in the areas of facilities and studio instruction. This plan provides a blueprint to developing solutions to those challenges. The two most central and arguably most impactful components of this plan are the development of an operating plan for instructional delivery and scheduling of fall classes (Task 3) and the COVID-19 School of Art facilities audit (Task 1). Note, information in this plan is subject to change as new information is made available at the division, university, state and/or federal levels.

Key Milestones
6/5: Unit operating plan due to division
6/12: Division submits plans to Provost
DATE?: University releases re-entry guidelines for fall semester
6/30 (or before): Provost approves revised plans
7/1: Instructional delivery operating plan completed; COVID-19 space audit completed; graduate studio opened for student access
8/1: signage installed for adherence to occupancy limits and operating procedures; appropriate disinfecting stations installed
8/24: Fall semester begins

Budget Summary
We are still working to compile explicit budget information. However, we anticipate at minimum the following costs:

- Purchase of equipment needed to provide appropriate remote instruction in classroom and studio spaces ($5,000-20,000)
- Printing costs for signage ($500-1,000)
- Substitute pay for instructors covering for others who are sick ($???)
- Disinfecting supplies ($1,000-2,000)
- Cost of equipment to support work from home operations ($???)
- Software licensing ($1,000-8,000)

Other instructional support costs will be determined based on the Instructional Delivery Operating Plan.
Goals and Tasks

Note, each task links to a full page description of that task at the end of the document.

Goal 1: Instructional Delivery and Student Engagement.
We will develop solutions specific to our disciplines and their normal modes of instructional delivery and student engagement that will allow us to accommodate a wide range of scenarios in instructional delivery and student engagement for fall semester, including:

- The possibility that students will be participating remotely for the whole semester;
- The possibility that instructors will be participating remotely for the whole semester;
- The possibility of shifting from in-person to remote instruction, or vice versa, at some point during the semester; and
- The possibility that individual students or instructors may become ill or be quarantined during the semester and need to continue teaching/learning remotely even if they started the semester in person.

When traditional modes of instruction and student engagement cannot be adapted to these scenarios, we will seek alternate experiences equally relevant to the discipline.

TASKS:
1. **Develop operating plan for instructional delivery and scheduling of fall classes.** (July 1)
   This plan will require several subtasks:
   a. Distribution of instructional modality survey to all instructors and compilation of responses. (June 10)
   b. Use of the survey along with results of Task 1 (SOA COVID-19 Facilities Audit) to determine what percentage of classes should be moved entirely to remote instruction. (June 20)
   c. Use of the survey along with results of Task 1 (SOA COVID-19 Facilities Audit) to determine whether we need to move all classes in the school to either remote or hybrid instruction. For those classes remaining on campus, this would mean splitting classes into two groups, with each group meeting for half of the weekly class time in order to limit the number of students in an instructional facility at any given time. The remaining 50% of instruction would be delivered through asynchronous remote learning. (June 20)
   d. Determine whether some classes can/should be available for registration only to those students who intend to be on campus in the fall. (June 20)
   e. Develop contingency plans for how all classes will handle the possibility of student or instructor needing to move to remote learning mid-semester. (June 20)
   f. Develop as appropriate school-wide policies and protocols for facilities use as well as tools by which instructors can enforce those policies. These policies must also be widely distributed as part of the communication plan. (June 21)
   g. Determine contingency plans for all classes should the university move to remote delivery. (June 30)
   h. Develop succession plans to ensure continuity of instruction across all classes in the case of instructor illness. How will this be handled? Will substitute instructors be paid? (June 30)

2. **Develop plan for re-opening of grad lab and grad access to facilities.** (June 20)
   We would like to allow graduate students to access facilities prior to the start of fall semester. Doing so requires establishment of a set of protocols and expected behavior, approval from the division and provost office, and communication/coordination with graduate students as well as applicable staff.
3. **Prepare instructional spaces for remote instruction.** (August 1) Perform equipment survey and ensure all rooms are appropriately outfitted for remote instruction. This will require specialized equipment in many spaces, as School of Art instruction involves regular hands-on demonstrations, often utilizing specialized equipment.

**Goal 2: Facilities, Spaces, and Environment.**
We will ensure our facilities are prepared to accommodate students, faculty, staff, and visitors/audiences in the fall semester while providing an environment that is in keeping with best practices for health and safety related to COVID-19.

**TASKS:**
1. **COVID-19 School of Art facilities audit.** (July 1) Find best practices for social distancing and conduct a full Audit of all spaces in SOA to determine maximum occupancy and operating procedures of different areas. We will conduct an audit not just by room, but by identifying different “zones” based on activity in each area of the room. From this, we will develop a document outlining usage guidelines for each zone which can be used to develop appropriate signage and distribute to instructors and students operating in the space.
2. **Signage protocol.** (August 1) Using results from Task #1, develop signage and other messaging to encourage adherence to occupancy limits and school/university procedures.
3. **Disinfecting Plan.** (August 1) Determine equipment and supplies needed for disinfecting in locations across the school. Obtain supplies and install appropriate disinfecting stations where needed.
4. **Develop policies and procedures for facilities access.** (August 1) Many students (as well as some alumni and community members) enjoy unlimited access to studio facilities in the School of Art. We need to develop procedures for both after-hours lab access as well as who can access facilities (either during regular hours or after hours). Do we limit access to facilities only to students enrolled in a class directly related to that facility (right now there are many facilities open to most or all art majors)? Do we eliminate after-hours access to facilities? If not, do we need to develop calendar signup to ensure occupancy in a given studio doesn’t exceed suggested capacity? What system do we use? Will conditions require us to enact different policies for monitoring than we have used in the past and/or a higher level of security (cameras, additional keypad locks, etc)?

**Goal 3: Performances, Events and Exhibitions.**
We will actively pursue solutions to alternative formats for performances, events and exhibitions that adhere to best practices for health and safety related to COVID-19 while maximizing our ability to engage audiences in novel ways and provide relevant professional experience for our students.

**TASKS:**
1. **Develop fall gallery programming.** We need to make broad decisions around the form that programming for the Joseph Gross and Lionel Rombach Galleries will take in fall semester and then develop specific programming to fit that form. Will we mount physical exhibitions in these spaces or move exhibitions entirely online? If so, will they be open to the public, or translated into virtual environments with tools like Matterport? If open to the public, what protocols are needed in order to ensure we adhere to best practices around PPE and social distancing?
2. **Visiting Artist Lecture Series Planning.** Make decisions of what the VASE program would look like in the Fall. Lecture space will need to be analyzed. Could lectures be limited and have a different structure for entering and exiting. Would airflow be
a problem. Make decisions of what Lectures & Visitors be postponed till Spring? Plan to see if Visiting Artists have virtual lecture series (YouTube, zoom) and in-person Covid-19 appropriate interactions? Are there other ways to have visitors in fall / spring interact with faculty/students?

3. **Fall Events - Graduate Welcome.** Create, organize and plan a zoom event where current and incoming graduate students can do introductions virtually with faculty and staff. **Incoming Graduate Orientation:** Create a zoom event to allow all faculty and grad students to introduce themselves instead of meeting? Incoming graduate students could then meet as a small group cohort with Graduate Coordinator, Graduate Director and Director in Covid-19 appropriate venues and introduce themselves to each other as a

4. **Fall Events - Undergraduate Welcome Social.** Goals of Undergraduate Welcome are to create community and networking opportunities for the incoming student. Without possibility of that, postpone till later. Replace with a Welcome letter with links to resources and opportunities.

**Goal 4: Personnel and Operations.**
We will develop processes and procedures that provide flexible and equitable treatment of faculty and staff and do everything possible to protect vulnerable populations while also ensuring we have the intellectual capital and support needed for operations in fulfillment of the unit’s mission. Further, we will take steps to promote connectedness among faculty and staff and promote mental health during a time of physical distance.

**TASKS:**

1. **Distribute anonymous return to campus survey.** Send out surveys through qualtrics to gauge staff and faculty comfort about whether to return to campus or stay working remotely. With that same survey, catalogue concerns and address as many as possible.
2. **Determine which functions can be performed remotely.** Encourage work from home for those functions which can be performed remotely. Office staff whose administrative tasks can be performed online using the VPN and Art share can continue to perform these duties remotely.
3. **Develop plans to account for employees working remotely or on campus.** We will survey faculty and staff to compile a full list of who will be on campus and who will be working remotely. Using that list, we will develop plans to effectively work with employees working remotely and those working on campus, shifting job responsibilities as needed to ensure adequate coverage of programming and other activities. This includes making sure those working remotely have the appropriate technology and office supplies needed, developing communication and check in methods, setting up a project management tool, and providing resources for additional training or assistance.
Tasks

Goal: Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment

Task Name: COVID-19 School of Art facilities audit

Description: Find best practices for social distancing and conduct full Audit of all spaces in SOA to determine maximum occupancy and operating procedures of different areas. We will conduct an audit not just by room, but by identifying different “zones” based on activity in each area of the room. From this, we will develop a document outlining usage guidelines for each zone which can be used to develop appropriate signage and distribute to faculty and students operating in the space.

Responsible Person or Unit: Eric, Carrie, David

Logistics:
Responsible staff will need to spend time on campus walking and measuring all spaces and coordinate with faculty teaching in those spaces in order to understand the specifics of its use.

Arizona Arts relationships and impacts:
As we have shared space with the museum, including the elevator that is accessed by both students and faculty as well as museum visitors. We will need to coordinate on this.

Broader campus relationships and impacts:
We will need university guidance around which set of best practices to use for determining safe distancing. In addition, access to facilities for students not enrolled in art classes will be severely limited.

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
This is a high priority task, as it will be used to inform several other tasks. To be completed by June 21st.

Key protocols that need to be in place to effectively support outcomes:
Guidelines around procedures for social distancing and guidelines for enforcing protocols outlined in the document.

How do decisions impact constituents:
Constituents will feel more secure accessing and utilizing school spaces with explicit procedures in place. However, adhering to these procedures will require extensive re-design of instructional activities along with cooperation on the part of students and instructors working in the space.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
NA
Risk/Uncertainty:
Some spaces may not be able to accommodate anything close to normal class capacity.
Task 2

**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task Name:** Signage protocol

**Description:** Using results from Task #1, develop signage and other messaging to encourage adherence to occupancy limits and school/university procedures.

**Responsible Person or Unit:** David Huber

**Logistics:**
The logistics of this will be significant. We will need to design and print extensive signage- floor markings, standing signs and wall signs. We mostly have resources to do this within the school through the Digital Print Studio.

**Arizona Arts relationships and impacts:**
Since we have this capacity within the school, we may be able to provide resources and services to other units in the division.

**Broader campus relationships and impacts:**
Some university signage has been developed and distributed. It would be good to know the extent to which the university will provide signage (especially with respect to common areas in the school) and to what extent this will be the responsibility of the unit.

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
This needs to be completed prior to fall semester, but is not a high priority task during the first part of summer.

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
This will help clarify responsible use of our spaces and make people more comfortable in occupying those spaces.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
We will need significant supplies in order to print appropriate signage.

**Financial Considerations:**
Total cost of supplies will be $500-1000.

**Risk/Uncertainty:**
There is only one person capable of operating printing equipment needed for this task. It is all a significant task for one person- it is possible we will need to add additional people to the task.
Task 3

**Goal:** Goal 1: Instructional Delivery and Student Engagement.

**Task Name:** Develop operating plan for instructional delivery and scheduling of fall classes

**Description:** This plan will require several subtasks:
- Distribution of instructional modality survey to all instructors and compilation of responses.
- Use of the survey along with results of Task 1 (SOA COVID-19 Facilities Audit) to determine what percentage of classes should be moved entirely to remote instruction.
- Use of the survey along with results of Task 1 (SOA COVID-19 Facilities Audit) to determine whether we need to move all classes in the school to either remote or hybrid instruction. For those classes remaining on campus, this would mean splitting classes into two groups, with each group meeting for half of the weekly class time in order to limit the number of students in an instructional facility at any given time. The remaining 50% of instruction would be delivered through asynchronous remote learning.
- Determine whether some classes can/should be available for registration only to those students who intend to be on campus in the fall.
- Develop contingency plans for how all classes will handle the possibility of a student or instructor needing to move to remote learning mid-semester.
- Develop as appropriate school-wide policies and protocols for facilities use as well as tools by which instructors can enforce those policies. These policies must also be widely distributed as part of the communication plan.
- Determine contingency plans for all classes should the university move to remote delivery.
- Develop succession plans to ensure continuity of instruction across all classes in the case of instructor illness. How will this be handled? Will substitute instructors be paid?

**Responsible Person or Unit:** Colin Blakely, Karen Zimmerman, Kimberly Mast

**Logistics:**
Faculty will need to be brought into each of the subtasks outlined above to provide both information and input on decisions that need to be made.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
Decisions at university level (for example, a move to online learning)

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
This plan will need to be developed during the first part of summer, ideally by July 1st, and it will inform and guide significant preparations that need to happen prior to the start of fall semester.
Key protocols that need to be in place to effectively support outcomes:
NA

How do decisions impact constituents:
The decisions that inform this document will have dramatic impacts on instructors and students.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
Possible substitute pay in case of instructor illness; possible instructional support needed (GA’s, etc) to support certain modalities.

Risk/Uncertainty:
Plan will need to have broad buy-in and cooperation from both faculty and students.
Task 4

**Goal:** Goal 1: Instructional Delivery and Student Engagement.

**Task Name:** Develop plan for re-opening of grad lab and grad access to facilities.

**Description:** We would like to allow graduate students to access facilities prior to the start of fall semester. Doing so requires establishment of a set of protocols and expected behavior, approval from the division and provost office, and communication/coordination with graduate students as well as applicable staff.

**Responsible Person or Unit:** Megan Bartel, Carrie Scharf

**Logistics:**
There are a range of different space configurations- in addition to a shared woodshop/metal shop and common areas, some studios are fully enclosed while some are grouped together in bays. We will need to do a careful analysis of all spaces in the graduate building to establish protocols for safe use. How many students can access the building at once? How many can access a given studio bay at once? The woodshop and metal shop? How do we establish schedules to ensure adherence to occupancy limits? What are the procedures for disinfecting shared equipment/spaces? In addition, some students rely on facilities and equipment outside of the graduate building, so we will need to establish a second timeline and set of procedures by which graduate students can access those facilities.

**Arizona Arts relationships and impacts:**
The opening of facilities access for graduate students created a good test case, allowing us to pilot a return to campus with a small and carefully controlled group. This will provide useful information and an advance opportunity to resolve challenges we will face as we welcome students back for fall semester.

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
The plan should be developed by 5/21. Ideally, students will be able to access studio facilities July 1 and designated School of Art facilities July 15, but these dates can be pushed back as needed.

**Key protocols that need to be in place to effectively support outcomes:**
Discussed in other sections above.

**How do decisions impact constituents:**
Many graduate students rely on this facility in order to continue their work. Decisions around reopening the facility will impact students’ ability to continue that work.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
We will need to determine policies around use of PPE for occupants of the building as well as where to install disinfecting stations.
Financial Considerations:
Nominal

Risk/Uncertainty:
Will students adhere to policies and procedures in an environment that has minimal supervision? How much/what type of oversight is needed in order to ensure responsible use of the facility?
Task 5

**Goal:** Goal 2: Facilities, Spaces, and Environment.

**Task Name:** Disinfecting Plan

**Description:** Determine equipment and supplies needed for disinfecting in locations across the school. Obtain supplies and install appropriate disinfecting stations where needed.

**Responsible Person or Unit:** Eric Norman, Carrie Scharf

**Logistics:**
We have a wide range of specialized equipment and supplies throughout the school. In addition, many disinfectants are corrosive and cannot be used on metal surfaces. We will need to develop a highly specific set of disinfecting procedures specific to our facilities and everything contained within.

**Arizona Arts relationships and impacts:**
There are some overlapping issues with other units across Arizona Arts. FTV maintains equipment checkout similar to SOA. Theater maintains scene and costume shops with similar equipment concerns. Units may be able to work together to share the work of researching and instituting best practices.

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
Supplies may take time to procure. We should develop a plan by June 30 to allow the month of July to implement its recommendations.

**Key protocols that need to be in place to effectively support outcomes:**
University wide protocols for disinfecting as well as an understanding of what will be instituted at the university level and what will be a unit responsibility.

**How do decisions impact constituents:**
It provides assurance to constituents that we are actively working to maintain an environment that is as safe as possible.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Significant supplies will be needed, some of which may be hard to come by due to high demand and short supply.

**Financial Considerations:**
Cost of supplies

**Risk/Uncertainty:**
Task 6

**Goal:** Goal 2: Facilities, Spaces, and Environment.

**Task Name:** Develop policies and procedures for facilities access.

**Description:** Many students (as well as some alumni and community members) enjoy unlimited access to studio facilities in the School of Art. We need to develop procedures for both after-hours lab access as well as who can access facilities (either during regular hours or after hours). Do we limit access to facilities only to students enrolled in a class directly related to that facility (right now there are many facilities open to most or all art majors)? Do we eliminate after-hours access to facilities? If not, do we need to develop calendar signup to ensure occupancy in a given studio doesn’t exceed suggested capacity? What system do we use?

**Responsible Person or Unit:** Carrie Scharf, John Nofs (may require summer compensation)

**Logistics:**
Development of this policy will require extensive discussion with both instructors and staff, as changes in facilities access will impact student learning and thus require adapting of course content.

**Arizona Arts relationships and impacts:**
Policies around facilities access pertain to several units in Arizona Arts (TFTV, FFSOM). Some coordination at the division level around this issue would be beneficial.

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
This policy should be developed by August 1st to ensure it is available in time for fall semester.

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
Facilities access has a dramatic impact on student learning. Much work done by students in the school can only be accomplished in the facilities. Limited access will require curricular adaptation.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
NA

**Financial Considerations:**
Potential purchase of scheduling software ($4-7K, currently in use by UITS), or we could possibly use Trellis calendaring.

**Risk/Uncertainty:**
Adverse impact on student experience and learning outcomes for fall semester.
Task 7

**Goal:** Goal 1: Instructional Delivery and Student Engagement.

**Task Name:** Prepare instructional spaces for remote instruction

**Description:** Perform equipment survey and ensure all rooms are appropriately outfitted for remote instruction. This will require specialized equipment in many spaces, as School of Art instruction involves regular hands-on demonstrations, often utilizing specialized equipment.

**Responsible Person or Unit:** Kimberly Mast, Karen Zimmerman

**Logistics:**
Every classroom and studio space will need to be analyzed and the instructional activities of that space will need to be considered. From this, we will need to develop a list of equipment that will be needed in each room in order to ensure that instructional activities can be broadcast as needed. Finally, based on budget constraints we will need to determine if certain equipment will have to be available on a check-out only basis instead of permanently situated in the room.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
Much of this equipment is in high demand right now, so we will need to move reasonably quickly to ensure adequate time for procurement. Plan should be completed by July 1 so that equipment can be purchased and available for installation by August 1.

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Significant equipment will be required- webcams and stem cams and possibly computer stations.

**Financial Considerations:**
Equipment purchases will be well into the thousands. Fully outfitting all instructional spaces will be in the 10’s of thousands.

**Risk/Uncertainty:**
Funding, instructor willingness to learn how to effectively use equipment, installation, upkeep and technical support on equipment- who will provide this?

Task 8
Goal: 3: Performances, Events and Exhibitions

Task Name: Develop fall gallery programming

Description: We need to make broad decisions around the form that programming for the Joseph Gross and Lionel Rombach Galleries will take in fall semester and then develop specific programming to fit that form. Will we mount physical exhibitions in these spaces or move exhibitions entirely online? If so, will they be open to the public, or translated into virtual environments with tools like Matterport? If open to the public, what protocols are needed in order to ensure we adhere to best practices around PPE and social distancing?

Responsible Person or Unit: Brooke Grucella

Logistics:
See above

Arizona Arts relationships and impacts:
Decisions around fall exhibition impact School of Art, the Museum of Art and the Center for Creative Photography. Thus, it behooves us to coordinate with these units to the greatest extent possible.

Broader campus relationships and impacts:
Exhibition programming is an important aspect of broad public engagement of the university and serves a curricular purpose for a range of disciplines across campus. Decisions on exhibition programming will impact these functions.

Industry perspectives and directions:
There are a broad range of galleries, non-profit artist spaces and museums to look to nationally for models and approaches to programming.

Key timelines and decisions to effectively manage task:
Decisions around the form that exhibitions will take need to happen early in summer- by July 1. This will allow time to develop the specifics of programming in whatever format we decide is most appropriate.

Key protocols that need to be in place to effectively support outcomes:
University guidelines on PPE usage and social distancing protocols.

How do decisions impact constituents:
The galleries serve a critical co-curricular function within the school, both as a place for students and classes to view original art as well as a space in which students gain direct experience exhibiting their work. Decisions around fall programming will impact these functions.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:

Financial Considerations:
Possibly the cost of a license for Matterport as well as a 360° camera for documentation of the gallery spaces. Matterport seems to be the best interface for recreating the experience of visiting a physical gallery space.

Risk/Uncertainty:
Task 9

**Goal:** Goal 4: Personnel and Operations

**Task Name:** Distribute anonymous return to campus survey.

**Description:** Send out surveys through Qualtrics to gauge staff and faculty comfort about whether to return to campus or stay working remotely. With that same survey, catalogue concerns and address them as possible.

**Responsible Person or Unit:** Colin Blakely, Maria Sanchez

**Logistics:**
Set up a survey through Qualtrics and send it to faculty and staff of the School of Art.

**Arizona Arts relationships and impacts:**
Surveys will be sent CFA wide
Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
This needs to be completed prior to fall semester. Preferably by late June/July to give time to make operational plans for methods of work being utilized.

Key protocols that need to be in place to effectively support outcomes:
As soon as some University guidelines on safe social distancing and policies on masks and ppe are made available, and our audit on facilities and spaces is complete. This way we can give everyone the information needed in order to make a fully informed decision and voice their concerns.

How do decisions impact constituents:
This survey will assist us in making appropriate plans to accommodate those who will be working from home, while also allowing for safety measures to be implemented for those who choose to return to campus.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
NA

Financial Considerations:
NA

Risk/Uncertainty: NA
Task 10

**Goal:** Goal 4: Personnel and Operations

**Task Name:** Determine which functions can be performed remotely.

**Description:** Encourage work from home for those functions which can be performed remotely. Office staff whose administrative tasks can be performed online using the VPN and Art share can continue to perform these duties remotely.

**Responsible Person or Unit:** School of Art Administrative Unit

**Logistics:**
Staff has the appropriate equipment and software to perform remotely.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
This needs to be completed prior to fall semester.

**Key protocols that need to be in place to effectively support outcomes:**
University Guidelines and procedures for social distancing and guidelines for enforcing protocols must be established first. The facilities audit needs to be completed as well as the return to campus survey.

**How do decisions impact constituents:**
The determinations that complete this task will affect staff, faculty and students due to limited in person availability.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
PPE will not be required to work from home though some office type supplies may be needed. Potential computer and peripheral equipment repairs.

**Financial Considerations:**
purchase of supplies and any computer and peripheral equipment repairs.

**Risk/Uncertainty:**
Task 11

Task 11

**Goal:** Goal 4: Personnel and Operations

**Task Name:** Develop plans to account for employees working remotely or on campus

**Description:** Develop plans to effectively work with employees working remotely and those working on campus. This includes making sure those working remotely have the appropriate technology and office supplies needed, developing communication and
check in methods, setting up a project management tool, and providing resources for additional training or assistance.

**Responsible Person or Unit:** School of Art Administrative Unit: Colin Blakely, Michelle Stone Eklund, Maria Sanchez, Karen Zimmermann

**Logistics:**
Once the return to campus survey is complete and it is established who will continue to work remotely and who will be on campus, a shared communications tool (ex: Slack/OfficeTeams) will need to be set up to begin discussions on technology and supply needs, development of further communications methods, project management, and shared resources.

**Arizona Arts relationships and impacts:**
Availability of staff/ faculty might be limited and/or by appointment only.

**Broader campus relationships and impacts:**
Availability of staff/ faculty might be limited and/or by appointment only.

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
This needs to be completed prior to fall semester. Preferably no later than late July to start putting plans in place in order to transition smoothly into the fall semester.

**Key protocols that need to be in place to effectively support outcomes:**
University Guidelines and procedures for social distancing and guidelines for enforcing protocols must be established first. The facilities audit needs to be completed as well as the return to campus survey to establish who will be working remotely or in person.

**How do decisions impact constituents:**
Availability of staff/ faculty might be limited and/or by appointment only.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Those employees who will be returning to an in person work environment will need PPE as identified by University guidelines. PPE will not be required to work from home though some office type supplies may be needed as well as potential computer and peripheral equipment repairs.

**Financial Considerations:**
Purchase of supplies and any computer and peripheral equipment repairs for employees working remotely.
Cost of PPE and other supplies needed for employees working on campus.

**Risk/Uncertainty:** NA
Task 12

**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Visiting Artist Lecture Series Planning

**Description:** Make decision regarding what the VASE program will look like in Fall semester. Should we offer virtual programming in the fall via zoom or some other format? Is it viable to bring visiting artists and scholars to campus even if they are delivering a lecture virtually so that they can still interact in small groups with students? Should all VASE activities be postponed until spring?

**Responsible Person or Unit:** Brooke Grucella in consultation with VASE Committee

**Logistics:**
See above

**Arizona Arts relationships and impacts:**
School, University and Tucson Community

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
This needs to be completed prior to fall semester, in July, so that planning and communication can roll out.

**Key protocols that need to be in place to effectively support outcomes:**
NA

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Depending upon decisions made above these needs would change.

**Financial Considerations:**
NA

**Risk/Uncertainty:**
No certainty that a visiting artist will want to come interact with students or do a lecture remotely.
Task 13

**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Fall Events- Graduate Welcome

**Description:** *Graduate Welcome:* Create, organize and plan a zoom event where current and incoming graduate students can do introductions virtually with faculty and staff. *Incoming Graduate Orientation:* Create a zoom event instead of meeting. Incoming graduate students could meet as a small group in Covid-19 appropriate venues and introduce themselves to each other as a cohort with Graduate Coordinator, Graduate Director and Director.

**Responsible Person or Unit:** Megan Bartel, Karen Zimmermann

**Logistics:**
See above.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
Planning needs to happen in June, July and August, prior to graduate students returning or coming on campus.

**Key protocols that need to be in place to effectively support outcomes:**

**How do decisions impact constituents:**
Impacts Graduate Students and faculty.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
During face-to-face meeting, then PPE will be required, confederation to location for size of meeting room will need to be determined.

**Financial Considerations:**
NA

**Risk/Uncertainty:**
Graduate students may not feel as connected without face-to-face introductions.

Task 14

**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Fall Events- Undergraduate Welcome Social

**Description:** Goals of Undergraduate Welcome are to create community and networking opportunities for the incoming student. Is there a safe and responsible way to hold this
in-person or in hybrid format? If not, can we achieve the intended outcomes through a virtual platform? Without the ability to meet the desired outcomes, we will postpone until later and replace with a Welcome letter with links to resources and opportunities.

**Responsible Person or Unit:** Ashley Rubin, Jim Graham and Karen Zimmermann

**Logistics:**
Writing, researching appropriate links to include in email.

**Arizona Arts relationships and impacts:**
NA

**Broader campus relationships and impacts:**
NA

**Industry perspectives and directions:**
NA

**Key timelines and decisions to effectively manage task:**
Need to send out to incoming new students several weeks prior to classes beginning.

**Key protocols that need to be in place to effectively support outcomes:**
University guidelines for disinfecting and social distancing

**How do decisions impact constituents:**
NA

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
NA

**Financial Considerations:**
NA

**Risk/Uncertainty:**
Not certain that students will read emails.
Data Management and Assessment
Provide a summary of the data management and assessment plan that indicates what will be collected and analyzed to ensure that the re-entry plan allows the unit to meet its overall goals.

- This might include elements related to tracking and collecting data related to audiences; surveys of staff, faculty, and students; teaching and learning (eg., retention); workforce effectiveness philanthropy, etc.
- In addition, how will you ensure compliance with HIPAA, FERPA, and other data-related requirements?

Communication
Provide a summary of the unit’s communication plan outlining how you will ensure you are able to effectively relay information to each constituent group in the unit while also allowing feedback loops to understand issues and concerns that emerge.

Faculty communication will happen via the following platforms:
- Email- we intend to communicate to faculty the expectation that they check their university email accounts at minimum every Friday throughout the summer. Information pertinent to all faculty will be sent out via the faculty list serv.
- Surveys- throughout the summer we will distribute several surveys to faculty in order to collect input. We will also be posting documents produced by the school on Google Drive to allow comment periods before each document is finalized.
- Monthly School Executive Committee meetings. These meetings allow presentation of items requiring collective brainstorming and troubleshooting. They are recorded via zoom and the recordings are made available to all faculty. In addition program chairs are expected to communicate out to program faculty on relevant items.
- If absolutely necessary, we may convene a full faculty meeting over the summer if issues of high urgency emerge that require feedback from the faculty as a whole.
- For communications needing to go out to all instructors, we will use a separate list serv that we have in place.

Staff communication will happen via the following platforms:
- Email- staff are regularly checking email throughout the summer. Information pertinent to staff will be sent out via the staff list serv.
- Surveys- throughout the summer we will distribute several surveys to faculty in order to collect input. We will also be posting documents produced by the school on Google Drive to allow comment periods before each document is finalized.
- Staff meetings- We are currently holding weekly all-staff meetings, and intend to do so throughout the summer. These meetings provide opportunity for two way communication between staff and school leadership.

Students are the most difficult group to connect with, as they are not all reliable on email and use a wide range of platforms for communication. These challenges will persist into the fall. Student communication will happen via the following platforms:
- Email - We have list servs for students in each of our degree programs that we will use regularly. We are exploring ways to create an expectation amongst students of checking email on a more regular basis.
Text Message- We are looking into options to establish a message alert system that we can use for important student communications. This seems to be the only universally reliable platform through which to reach students.

Physical signage in School of Art spaces to promote social distancing and PPE use.

D2L course sites- We are working to ensure every class in the school for fall semester will have a D2L site, and in turn will work with students to encourage them to check these sites regularly for news and announcements.

Communications to the general public will happen through the following platforms:

- Constant Contact- We have developed distribution lists for a wide range of constituents that are managed through Constant Contact. This allows us to message out to these groups via email.
- School website- Our school web site provides a variety of ways to post news, information and events that are available to the general public.
School of Dance

Overview
The re-entry plan for Dance is predicated on the fact that the degrees we offer, the BFA and MFA in Dance, are focused on performance and choreography, and that these professional degrees we offer create for our students the expectation of rigorous technical and academic challenges. Said plainly, the in-studio/in-person experience is central to the reason for being on campus. This is the resounding message from our continuing majors and the 53 new freshmen coming to campus - the largest incoming class in our history.

At the same time, we offer a wide menu of experiential learning opportunities for the general education population. These include in-studio coursework that satisfies both Tier II Arts requirements and Diversity.

Therefore, we started by asking ourselves what we might do to preserve these valuable, on-campus, in-person experiences, while still reaching out to those who are not on campus.

With safety as our primary concern, we designed a way to offer the courses mentioned above in shifts. There is a morning shift on MWF and an afternoon shift on MWF. There is also a morning shift on TTh, and an afternoon shift. Between each of these shifts there is an hour and a half transit time, allowing students to be on campus and then return to their residences for online courses, or to do distance learning from their residences in the morning and then travel to campus for the afternoon shift. Enabling students to do this reduces their exposure – their time spent on campus and among other students.

Similarly, we hope to accomplish the same thing with our faculty. For example, some faculty would work on campus in the morning, and teach from home in the afternoon. The reverse of that would also reduce risk – to work from home in the morning and teach on campus in the afternoon. Per University guidelines, no faculty member will be required to work on campus if they are uncomfortable with that arrangement.

Another feature of our re-entry plan is that even if the University has to stay in Phase 1 longer than anticipated, our in-studio class menu will require only a slight tweak in the enrollment per class section in order to still meet the maximum size allowed for a gathering – 10.

These adjustments have required about a 22% increase in faculty teaching loads. Even with those increases, additional adjunct instructors should be hired to avoid burn-out. This is true in part because the other expectation students rightly have is to experience the joy and excitement of artistic discovery and expression. Therefore, we must provide artistic opportunities in the way of performances, even if they are not done in a formal, proscenium theater setting. This will require faculty oversight as well, and in some cases will call for creative activity/research from the faculty.

The students who want to dance, majors and general education students, need to be able to do so in a dance studio, at least some of the time. Their determination to keep moving has carried them through a period of time dancing in their living rooms, their kitchens, their front yards, porches and patios. Time to stand on some Harlequin vinyl with a sprung floor underneath them and a teacher in front...
**Key Milestones**

- June 15 – approval of Dance re-entry plan from CFA
- June 30 – approval of the AZ Arts re-entry plan from the Provost
- June 30 – conclusion of screening/testing for safe studio practices
- July 15 – perhaps a date when the University decides whether we will be in Phase 1 or 2
- July 24 – university decision on in-person or fully “online” approach for fall, 2020
- Aug 17 – facilities updates complete
- Aug 18-20 – final orientations for incoming freshman and transfer students
- Aug 24 – Fall Semester begins

**Budget Summary**

**Costs Associated with Re-Entry for FALL, 2020**

Hardware/equipment required for internet delivery via WiFi for rooms 4, 16, 124/130, 301, and Eller Stage  
$24,550*

Equipment needed for employees who are on-campus and WFH  
$ 8,700*

*see appendix for detailed list of equipment

Additional Instructional Personnel:

- **Adjunct Instructors:**
  - 1 at 1.0 FTE  
    $18,000
  - 1 at 0.67 FTE  
    $13,500

  (plus ERE)

- **PPE Masks, Wipes, Hand-Washing**  
  $ 500

- **Facilities Cleaning Floor Cleaner, Mops, Transition Mats**  
  $ 1,000

- **Additional Custodial**  
  $ 3,000

The costs listed above, all due to the necessity of dual modalities of instruction (in-person and distance) are modest given the impact on our ability to accommodate an increased number of dance majors and what we believe will be a total of SCH equal to or greater than in previous years!
Losses

The following describes forgone or unrealized income, due to COVID 19, when compared to the Fall of 2019.

Diminished Net Revenue for Fall, 2020 $66,919*
Diminished Net Gifts for Fall, 2020 $20,737*

TOTAL of Diminished Earned Revenue and Gifts $87,656*

*Net totals derived from estimating earned revenue and gifts that may not come in and subtracting from those amounts the total saved by not having the usual production costs.
Goals and Tasks

Goal: Goal 1: Instructional Delivery and Student Engagement
Task: Task 1.1: Providing the Studio Experience for both Majors and the Gen-ed Population

Description: In Dance, student engagement is heightened through experiential courses, at the core of which are movement based classes that take place in a studio equipped with appropriate sub-floors, floor surfaces, audio support, and visual cueing. Commonly referred to as technique classes, these courses provide for the major and the general education student immediate, minute by minute feedback from the instructor. Additional information can be gleaned through observation of other students in the class. Learning through directed, physical instruction, achieved in a studio environment, is in Dance the analog to the laboratory experience in the sciences. It is the most immediate, and perhaps the highest, form of student engagement.

Responsible Persons or Unit: Jory Hancock, Whitney Herr-Buchholz: School of Dance

Logistics:
Constant use of all available studio spaces as well as the stage is required to complete this task.

Arizona Arts relationships and impacts:
The Gen-Ed studio course work will be available to other majors in Arizona Arts and across the University. The studio experience for the dance major is the primary motivation for returning to campus after a two-month period of remote classes during the time the campus was closed.

Broader campus relationships and impacts:
In addition to class availability (see AZ Arts relationships), the presence of dance majors working in the studios facilitates the possibility of public performances. Prior to the campus closure, patronage of dance performances was at an all-time high, with nearly 40 sold-out performances a year, and 860 season subscriptions in 2019-20. It is essential to maintain a connection with our audience members who are from the community as well as the campus. The studio experience and the opportunity to perform have always been primary incentives for artists to join our program as dance majors. These activities are keys to recruitment, retention, and our ability to maintain the reputation UA Dance has built over the years. As with athletics, Dance is a campus window to the community.

Industry perspectives and directions:
Industry perspectives are ever evolving as dance, and the arts in general, try to deal with the challenges brought on by this pandemic. The landscape for us, as part of a public university, is very different than it is for professional companies, because we cannot keep our participants isolated as a “troupe,” so to speak. If the campus is to be open, our students will be participating in other in-person classes on campus, and perhaps other activities as well, and there is no way we can isolate the users of our studios to the same extent as professional dance company members. It is analogous to the difference between a student athlete and a professional one. A baseball team can essentially quarantine its players during a season. A student athlete at a public university is a citizen of the campus.
That said, the industry does have something in common with us. The challenge of holding public performances in formal theaters is overwhelming at the moment, and most presenting organizations are simply closing the doors until 2021.

**Key timelines and decisions to effectively manage task:**
During the month of June, Dance will work with Dr. Stephen Paul, Jenny Wyly, Kristin Miller, (all Campus Health and athletics) and others to evaluate as much as possible the necessary distancing, use of masks, and cleaning techniques to ensure the health and safety of in-studio classes. These classes will include three different populations: students, instructors, and accompanists. This step has not been available to us prior to this point in time, given the evolution of research and information coming from the CDC, and the particular planning progression at the University. Once these considerations are better assessed, we will know the capacity of students for each room, the time required to clean between classes, the kinds of masks most appropriate, etc. A determining factor will be whether the campus is still in Phase 1 of its re-entry plan at the start of the semester, or has progressed to Phase 2.

- **June 15** – approval of Dance re-entry plan from CFA
- **June 30** – approval of the AZ Arts re-entry plan from the Provost
- **June 30** – conclusion of screening/testing for safe studio practices
- **July 15** – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
- **July 24** – university decision on in-person or fully “online” approach for fall, 2020
- **August 15** – all equipment installed in studio spaces
- **August 18-20** – final orientations for incoming freshman and transfer students

**Key protocols that need to be in place to effectively support outcomes:**
The following are protocols that will need to be refined as the University makes recommendations or policies about:  (1) Requirements that students (dance majors) self-isolate for at least 7 days prior to entering campus; (2) Testing for the presence of Corona virus, or testing for antibodies, as mandated by the University; (3) Wellness and temperature checks, and whether they are self-monitored or done by class monitors (students or staff); (4) Types of masks, based on experimentation over the summer; (5) Types of footwear, based on experimentation over the summer; (6) Safety for faculty and accompanists, and whether a plastic barrier will be necessary or desirable; (7) traffic patterns for students moving from one studio to another;

Students will be expected to be as safe as possible. UA Dance will provide the education and orientation to clearly outline these expectations and requirements. Essential will be the delivery of expectations about behavior. Students who are given access to the studio experience will be expected to act responsibly during times they are not in the studio. This would include all the elements needed to remain safe: social distancing, avoiding large gatherings, wearing masks, eating well and getting rest. In general, students must understand and agree that they will not take any unnecessary risks.

**How do decisions impact constituents:**
Dance majors will be limited to two in-person technique classes a week. General education students may experience a scarcity of in-person technique classes as well, again due to reduced capacity in the studios. This will come as a disappointment and a frustration to students and to their families. In as much as students and their families are the primary “constituents” to the University, we will work to create the understanding that we are limited in the access we can provide and still maintain safe practices.
As the other major constituent group, the public will likely appreciate anything we can provide in the way of performances and entertainment. There will be no performances inside Stevie Eller Dance Theatre or the Gittings Theatre, but rather staged events outdoors. The safety of both the viewers and the performers will be more easily accomplished through short outdoor events on the mall in which community members will remain in their cars. Collaborations with students in other Schools within Fine Arts will be encouraged.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
For PPE, see the section on Protocols. Other necessary equipment will include: Five fixed cameras, five large smart screens (60” or greater), fixed cables between studios 124 & 130, and 4 & 16 in Gittings, and between the stage & 301 in Stevie Eller. Lighting should be installed to aid in the delivery of visual information (via camera) and lavaliers will be needed to amplify oral instruction being sent out remotely. All spaces need to be equipped with at least two large fans (total of 12 fans), footwear transition pads for cleaning shoes, wipes for cleaning barres and shoes, and mops for cleaning floors. (Dr. Paul has indicated that a 10% solution of bleach and water is sufficient). All rooms will need hand sanitizer stations, as well as the dance office, and public bathroom areas. (minimum of 10 stations).

Financial Considerations:
In addition to the costs of the items identified above, the reduction in the room capacity for technique classes places a significant burden on instructors to cover more sections of a class than normal. Given the required distancing, the room capacity in some cases will be only 20% of what it is under “normal operations,” and therefore faculty and staff will be hard-pressed to accommodate the number of sections necessary to provide even a minimal studio experience for students. Additional adjunct hires will likely be needed to support this plan. This is particularly true given the recent retirement of an associate professor who is not being replaced. (This constitutes a 10% decrease in teaching power, given the small number of faculty in Dance). Opening the studios may also require additional custodial support if it is determined that students should not be held responsible for onerous tasks such as mopping floors between classes.

It should be noted that this plan is made in response to the University’s desire to be “open” to students, even on a limited basis.

Risk/Uncertainty:
There is moderate certainty that we will be able to avoid transmission given the nature of these important studio experiences. While very satisfying in terms of student engagement, the heavy physical exertion inherent in these classes will no doubt test our mitigation efforts. More important will be the students' willingness to observe our requirement for responsible behavior outside of class.
Goal: Goal 1: Instructional Delivery and Student Engagement

Task: Task 1.2: Providing Synchronous and Asynchronous Delivery of Coursework to Majors and the Gen-Ed Population

Description: In addition to the in-person, studio experience described in Task #1 for this goal, UA Dance will deliver synchronous and asynchronous opportunities for students to complete coursework without being in the classroom. The close of the campus in the spring of 2020 became the catalyst for 100% distance learning, and the dance program will again deliver a large portion of its curriculum through remote teaching and online courses. Asynchronous, pre-recorded sessions will be balanced with synchronous sessions offered via Zoom.

Responsible Person or Unit: Jory Hancock, Whitney Herr-Buchholz: School of Dance

Logistics: In-person studio courses will be available to those students who cannot be in the studio. These technique classes, along with other academic courses, will be delivered via Zoom (which will be recorded) and Vimeo (always pre-recorded material).

Arizona Arts relationships and impacts: As with the Gen-Ed studio course work, distance learning will be available to other majors in Arizona Arts. This menu of courses includes a Tier II Arts general survey class, Tier II Arts technique classes across ballet, modern, jazz, improvisation, theater dance, Hip Hop, African, and folk dance, and a selection of Pilates classes for those interested in somatic study. Collaborations with other majors in the College (Art, Music, Theater and Film) can be done remotely and will be encouraged.

Broader campus relationships and impacts: Dance intends to provide a full menu of general education courses that serve as electives for other majors at the University. About 90% of these choices serve as Tier II Arts options for any student at UArizona, with some also including a diversity emphasis.

Industry perspectives and directions: Out of necessity, a number of professional dance schools and educational organizations have moved to virtual presentation. These presentations range from short films on a single topic to week-long seminars on a large variety of topics. UA Dance has a very large archive of material, much of it generated in house, that can be used in the course work we will offer.

Key timelines and decisions to effectively manage task: Incoming freshman and transfer students are going through orientation now. Some shifting of course assignments and schedules will be necessary while the following target dates are being met:

- June 15 – approval of Dance re-entry plan from CFA
- June 30 – approval of the AZ Arts re-entry plan from the Provost
- June 30 – conclusion of screening/testing for safe studio practices
- July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
- July 24 – university decision on in-person or fully “online” approach for fall, 2020
- August 15 – all equipment installed in studio spaces
- August 18-20 – final orientations for incoming freshman and transfer students
Key protocols that need to be in place to effectively support outcomes:
A survey of all dance majors and graduate students in Dance, along with all instructors, will be taken to assess capacity for distance learning and distance teaching via Zoom, D2L, etc.

How do decisions impact constituents:
In as much as students and their families are the primary “constituents” to the University, the availability of distance learning will be welcomed by students and families whose ability to be on campus is limited. This is particularly important for our majors population because about 80% of our students are from out of state.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
The remote nature of these classes eliminates the need for PPE. Other equipment and supplies are listed in Task 1.1 for this goal, but are included here as well: Five fixed cameras, five large smart screens (60” or greater), fixed cables between studios 124 & 130, and 4 & 16 in Gittings, and between the stage & 301 in Stevie Eller. Lighting should be installed to aid in the delivery of visual information (via camera) and lavaliers will be needed to amplify oral instruction being sent out remotely.

Financial Considerations:
The need to offer “in-person” classes but at a reduced number places a significant burden on instructors to cover more sections of a class than normal. Because of that, and even with increased teaching loads for all faculty/instructors, the full delivery of course work needed to meet student demand may require the hiring of additional adjunct instructors. This is particularly true given the recent retirement of an associate professor who is not being replaced. (This constitutes a 10% decrease in teaching power, given the small number of faculty in Dance).

Risk/Uncertainty:
The remote nature of this task creates little in the way of health risks with regard to the spread of the virus. However, inconsistency in appropriate home or outdoor spaces for movement is a potential health risk, and inconsistent internet access for students is a risk to learning. Finally, the importance of student engagement cannot be underestimated, and instructors will have to pay particular attention to the attitudes of students enrolled in the courses.
Goal: Goal 2: Facilities, Spaces, and Environment

Task: Task 2.1: Manage traffic to maximize social distancing

Description: Managing student, faculty, staff, and guests movements in and around the facilities to maximize social distancing and minimize the potential for spread of infectious agents.

Responsible Person or Unit: Facilities Management, School of Dance.

Logistics:
Consult with Risk Management, procure and install signage on walkways, doors, elevators, stairs, and any other interior or exterior spaces which attract traffic or gatherings. Brief students, staff, faculty, and potential guests on signage and traffic and social distancing best practices and add this information, including maps, to the department website and include it or links to it in any announcements of new events. Possibly develop guidance for in person traffic control should the need arise.

Arizona Arts relationships and impacts:
Our current plans for public performances are limited to either webcasts or outdoor events. In the case of the latter, the Fine Arts Box office would need to be involved with planning patron traffic to and from the event and access to amenities such as restrooms. Also, the Campus Use Committee will need to be consulted about the scheduling of outdoor events. Information about University of Arizona and School of Dance traffic and social distancing expectations, mask requirements, and maps of designated routes would need to be included in communications with event patrons.

Broader campus relationships and impacts:
We share some of our facilities with the Physiology Department and Room and Course Scheduling administers 2 large classrooms. The RCS spaces in particular add substantial potential for traffic conflicts and crowding in the Ina Gittings building patio, which is also the location of bathrooms used by the entire facility.

Industry perspectives and directions:
Per CDC, State of Arizona, Pima County Health Department, & University of Arizona policies and guidelines.

Key timelines and decisions to effectively manage task:
June 15 – approval of Dance re-entry plan from CFA
June 30 – approval of the AZ Arts re-entry plan from the Provost
July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
July 24 – university decision on in-person or fully “online” approach for fall, 2020
Aug 10 – signage and policies should be in place

Key protocols that need to be in place to effectively support outcomes:
Traffic directions.

How do decisions impact constituents:
Everyone will need to pay attention to where they’re going and how they’re getting there in relation to the rest of foot traffic in the immediate external areas of our facilities as well as once they’re inside. School of Dance pandemic facilities use guidelines will need to be included in the semester orientation meetings between faculty, staff and students (via Zoom).
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Everyone will need to wear a mask when on campus. Dance will make masks available for guests/visitors who are not wearing masks when they arrive.

Financial Considerations:
Who is paying for the signs and installation? Will DNC or the University need to support students or staff who have difficulty purchasing or using masks? The School of Dance will need to have a supply of masks on hand for anyone who forgets to bring one.

Risk/Uncertainty:
While compliance may be mandatory, the traffic includes a lot of people who highly distracted for a variety of reasons. Actual compliance will not be 100% and policing of common spaces both public and interior to the facilities could require more time and staff than is available.
**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task:** Task 2.2: Manage distancing in room/studio/office/theater or performance spaces to ensure recommended social distancing standards

**Description:** A set of guidelines for each departmentally occupied space that describes the maximum number of occupants and, if need be, how the occupants will be arranged in that space and what limits will be placed on their movements. For example: a dance studio would be set up in 15’ x 15’ grids and each dance student would be required to stay within their grid during class.

**Responsible Person or Unit:** Risk Management, School of Dance, Fine Arts Box Office.

**Logistics:** posting maximum room occupancy, managing office assignments to comply with occupancy limits, managing common areas (such as lobbies), marking studios with appropriately sized grids (and maintaining those marks), departmental briefing on spacing, guidance for professors, graduate teaching assistants, and anyone else who would be using the space. Also, limiting access by managing cat cards and keys. Brief students, staff, faculty, and potential guests on occupancy limits, expectations, and best practices. Make this information available and prominent on the School of Dance website.

**Arizona Arts relationships and impacts:** Our current plans for public performances are limited to either webcasts or outdoor events. In the case of the latter, the Fine Arts Box office would need to be involved with planning spectator accommodations in whatever form they might take. Also, the Campus Use Committee will need to be consulted about the scheduling of outdoor events. Information about University of Arizona and School of Dance social distancing expectations and mask requirements would need to be included in communications with event patrons.

**Broader campus relationships and impacts:** The Stevie Eller Dance Theater will be less available to non-Dance events because we are using it to facilitate social distancing during in person classes.

**Industry perspectives and directions:** Per CDC, State of Arizona, Pima County Health Department, & University of Arizona policies and guidelines. The majority of dance organizations have cancelled their fall performance seasons previously scheduled in formal theater settings.

**Key timelines and decisions to effectively manage task:**
June 15 – approval of Dance re-entry plan from CFA
June 30 – approval of the AZ Arts re-entry plan from the Provost
July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
July 24 – university decision on in-person or fully “online” approach for fall, 2020
Aug 10 – policies should be in place
Aug 17 – classroom/studio marking in place
Ongoing – performance seating arrangements in place early enough to notify patrons

**Key protocols that need to be in place to effectively support outcomes:** Anyone teaching a dance class will need to be briefed on how to keep dancers within the social distancing grid. Teachers will need to guide and, if necessary, enforce mask wearing and social distancing during their class. Office mates will need to manage their work spaces to reduce the change of spreading infection.
How do decisions impact constituents: In-person class participation will be reduced from typical class sizes. Opportunities for students to perform will be very limited as current pandemic guidance makes the presentation of a typical performing season in the Stevie Eller Dance Theatre impractical. Opportunities for viewing performances will be limited to either webcasts or outdoor events. Social distancing requirements may put constraints on the amount of side-by-side seating for couples or other otherwise cohabitating groups in relation to single attendees.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Everyone will need to wear a mask when on campus. The costume shop may provide for performers decorative (but still safe) masks to wear during outdoor performances.

Financial Considerations: Reduced class sizes and reduced audiences equals reduced income. Will the School of Dance need to have a supply of masks on hand for anyone who forgets to bring one? Will DNC or the University need to support students or staff who have difficulty purchasing or using masks?

Risk/Uncertainty: We do not have definitive information about the potential spread of infectious agents by people wearing masks during extended physical exertions. We wouldn’t be able to monitor mask compliance within large office spaces shared by more than one person.
Goal: Goal 2: Facilities, Spaces, and Environment

Task: Task 2.3: Reduce the transmission of infectious agents by reducing the amount of touching of common surfaces. (This is currently a major initiative by Facilities Management.)

Description: Identify all surfaces that are regularly touched by facilities occupants and find ways to either reduce the number of touches or increase the frequency of cleaning.

Responsible Person or Unit: Facilities Management. The School of Dance and its facilities manager and technical directors can help identify potential targets for renovation.

Logistics: Where possible modify the mechanics of the object, door, dispenser, faucet, etc., so that it will operate hands free with sensor automation (towel dispensers or automatic faucets), foot or elbow actuation (wheelchair door actuators for example), or potentially in the case of an interior bathroom door, let it swing both ways so that it can be opened with a shoulder or hip in either direction. Privacy and disability concerns would have to be addressed. As of 06/04/2020 the Facilities Management plan is to update all towel dispensers and bathroom faucets so that they operate hands-free. Finally, plexiglass “sneeze guards” should be placed at the front counter of the main office (Gittings 121) and box office in Eller Theatre. Plastic sheeting may be needed for rooms 301, 124/130, 4 and 16.

Arizona Arts relationships and impacts: This might affect Box Office and House Management operations if we need special accommodations for outdoor events.

Broader campus relationships and impacts: If we need special accommodations for outdoor events, Facilities Management will have to be consulted.

Industry perspectives and directions: Per CDC, State of Arizona, Pima County Health Department, & University of Arizona policies and guidelines

Key timelines and decisions to effectively manage task:
June 15 – approval of Dance re-entry plan from CFA
June 30 – approval of the AZ Arts re-entry plan from the Provost
July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
July 24 – university decision on in-person or fully “online” approach for fall, 2020
Aug 17 – renovations should be in place

Key protocols that need to be in place to effectively support outcomes: Bathroom occupancy restrictions as determined by Facilities Management and Risk Management.

How do decisions impact constituents: If anything, these renovations should make it easier for anyone to use our restrooms but it’s possible that some renovations may reduce restroom capacity.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Everyone will need to wear a mask when on campus.
Financial Considerations: Who is paying for renovations? At the moment it appears to be Facilities Management but if we identify something unique about our spaces and the way they’re used, some costs may possibly fall to us.

Risk/Uncertainty: Some common touch points may not lend themselves to any contact reduction renovation. Wide availability of hand sanitizer/wipes will be essential.
Goal: Goal 2: Facilities, Spaces and Environment

Task: Task 2.4: Cleaning/disinfecting.

Description: The regular cleaning and disinfecting of all contact surfaces which, for DNC, includes the studio and stage floors.

Responsible Person or Unit: Facilities Management in consultation with the School of Dance.

Logistics: Making sure that custodial and anyone assigned to touchup cleaning has adequate and sufficient PPE and approved equipment and cleansers.

Arizona Arts relationships and impacts: This could affect Box Office and House Management operations if we are doing a performances outside and additional or alternative restroom or lobby or dressing spaces are needed.

Broader campus relationships and impacts: Extra cleaning/disinfecting might need to be arranged through Facilities Management depending on the scope.

Industry perspectives and directions: Per CDC, State of Arizona, Pima County Health Department, & University of Arizona policies and guidelines.

Key timelines and decisions to effectively manage task:
June 15 – approval of Dance re-entry plan from CFA
June 30 – approval of the AZ Arts re-entry plan from the Provost
July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
July 24 – university decision on in-person or fully “online” approach for fall, 2020
Aug 17 – sanitizing procedures and frequencies should be in place

Key protocols that need to be in place to effectively support outcomes: What is going to be cleaned when, and what might need supplemental cleaning beyond the regular FM custodial schedule?

How do decisions impact constituents: Extra time between classes might be needed to allow for sanitizing the floors, barres, and student dance foot wear.

Identification of necessary Personal Protective Equipment (PPE) and other supplies: Everyone will need to wear a mask when on campus.

Financial Considerations: Additional cleaning beyond FM policy will be billed to the department.

Risk/Uncertainty: How much cleaning is needed? Additional steps may need to be taken as we learn more about this virus.
Goal: Goal 3: Performances, Events and Exhibitions

Task: Task 3.1: Create outdoor performances that are socially distanced for dancers, staff, faculty, and audience.

Description: Based on current scientific evidence outdoor environments are safer for gatherings than indoors. Outdoor performances offer the flexibility to have patrons remain in their vehicles, and for dancers and production crew to be spaced out enough to ensure proper social distancing measures.

Responsible Person or Unit: Jory Hancock, Whitney Herr-Buchholz, and School of Dance

Logistics:
COVID Mitigation
- Wellness checks, testing, and mask protocols per Arizona Athletics for dancers, faculty and staff
- Wellness checks and masks per UArizona protocols for campus visitors

Production
- Length of production will be shortened to under an hour and will not have an intermission in order to reduce the need for restroom use and other amenities.

- Use of UA Mall: We will work with campus scheduling to gain access to the UA Mall and permission to park vehicles.

- Costuming: Costume designs will incorporate face masks as necessary into overall costume concepts. Precautions such as 1:1 contact, time between fittings with different dancers, masks, hand sanitizer etc. will be observed when close contact is required. Interaction time will be kept to a minimum. We will develop a procedure to launder costumes that minimizes risk. In some cases inexpensive costume pieces may be worn by a dancer and then disposed of as needed to reduce the risk of spread in the laundering process.

- COVID mitigation strategies will be observed in rehearsals, and in all aspects of developing and executing lighting and sound elements of the production.

- Dancer spacing will observe all social distancing guidelines. There is a possibility of dancers who live together to be able to partner each other.

“Front of House”
- Ticketing: We will investigate options to minimize face to face contact between staff and patrons including online purchase and ticketing. We will also explore the possibility of offering performances by donation so that donations may be made online via UDP before, during, or after the performance.

- Audience members remain in vehicles for the duration of the performance

- Where programs are needed, we will offer information digitally via our website to eliminate the need for paper programs.
**Communication**
- Students, faculty, and staff will continue to receive information via Zoom meetings, email, and through instructional settings.
- Information about upcoming performances will be disseminated via email, social media, on our website, and through various online calendars hosted by community organizations.
- Information about COVID protocols and about what to expect once on campus will be disseminated via email, our website, through the Box Office, and by phone.

**Arizona Arts relationships and impacts:** Offering performances for the community builds the collective Arizona Arts and University of Arizona communities.

Ticketing processes and procedures are subject to shared CFA Box office equipment, software, and personnel.

**Broader campus relationships and impacts:** Offering performances for the community builds the collective Arizona Arts and University of Arizona communities.

Use of the Mall and scheduling around other events will be key to the feasibility of this plan.

**Industry perspectives and directions:** Many performing arts groups are canceling in-person 2020-21 seasons. Others are delaying the start of their seasons and are hedging on being able to open in late October/November. Smaller, more nimble organizations are beginning to experiment with outdoor concepts. Many organizations are relying on offering pre-recorded content online.

**Key timelines and decisions to effectively manage task:**
- June 15 – approval of Dance re-entry plan from CFA
- June 30 – approval of the AZ Arts re-entry plan from the Provost
- June 30 – conclusion of screening/testing for safe studio practices
- July 15 – Determine if dancer re-entry to in-person classes is viable based on study
- July 15 – Commitment from UA campus use for the use of the UA Mall for particular dates/times
- July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
- July 24 – university decision on in-person or fully “online” approach for fall, 2020

**Key protocols that need to be in place to effectively support outcomes:**
- Need to be in a phase of re-entry that allows for students to be on campus, including high risk testing and protocols for School of Dance
- Need to be in a phase of re-entry that allows for more than 50 people to gather, or allows for at least 50 vehicles to gather
- University COVID mitigation protocols in place and enforceable

**How do decisions impact constituents:** Performance experiences serve as an important part of our curriculum and student experience. Offering some type of performance will influence student decisions to come to campus and continue or join our program. Performances also serve as the way in which we connect with the University and Tucson community. It is important for us to continue to maintain and build our audience.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:

**PPE**
- Masks for faculty, staff, students, and possibly patrons
- Hand sanitizer for faculty, staff, students, patrons
- Gloves for any staff and students involved in the exchange of payment or tickets
- Plastic barrier for any box office set-up

**Other**
Lighting, power cords, trussing, speakers, signage etc. in order to set up an outdoor performance environment.

**Financial Considerations:**
We will need to keep the cost minimal while still producing a high caliber performance experience for students and audience members. Ideally we will be able to generate some additional income above our costs to help offset unearned income for the fall semester. Outdoor performances are expected to maintain our audience base, and perhaps bring in some new audience members, but it is unlikely revenue will replace historic revenue generated by season subscriptions, Premium Blend, Student Spotlight, and Jazz in AZ.

**Risk/Uncertainty:**
- Weather
- Patron willingness and desire to attend and pay for a non-traditional experience
- UA Mall availability
**Goal:** Goal 3: Performances, Events and Exhibitions

**Task:** Task 3.2: Create performances/content intended for online viewing that include observation of COVID mitigation strategies.

**Description:** Approaching the online environment as a venue for performance allows the School of Dance to create content that capitalizes on this environment. We are exploring the possibilities of creating new (socially distanced) work filmed in our theatre and presenting content from our archive with newly filmed commentary.

Online offerings allow for the greatest accessibility to our audience because they do not require in-person attendance, nor a car. Audience members can be anywhere in the world. The online venue is the safest from a public health standpoint in that it does not involve person to person contact. Audience participation requires an internet connection which represents a barrier to participation.

We are able to offer some form of online content whether we are in-person or not.

**Responsible Person or Unit:** Jory Hancock, Whitney Herr-Buchholz, School of Dance

**Logistics:**

**COVID Mitigation**

- Wellness checks, testing, and mask protocols per Arizona Athletics for dancers, faculty and staff

**Production**

- Costuming: Costume designs will incorporate face masks as necessary into overall costume concepts. Precautions such as 1:1 contact, time between fittings with different dancers, masks, hand sanitizer etc. will be observed when close contact is required. Interaction time will be kept to a minimum. We will develop a procedure to launder costumes that minimizes risk. In some cases inexpensive costume pieces may be worn by a dancer and then disposed of as needed to reduce the risk of spread by laundering.

- COVID mitigation strategies will be observed in rehearsals, and in all aspects of developing and executing lighting, sound, and film elements of the production

- Dancer spacing will observe all social distancing guidelines. There is a possibility of dancers who live together to be able to partner each other.

- Online content will be sensitive to copyright.

**Ticketing & Viewing**

- Payment platform for online access will be explored in coordination with Arizona Arts

- Online viewing platforms will be explored in coordination with Arizona Arts

**Communication**

- Students, faculty, and staff will continue to receive information via Zoom meetings, email, and through instructional settings.
Information about upcoming virtual performances/events will be disseminated via email, social media, on our website, and through various online calendars hosted by community organizations.

Arizona Arts relationships and impacts: Ticketing and viewing platforms may need to be coordinated across Arizona Arts. School of Dance offerings contribute to the vibrancy of Arizona Arts as a division.

Broader campus relationships and impacts: Just as in-person performance experiences serve as a “front porch” for the campus, so do online performances. Audience members can be anywhere in the world, and students can participate in Arizona Arts experiences wherever they are located. As well as staying connected to members of our community who are remote temporarily, this represents a new opportunity to include UA Global micro campus students, staff, and faculty in Arizona Arts experiences.

Industry perspectives and directions: Streaming historical performance footage accompanied by new commentary has been widely adopted by performing arts companies during COVID-19. Some companies are creating new work that deliberately incorporate isolated cast members in their own environments as elements of the piece.

Key timelines and decisions to effectively manage task:
June 15 – approval of Dance re-entry plan from CFA
June 30 – approval of the AZ Arts re-entry plan from the Provost
June 30 – conclusion of screening/testing for safe studio practices
July 15 – Determine if dancer re-entry to in-person classes is viable based on study
July 15 – Determine ticketing and viewing systems
July 24 – university decision on in-person or fully “online” approach for fall, 2020

Key protocols that need to be in place to effectively support outcomes:
- We can adapt online performances/content based on whether or not we are able to operate in-person or remote.
- Ticketing and viewing platforms/processes would need to be solidified

How do decisions impact constituents: Performance experiences serve as an important part of our curriculum and student experience. Offering performance influences student decisions to come to campus and continue or join our program. Performances also serve as the way in which we connect with the University and Tucson community. It is important for us to continue to maintain and build our audience.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Masks for faculty, staff and students
- Hand sanitizer for faculty, staff and students

Financial Considerations: We will need to keep the cost minimal while still producing a high caliber performance experience for students and audience members. Ideally we will be able to generate some additional income above our costs to help offset unearned income for the fall semester. Online performances are expected to maintain our audience base, and perhaps bring in some new audience members, but it is unlikely revenue will replace historic revenue generated by season subscriptions, Premium Blend, Student Spotlight, and Jazz in AZ.
Risk/Uncertainty:
- Will patrons pay for online content?
- Is there clear information from the University about copyright and allowable use of music?
**Goal:** Goal 4: Personnel and Operations

**Task:** Task 4.1: Modify work schedules and in-person hours of operation of our studios and main office to maximize social distancing and COVID mitigation protocols.

**Description:** Modifying work schedules limits the number of people in our office spaces at any given time. This makes it easier to social distance and reduces contamination of high touch surfaces. It will help ensure continuity of operations because it will (hopefully) reduce the chances that staff and faculty with overlapping duties/classes contract COVID at the same time.

Changes in on-campus work schedules mean that we will need to modify hours of operation for the main office. This will work in concert with Task 4.2 which will reduce the need for in-person assistance in the office. To maintain social distancing, use of studio spaces will need to be supervised.

**Responsible Person or Unit:** Jory Hancock, Whitney Herr-Buchholz, Patty Choate

**Logistics:**
- **In-person week/remote week for staff when possible:** When possible, switching between office and remote work on a weekly basis for staff increases the likelihood that if COVID is contracted at work during an in-office week, symptoms will develop before an employee returns on-site.
- **Faculty morning shift/afternoon shift teaching schedule:** When possible faculty will be assigned classes where they teach as part of the morning shift or afternoon shift. They will leave campus after their shift or arrive just in time prior to their shift so that they minimize the time spent in the office. Where possible, sections of the same course will be taught by two different faculty members. This will enable continuity of instruction should a faculty member contract COVID.
- **Studio space access:** Studio spaces will be open during class time. They will be automatically locked with the AMERX system after classes and on weekends. Students will not receive catcard access. After hours studio use will be supervised by a faculty member or graduate student.
- **Dance Office hours of operation:** Dance Office staff will remain available during regular business hours over phone, email and by appointment, but the physical office will be open to walk-ins on a limited basis. The schedule of open hours will be determined based on re-entry phase, perceived risk and comfort level of staff and faculty, and availability of coverage. Task 4.2 will reduce the need for in-person assistance.
- **Communication:** New processes will be communicated to students, faculty, staff and outside partners we rely on for our operations. We will use our website, listservs, and physical signage to keep our community informed.

**Arizona Arts relationships and impacts:** Deliveries may need to be coordinated with open hours. Meetings should be virtual or by phone whenever possible.

**Broader campus relationships and impacts:** Deliveries may need to be coordinated with open hours. Meetings should be virtual or by phone whenever possible.

**Industry perspectives and directions:** N/A

**Key timelines and decisions to effectively manage task:**
June 15 – approval of Dance re-entry plan from CFA
June 30 – approval of the AZ Arts re-entry plan from the Provost
July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
July 24 – university decision on in-person or fully “online” approach for fall, 2020
Aug 1 – determination of types of work student employees can engage in
Aug 15 – Faculty and staff in-office and work-from-home needs fulfilled

Key protocols that need to be in place to effectively support outcomes:
- Need to be in a phase of re-entry that allows for students to be on campus, including high risk testing and protocols for School of Dance
- University COVID mitigation protocols in place and enforceable
- Task 4.2

How do decisions impact constituents: Some students may miss the convenience of stopping by the office for in-person assistance and the availability of faculty and staff. Others will view new online systems as more convenient. Casual in-person interactions outside of class help build relationships between students and staff/faculty. This benefit may be hard to replace. For returning students, restricted studio access may come as a disappointment.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:

**PPE**
- Masks
- Hand sanitizer
- Disinfecting wipes and spray
- Paper towel

**Other**
- Staff and faculty will now need work stations at home AND in the office in order to switch back and forth.
  - This will require laptops or second computers for some
  - Additional monitors
  - Additional mice, keyboards, speakers, backup drives etc
  - Microphones, especially for online teaching

Financial Considerations:
- Loss of rental revenue that used to come from after hours studio space rental
- See above outline of work station needs

Risk/Uncertainty:
- Limiting studio access may not prevent students from gathering together in other ways
- Modifying work schedules may still not prevent infection
**Goal:** Goal 4: Personnel and Operations

**Task:** Task 4.2: Identify and adopt online/virtual and paperless processes for meetings and administrative functions (e.g. auditions, advising, recruitment, staff/faculty meetings, student forms, Pcard etc).

**Description:** Continuing to meet online or by phone will mitigate COVID spread. Developing and adopting new processes that are online and paperless will reduce the need for touching shared equipment and supplies. It will also reduce the need for students to stop by the office in-person. We will be able to move forward virtually with important activities, such as auditions, that would not be possible in-person.

**Responsible Person or Unit:** Jory Hancock, Whitney Herr-Buchholz, Patty Choate, Michelle Francisco, Melissa Lowe and School of Dance

**Logistics:**
- Buy-in from faculty and staff to continue to meet virtually
- Develop and communicate clear process for online advising (much of this is already in place)
- Encourage faculty to have virtual office hours and appointments instead of in-person
- Identify which processes must be transitioned to online
  - Student Services (e.g. course forms, turning in assignments, media release)
  - Auditions
  - Financial
  - Performance programs
  - Recruitment (e.g. prospective student meetings, tours, materials, faculty travel)
- Identify where processes exist
- Identify where a process must be created
- Develop new processes
- Implement and communicate new processes

**Communication**
New processes will be communicated to students, faculty, staff and outside partners we rely on for our operations. We will use our website, listservs, and physical signage to keep our community informed.

**Arizona Arts relationships and impacts:** Some processes may require buy-in from other units to adopt paperless approach and virtual meetings.

**Broader campus relationships and impacts:** Some processes may require buy-in from other units to adopt paperless approach and virtual meetings.

**Industry perspectives and directions:** Remote work, paperless processes, virtual meetings etc. have all been proven to work in many organizations.

**Key timelines and decisions to effectively manage task:**
June 15 – approval of Dance re-entry plan from CFA
June 30 – approval of the AZ Arts re-entry plan from the Provost
July 15 – Identification of processes complete
July 15 – perhaps a date when the University decides whether we will be in Phase 1 or Phase 2
July 24 – university decision on in-person or fully “online” approach for fall, 2020
Aug 1 – determination of types of work student employees can engage in
August 15 – Solutions developed
Ongoing – Implementation

**Key protocols that need to be in place to effectively support outcomes:** N/A

**How do decisions impact constituents:** There may be a learning curve for students, faculty and staff. In-person contact builds relationships and this benefit may be hard to replace.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:** N/A

**Financial Considerations:** As long as the University maintains licenses to Zoom, gmail, Panopto, etc. this task will likely not require additional costs. Use of some office supplies may be reduced and result in a savings.

**Risk/Uncertainty:** Virtual meetings rely on dependable internet
Data Management and Assessment

Stages & Primary Questions to Answer
**Pre-entry & Initial Entry: June 5-August 23**
- What is the comfort level of faculty and staff for re-entry?
- What concerns do faculty and staff have about health and safety and their ability to enact protocols (e.g. wear face masks while teaching dance)?
- What tools do staff and faculty need to support new work models?
- What is the comfort level of students and families for re-entry?
- What concerns do students and families have about health and safety and their ability to enact protocols (e.g. wear face masks while dancing)?
- What are the greatest barriers or concerns for patrons to attend on-campus outdoor performances?
- How likely are patrons to attend on-campus outdoor performances?
- How likely are patrons to attend virtual events?
- Will patrons financially support these new performance offerings? What is the most viable model?

**In-semester: August 24 onward**
- Are students successfully moving through the curriculum? What are challenges and concerns. What is working well?
- Are faculty and staff effectively able to carry out their job duties? What are challenges and concerns. What is working well?
- Are we successfully engaging with constituents? Are there groups in particular where numbers have dwindled? Are there new groups that have begun to engage at higher levels?
- Are we successfully engaging prospective students and families?

Data and Assessment Methods
We will use surveys as well as personal interactions over zoom, phone and email to obtain information. Information will be compared to pre-COVID conditions as well as peer institutions and organizations.

**HIPPA/FERPA Compliance**
- All faculty and staff complete the FERPA training, including all student employees within the School of Dance.
- The School of Dance will ensure compliance with all University HIPPA protocols including secure storage of information.
Communication

**Stages & Primary Goals**

**Pre-entry: June 5-July 24**
- Keep staff and faculty informed and engaged about new developments and expectations
- Include staff & faculty in re-entry planning
- Communicate with early re-entry cohort

**Initial Entry: July 24-August 23**
- **Build culture** that supports safe practices
- Build comfort, consensus and knowledge with faculty and staff around new norms
- Build comfort, consensus and knowledge with Dance Advisory Board around new norms
- Communicate transparently with students and families about new norms and what to expect
- Reach out to patrons and donors to stay connected and share info on upcoming engagement opportunities
- Reach out to prospective students to stay connected and share upcoming audition and engagement opportunities

**In-semester: August 24 onward**
- **Reinforce culture** that supports safe practices
- Ongoing transparent communication with faculty and staff
- Proactive group and individualized communication with students to assist with educational experience within new environment. Address concerns.
- Performance and event marketing
- Recruitment
- Patron engagement
- Celebrating and publicizing the innovative work happening in the School of Dance

**Communication Methods**
The School of Dance will continue to utilize the following platforms and communication methods:
- Zoom meetings with faculty, staff, students (including our annual school-wide “Round-Ups”), and Dance Advisory Board
- Individual advising for graduate and undergraduate students
- D2L communication between faculty and students
- Listserves including faculty, staff, students, advisory board members
- Email announcements to constituent groups
- Website
- Social media platforms: Instagram and Facebook
- Physical signage
- Via partners who have contact with our audience such as CFA Box Office and Advisory Board members
Appendices

Appendix A: Re-Design of In Person Classes

The following three pages outline the design of a morning shift/afternoon shift model which allows students, and where possible faculty, to be on campus for shorter periods of time.

The classes listed on these pages include those for dance majors as well as general education students. Included in the list are all classes that are usually taught in person, in a studio. The list indicates reduced capacity for the in person option due to distancing requirements, a doubling of sections for classes due to distancing requirements, and in some cases the need to move to remote or online. Finally, in some cases the cancellation of classes is necessary due to the lack of studio time and/or available instructors or GTA’s.

With an investment in equipment, the classes listed below can be delivered in person as well as remotely in a synchronous or asynchronous mode, thereby maximizing student access and SCH.
**DRAFT**

**SCHEDULE FOR DANCE MAJORS, FALL, 2020**  
*(as of June 5, 2020)*  

**Morning Shift, MWF or other**

<table>
<thead>
<tr>
<th>COURSE #</th>
<th>TIME/DAY</th>
<th>ROOM(s)</th>
<th>ENRLMT</th>
<th>INSTRUCTOR(s)</th>
<th>NTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>394</td>
<td>7:45-9 F only</td>
<td>Eller Theatre</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>241A-1</td>
<td>9 – 10:20</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>440A-1</td>
<td>9 – 10:20</td>
<td>Stage/301</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>439A-1</td>
<td>10:20-11</td>
<td>Stage</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>439A-1</td>
<td>10:20-11</td>
<td>301</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>244A-1</td>
<td>11:12:20</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>441A-1</td>
<td>11:12:20</td>
<td>Stage/301</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>344A-1</td>
<td>12:30-1:50</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tbd</td>
<td>12:30-1:50</td>
<td>301 tbd</td>
<td>12</td>
<td>344 if necessary</td>
<td></td>
</tr>
</tbody>
</table>

**Afternoon Shift, MWF or other**

<table>
<thead>
<tr>
<th>COURSE #</th>
<th>TIME &amp; DAY</th>
<th>ROOM(s)</th>
<th>ENRLMT</th>
<th>INSTRUCTOR(s)</th>
<th>NTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>241A-2</td>
<td>3:30-4:50</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>440A-2</td>
<td>3:30-4:50</td>
<td>Stage/301</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>439A-2</td>
<td>4:50-5:30</td>
<td>Stage</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>439A-2</td>
<td>4:50-5:30</td>
<td>301</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>244A-2</td>
<td>5:30-6:50</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>441A-2</td>
<td>5:30-6:50</td>
<td>Stage/301</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>343/543</td>
<td>3:30-9:30</td>
<td>remote 150</td>
<td>24</td>
<td></td>
<td>every major takes 2 or more units</td>
</tr>
</tbody>
</table>

Total Spaces for morning and afternoon in-person technique classes, MWF **300**

This creates a break between the morning and afternoon shifts for the MWF classes. The break is from 2:00 to 3:30.
## DRAFT SCHEDULE FOR DANCE MAJORS, FALL, 2020  (Pandemic)

### Morning Shift, T-Th, or other

<table>
<thead>
<tr>
<th>COURSE #</th>
<th>TIME &amp; DAY</th>
<th>ROOM(s)</th>
<th>ENRLMT</th>
<th>INSTRUCTOR(s)</th>
<th>NTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>301A</td>
<td>9 – 9:50</td>
<td>remote</td>
<td>30</td>
<td>Kyria Sabin</td>
<td></td>
</tr>
<tr>
<td>341A-1</td>
<td>10 – 11:50</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>444A-1</td>
<td>10 – 11:50</td>
<td>Stage/301</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>340A-1</td>
<td>12 – 1:50</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>340A-2</td>
<td>12–1:50</td>
<td>Stage/301</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>376A</td>
<td>1:50-3:25</td>
<td>4</td>
<td>12*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>239A</td>
<td>2 – 2:50</td>
<td>301</td>
<td>12*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*for some students, 376A or 239A could be the end of their day if they are part of the morning shift

### Afternoon Shift, T-Th, or other

<table>
<thead>
<tr>
<th>COURSE #</th>
<th>TIME &amp; DAY</th>
<th>ROOM(s)</th>
<th>ENRLMT</th>
<th>INSTRUCTOR(s)</th>
<th>NTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>376A</td>
<td>1:50-3:25</td>
<td>4</td>
<td>12*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>239A</td>
<td>2 – 2:50</td>
<td>301</td>
<td>12*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>145</td>
<td>3:30-4:50</td>
<td>remote</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>245 &amp; 445A</td>
<td>3:30-5:20</td>
<td>remote</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>341A-2</td>
<td>3:30-5:20</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>444A-2</td>
<td>3:30-5:20</td>
<td>Stage/301</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>340A-3</td>
<td>5:30-7:20</td>
<td>301</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>343/543</td>
<td>5:30-9:30</td>
<td>remote 150</td>
<td>(if necessary)</td>
<td>every major takes 2 or more units</td>
<td></td>
</tr>
</tbody>
</table>

*for some students, 376A or 239A could be the beginning of their day if they are part of the afternoon shift

**Total Spaces for morning and afternoon in-person technique classes, TTh** 198

This creates a break between the morning and afternoon shifts for the TTh classes.

The break is from 2:00 to 3:30, (except for those who take advanced tap or beginning pointe).
### DRAFT SCHEDULE FOR Non-Major CLASSES, FALL, 2020  (Pandemic)  
(as of July 5, 2020)

#### MW or other

<table>
<thead>
<tr>
<th>COURSE #</th>
<th>TIME &amp; DAY</th>
<th>ROOM(s)</th>
<th>ENRLMNT</th>
<th>INSTRUCTOR(s)</th>
<th>NTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>112A</td>
<td>8 – 8:50</td>
<td>4/16</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>201A</td>
<td>8-8:50</td>
<td>remote</td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>201A</td>
<td>9-9:50</td>
<td>remote</td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>9-10:50</td>
<td>remote</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>144B</td>
<td>8 – 8:50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>176A-1</td>
<td>9 – 9:50</td>
<td>4</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>176A-2</td>
<td>10-10:50</td>
<td>4</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>177C</td>
<td>11:10 – 12:50 Friday</td>
<td>16</td>
<td>12</td>
<td>Barbea Williams</td>
<td></td>
</tr>
<tr>
<td>177D</td>
<td>1 – 2:40 Friday 16</td>
<td>16</td>
<td>12</td>
<td>Barbea Williams</td>
<td></td>
</tr>
<tr>
<td>177C or D</td>
<td>2:50 – 4:30 Friday</td>
<td>16</td>
<td>12</td>
<td>Barbea Williams (if necessary!)</td>
<td></td>
</tr>
<tr>
<td>178C-1</td>
<td>2 – 3:40 Wed</td>
<td>4</td>
<td>12</td>
<td>Marquez Johnson</td>
<td></td>
</tr>
<tr>
<td>152C</td>
<td>2- 3:20 WF</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>152A</td>
<td>2:30-3:20</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>178C-2</td>
<td>5 – 6:40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### TTh or other

<table>
<thead>
<tr>
<th>COURSE #</th>
<th>TIME &amp; DAY</th>
<th>ROOM(s)</th>
<th>ENRLMNT</th>
<th>INSTRUCTOR(s)</th>
<th>NTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>112B/C</td>
<td>8- 9:35</td>
<td>124/130</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>152B</td>
<td>8- 8:50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>144A</td>
<td>9 -9:50</td>
<td>4/16</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>178A-1</td>
<td>10 -10:50</td>
<td>4</td>
<td>12</td>
<td>Marquez Johnson</td>
<td></td>
</tr>
<tr>
<td>178A-2</td>
<td>11 – 11:50</td>
<td>4</td>
<td>12</td>
<td>Marquez Johnson</td>
<td></td>
</tr>
<tr>
<td>144C</td>
<td>12:20 – 1:55</td>
<td>4/16</td>
<td>24</td>
<td>Marquez Johnson</td>
<td></td>
</tr>
<tr>
<td>100 -1 &amp; 2</td>
<td>2 -3:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>179A</td>
<td>3:30 – 5:20 Thur</td>
<td>4</td>
<td>12</td>
<td>send students to 101</td>
<td></td>
</tr>
</tbody>
</table>
Appendix B:  
Hardware/Equipment  

For rooms 4, 16, 124/130, 301, and Eller Stage required for internet delivery via WiFi

1 ea Macbook Pro 13”  
with OBS Streaming Software or equivalent @ $1900

1 ea PreSonus USB Audio interface @ $ 125

1 ea Sony UWP-D21 Wireless Microphone System  
Transmitter and receiver @ $ 600

1 ea Senal MC24-ES Condenser Shotgun  
Microphone (accompanist mic) @ $ 125

1 ea Auray MS-5230F Mic Stand @ $ 25

1 ea Kopul 20’ XLR cable @ $ 25

1 ea Luxor Steel adjustable AV cart @ $ 150

1 ea Samsung HDR UN75NU6900 75” Smart TV @ $1000

1 ea Mounting hardware for above @ $ 50

Installation per room @ $ 250

Total per classroom: $ 4,250
5 Rooms $21,250

In addition, due to need for Personalized Headwear, the following should be purchased:

Sony ECM-322BMP Headworn Microphone  
1 per instructor (direct plug-in for the above  
Wireless system) 12 faculty and 10 TA’s 22 @ $ 150 $3,300

Final Total: $24,550

Equipment needed for employees who are on-campus and also WFH

7 Lap-Tops, Mac or PC Avg. Price $1,000 each $7,000

10 24” Monitors Avg. Price $170 each $1,700

Final Total: $8,700
Appendix C: Building Ingress/Egress

#93 - Ina Gittings
#99 - Stevie Eller Dance Theatre

ELLER DRAFT
TRAFFIC PLAN
School of Theatre, Film & Television

Overview

Principles and decisions guiding key elements of this document include:

INSTRUCTION

- TFTV has 3 production divisions and 2 studies divisions. The challenges associated with production classes led us to move all studies classes either:
  - A) Hybrid-Flexible (Hy-Flex) or
  - B) Fully Online
- This allows us to focus on some difficult production challenges and affords fewer human points of contact throughout TFTV. Our attached spreadsheet of courses therefore includes some question marks where faculty are considering these changes.
- Many faculty members are currently uncomfortable deciding whether to move classes fully online or work on a Hy-Flex option. They lack clear guidance to make that decision.

PRODUCTION

The decision to move all theatrical productions outdoors affords greater student experiences and presents key challenges.

- Student experiences: Early in the COVID-19 crisis, we spent a lot of time attending to production students’ needs. In early April, we identified a vital need to provide more meaningful production experiences if we were to return in-person in Fall 2020. Otherwise, production students were unlikely to return.
- Outdoor theatre performances have provided us with real opportunities to expand the diversity of our BA, BFA, MFA production events. We have abandoned the Fall ART season titles in favor of more and shorter productions. We are also considering adding a fashion runway show and other cabaret style events.
- The move to outdoor theatre performances frees our three performance spaces for classroom use. The outdoor courtyard space is also envisioned as a classroom space, particularly and importantly for design/tech students.
- Film/TV projects, mostly shot on location in greater Tucson need more specific guidelines/protocols than we have been able to provide here. More clearly articulated UA guidelines will guide those protocols.
- The outdoor Tornabene courtyard space plan (not attached here) was developed to offer Design/Tech BFA and MFA students meaningful and different production experiences. This outdoor space is a central and vital feature to offering an ethical and effective production curriculum in Fall 2020(and potentially Spring 2021).
Communication

While there are explicit references to communication plans in this document, our communications staff (Kerryn Negus & Jordan Lorsung) have become vital to TFTV’s function during this crisis. They have begun to create new platforms that will have lasting benefits to our regional and national reputation. In addition to being the central point of communication among faculty, staff, and students, they are the bridge to our external relations with alumni, patrons, greater Tucson community, prospective students, and potential donors. Some of the new communication platforms include:

- New TFTV website - working with BRINK
- Robust international online rollout of I Dream in Widescreen for August 2020 featuring recognized star producers, casting agents, creative artists as reviewers and presenters
- Expanded social media presence, particularly important during these times
- New online platform for Magic Hour films
- New online platform for Undergraduate Research Symposium

Budget Summary

**From Goal 1: Instructional Delivery & Student Engagement**

Classroom Digital Enhancement needs for Hy-Flex classrooms

<table>
<thead>
<tr>
<th>Theatre Building</th>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 acting/rehearsal studios - each need 2 webcams &amp; laptop ports</td>
<td>$600</td>
<td></td>
</tr>
<tr>
<td>Design Studio - needs 2 webcams &amp; laptop ports</td>
<td>$200</td>
<td></td>
</tr>
<tr>
<td>3 Theatres - each need 2 webcams &amp; laptop ports</td>
<td>$600</td>
<td></td>
</tr>
<tr>
<td>Conference room - needs webcam only</td>
<td>$75</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Marshall</th>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Computer labs - each need 2 webcams &amp; laptop ports</td>
<td>$400</td>
<td></td>
</tr>
<tr>
<td>Screening Room - needs 1 webcam &amp; laptop ports</td>
<td>$200</td>
<td></td>
</tr>
<tr>
<td>Big Conf room - needs webcam &amp; laptop ports</td>
<td>$200</td>
<td></td>
</tr>
</tbody>
</table>

Outdoor space - needs rolling webcam cart w/ laptop ports & speakers | $1,000 |

**Goal #1 subtotal** | $3,275 |

**From Goal 2: Facilities, Spaces, Environment**

For Cleaning supplies, PPE | $5,591 |

**Total Budget** | $8,866 |

*Excludes outdoor performance area*
Goals and Tasks

Goal 1
Instructional Delivery and Student Engagement

Framing Statement
Because the scale of the virus, science about transmission, student plans, and testing/tracing are in flux, Goal 1 will acquire more detail through summer. It has been a challenge for faculty to confidently choose Hybrid/Flex course models that will offer students clarity about returning. Ultimately, we aim for a range of instructional delivery scenarios for live, online or hybrid engagement.
Goal: Goal 1: Instructional Delivery and Student Engagement

Task: Task 1: Identifying Modalities for Delivering and Supporting TFTV courses

Description: Review existing Main Campus TFTV courses and identify potential new modalities for each class and processes for supporting course delivery.

Responsible Person or Unit: Jessica Maerz (TAR); Michael Mulcahy, Yuri Makino (FTV)

What are the instructional delivery and student engagement issues and concerns particular to your unit, and how will your unit address those concerns?

One major concern is that instruction in the areas of Theatre, Film, and Television (and in the Arts disciplines more broadly) often revolves quite critically around student/student and student/faculty synchronous, in-person proximity. Such class experiences as studios, workshops, and rehearsals are often best delivered in-person.

- Therefore, our overall School instructional plan looks to minimize risk for the School overall by reducing contact points where possible. All courses have been mapped to the new modalities for fall. The decisions made reflect a desire on TFTV faculty to maintain the integrity of their instruction while negotiating the danger of the virus and possible safety efforts to reduce the risk of transmission and keep students, UA employees and the community as safe as possible.

- Several specific factors underscore the decision to move particular classes online. For example, we have chosen to move large-enrollment classes - such as TAR 160D (with 200 students) and FTV 200 (with 100 students) online as a way to maximize safety, as well as the fact that the content of these classes can translate reasonably well to online instruction.

- Other classes are moving online because of direct concern by the faculty members for their own health and/or their health of those close to them.

- Most of the classes in TAR and FTV that traditionally involve face-to-face instruction are moving to the hybrid/HyFlex model. The basic steps we are taking to ensure continuity of interaction with safety for classes include:
  - Social distancing measures, masks, sanitizing procedures, etc.
  - Restructuring meeting schedule to allow for fewer students in available space
  - Moving much content online through video lectures and other means.

- By reducing contact points for students, we can help students and faculty remain virus-free in the classes that require in-person contact.

A second major concern is that only a small number of TFTV faculty have done significant online/hybrid/HyFlex teaching (beyond the emergency conditions of Spring 2020).

- Therefore, many instructors will need training in organizational and pedagogical principles/best practices and in delivery technologies and modalities.

- We will provide links to University and outside trainings/resources that can assist with this transition.
- We will provide incentives to some instructors via course development (summer) funding. We must establish a priority list for such funding. Suggested funding priorities:
  1. Course from Map Grid columns 5, 7
  2. Non-tenured faculty (TT assistants and CT)
  3. Faculty with little to no online experience
  4. Classes with large enrollments

- A number of instructors in the school have significant experience in, and formal training in, creating and delivering online and/or hybrid courses. These instructors can serve as “mentors,” providing feedback, resources, and assistance to colleagues with less familiarity.

**How will the unit identify faculty and staff involved in instruction who are not comfortable being in the classroom in the Fall and how can we accommodate them? Can we change teaching assignments based on comfort levels?**

- Division Heads and Assoc. Directors have worked with faculty to assess comfort levels and accommodation needs, and have developed a draft class plan for the Fall. In doing so we have followed the guidelines announced by the President, and CFA leadership that no faculty member would be asked to turn to direct face-to-face instruction if they believed it would put them or their loved ones at risk.

- Because of the level of individual specialization of our faculty across disciplines, reassignment of teaching load may be more difficult to accommodate. We hope to mitigate this difficulty by remaining open to changes in course modality instead.

**What technologies might we need to make available to ensure instruction and performance? Equipment? Software?**

- Identify available “TFTV teaching spaces” in Drama building, Harvill, Marshall
- Identify spaces that could be used for instruction (such as the three theatre spaces).
- Perform technology audit to ensure that adequate recording and HyFlex technology is included in the space, or will be bought. Each instructional space will need to have (built in or cart access): computer with keyboard and webcam; adequate Wifi access; DVD player (?); whiteboard (physical or digital); sound recording equipment sufficient for recording class discussions and lectures; additional monitors for allowing HyFlex participants a physical “presence” in the classroom.
- Work with UITS to ensure that machines have the standard University software packages as standard in centrally-scheduled rooms to deliver and record classes for HyFlex.

**How will you balance the possibility of significant reductions in maximum occupancy for instructional spaces with the need to maintain SCH? Assuming RCS can only handle a 30% of room requests based on the university distancing guidelines, is there a way to use departmentally controlled spaces and/or remote instruction to accommodate the rest?**
• Reducing the number of in-person courses (as above) should reduce demand for house & centrally scheduled classrooms, increasing the possibility of moving classes that must meet in person to centrally-scheduled rooms from which we have vacated other classes.
• Use our theatre spaces--Studio, Marroney, and Tornabene--as alternative classrooms
• Use courtyard space for instruction.

Do you have the ability to teach additional sections that may be needed because of distancing guidelines? If so, what, if any, are the associated costs?

• Typical TFTV course loads make it difficult to schedule multiple sections of the same course by the same faculty member. If, in the modality planning process, such needs emerge, we would need a budget for hiring additional adjuncts.

What is the plan for dealing with faculty or staff who are critical to instructional continuity or student engagement, that get sick? How will you provide support/coverage?

• As in the S20 semester, instructors will be asked to identify an “understudy” for each class who is capable of covering short-term absences. “Understudies” will be given access to the D2L sites and gradebooks to ensure short-term continuity of course delivery.

Logistics: N/A

Arizona Arts relationships and impacts: N/A

Broader campus relationships and impacts: N/A

Industry perspectives and directions:

• Because the theatre is, and much of the reception of FTV is, by definition, an embodied and contemporaneous process, the decision to move a number of courses online seems counter to that. However, in the sense that the entire discipline of TFTV is attempting to reckon with the industry shifts demanded by COVID-19, our student will be at the forefront of the same decision making that is consuming our industry at present.

Key timelines and decisions to effectively manage task:

• 5 June: Preliminary decisions about course delivery modalities for all TFTV courses (revisions possible as more information becomes available to faculty)
• Week of 8 June: Inform instructors about the various course modality workshops and trainings offered across the University in the summer months. Encourage enrollment for those considering online, hybrid, or HyFlex for the Fall
• 22 June: Actionable list of section-level modality changes sent to the Registrar/Room & Course Scheduling for update to the Class Schedule
• 25 June: Receive RFPs from instructors requesting course development monies &
  o Identify and inventory all teaching spaces under TFTV control
- **30 June**: Class schedule updates completed, communication w/ continuing students about the planned class modalities, and the overall philosophy governing modality switch
- **30 June** Set priorities for the awarding course development monies for instructors shifting modalities & compile equipment and software list
- **Week of 6 July**: Notification to New Students of updated course formats.
- **7 July**: Award course development monies to instructors for shifting modalities

**Key protocols that need to be in place to effectively support outcomes:**
Determine in consultation with UA guidelines & TFTV Safety subcommittee

**How do decisions impact constituents:**
- Some students may not wish to engage in online learning, or HyFlex
- Some students may not wish to engage in F2F learning, or HyFlex
- Some instructors may not wish to engage in online learning, or HyFlex
- Some instructors may not wish to engage in F2F learning, or HyFlex
- Some students/parents may not wish to pay OOS tuition for online courses

**Identification of necessary Personal Protective Equipment (PPE) and other Supplies:**
See Goal 2 and its attendant Tasks

**Financial Considerations:**
- Support for faculty to move classes online, especially those classes that could be offered in future iterations as iCourses or AZOnline
- Cost of outfitting all actual and potential instructional spaces with equipment, as above

**Risk/Uncertainty:**
As faculty have developed Tasks that address Goal 1 and especially to map the existing fall schedule to the new “modalities,” a challenge has been to locate and incorporate science as a way of developing Hybrid/Flex course models. The scale of the virus, science to minimize transmission, student plans, and testing and tracing are all in flux. One consequence is that Goal 1 Tasks and their accompanying detail will need to develop as the summer progresses and new data comes in.
**Goal:** Goal 1: Instructional Delivery and Student Engagement

**Task:** Task 2: Guidelines for Location Filming

**Description:** Guidelines for staff, students, cast, crew and faculty to follow for all required location filming for degree-based instruction, to reduce virus transmission.

**Responsible Person or Unit:** Michael Mulcahy, Yuri Makino, Jacob Bricca

**Logistics:**
- Most student filming occurs on location outside of the UA
- Faculty are not normally present on student film shoots
- Filmmaking by its nature is a collaborative process
- Small film crews are 2-3 people - fiction film sets can feature up to 15-20 crew
  - Most filmmaking involves filming people; for both nonfiction and fiction, there might be one subject or actor, or there might be many more.
- Filmmaking often occurs in small spaces or cramped locations, and involves close contact in travel & on-set activity; the director, producer and DP often huddle closely around a small monitor to watch the action, for example.
- Filmmaking involves using equipment, and often the same piece of equipment is handled by multiple people during a day’s work
- The FTV program has a Safety Handbook to address situations student filmmakers encounter during “normal” times; using prop weapons, hours on set, etc. New guidelines in response to the COVID-19 virus will be added to that handbook.

**Arizona Arts relationships and impacts:**
- TBD

**Broader campus relationships and impacts:**
- TBD

**Industry perspectives and directions:**
- The pandemic brought production of new TV/motion pictures world-wide to a standstill.
- Some inventive workarounds have been found, remotely using equipment and people to capture certain kinds of material; at best all of these workarounds have allowed some people to stay busy but they do not pose a viable means of returning to “normal.”
- The larger question of whether that is possible remains uncertain.
- Currently a number of countries have begun issuing COVID-19 film production guidelines, including from Australia, Denmark, Sweden and the UK; state film commission in Florida and Georgia have also issued guidelines.
- Industry groups, like the Alliance of Motion Picture and Television Producers, have also issued guidelines.
- All these industry resources form the basis of new COVID-19 guidelines for FTV students.

**Key timelines and decisions to effectively manage task:**
- Develop the initial draft of the guidelines by July 1
- Gather faculty and student feedback by August 1
- Produce a revised set of guidelines by August 24, taking into account new science and the current status of the virus

**Key protocols that need to be in place to effectively support outcomes:**
- Accurate safety info from which to base the guidelines
- Clear communication to students, and from their cast and crew
- A reporting system that requires students to demonstrate their compliance with the guidelines
- Faculty oversight

**How do decisions impact constituents:**
- Failure to follow guidelines endangers safety of students, staff, faculty and community

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- See Goal 2

**Financial Considerations:**
- PPE and other supplies will need to be purchased
- Additional equipment may be needed pending guidelines

**Risk/Uncertainty:**
- The most significant uncertainty is the degree to which any guidelines or procedures would be followed, voluntarily, by students on film sets
- Risk of virus transmission and illness would increase if the guidelines are not followed
Goal 2 – Facilities, Spaces and Environment

Framing Statement
These guidelines will fundamentally alter all of the activities of the School of Theatre, Film & Television. This document refers to: classrooms, rehearsal spaces, performance spaces, shops (scene, costume, prop, sound) lobbies, MARPL, computer labs and off-site filming and performance locations.

A central challenge for completing Goal 2 has been a lack of clearly articulated guidelines regarding re-entry.

Please see the addenda for specific area concerns and guidelines.
Goal: Goal 2: Facilities, Spaces, and Environment

Task: Task 1: Room/Venue Prep - General

Description: Prepare all of our spaces per CDC guidelines.

Responsible Person or Unit: School of TFTV faculty/staff (names TBA); Facilities Management

Logistics: See protocols for more specifics.
- Digital enhancement of spaces for hy-flex learning
- Social Distancing
- Cleaning/Sanitation Protocol
- Ventilation
- Signage/Floor Markings
- Installation/Set up of Shared Outdoor Performance Space

Arizona Arts relationships and impacts:
- Construction of non-traditional performance spaces that allow for appropriate social distancing on stage, backstage and between performers, crew, and audience members
- Opportunity for collaboration and shared use across Arizona Arts

Broader Campus relationships and impacts
- Greater exposure of Arizona Arts constituents across campus and Tucson

Industry perspectives and directions:
- Will continue to consult policies/procedures of professional theatre companies and entertainment unions as well as CDC and OSHA
- Most major arts organizations and producing organizations have shut down production until at least January of 2021

Key timelines and decisions to effectively manage task:
- 30 days prior to fall Semester start, following receipt of clear guidelines from UA administration regarding acceptable distance & safety measures given different levels of PPE

Key protocols that need to be in place to effectively support outcomes
- Digitally Fortified Spaces
  - All spaces within the School will need to accommodate hybrid learning
- Social Distancing
  - Modifying spaces (seating/furniture/equipment spaced out, signage, partitions)
  - Conversion of Marroney & Tornabene spaces to classrooms/lecture halls
- Modified indoor restrooms. Consider port-a-potties for outdoor performance venues
- Cleaning/Sanitation Protocol
  - Mop all floors
  - Disinfect shared surfaces and equipment
  - Install Hand Sanitizing Stations inside every door
  - Replace one drinking fountain per floor with touchless water dispenser – close others
o Purchase equip. to reduce sharing of personal items (headsets, microphones, etc.)

- Ventilation
  o Audit to ensure proper ratio of fresh/artificial air in spaces with no windows
  o Ongoing air quality checks and filter changes

- Signage/Floor Markings
  o Signage at all entrance/exit doors. Designation of one door as entrance/other as exit
  o Hand Washing signs
  o Face Mask Required signs
  o Cleaning/Sanitation Guidelines signs
  o Social Distance Reminders – i.e. 6-foot markings on floors as needed

- Installation/Set up of Outdoor Performance Space
  o Space accommodates social distancing and cleaning/sanitation guidelines

**How decisions will impact constituents:**
- Guidelines will fundamentally alter the activities of the School
- Every student, faculty member, staff member, and patron will need to be informed of policies and procedures and be willing to adhere to them

**Identification of necessary Personal Protective Equipment (PPE) & other supplies:**
See Task #4

**Financial Considerations:** See Task #4

**Risk/Uncertainty:**
- CDC and University guidelines continue to evolve
- Who will be responsible for preparing/cleaning each space prior to the start of fall semester?
- HVAC system is poor quality in many of our spaces
Goal: Goal 2: Facilities, Spaces, and Environment

Task: Task 2: Room/Venue Prep – Daily

Description: Protocols for daily use of each space

Responsible Person or Unit: TBA, distributed throughout TFTV

Logistics:
- Room Reservations
- Cleaning and Maintenance
- Social Distancing

Arizona Arts relationships and impacts: limitations for usage beyond TFTV

Broader Campus relationships and impacts: limitations for usage beyond TFTV

Industry perspectives and directions:
- Will continue to consult policies/procedures of professional theatre companies and entertainment unions as well as CDC and OSHA.
- Most major arts/producing organizations have shut down until at least January of 2021.

Key timelines and decisions to effectively manage task:
- 30 days prior to fall Semester start, following receipt of guidelines from UA administration regarding acceptable distance and safety measures given different levels of PPE.

Key protocols that need to be in place to effectively support outcomes:
- Cleaning/Maintenance
  - Disinfect all shared surfaces and equipment
  - Hand sanitizing stations checked and stocked daily
- Social Distancing
  - Faculty & students abide by the 6-foot rule when setting up and preparing each space
  - Space configurations maintain CDC approved guidelines
- Room Reservations
  - Limit use of spaces to TFTV personnel with the exception of outdoor spaces
  - Temporary suspension of reservation of TFTV spaces by students or other entities

How do decisions impact constituents:
- Guidelines will fundamentally alter all of the activities of the School
- Every student, faculty member, staff member, and patron will need to be informed of policies and procedures and be willing to adhere to them

Identification of necessary Personal Protective Equipment (PPE) & other supplies:
See Task #4

Financial Considerations: See Task #4
Risk/Uncertainty:
- University guidelines continue to evolve
- Will assigned parties clean/sanitize properly for each space use?
- Impact on class start/end times?
- How will shared outdoor performance space be managed and maintained?
**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task:** Task 3: Check In / Entrance / Egress

**Description:** Provide clear and visible entry/exit protocols to/from all buildings/spaces.

**Responsible Person or Unit:** TFTV faculty, staff, students

**Logistics:**
- Signage
- Social Distancing
- Hand Sanitizing
- Temperature Checks (in some cases)

**Arizona Arts relationships and impacts:** Restrictions on class room and building occupancy

**Broader Campus relationships and impacts:** Limited access to spaces

**Industry perspectives and directions:**
- Will continue to consult policies/procedures of professional theatre companies and entertainment unions as well as CDC and OSHA.
- Most major arts/producing organizations have shut down until at least January of 2021.

**Key timelines and decisions to effectively manage task:**
- 30 days prior to fall Semester start, following receipt of clear guidelines from UA administration regarding acceptable distance/safety measures given different levels of PPE.

**Key protocols that need to be in place to effectively support outcomes:**
- Signage
  - Signage designating separate doors for entrances and exits
  - Signage indicating room capacity and social distancing at entrance points
- Social Distancing
  - Masks required for entrance into all buildings and interior spaces
  - Limit number of people allowed in each space at a given time per CDC guidelines
  - Arrows on floor to indicate traffic flow in hallways and shared spaces
- Hand Sanitizing
  - Each person entering a room must sanitize their hands
- Temperature checks for each person prior to entering building (dependent on UA guidelines)

**How do decisions impact constituents?**
- Guidelines being developed will fundamentally alter all of the activities of the School
- Every student, faculty member, staff member, and patron will need to be informed of policies and procedures and be willing to adhere to them
Identification of necessary Personal Protective Equipment (PPE) & other supplies: See Task #4

Financial Considerations: See Task #4

Risk/Uncertainty:
- Asymptomatic transmission
- Who performs temperature checks
- Varied interpretation of guidelines by faculty, staff and students
- Lack of clarity for what constitutes “safe” activities and distances given varying levels of PP
Goal: Goal 2: Facilities, Spaces, and Environment

Task: Task 4: Personal Safety Protocols

Description: This task includes protocols outlined by the CDC, OSHA, & IATSE to which individuals must adhere in order to maintain a safe working/learning environment.

Responsible Person or Unit: Area supervisor: Professor, Graduate TA, etc.

Logistics:
- Social Distancing
- Training
- Hand Sanitizing

Arizona Arts relationships and impacts: N/A

Broader Campus relationships and impacts: N/A

Industry perspectives and directions:
- Will continue to consult policies/procedures of professional theatre companies and entertainment unions as well as CDC and OSHA as they relate to re-entry.
- Most major arts/producing organizations have shut down until at least January of 2021.

Key timelines and decisions to effectively manage task:
- 30 days prior to start of fall Semester, following receipt of clear guidelines from UA administration regarding acceptable distance/safety measures given different levels of PPE

Key protocols that need to be in place to effectively support outcomes:
- Protocols need to be communicated to all faculty, staff, and students
- Space specific protocols need to be created and distributed to the students and faculty affected by the changes. See Addendums for specific area guidelines
- Social Distancing
  - CDC requires individuals to maintain a 6 ft. radius (144 sq.ft. according to UA documents) between people in shared spaces
  - This distance must be maintained throughout the work/educational environment
  - This distance must be maintained when entering and exiting the workspace/building
  - Work/class schedules may need to be staggered to accommodate large groups
  - See Appendix xx (Front of House, Marroney, Tornabene, and rm 116) for information specific to the lobby, patron, and audience areas
- Training on:
  - Proper use of hand sanitizing stations must be provided. Hand sanitizing stations need to be installed and labelled
  - Proper use of cleaning/disinfecting supplies need to be provided
- Hand Sanitizing
  - CDC guidelines require proper hand hygiene be maintained throughout the work day
- Hands must be washed for a minimum 20 seconds every hour
- In cases where hands are extremely dirty, using hand sanitizer will not suffice and soap and water must be used
- Hand sanitizers must contain at least 60% alcohol to be effective
- Key times to clean hands include:
  - Before and after work (class) shifts
  - After blowing your nose, coughing, or sneezing
  - After using restroom
  - Before eating and before and after preparing food
  - After touching objects that have been handled by other people
  - Before putting on and after taking off work gloves
  - After putting on, touching, or removing cloth face coverings or PPE

**How decisions impact constituents:**
- Decisions will impact how work in the shops/acting-filming areas will be carried out
- Breathing with a mask on is difficult
- Students and faculty/staff may decide not adhere to protocols
- PPE specific to Costume shop
  - If strictly adhering to the CDC guidelines, fittings in the costume shop cannot function in a traditional manner. Additional PPE may mitigate some of the danger, but even then, fittings inherently break the social distancing guidelines.
  - Proposed additional PPE for customer performing the fitting:
    - Disposable coveralls
    - Gloves
    - Masks
    - Face Shield
    - Hairnet
  - Proposed PPE for Actor being fitted
    - Full body stockings
    - Foot coverings

**Financial Considerations:** See addenda

**Risk/Uncertainties:**
- Uncertainties
  - Students/faculty/staff may not adhere to protocols
  - Who will monitor adherence to protocols?
- Risk
  - Catching or transmitting the virus
Goal: Goal 2: Facilities, Spaces, and Environment

Task: Task 5: Communication

Description: Communicating safety protocols and updates to staff and faculty, including student employees and TAs; providing a platform where questions and concerns are rapidly and accurately addressed.

Responsible Person or Unit: Kerryn Negus, Director of Advancement & Ext. Relations, w/ TFTV Division heads

Logistics:
- Establish a coherent/concise set of safety guidelines
- Make the guidelines easily available online
- Clarify the communication chain to all TFTV employees
  - Guidelines provide definitive safety information
  - Report questions and concerns directly to division and/or associate head
  - Executive Committee, Director & Kerryn Negus address emergent concerns
  - Kerryn Negus oversees document updates

Arizona Arts relationships and impacts: N/A
Broader Campus relationships and impacts: N/A
Industry perspectives and directions: N/A

Key timelines and decisions to effectively manage task:
- Create online area for communicating protocols & Upload Re-Entry Plan Safety guidelines
- Set privileges and disseminate site info to employees
- Update guidelines to align with CDC and/or UA guidelines

Key protocols that need to be in place to effectively support outcomes
- Clear understanding by all employees of the scope and purposes of the guidelines; they are best practices to be followed, with exceptions allowed only to increase safety
- Maintain document integrity
  - Only one up-to-date version of documents available online
- Communication chain is maintained and updated as necessary

How do decisions impact constituents?
- Proper communication will increase health and safety of students, staff and faculty; communication failures will increase the risk of virus transmission and infection

Risk/Uncertainty
- Medium risk that communications will not be received by some constituents.
Goal 2 Addenda: Specific Area Concerns and Guidelines

The following addenda outline considerations for our various spaces and shops:

- Additional Rehearsal Space Protocols
- Additional Performance Space Protocols
- Costume Shop considerations
- Sound Studio considerations
- Scene Shop considerations
- Marshall (rooms 222, 270) considerations
Goal 2 Addendum 1: Additional Rehearsal Space Protocols

Responsible Person or Unit: Stage Management Team, Props Department

How do decisions impact constituents:
- SM Students and Prop Dept. must coordinate the safe handling of rehearsal props, bins, etc.
- Communication of policies and procedures to students and faculty on production team
- Additional time will need to be factored in to clean the space

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Rehearsal rooms will need to be converted with enhanced technology to allow for hybrid learning
- Touchless thermometer?

Logistics:
- Limit number of students called at one time
- Stagger rehearsals to keep number of people to a minimum
- No one in rehearsal except SM team, actors, director, choreographer, music director
- No more than one designer at a time in the rehearsal hall
- Limit size of SM team to 3 people in rooms 266, 125 and 114 – 2 for 116
- Understudies observe remotely
- Designer run to take place in performance space and not in the rehearsal room

Arizona Arts relationships and impacts:
- Smaller cast and crew sizes will make more performance projects necessary

Broader campus relationships and impacts:
- Loss and/or realignment of outreach activities through production

Industry perspectives and directions:
- Actor’s Equity Association has frozen all contracts for production activities

Key timelines and decisions to effectively manage task:
- Decisions regarding the use of spaces to be based on guidance from the University (mid-June?)
- Over the summer all signage and spacing markers will need to be installed

How decisions will impact constituents:
- Faculty: responsible for coordinating students’ schedules/rotations and ensuring adherence to guidelines.
- Students: accept the constraints of instruction and performance activities
- Audiences: will need to feel safe enough to attend performances
- All: adhere to guidelines of masks and social distancing even though they will be cumbersome and limiting
Additional Personal Protective Equipment (Beyond Classroom use):
- Add projectors in Rooms (Studios) 114 and 125
- Touchless thermometers
- Additional Face shields to be used when appropriate social distancing is not possible

Financial Considerations:
(Price list)

Risk/Uncertainty:
- Singing/projected speech produce more particulates from deeper in the lungs than normal speech
- Non-adherence by faculty and students to articulated guidelines
- Possibility of infection between tests
- Asymptomatic transmission
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<tr>
<th>Re-Entry Plan: Arizona Arts  DRAFT 6/18/2020</th>
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<tbody>
<tr>
<td>Goal 2 Addendum 1: Rehearsal Space Cost Estimate</td>
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Note: This is a draft document and may be subject to change.
Goal 2 Addendum 1: Rehearsal Space Cost Estimate, cont.

Goal 2 Addendum 2: Additional Performance Space Protocols

**Responsible Person or Unit:** School of Theatre, Film and Television Faculty, Staff, and Students. Production, Directors, Designers, Actors, Technicians, crew members

**Logistics:**
- Productions designed and staged to allow 6 feet of separation during performance onstage and backstage
- Reduce props and costumes to limit amount of shared items
- Increase number of performances to accommodate smaller casts and audiences
- Increase number of projects to provide for smaller cast sizes and design opportunities

**Arizona Arts relationships and impacts:**
- Exploration and utilization of non-traditional performance spaces that allow for appropriate social distancing on stage, backstage and between performers and audience members

**Broader campus relationships and impacts:**
- Smaller projects with more performances

**Key timelines and decisions to effectively manage task:**
- Will need to secure outdoor site(s) for performance well in advance to allow time to design productions.

**Additional of necessary Personal Protective Equipment (PPE) and other supplies:**
- Tape to mark movement patterns backstage

**Risk/Uncertainty:**
- If infection within cast and crew does occur then the entire project must be shut down
Goal 2 Addendum 3: Specific Costume Shop Considerations

Check-In Protocols
- The EHS Employee Covid19 checklist will be used as a guide for the costume shop checklist

Responsible Person or Unit
Designated Grad student & Shop Manager - MaryAnn Trombino-Arthur

Logistics
- Audit necessary for safety in with correct ratio of fresh & artificial air (there are no windows)
- Ongoing air quality checks & Air filter changes on a frequent time schedule
- Reconfigure machines in shop

Key Protocols
- Students must be trained
- New Protocols specific to costume shop need to be created/distributed to students, staff, & faculty
- Breaks called every hour to wash hands. Calling breaks will be staggered
- Everyone working in the costume shop will wash hands with soap and water or hand sanitizer
- Hand sanitizing required for actors, designers, drapers, crew before fitting
- 6’ radius (144 ft according to UA documents) between all in the costume shop at all times

Decisions
Everyone working in costume shop will need to change work to accommodate new protocols
- Design procedures for acquisition of costumes
- Costume build procedures
- Use of machinery and tools
- Costume fitting and wardrobe crew procedures
- Costume shop weekly meetings

Additional PPE
- Protective clothing covers for designers and drapers during fittings & for wardrobe crew
- Full body stockings and foot coverings for actors during fittings
- Plexiglass face shields for costume fittings
- Signage mounted at shop entrance identifying entrance in one door/exit through other
  - Handwashing
  - Face Mask Reminder & Explanations
  - Self-Isolate if you have symptoms
  - CDC guidelines
  - Spread Out
  - Wait Here
Risk/Uncertainty
- Uncertainties
  - Who monitors compliance of protocols?
  - Who has the authority to bar entrance into the costume shop?
- Risk
  - Infection

Cleaning of Personal Tools, Shared Tools, & Machinery

**Responsible person or unit:** The person using the machinery or tools

**Logistics**
- A bottle of spray disinfectant or wipes will be supplied and positioned at every machine
- Designate an area(s) where cleaning supplies and disinfectants can be found for use on items that are used but movable, such as: Dress forms, irons, iron boards, pressing equipment, storage bins.

**Uncertainty**
- How long does the virus stay active on a variety of surfaces?
- How does one monitor the diligence of cleaning/disinfecting the tools & machinery used?
### Goal 2 Addendum 3: Costume Shop Estimated Costs

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**Total**

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School of Theatre, Film & Television

Arizona Arts

Re-Entry Plan: Arizona Arts

DRAFT 6/18/2020
Goal 2 Addendum 4: Specific Sound Studio Considerations (MAR room 6)

Social Distancing
- Students must remain 6 feet apart for all interaction
- Signage on doors and in room
- Max 4 people at a time in the shop
- Masks required of all students and faculty in Studio

Cleaning/Sanitation
- Signs on doors and proper cleaning procedures posted in room
- Sanitize computer equip., microphones, mixing consoles, interconnect cables after each use

General Concerns
- Who is responsible for cleaning and enforcing guidelines?
- Who is responsible for preparing spaces prior to August 17th?

Performances - Load in/Load out
- No sharing of Intercom headsets/beltpacks – each DT student/faculty will be assigned their own
- Sanitize intercom headsets/beltpacks after installation
- Multiple personnel cannot handle the same equipment
- Battery powered equipment sanitized prior to and after changing batteries
- Suspend the use of rechargeable batteries due to cross contamination concerns
- suspending the use of body mics due to cross contamination concerns
- Handheld mics cannot be shared among performers
- If sufficient numbers of handheld transmitters cannot be procured, wired mics to be used
- FOH mix equipment, A2 Area, and sound playback operator equip. sanitized before/after each use

General Concerns
- Maintaining physical distance when moving equipment requires more than one person?
- Not comfortable having student actors handle wireless mic equipment by themselves.
- Challenging to test wireless transmitters/ lavalier mics at preshow prior to each performance.
- Challenging to handle troubleshooting equipment used by crew if sound personnel can’t touch it.

General Production Concerns
Must have contingency plan for when a crew member gets sick or has temperature

Financial Considerations
- Intercom Headsets do we have enough? (one for each DT student and faculty member)
- RF transmitters – Will need to purchase handheld mic transmitters or only use wired mics
- Recommend disposable batteries to avoid cross contamination
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**Total Cost:** $25,000
Goal 2 Addendum 5: Scene Shop Considerations

Check-In Protocols
- EHS Employee COVID-19 Safety Checklist as a guide when creating checklist

Responsible Person or Unit: Designated Grad student or TD Ted Kraus

Logistics
- Before working in the shop, students and staff must show they have the proper PPE

Key protocols that need to be in place to effectively support outcomes:
- Signage needs to be mounted at the shop entrances
- Students must be trained
- New Protocols need to be created and distributed to the students and staff
- After each use, the stationary tools must be wiped down with disinfectant.
- Some tasks cannot be safely performed under this rule.
  - Work on the fly and weight rails
  - Carrying and transporting scenery

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Signage (The following is based on the options sent out by FM)
  - Hand washing, both versions
  - Face Mask Reminder and explanation
  - Self-Isolate if you have symptoms
  - CDC guidelines
  - Spread Out
  - Wait Here

Risk/Uncertainty:
- Uncertainties
  - How much time will take from the work shift?
  - How long does the virus stay active on surfaces such as Metal, wood, and plastic?
  - Will anyone using the tools be diligent in the new cleaning protocols
  - Who has the authority to bar entrance into the shop?
- Risk
  - Risk of infection

Social Distancing
- Due to the nature of the work, there will be times when conforming to this rule will be impossible.
- We may have to assign “work buddies” to effectively create “pods” that will limit exposure

Hand Sanitizing
Per CDC guidelines mandatory breaks will be called each hour to sanitize.
Personal Protective Gear (PPE)
CDC recommends that everyone properly wear cloth masks (not N-95) when in public.

- **Masks**
  - All entering the shop will have to be wearing a mask or he/she will not be allowed to enter
  - What to do with people who have extensive facial hair?
  - All should have at least one “back up” mask in case the one he/she is wearing gets dirty

- **Gloves**
  - Are work gloves good enough?
  - Disposable gloves will not last in this environment
## Goal 2 Addendum 5: Scene Shop Estimated Costs, cont.

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*Note: Estimated costs based on current market prices and project requirements.*
Goal 2 Addendum 6: Marshall (rms 222, 270) Considerations

Marshall 222, the Hanson Computer Lab, contains 20 Macintosh computers for students, and one teaching station for the instructor. The space is used for direct class instruction by faculty and students as well as after-hours use by students for class-assigned films.

The specific concerns pertain to keeping the lab in operation while maintaining social distancing and disinfectant practices. To address these concerns:

- Occupation of the HPL space would be limited in accordance with UA guidelines for reentry, Fall 2020.
- Two plans are possible.
- Limit any class meetings in Marshall 222 to 10 students, and limit the number of workstations per safe social distance, shutting down access to 10 of the 20 machines in Marshall 222.
- Move 10 of the 20 computers from Marshall 222 to the room next door, Marshall 221 to provide access to a maximum number of computer workstations for student use at one time. Concern for hours of access by users and different door locks used on the doors (room 222 has a CAT Card swipe automatic lock, room 221 does not and utilizes ordinary door locks) would have to be addressed procedurally.
- Outside of Marshall 222 (HCL) in the hallway would be stationed on a small table “Clean Supplies” where space users can obtain disposable masks, gloves, wipes and hand sanitizer. Trash cans for used Clean Supplies will be designated.
- While inside the HCL, masks are required to be worn by all occupants. Gloves could also be worn while inside HPL. Prior to use, students would be encouraged to wipe down the respective computer keyboard, mouse, station table and chair handles or other workstations surfaces potentially contacted or by past occupants/users.
- Users who identify themselves as “not feeling well” would be encouraged to immediately leave the area and remain away for a designated period of time. The objective is to allow for the necessary quarantine period of users away from the HPL and its operations.
- Marshall 270 contains four individual computer suites, each containing a Macintosh computer and associated hardware. The space is primarily used by students for class-assigned films, but also includes some individual faculty-student instruction.
  - The specific concerns pertain to keeping the lab in operation while maintaining social distancing and disinfectant practices. To address these concerns:
    - While still maintaining social distance guidelines, access would be limited to 1 or 2 people per space. Concern for the number of users present and hours of available access by users, via the CAT Card swipe automatic lock on the door/entrance to Marshall 270, would have to be addressed procedurally to maintain safe operations.
    - In the hallway outside of Marshall 270 will be a small table with Clean Supplies, where users can access disposable masks, gloves, wipes and hand sanitizer. Trash cans for used Clean Supplies will be designated.
    - While inside the Marshall 270 spaces, masks are required to be worn by all occupants. Gloves could also be worn while inside the Marshall 270 spaces. Prior to use, students would be encouraged to wipe off the computer keyboard, mouse, station table and other space surfaces potentially contacted or used by past occupants.
• Users who identify themselves as “not feeling well” would be encouraged to immediately leave the spaces and remain away for a designated period of time.
• Additional procedures and stipulations would be employed as established via UA reentry guidelines.

Signage:
- Social distancing and disinfecting practices will need to be posted by the entrance to Marshall 270 as well as within each room.

Who will be responsible for updating signage and websites as guidelines change?
- Dan Brock, Media Specialist, Senior

Changes to operating hours?
- Currently students have access to the Marshall Bldg. from 7am to 1am, seven days a week.
- Students may use the computers in Marshall 222 and Marshall 270 whenever the computers of rooms are not reserved from direct class instruction
- We anticipate needing to make changes in operating hours but as of this date, what changes we can/need to make are contingent on newly developing teaching “modalities.”

Additional questions/issues:
- How to configure use of Marshall 222 is contingent on newly developing teaching modalities.
- As we learn more about the coronavirus, information changes regarding best practices for keeping users healthy and reducing virus transmission while using shared computer equipment.
Goal 3 – Performances, Events and Exhibitions

Framing Statement
The School of Theatre, Film & Television will actively pursue solutions to alternative formats for performances, events and exhibitions that adhere to best practices for health and safety related to COVID-19 while maximizing our ability to engage audiences in novel ways and provide relevant professional experience for our students.
Goal: Goal 3: Performances, Events and Exhibitions

Task: Task 1: Arizona Repertory Theatre 2020/21 Season – Marroney and Tornabene Theaters

Description: ART provides delivery of 497 performance and Design and Tech curriculum. Our season of six mainstage performances includes two musicals and four plays in contemporary and classical rotation. Following the arrival of COVID-19 it became clear that the 2020/21 ART season had to be entirely reimagined to mitigate risk of infection.

Responsible Persons or Unit: Hank Stratton, Artistic Director; Jenny Lang, Managing Director; Clare Rowe, Head of Design & Technology Division; Kerryn Negus, Director of Advancement and External Relations

Logistics:
- Working with the TFTV Safety Committee, it has been determined that performances within the Marroney and Tornabene Theaters cannot be mounted safely or effectively, so we intend to move performances to a purpose-built outdoor venue.
- A feasibility study and design proposal for an outdoor “truss” stage is currently in development.
- The venue will likely be built in the TAR courtyard against the glass wall of the Tornabene Lobby.
- We will need to create new programming that aligns with TFTV Safety Committee protocols.
- Programming that had been postponed from the Spring of 2020 (Two Gentlemen of Verona and The Light in the Piazza), will now be cancelled.
- Depending on the status of the virus at the beginning of Spring 2021, programming may revert to indoors or continue in this outdoor venue.

Recommendations and guidelines:
- Limited number of actors onstage at one time.
- Limited running crew support – if any.
- Programming to be tied to AMT curriculum.
- Casting for the programming to allow students to travel throughout the fall as class cohorts, thereby limiting the number of student-to-student contact points.
- We will make every endeavor to select productions for the 2020/21 outdoor season that require no intermission to reduce potential for patrons to gather in groups.
- No food or beverages to be served.
- Programming (at least through the Fall) will require non-revenue generating ticketing in order to better effect social distancing protocols.

Arizona Arts relationships and impacts:
- As an outward facing performance entity, ART brings tens of thousands of patrons to our theaters every season. Providing programming in a new outdoor venue will allow us to continue to serve our audiences.
- By offering a festival environment and unconventional ART programming in this unique outdoor venue, we hope to bring new audiences and awareness to our theaters.
Broader campus relationships and impacts:
- A new multi-purpose outdoor performance venue will provide opportunities for use by other Schools within the College and across campus.
- There is the potential for community interest in this performance space: Arizona Theatre Company has already been in contact regarding the availability of outdoor venues.

Industry perspectives and directions:
- Continue to monitor peer theatrical organizations both within the community and at other Schools across the country
- Continue to assess data on audience preferences and comfort levels from theater audience surveys, e.g. Shugoll Research Study on Theater Attendance in the COVID age (April 2020).

Key timelines and decisions to effectively manage task:
- Timeline will be based on further decisions announced (in June?) by University leadership regarding the Fall semester and new safety protocols.
- We need to build into our timeline the appropriate amount of time required to design, construct and complete the new outdoor venue.
- Venue build to take place at same time as the new season program is determined. New season program to be based on productions that (a) can be performed outdoors, and (b) provide similar learning opportunities and challenges for students as per previous indoor seasons, and (c) allow for students to create/perform/design while observing requisite safety protocols.
- Once the new outdoor season has been determined, time is required to adequately promote both the new venue and the new 2020/21 season.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Please see Goal 2

Key protocols that need to be in place to effectively support outcomes:
- Monitoring of patrons for adherence to social distancing and other health safety protocols
- Security provided for outdoor equipment
- Safety measures in place such as signage, marked seating locations for audiences, hand sanitizing stations, touch-free water fountains, etc. as determined by Safety Committee

How decisions will impact constituents:
- Constituents will be able to better mitigate the risk of infection by participating in/attending a socially distanced theatrical performance outdoors instead of within an enclosed environment.
- Free performances (at least during the Fall) will remove any financial concerns for patrons.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- As determined and advised by the TFTV Safety Committee.

Financial Considerations:
- This solution will require the purchase of truss, staging, sound and lighting equipment for the venue - durable goods which we will aim to re-use in future seasons. Financial details TBD based on feasibility and design concepts.
Tickets to the outdoor performances (at least during the Fall) will be free.

**Risk/Uncertainty:**

**Uncertainties**
- Performances at an outdoor venue will be subject to cancellation/postponement due to weather conditions.
- Acoustics.
- Patrons/students may not adhere to safety protocols.

**Risks**
- Fiscal impact could be considerable as ART productions are fully funded by ticket revenue. Potential recovery from donor base and/or patron donations. Revenue generating ticketing could potentially begin in Spring 2021.
- Infection of patrons.

**Communications:**
- In order to reach as many constituents as possible, we will commence a comprehensive marketing and publicity campaign earlier than usual, utilizing all regular methods including distribution of press releases to campus and local media; updates posted to TFTV and ART websites; social media campaigns across all TFTV and ART platforms (Facebook, Instagram, Twitter, YouTube); email marketing including new outward-facing newsletters distributed to a readership of 14,000 comprising past patrons, alumni, students, UA families, board members, and other community stakeholders; dissemination of information to relevant student clubs; ad buys; local listings.
Goal 4 – Personnel and Operations

Framing Statement
The School of Theatre, Film & Television will develop processes and procedures that provide flexible and equitable treatment of faculty and staff and do everything possible to protect vulnerable populations while also ensuring we have the intellectual capital and support needed for operations in fulfillment of the unit’s mission. Further, we will take steps to promote connectedness among faculty and staff and promote mental health during a time of physical distance.
**Goal:** Goal 3: Performances, Events and Exhibitions

**Task:** Task 1: Front Office – Operations and Personnel

**Description:** Steps and processes to ensure the safety for all faculty, staff, students and visitors in the front office areas of the Theatre building (Drama 3A) and in the Film & Television building (Marshall 158B) for staff, students and faculty.

**Responsible Person or Unit:** Stacy Dugan and Justine Collins

**The essential functions of the unit:**
- Support Faculty, staff, students, and visitors in the day-to-day operations of the school.

**The employees critical to these essential functions are:**
- Stacy Dugan, Business Manager
- Justine Collins, Assistant to Director
- Stephanie Chao, Office Specialist
- Daniela Tascarella, Student Academic Specialist
- Christina Beasley, Academic Advisor
- Yesenia Sanchez, Academic Advisor
- Jordan Lorsung, Marketing Specialist
- Kerryn Negus, Director of Advancement and External Relations
- Student worker
- Jessica Maerz, Associate Director, Theatre
- Yuri Makino, Associate Director, Film & TV
- Andy Belser, Director

**Procedures to ensure proper sanitation of all reception areas and office equipment:**
The following is developed in alignment with UA Risk Management and CDC guidelines - as those guidelines develop, these procedures will be revised accordingly.
- Masks must be worn by staff for who enter the common area
- Hand Sanitizer and disposable gloves will be made available to those who request them
- Operating hours will be from 8:00 am to 5:00 pm
- Front office doors will remain propped open to ensure minimal surface contact
- Front office multi-use computer will have a sanitizing station, computer must be cleaned after each use by the user.
- Staff may keep individual office doors closed when working on campus

**How will you develop a plan for utilizing flextime in your unit?**
- Employees will work directly with their supervisors in order to ensure that the front office is appropriately staffed.

**Functions that can move to a remote work environment:**
- Advising
- External Relations/Marketing
- Most business/financial functions
- Paper copies of any items (e.g. scripts, sides, student paper and projects) will not be handled by the font office

**What functions must return to campus?**
- General front office - first point of contact
How will you assess and evaluate the viability of remote work or accommodations for at-risk employees?
- To be determined on an individual basis.

**Operational changes and staff:** N/A

How will you modify work spaces and public spaces to accommodate social distancing and other requirements for staff, faculty, students, and visitors to your unit?
- Do not congregate in work spaces, copier rooms or other areas where people socialize – maintain a social distance of 6' wherever possible.
- No more than 5 people in the reception area at one time.

**Logistics:**
- Plan will be supplied to all faculty, staff and students.
- Signs in place for all new rules.

**Arizona Arts relationships and impacts:** In kind donations from community will be accepted.

**Broader campus relationships and impacts:** Tours of the building will be carefully orchestrated.

**Industry perspectives and directions:** N/A

**Key timelines and decisions to effectively manage task:** TDB upon re-entry date.

**Key protocols that need to be in place to effectively support outcomes:**
- PPE products need to be in place.
- Create phased and "quick close" procedures to shut down offices in the event the reopening fails or virus recurrence forces new closures.

**How decisions will impact constituents:**
- Personnel will feel safer in their work environment.
- Visitors will feel safer while visiting the School.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- Masks, gloves, hand sanitizer, wipes.

**Financial Considerations:**
- Cost of keeping supplies on hand in a financially constrained economy.

**Risk/Uncertainty:**
- If key personnel get sick, making provisions to keep the office running.
Goal: Goal 4: Personnel and Operations

Task: Task 2: FTV Equipment Check-in and Out, Marshall 260 (MARPL)

Description: In the paragraphs below, processes and procedures that provide flexible and equitable treatment of students, faculty and staff have been developed. These solutions will do everything possible to protect vulnerable populations while also ensuring access to the intellectual capital and support needed for operations in fulfillment of the MARPL unit’s mission. Further, steps will be taken to promote connectedness among faculty and staff and promote mental health during a time of physical distance.

Logistics: The essential function of MARPL is to support:
- Processing of students Equipment Reservation Requests and the checking in/out of production equipment for class-based assignments
- Faculty equipment needs for in-class instruction and other purposes
- Other production tasks as required or assigned

Persons/Employees responsible or critical to the essential functions:
- FTV MARPL Staff/Personnel
  - Dan Brock, Media Specialist, Senior
  - Darious Britt, Media Specialist
  - Post-Bac (17.5 hours week, a proposed temporary employee)
  - MARPL Student Employees (1-4 with Post-Bac, 6-10 otherwise)
- FTV Faculty
  - Michael Mulcahy, Associate Professor, Director of Production
  - Jacob Bricca, Associate Professor

Arizona Arts relationships and impacts:
- TBD

Broader campus relationships and impacts:
- TBD

Industry perspectives and directions:
- The motion picture and television industry as a whole has been affected by the pandemic
- We will examine current industry response, most especially in relation to safe handling of equipment, as a way to guide the operation of this unit

Key timelines and decisions to effectively manage task:
- Develop initial guidelines to plan for re-entry, June 3
- Review initial guidelines in relation to developing industry practices, August 1
- Revise guidelines for the start for the fall semester, August 21, 2020

Key protocols that need to be in place to effectively support outcomes:
Objectives of the unit are to provide the best possible safeguards and operational procedures to ensure all UA guidelines for re-entry of employees and students into the university campus areas for Fall 2020 semester are met. This will include the following proposed solutions and configurations (changed/altered/amended/etc. as need to meet officially established UA/CFA reentry guidelines and directions):
To support the checkout and check in of MARPL equipment, the following procedures and modifications to standard operations would be employed:

- **For MARPL Staff**
  - Disposable masks would be worn at all the times in MARPL, at the checkout counter and in other designated areas.
  - Glove pairs would be dawned at all times while handling any MARPL equipment designated for checkout, check in, or otherwise.
  - A maximum of two MARPL staff personnel will be at the service counter at one time, or operating in the MARPL area. Staff will maintain a minimum six foot social distance between each other and MARPL visitors.
  - Plexiglass shields/barriers would be put in place in front of the two Checkout/Check in stations at the MARPL main counter.
  - Staff "not feeling well" would be encouraged to seek replacement at the workplace and only return to MARPL after a designated period of time. The objective is to allow for the necessary quarantine period of employees away from MARPL and its operations. Additional procedures and stipulations would be employed as established via UA reentry guidelines.

- **For Borrowers of MARPL equipment (students, faculty and staff)**
  - All visitors and borrowers will be requested/required to wear masks while in MARPL. Disposable personal masks would be made available in MARPL in the checkout/check in area.
  - All borrowers engaged in checkout, check in or other processing of MARPL equipment will be requested/required to wear gloves. Disposable glove pairs would be made available in MARPL in the checkout/check in area.
  - A maximum of two borrowers at a time are allowed in front of the MARPL counter and they must maintain a minimum six foot social distance between each other and MARPL staff. Other borrowers/crew would wait outside of MARPL in a hallway cue line. Markers (Paw Print stickers) in the hallway floor would establish safe social distance spacing for line members.
  - During transactions, borrowers would be asked to remain behind the plexiglass shields/barriers established on the MARPL main counter.
  - Potentially, borrowers who identify themselves as “not feeling well” would be encouraged to return to MARPL after a designated period of time. The objective is to allow for the necessary quarantine of those borrowers away from MARPL. Additional procedures and stipulations would be employed as established via UA reentry guidelines.

- **Sanitizing Equipment:**
  - MARPL staff are currently in contact with UA Risk Management and examining OSHA and CDC material, as well as procedures in use by other campus units, to determine how best to sanitize the equipment after use by students, staff or faculty, while keeping UA staff safe during the sanitizing process. They are also exploring how industry rental houses in Los Angeles, for example, are handling this issue.
Currently, students reserve equipment, and staff handle equipment requests by paper. There is an online inventory database of FTV production equipment, but reserving equipment is done manually by FTV staff, working from paper forms.

- We propose moving to an online reservation system which would substantially decrease F2F contact between borrowers and MARPL staff, while also increasing the overall efficiency of the MARPL unit.
- A review of available new software solutions to manage the FTV equipment inventory and MARPL checkout/check in process is underway. One promising option is Connect2, which is already in use by UIT’s Gear-to-Go unit.
- There have been initial discussions with staff from Gear-to-Go as well as the School of Music, which is also interested in acquiring an online equipment inventory and reservation system.

How decisions will impact constituents:

- Decision made by this unit will fundamentally affect the ability of the FTV program to continue teaching production classes, and for students to be able to get access to produce films as part of class assignments.
- Since the basic function of this unit requires numerous people handling shared equipment, and with direct contact between students, staff and faculty, developing and implementing daily procedures that allows the unit to effectively function while minimizing virus transmission and infection as much as possible, is the highest priority.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:

- Please see Goal 2

Financial Considerations:

- The cost of moving to an online reservation system is contingent on whether the UA/CFA can negotiate an effective deal with Connect2, or if another application is used.
  - There would be a yearly cost associated; the best way to reduce this expense would be to have TFTV and Music from the CFA work in conjunction with UITS’ Gear-To Go unit.

- PPE
  - Disposable Face Masks, 4180 (3350 in Marshall, 830 in Harvill)
  - Disposable Gloves, 8160 (7500 in Marshall, 1660 in Harvill)
  - Disposable Wipes, 144 tubs (112 in Marshall, 32 in Harvill)
  - Wall Mounted Hand Sanitizer Dispensers, 5 units with refills (3 in Marshall, 2 in Harvill)
  - Plexiglass shields installed, 2 in Marshall Room 260, at MARPL counter in front of workstations, approximately 4-foot-wide, hung from ceiling

- Additional items needed:
  - Signs near "Clean Stations" and outside spaces with procedure/precautions and safe occupancy limits/spacing requirements.
  - For outside MARPL hallway, tape or "Paw Print" stickers to define 6’ social distancing spacing for student line-up
  - 4-5 three-tier wheeled carts/shelves for equipment staging in hallway (prior to return) and/or in MARPL (after return)
Risk/Uncertainty:
- The greatest risk is the uncertainty around how to sanitize equipment before and after use, and safely manage that process within a system used by many students, staff and faculty.

Plan for utilizing Flex-time in the unit:
- Planned scheduling of supervisory staff in MARPL unit will ensure a continuous presence of operation supervision during regular open hours, currently set between 8AM and 5PM Monday through Friday. The need for a continuous supervisory staffing presence during the required furlough of permanent staff will be accomplished by alternating/staggering the work hours of Dan Brock and Darious Britt. Hours of MARPL operation, including outside of the regular M-F 8AM to 5PM time period, and the need for a supervision presence, will be addressed on an as-needed basis to support re-entry, Fall 2020 Semester.

Unit functions that can be managed in a “remote work environment” include the following:
- Communications with staff, student, faculty and other entities
- Management of staff payroll, unit budgets, and various equipment purchasing duties
- Certain aspects of the web-based equipment reservation system, currently “Checkout”

Functions that must return to campus work environment:
- The physical management of all MARPL equipment, including equipment checkout and check in, routine maintenance, repair and inventory
- General MARPL and office management functions

The assessment and evaluation of the viability of remote work or accommodations for at-risk employees will be accomplished as follows:
- A time management model for the processing of “remote work environment” tasks will be created to establish the number of hours of remote work possible for a given employee. The application of those hours to a remote work status for staff will be accomplished in coordination and approval of administration and management. The objective would be to clearly determine what percentage of employment hours can be assigned to staff as remote work.
- The determination of an “at-risk employee” will be established in accordance with UA guidelines for reentry, Fall 2020. All conditions affecting an employee considered “at-risk” will be addressed in accordance with the above-mentioned methodology.
With the changes in our operations, are all current positions employed to their FTE limits? Is there a need to amend any of the position descriptions?

- Upon re-entry, Fall 2020, all current MARPL staff positions will be working/acting in their established/continued roles in support of all MARPL operations and at their respective FTE limits.
- The Position Description of Darios Britt should be revisited to determine if any modifications are required to meet changing operational conditions.
- Addition of a proposed “Post-Bac” temporary employee position has been identified as a viable solution to many inherent limitations in the use of traditional Student Workers as members of MARPL staff. Given the need for experienced personnel to deal with the challenges of re-entry, Fall 2020, adding the Post-Bac position to MARPL would be critical to meeting anticipated staffing needs for the unit. A proposal for the addition of a Post-Bac temporary employee to MARPL staff will be addressed in a separate process.
**Goal:** Goal 4: Personnel and Operations

**Task:** Task 3: Student Support

We will develop processes and procedures that provide flexible and equitable treatment of faculty, staff, and students, and do everything possible to protect vulnerable populations while also ensuring we have the intellectual capital and support needed for operations in fulfillment of the unit’s mission. Further, we will take steps to promote connectedness among faculty and staff and promote mental health during a time of physical distance.

**Description:** School of TFTV support for TFTV students who face health crises, financial insecurity, emotional disruption and other effects of the ongoing global pandemic.

**Responsible Person or Unit:** Associate Directors of the School of TFTV

**Logistics:**
- Identify students who need additional support due to the pandemic
- Help students to communicate pandemic-related absences or quarantines to instructors and campus employers
- Respond to students who self-report a need for services associated with effects of the pandemic
- Connect students to existing UA Services and Tucson/Southern Arizona resources
- Advocate for students when needed to negotiate bureaucracy and resolve bottlenecks
- Maintain contact with students to ascertain whether support is resolving their challenges

**Arizona Arts relationships and impacts:**
- TBD

**Broader campus relationships and impacts:**
- Maintain the health and viability of the UA community
- Protect the health interests of the TFTV community--students, staff, and faculty alike
- Identify and ameliorate any apparent gaps in UA student support services
- Negotiate on behalf of students amongst multiple campus bureaucracies

**Industry perspectives and directions:**
- TBD

**Key timelines and decisions to effectively manage task:**
- By August 21, protocols 1, 2 and 3

**Key protocols that need to be in place to effectively support outcomes:**
- Establish a clearinghouse site containing as many existing UA and southern Arizona resources as exist at that time
- Establish procedures for Associate Heads to work with staff and instructors to identify students in need
- Establish procedures for Associate Heads to work with students as they self-identify for assistance
- Communicate to TFTV students the role and responsibilities of the TFTV Student Support Ombudspersons, including how to contact them in confidence
- Establish in-office safety protocols to support safe conferencing amongst student and ombuds (cleaning protocols, masking, marked 6 ft separation zone)

**How decisions will impact constituents:**
- The goal of the decisions will be to support students as they successfully address challenges to their education and safety.
- Depending on the severity of the potential Fall resurgence of the virus, managing student concerns has the possibility of becoming unmanageable for the two TFTV Associate Directors, amongst their other tasks. In that case, TFTV will request a CFA rep to be designated for this role.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- See Goal 2.

**Financial Considerations:**
- TBD

**Risk/Uncertainty:**
- An uncertainty is whether students in need can be successfully identified.
- A risk is that any help offered may be ineffective, the student involved will decide they were let down, and other students may not reach out for help.
- A risk is that TFTV and University support structures may not be sufficient to help students in crisis.
- A risk is that a resurgence of the virus might leave the TFTV ombudspersons, and TFTV students, overwhelmed with “situation management” tasks.
The University of Arizona Museum of Art

Overview

The University of Arizona Museum of Art (UAMA) offers year-round instruction, exhibitions, programming, and events designed to engage diverse audiences, inspire critical dialogue, and champion art as essential to our lives. This operating plan addresses the tasks required by each department at the Museum to achieve a safe and compliant re-entry for Fall 2020. Please note that hyperlinks are included in the task forms which provide access to materials we are using for due diligence and guidance.

Key Milestones

6/5: Unit operating plan due to division
6/12: Division submits plans to Provost
TBD: University releases re-entry guidelines for fall semester
7/1 - 8/23: Limited re-entry for installation/de-installation essential staff
7/24: UA confirms Fall 2020 Re-entry
8/24: Fall semester begins

Budget Summary Information

In order to serve students, faculty, and public visitors in alignment with COVID-19 museum best practices, CDC guidelines, and UArizona Guidelines, the following purchases will impact budget considerations:

- Equipment to support hybrid programming and instruction, including but not limited to:
  - Cameras (video and still)
  - Microphones
  - Scanners
  - Software and hardware for website changes, streaming platforms, accessibility captioning and translation services
- Equipment to support additional artwork needs to diminish cross contamination between objects and artwork. Due to the nature of artwork, FM materials are not suitable for fine art and archival cleaning requirements. Equipment includes but not limited to:
  - Carts
  - Fine art disinfectant solutions
  - Tools (screw drivers, drills, hammers)
  - Tape Measures
- Costs of retrofitting offices and common spaces
- Cost of furniture storage
- Cost of physical space barriers
- Cost of contracting with organizations such as AZPM, Brink, or Culture Connect for developing Bring Your Own Device (BYOD) platforms and web-based apps
- Cost of training for new digital platforms
- Cost for online store and membership apps
- Cost for increased signage
- Cost for increased sanitation needs
Cost of additional staffing for events and galleries to monitor adherence to guidelines

Goals and Tasks

Goal: Goal 1: Instructional Delivery and Student Engagement

Task Name: Multi-modal programming (UAzona and public)

Description: Complete alternative practices and policies to maintain safety for staff, volunteers, and university and public communities while designing and delivering academic and public programs, following best practices as outlined by the CDC and UArizona health and safety protocols.

Responsible Person or Unit: Education, Curatorial, Archives, Collections, Facilities, Marketing/Communications

Logistics:
Purchasing equipment (including software and hardware) to facilitate multi-modal programming projects; clear and open communication with faculty and instructors, as well as community audiences, on policies, procedures, and access; working across institutional departments to prepare materials for classes, researchers; coordinating with all parties to develop and schedule programming; all of this will align with UArizona Guidelines for space and visitors on campus.

Arizona Arts relationships and impacts:
Implementing multi-modal programming may require additional assistance from Fine Arts Tech, and will depend on close conversation and collaboration with AZ Arts and other community partners; Students, faculty, staff, community.

Broader campus relationships and impacts:
Implementing multi-modal programming may require additional assistance from campus Facilities, and will depend on close conversation and collaboration across UArizona and other community partners; Students, faculty, staff, community.

Industry perspectives and directions:
American Alliance of Museums, American Association of University Professors; Museums and Social Distancing: A Planning Toolkit

Key timelines and decisions to effectively manage task:
Release of UArizona Guidelines and decisions about classroom models and community presence on campus; develop policies and create new programming models, both for curricula engagement and public engagement; faculty and instructors determining the model for their classrooms; modify policies according to new guidelines provided by CDC and UArizona.

Key protocols that need to be in place to effectively support outcomes:
UAzona reentry plan, UArizona Guidelines; Space audit; Needs assessment; coordination of production and distribution

How do decisions impact constituents:
Clear communication and safety guidelines will help create a secure, safe environment for academic and public audiences; ensures our institutions’ continued ability to deliver meaningful content to our university and public communities.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations:
Equipment to facilitate remote and/or hybrid (in person/online) programming, including but not limited to: cameras; microphones; software and/or hardware for website overhaul; technical assistance for website changes; streaming platforms; accessibility captioning and translation services

PPEs for staff, volunteers, and visitors; sanitation supplies

Risk/Uncertainty:
We could find out the workload is unsustainable or we are not meeting our goals/mission. We could be limited in capacity and serve fewer faculty and classes.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions; Goal 4: Personnel and Operations

**Task Name:** Collections Care

**Description:** Develop specific protocols, based on industry guidelines, for collections care in vault storage and when artwork and archival material is accessed for core institutional activities.

**Responsible Person or Unit:** Collections, Archives, Conservation

**Logistics:**
Identify industry-specific guidelines to be adopted in order to allow staff to safely complete collection-related tasks. This may include limiting the number of staff having access to the vaults at one time or staggering schedules. Staff and student work stations may need to be relocated out of collection storage areas. Adopting new industry recommended protocols for handling collection materials (using masks, gloves, isolating materials, disinfection) throughout workflow includes but is not limited to: object handling, pulling, transport, specified use, isolation and refiling and disinfections of equipment needed to perform task. UAMA collection handling staff will need to be briefed on new, additional safety requirements for interaction with collection materials.

**Arizona Arts relationships and impacts:**
Access to collections and completion of tasks may take longer which would impact institutional schedules and user expectation.

**Broader campus relationships and impacts:**
Additional assistance from campus Facilities may be necessary. Communication with other museums to ensure and inform best practices.

**Industry perspectives and directions:**
CDC, American Institute for Conservation, American Alliance of Museums, National Center for Preservation Technology and Training.

**Key timelines and decisions to effectively manage task:**
Guidelines will be adopted prior to returning to work in order to safely ensure preservation of collections in storage (such as handling guidelines that deviate from previous practices). Timeline will be determined once UA Guidelines have been confirmed.

**Key protocols that need to be in place to effectively support outcomes:**
Identification of duty-specific tasks that require safe collections care. Effective documentation of alternative practice guidelines, and consistent communication of those guidelines to impacted staff and Museum constituents. Protocols for safe movement of collections throughout the UAMA (i.e. from vaults to galleries, digitization department, conservation department, print viewing room, and preparator department).

**How do decisions impact constituents:**
UAMA may be dark longer between exhibitions because extra time may be needed to fulfill key functions requiring the use and handling of collections and new shipping protocols. Fewer staff working in the vaults to retrieve items, staggering schedules, and isolation of collections may mean task completion may take longer.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves and disinfection materials for commonly used equipment to ensure health and safety of staff and preservation of collection materials while carrying out duties.

Financial Considerations:
Additional PPE for art handling staff. Additional equipment to diminish potential cross contamination between objects and artwork (carts, disinfection solutions, disposable wipes).

Risk/Uncertainty:
Increased time needed to perform tasks safely may cause require adjustment of expectations of both workload and timelines.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions

**Task Name:** Exhibitions and related programming

**Description:** Complete alternative practices and policies to maintain safety for staff, volunteers, and visitors when installing exhibitions, and during all related public programs, following best practices as outlined by the CDC and UArizona health and safety protocols.

**Responsible Person or Unit:** Curatorial, Education, Facilities, Collections, Preparators, Marketing/Communication, Conservation

**Logistics:**
Develop written policies for museum staff, visitors, and volunteers to include: exhibition installation, group tours, on and off-site public programs and communication plan for sharing. Research, plan, and prepare for new exhibitions, schedules, and budgets. UAMA will develop a safe procedure and policy for exhibition installation in accordance with CDC, UArizona Guidelines and guidelines from the Art Services Worker Safety Coalition. Development of policies will include research on use of hybrid, online or BYOD options and when they should be applied. Considerations will be made on whether to continue volunteer programming, training, and use as tour guides. All of this will align with UArizona Guidelines for space and visitors on campus.

**Arizona Arts relationships and impacts:**
Results of the strategies and practices may require additional support from Fine Arts Tech Support. Will work with AZ Arts and other community partners; students, faculty, staff, community as access to spaces could be limited, in accordance with CDC and UArizona Guidelines.

**Broader campus relationships and impacts:**
Results of the strategies and practices may require additional sanitation efforts and assistance from campus Facilities.

**Industry perspectives and directions:**
American Alliance of Museums, Museums and Social Distancing: A Planning Toolkit, IMPACTS Research & Development, Art Services Worker Safety Coalition, Cuseum, Cultural Connections

**Key timelines and decisions to effectively manage task:**
Release of UArizona Guidelines; Space audit; Duties audit; Develop Policies; Evaluate effectiveness of and use of Bring Your Own Device (BYOD) platforms; Modify Policies according to new Guidelines provided by CDC and UA.

**Key protocols that need to be in place to effectively support outcomes:**
Space audit completed, duties audit completed, UArizona Guidelines released, campus/community impact survey.

**How do decisions impact constituents:**
Clear communication and safety guidelines will help create a secure, safe environment for academic and public audiences; ensures our institutions’ continued ability to deliver meaningful content to our university and public communities.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations:
Contract with organizations such as Culture Connect and Brink for Bring Your Own Device (BYOD) platforms (web-based app; distance learning experiences). Equipment purchases to facilitate remote and/or hybrid (in person/online) programming, including but not limited to: cameras; microphones; software and/or hardware for website overhaul; technical assistance for website changes; portable screens and projectors, streaming platforms; accessibility captioning and translation services. PPE for staff, volunteers, visitors. Training for new digital platforms. Facilities increase sanitization protocols on site. Increased signage for onsite events, leading to increased needs from Central and Unit marketing and graphic design teams. Increased staffing for onsite events in accordance with space audit.

Risk/Uncertainty:
We could find out the workload is unsustainable or we are not meeting our goals/mission. Second closure of museum/campus could occur. Installation of exhibitions requires staff to be within 6 ft. of each other at times, requiring modified safety guidelines and PPE.
Goal: Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions; Goal 4: Personnel and Operations

Task Name: Events

Description: Complete alternative practices and policies to maintain safety for staff, volunteers, and visitors for events for university and public communities. All practices and policies will follow best practices as outlined by the CDC and UArizona health and safety protocols.

Responsible Person or Unit: Development, Membership, Marketing/Communication, Administration, Education, Curatorial, Archives

Logistics:
Develop alternative policies and safe practices for museum staff, visitors, and volunteers to include: community events and public programs on and off-site. Investigate and implement alternative multi-modal methods for delivering museum/curatorial/educational experiences for university and public communities. Purchasing equipment (including software and hardware) to facilitate multi-modal programs; clear and open communication with our audiences, on policies, procedures, and access; working across institutional departments and within to develop and schedule programming. All practices will align with UA Guidelines for space and visitors on campus.

Arizona Arts relationships and impacts:
Implementing multi-modal programming may require additional assistance from Fine Arts Tech.

Broader campus relationships and impacts:
Policies and practices could limit access to space; past rental contracts will need to be postponed or renegotiated following UA Guidelines. Implementing multi-modal programming may require additional assistance from Arizona Public Media or outside consulting firms such as Brink Media. When health and safety protocols dictate it is safe for onsite events to take place, additional facilities and custodial needs through Facilities Management may also be required. Resources from the University Foundation may be required for online ticketing and event management.

Industry perspectives and directions:
American Alliance of Museums, Cuseum, Event Safety Alliance

Key timelines and decisions to effectively manage task:
Release of UArizona Guidelines and decisions about staff and community presence on campus; develop policies/practices and create new programming models, survey campus and community partners impacted by these new policies; modify policies according to new guidelines provided by CDC and UArizona.

Key protocols that need to be in place to effectively support outcomes:
Space audit, UA Guidelines released, campus/community impact survey, review of policies surrounding safe collections access

How do decisions impact constituents:
Clear communication and safety guidelines will help create a secure, safe environment for academic and public audiences; ensures our institutions’ continued ability to deliver meaningful content to our university and public communities.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations:
Reduced revenue and donations. Contract with organizations such as Culture Connect for BYOD platforms (web-based app; distance learning experiences). Contracting with outside firms such as Arizona Public Media or Brink Media to produce high quality multi-modal programs and events. Equipment purchases to facilitate remote and/or hybrid (in person/online) programming, including but not limited to: cameras; microphones; software and/or hardware for website changes; technical assistance for website changes; streaming platforms; accessibility captioning and translation services; portable screens and projectors. PPE for staff, volunteers, visitors. Facilities increase sanitization protocols on site. Increased signage for onsite events, leading to increased needs from Central and Unit marketing and graphic design teams. Increased staffing for onsite events in accordance with space audit.

Risk/Uncertainty:
UAMA could find out the workload is unsustainable or we are not meeting our goals/mission. Second closure of museum or campus could occur. It may be cost prohibitive to safely manage onsite events. UAMA may find that alternative modes to engagement are not in line with the needs and preferences of our audiences and could potentially lead to reduced attendance, revenue and donations.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment

**Task Name:** Safe Collections Access for Researchers, Students, and the Public

**Description:** Develop protocols to maintain safety and security of staff, visitors, researchers, and collections, while offering adequate access to the collections with respect to the institution’s educational mission.

**Responsible Person or Unit:** Curatorial, collections, conservation, education, and archives staff

**Logistics:**
Determine additional or new policies and procedures for print viewings, behind-the-scenes tours, and research requests for objects and archival material. Considerations include: prioritizing the use of materials in digital format; isolation period for requested materials; PPE and disinfecting protocols for researchers, staff, and reading room areas; providing virtual tours and viewings whenever possible until it is determined safe to host in-person groups and classes. All of these will align with UA guidelines regarding facilities and space.

**Arizona Arts relationships and impacts:**
Extra notice required to schedule viewings and tours due to space and equipment scheduling, isolation periods, and development of digital assets such as PowerPoint presentations, document scanning, and object photography.

**Broader campus relationships and impacts:**
Same as above

**Industry perspectives and directions:**
American Alliance of Museums, American Institute for Conservation

**Key timelines and decisions to effectively manage task:**
Already started, will continue as staff is phased into buildings

**Key protocols that need to be in place to effectively support outcomes:**
Designating secure isolation areas within the building. Scheduling of reading room or viewing areas to ensure adequate spacing.

**How do decisions impact constituents:**
Museum/archive users (instructors, students, researchers, other visitors) will have a less intimate experience of collections materials than before, impacting their ability to teach, learn, and research.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties.

**Financial Considerations:**
Virtual tours and enhanced digital access both require upgrades to technology, including video and still cameras, microphones, and scanners.
Risk/Uncertainty:
UAMA may be unable to fulfill all requests due to restrictions on staff time, space, and equipment.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions Goal; 4: Personnel and Operations

**Task Name:** Safe Alternative Practices

**Description:** Develop specific practices, based on industry guidelines, for instances where alternative protocols which deviate from UA Guidelines may be required to successfully complete job duties.

**Responsible Person or Unit:** Curatorial, collections, conservation, education, and archives staff

**Logistics:**
Determine what industry specific guidelines may need to be adopted in order to allow staff to complete tasks that require deviation from existing physical distancing requirements. These tasks may include, but are not limited to: installing and deinstalling artwork in the galleries; handling large or delicate works of art where more than one art handler is needed; preparing gallery spaces for installation; moving heavy items that require more than one person lifting; operating elevator or shipping doors in proximity to art handling staff. Industry guidance from the Art Worker Safety Coalition, a group comprised of professionals throughout the arts industry.

**Arizona Arts relationships and impacts:**
UAMA art handling staff will need to be briefed on safety requirements prior to work. Installations may take longer, which would impact institutional schedules.

**Broader campus relationships and impacts:**
Same as above. Students/artists working the galleries will need the same safety briefing.

**Industry perspectives and directions:**
Art Workers Safety Coalition, American Alliance of Museums, Association of Registrars and Collections Specialists

**Key timelines and decisions to effectively manage task:**
Guidelines will be adopted prior to returning to work in order to deinstall the current exhibitions in preparation for fall re-opening.

**Key protocols that need to be in place to effectively support outcomes:**
Identification of duty specific tasks that require deviation from physical distancing requirements. Effective documentation of alternative practice guidelines, and consistent communication of those guidelines to impacted staff.

**How do decisions impact constituents:**
Extra time may need to be built into exhibition installation and deinstallation timelines, which would impact institutional schedules and calendars. Fewer staff working in the galleries may mean that individual tasks take longer, and tasks we used to use outside vendors for may need to be completed in house.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties.
Financial Considerations:
Additional PPE for art handling staff. Additional equipment to diminish potential cross contamination from items that have been shared across staff in the past (screwdrivers, drills, tape measures).

Risk/Uncertainty:
We could find out the workload is unsustainable or we are not meeting our goals for completing tasks on time.
**Goal:** Goal 1: Instructional Delivery and Student Engagement; Goal 2: Facilities, Spaces, and Environment; Goal 3: Performances, Events and Exhibitions

**Task Name:** Membership and Constituent Management

**Description:** Complete alternative practices and policies to maintain safety for staff, volunteers, university and public communities while designing and delivering member and donor related engagement and stewardship opportunities, following best practices as outlined by the CDC and UArizona health and safety protocols.

**Responsible Person or Unit:** Development, Membership in partnership with collaborating departments

**Logistics:**
Develop alternative policies and safe practices for museum staff, visitors, and volunteers to ensure meaningful interactions for stewardship of members and donors on and off-site. Investigate and implement alternative multi-modal methods for meetings and interactions with members and donors. Investigate and implement alternative multi-modal methods for delivering museum/curatorial/educational experiences for members and donors. Purchasing equipment (including software and hardware) to facilitate multi-modal programs; clear and open communication with member/donor audiences, on policies, procedures, and access; working across institutional departments and within to prepare materials for engagement. All practices will align with UA Guidelines for space and visitors on campus.

**Arizona Arts relationships and impacts:**
Implementing multi-modal programming may require additional assistance from Fine Arts Tech, and will depend on close conversation and collaboration with AZ Arts Development Department and other community partners.

**Broader campus relationships and impacts:**
Collaboration with the University Foundation may be required for best practices for donor management and for online ticketing and event management. Policies and practices could limit access to space. Implementing multi-modal programming may require additional assistance from Arizona Public Media or outside consulting firms such as Brink Media. When health and safety protocols dictate it is safe for onsite events to take place, additional facilities and custodial needs through Facilities Management may also be required.

**Industry perspectives and directions:**
American Alliance of Museums

**Key timelines and decisions to effectively manage task:**
Release of UArizona Guidelines and decisions about staff and community presence on campus; development of policies/practices released by University Foundation surrounding new engagement and stewardship models; survey members and donors surrounding these new policies; modify policies according to new guidelines provided by CDC and UArizona.

**Key protocols that need to be in place to effectively support outcomes:**
Space audit, UA Guidelines released, University Foundation best practices released, campus/community impact survey, review of policies surrounding safe collections access
How do decisions impact constituents:
Clear communication and safety guidelines will help create a secure, safe environment for member and donor audiences; ensures our institutions’ continued ability to deliver meaningful content for further engagement and stewardship of members and donors.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations:
Equipment to facilitate remote and/or hybrid (in person/online) programming, including but not limited to: cameras; microphones; software and/or hardware for website overhaul; technical assistance for website changes; streaming platforms; accessibility captioning and translation services. Purchase of digital membership app and/or online store. Reduced revenue and donations. Contracting with outside firms such as Arizona Public Media or Brink Media to produce high quality multi-modal programs and events. Facilities increase sanitization protocols on site. Increased signage for onsite events, leading to increased needs from Central and Unit marketing and graphic design teams. Increased staffing for onsite events in accordance with space audit. PPEs for staff, volunteers, and visitors; sanitation supplies

Risk/Uncertainty:
We could find out the workload is unsustainable or we are not meeting our goals/mission. Second closure of museum/campus could occur. It may be cost prohibitive to safely manage onsite membership and donor events. We may find that alternative modes for stewardship and engagement are not in line with the needs and preferences of our members and donors and could potentially lead to reduced revenue and donations.
Goal: Goal 2: Facilities, Spaces, and Environment; Goal 4: Personnel and Operations

Task Name: Initial staff return JULY / AUGUST for installation and de-installation of artwork

Description: Prepare for initial return of essential staff, and determine how workloads can be managed to ensure health and safety. The goal of the initial staff return task is to bring only those staff members on site who are critical to the functions needed in order to prepare the museum for students and other visitors.

Responsible Person or Unit: Admin and facility managers

Logistics:
Prior to initial staff return, ensure all safety protocols are in place and UAMA has proper supplies of PPE, cleaning supplies, signage and touch free equipment from FM. Stagger work shifts for shared offices. Assign entry and exit doors for staff to use. If possible, limit number of occupants in restrooms to ensure physical distancing guidelines are followed. Create a scheduling mechanism to ensure staff lounge areas adhere to physical distancing. Provide disinfection supplies for staff to clean common surfaces (such as refrigerator handles) after use. Identify items / equipment that will need to be removed from shared / common spaces. Identify furniture that will need to be removed from common spaces to ensure physical distancing.

Arizona Arts relationships and impacts:
HR, Business Office.

Broader campus relationships and impacts:
FM, Risk Management, and possibly others depending on UArizona guidance.

Industry perspectives and directions:
UA guidelines for re-entry, CDC guidelines for returning to workplace.

Key timelines and decisions to effectively manage task:
Already started for essential staff, will continue to be modified as staff is phased back into buildings.

Key protocols that need to be in place to effectively support outcomes:
Adherence to the Safe Alternative Practices Task on page 14. HR for sick leave, work from home protocols, implementation of all listed logistics for physical distancing, UA custodial schedules and UA Test / Trace / Treat protocols communicated to all staff.

How do decisions impact constituents:
TBD

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties.

Financial Considerations:
Costs of PPE and signage; possible additional costs of retrofitting offices and common spaces to ensure physical distancing. Other financial costs TBD.

Risk/Uncertainty:
If a staff person becomes infected, there could be a contagion spread to additional staff.
**Goal**: Goal 2: Facilities, Spaces, and Environment; Goal 4: Personnel and Operations

**Task Name**: Phased staff return

**Description**: Determine office occupancy and paths of travel to inform how workloads and scheduling can be managed to ensure health and safety of staff. This phased approach’s goal is to bring all staff members (who are able) back on-site in a safe manner over a period of time.

**Responsible Person or Unit**: UAMA administration and building managers

**Logistics**:
Retrofitting of shared offices and common spaces to ensure physical distance guidelines are followed, according to UA approved building audit. Identify items/equipment/furniture that will need to be removed from shared / common spaces. Ensure all staff receive face coverings from FM prior to returning to building and adheres to university policy on face coverings. Make sure we have PPE, cleaning supplies, signage and touch free equipment from FM. If possible, assign entry and exit doors for staff to use. Limit number of occupants in restrooms to ensure physical distancing guidelines are followed. Create a scheduling mechanism to ensure staff lounge areas adhere to physical distancing. Consider staggered, split, hybrid, onsite, and remote work schedules.

**Arizona Arts relationships and impacts**:
TBD

**Broader campus relationships and impacts**:
Will depend on UA guidelines on re-entry.

**Industry perspectives and directions**:
UA guidelines for re-entry, CDC guidelines for returning to workplace.

**Key timelines and decisions to effectively manage task**:
Already started for essential staff, will continue to be modified as staff is phased back into buildings.

**Key protocols that need to be in place to effectively support outcomes**:
UA HR for sick leave, work from home protocols, implementation of all listed logistics for physical distancing, UA custodial schedules and UA Test / Trace / Treat protocols communicated to all staff.

**How do decisions impact constituents**:
TBD

**Identification of necessary Personal Protective Equipment (PPE) and other supplies**:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

**Financial Considerations**:
Costs of PPE and signage; possible additional costs of retrofitting offices and common spaces to ensure physical distancing. Other financial costs TBD.

**Risk/Uncertainty**:
If a staff person becomes infected, there could be a contagion spread to additional staff.
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Space audit and mapping of movement

Description: Complete a space audit that includes information pertaining to space use, set up, and square footage. Utilize data from audit to map movement through physical spaces to determine path of travel options and limitations. The combination of the space audit and movement mapping will yield data to inform decisions regarding visitor pathways, staggered, split, hybrid, onsite, remote work schedules, and office space planning.

Responsible Person or Unit: Admin departments and building managers

Logistics:
Utilize building drawings to obtain square footage, electrical, data and furniture necessary for each space in the building to support staffing needs. An onsite walk through of each space may be required if access to drawing is limited or unavailable. Drawings will be used to identify signage location, sanitizer stations, and travel pathways throughout the building.

Arizona Arts relationships and impacts:
Results of space audit and movement mapping may require broader Business Office and HR support.

Broader campus relationships and impacts:
Results of audit may require broader Facilities Management support to obtain necessary drawings.

Industry perspectives and directions:
OSHA & CDC

Key timelines and decisions to effectively manage task:
Space audits have already started and will be completed as soon as possible. UArizona guidelines will be utilized to make decisions using space audit. A general overview of movement mapping can begin immediately, and will be completed upon release of the UArizona re-entry guidelines.

Key protocols that need to be in place to effectively support outcomes:
Release of UArizona Guidelines and decisions about staff and community presence on campus.

How do decisions impact constituents:
Decisions regulating physical distancing could result in a decrease of available space.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, plexi-glass barriers and any other equipment needed to ensure health and safety while carrying out duties.

Financial Considerations:
Purchasing necessary furniture and physical space barriers to adhere to University guidelines
Risk/Uncertainty:
We could find out there is not enough physical space to ensure physical distancing guidelines are adhered to with student travel.
Goal: Goal 4: Personnel and Operations

Task Name: Duties Audit

Description: Complete a duties audit to determine how workloads can be managed to ensure health and safety of staff. Audit will yield data to inform decisions regarding staggered, split, hybrid, onsite, remote, and flex work schedules. Audit will also determine essential functions and critical employees for completing functions.

Responsible Person or Unit: Admin departments

Logistics:
Determine the mission-critical tasks that require staff to be on site and what can be done remotely to allow for a safe work environment. Inform staff of expected workloads, schedules, and location of work. All of this will align with UA Guidelines regarding facilities and space.

Arizona Arts relationships and impacts:
Results of audit may require broader Business Office and HR support.

Broader campus relationships and impacts:
Results of audit may require broader HR consultation.

Industry perspectives and directions:
American Alliance of Museums, Association of Academic Museums and Galleries

Key timelines and decisions to effectively manage task:
Already started, will continue as staff is phased into buildings

Key protocols that need to be in place to effectively support outcomes:
Consistency in how we gather data about duties across departments and criteria for determining remote vs. onsite work needs to be established. Identification of at-risk staff and accommodations that can be made.

How do decisions impact constituents:
Audit could show a possible reduction in our ability to reach faculty and students at the levels we have in the past. It could show that needed work schedules could affect collaborative projects with others across the University of Arizona.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

Financial Considerations:
Reduced revenue generation

Risk/Uncertainty:
We could find out the workload is unsustainable or we are not meeting our goals/mission

Financial Considerations:
Purchasing necessary furniture and physical space barriers to adhere to University guidelines
Risk/Uncertainty:
We could find out there are not enough spaces to separate staff properly and there are not enough paths of travel to adhere to University guidelines.
**Goal**: Goal 4: Personnel and Operations

**Task Name**: COVID-19 succession planning

**Description**: Create a succession plan that identifies protocols for coverage in the event specific staff members become ill, need to quarantine, or an outbreak affects the institution.

**Responsible Person or Unit**: Admin

**Logistics**:

**Arizona Arts relationships and impacts**:
Actions taken may require support from Business Office and HR.

**Broader campus relationships and impacts**:
N/A

**Industry perspectives and directions**:
American Alliance of Museums, Association of Academic Museums and Galleries

**Key timelines and decisions to effectively manage task**:
Summer 2020

**Key protocols that need to be in place to effectively support outcomes**:
Up-to-date org chart, duties audit, continuous assessment of priorities. Liberal exhibition timelines and programming

**How do decisions impact constituents**:
Illness could result in a possible reduction in our ability to reach faculty and students at the levels we have in the past. It could show that needed work schedules could affect collaborative projects with others across the University of Arizona.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies**:
Masks, gloves, hand sanitizer, thermometers, and any other equipment needed to ensure health and safety while carrying out duties

**Financial Considerations**:
Reduced revenue generation

**Risk/Uncertainty**:
We could find out the workload is unsustainable or we are not meeting our goals/mission
Data Management and Assessment

UAMA will follow UArizona guidelines and HR instructions to ensure compliance with HIPAA, and FERPA when collecting data on staff, students, faculty, or visitors.

UAMA will gather information through surveys related to re-entry. The goal is to communicate with constituencies and measure their comfort level with on-site programming and gallery visits. Other data will be collected by space and duty audits which will inform decisions around staffing, space use, scheduling, and financial needs.

UAMA will follow other data collection protocols as required by the UArizona (i.e. test, trace, treat).
Communication

Internal

- Staff will be updated with information from Arizona Arts and UArizona in a systematic way
- A staff member will be identified to regularly update UAMA on COVID-19
- Informal communication will be encouraged, including virtual tea times/ happy hours
- The phone tree for emergency communication will be continuously kept up to date
- Regular staff and department meetings will continue to offer feedback loops
- New protocols and policies specific to UAMA will be communicated to all staff

External

- UAMA will work with Arizona Arts Communications to deliver common and consistent messaging
- UAMA and CCP will consult one another on consistent messaging
- Provide audiences regular updated messaging through all communication platforms
- UAMA will provide clear instructions for visitors regarding rules and regulations for entry into the building and access to galleries and archives. Instructions will be communicated through video, email, website, on-site signage, and all social media platforms.
- Website will link to University resources and UAMA will reinforce University initiatives
- Brochures, handouts, maps, and other collateral material will be made available digitally online and/or through QR codes
- Throughout the summer UAMA will send surveys and outreach tools to our communities to invite feedback and determine comfort levels regarding onsite and virtual offerings
- UAMA will reach out to faculty and campus partners to communicate collaborative processes and procedures
UA Presents

Overview
UA Presents presents professional touring artists throughout Tucson, and manages myriad events at Centennial Hall, including our own performances, University convocations and special events, Broadway in Tucson, and other rental events. Centennial Hall is the most complex venue, and therefore the focus of this re-entry plan. This plan primarily addresses issues concerning staff, audience members, and the artists and crew backstage.

Key Milestones
- 6/5: Unit operating plan due to division
- 6/12: Division submits plans to Provost
- TBD: University releases re-entry guidelines for fall semester
- 7/24: UA confirms Fall 2020 Re-entry
- 8/1 - 8/23: Limited re-entry for production staff, building maintenance
- TBD: Centennial Hall has installed signage, Plexiglass, floor markings, hand sanitizing stations, and other measures to meet the plan’s requirements.
- TBD: UA Presents staff is trained.
- 8/24: Fall semester begins
- TBD: Centennial Hall holds its first public event

Budget Summary
- Additional sanitation requirements after each event, est. $350/event
- PPE for 1st semester, including rubbing alcohol, gloves, masks, and hand sanitizers, est. $13,000
- Alterations to venue, including signage, hand sanitizer dispensers, additional restrooms, floor markings, and plexiglass, est. TBD
Goals and Tasks

Goal 2: Facilities, Spaces, and Environment

Box Office
Cash/Checkless Environment: Implement credit card chip readers and promote credit card usage over cash and check
Ticketing Policies: Assurance, Refunds & Exchanges
  a. Box Office Messaging and platforms

Front of House
ADA Compliance: To ensure people with disabilities maintain complete access to all resources
Restrooms: How to maintain a safe distance and disinfecting practices in public restrooms
Security and Wellness Screening: Screen patrons for usual prohibited items and for University-required health conditions while maintaining the opportunity for physical distancing.

Production
Centennial Hall Physical Distancing - General: Determine physical distancing guidelines for offices, dressing rooms, green room, and other spaces in Centennial Hall
Centennial Hall Physical Distancing - Backstage During Shows: Determine physical distancing guidelines for offices, dressing rooms, green room, and other spaces in Centennial Hall on a show-by-show basis
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Cashless/checkless Payments

Description: Box offices will implement credit card chip reading devices and promote credit card usage over cash/check payments.

Responsible Person or Unit: Box Office - Megan Eagon

Logistics:
- Order from Ticketmaster and install chip readers for every box office window terminal
  - Cord must be long enough to hand out window for patron usage
  - Implement iPad POS for remote events with card reader that customer can slide card into without assistance from seller
- Work with IT to ensure chip readers are PCI compliant and tamper free
- Designated hours for cash/check payments (limited hours)

Arizona Arts relationships and impacts:
- Ideally, policies would be consistent across all units of Arizona Arts to assure consistent experience for all patrons.

Broader campus relationships and impacts:
- Ideally, policies would be consistent across University to assure consistent experience for all patrons.

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening.
- Many theaters and cash taking entities are moving to cashless and contactless options. This minimizes contact between patrons and staff. While businesses have to pay a fee for each credit card transaction, they also have to pay an employee for the additional time it takes to accept/deposit and reconcile cash.

Key timelines and decisions to effectively manage task:
- Decide how many units to order from Ticketmaster
- Plan with other units a cashless/checkless rollout for consistency
- Continual monitoring for updated guidance

Key protocols that need to be in place to effectively support outcomes:
- Installation of devices and communication with other units and patrons
- Contracting conversation with Ticketmaster (can these units be included)

How do decisions impact constituents:
- Consistency throughout the box offices will be easier on patrons.
- This policy could alienate patrons who are not credit card holders.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes
- Cleaning supplies
- Hand sanitizer

Financial Considerations:
- $35 per unit per month. Alternatively, Ticketmaster can tweak credit card by (a very tiny percentage) to pay for the units.
- How many units per venue?
- iPads for remote events
- Signage
  - Patio and box office
- Sanitization and PPE supplies
**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task Name:** Ticketing Policies: Assurance, Refunds & Exchanges

**Description:** Adapt current ticket holder policies to consider COVID-19 related canceled and rescheduled performances and for patrons who are sick

**Responsible Person or Unit:** Box Office - Megan Eagon

**Logistics:**
- Create standardized policy to address cancellations and reschedules that align with the largest renters and promoters than can be applied on all events
- Communicate changes in all places patrons visit online, over the phone or in person
  - With a goal as broad as normalizing and gaining buy-in for new rules, any method that works is good.
  - Messaging for promoting health guidance must be clear without being intimidating.
- Create standardized policy for refunding customers who are unwilling or unable to follow opt-in guidelines (do they get a refund?), and other COVID-19 related customer service complaints.

**Arizona Arts relationships and impacts:**
Ideally, policies would be consistent across Arizona Arts to assure consistent experience for all patrons.

**Broader campus relationships and impacts:**
Ideally, policies would be consistent across the University to assure consistent experience for all patrons.

**Industry perspectives and directions:**
These guidelines are based on PACC Guide to Reopening.

Several theater and entertainment organizations are creating protocols to protect their patrons and their artists.

**Key timelines and decisions to effectively manage task:**
- Policies will need to be in place prior to tickets going on-sale so that all purchasers are made aware of new rules as they purchase tickets.
- For events that have already begun selling tickets, policies need to be communicated as soon as events are confirmed.
- Specific communication for each event must be repeated regularly and in diverse formats leading up to each event.

**Key protocols that need to be in place to effectively support outcomes:**
- Strong FAQ in place on website
• Communications strategy
• Standardized language that coincides with university policy

**How do decisions impact constituents:**
• Ticket holder may not agree to policy
• Will have to make exceptions for extenuating circumstances

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
• NA

**Financial Considerations:**
• If events are canceled or rescheduled there is risk of lost revenue

**Risk/Uncertainty:**
• Possible abuse of policy - will need to monitor closely
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: ADA Compliance

Description: To ensure people with disabilities maintain complete access to all resources

Responsible Person or Unit: Entire FOH Staff including A-Team, Concessionaires, Ushers, Supervisors

Logistics:
Space limitations, low-touch guidelines and sanitation standards must be given special consideration for ADA items.

□ Ensure there is room on the East side of the lobby to queue for the accessible elevator
□ Students operating the elevator should wipe it down after X# of uses
□ Purchase disposable ear cuffs for ALD devices and perform a deep clean on each devise at the end of the night
  ○ Encourage patrons to bring their own ear-buds
□ Students working at service desk will write down patron information for checking out ALDs to avoid multiple customers from touching the pens and notepad
□ Large print, one time use programs will be printed for each show and made available upon request at Service Desk
□ Other programs to be picked up by patrons instead of handed out by ushers

Arizona Arts relationships and impacts:
□ Ideally all Arizona Arts venues will work with the DRC and adopt the same policies

Broader campus relationships and impacts:
□ All venues must remain in ADA compliance

Industry perspectives and directions:
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.
(Event Safety Alliance Reopening Guide 14 www.eventsafetyalliance.org)
Key timelines and decisions to effectively manage task:

- Policies will need to be in place prior to tickets going on-sale so that all purchasers are made aware of new rules as they purchase tickets.
- For events that have already begun selling tickets, policies need to be communicated as soon as events are confirmed.
- Specific communication for each event must be repeated regularly and in diverse formats leading up to each event.

Key protocols that need to be in place to effectively support outcomes:

- Designate and monitor lobby space for Elevator queue
- Refresh training on sanitizing ALDs

How do decisions impact constituents:

Identification of necessary Personal Protective Equipment (PPE) and other supplies:

- Masks
- Gloves
- Hand Sanitizer
- Cleaning fluid for ALDs
- Plexi Glass at customer service desk

Financial Considerations:

- Sanitation and PPE Supplies
  - Disposable Ear Cuffs for ALDs
  - Face shields (not masks) for some staff for the benefit of patrons who read lips
  - Sanitizing equipment for ALDs and lift

Risk/Uncertainty: Some people with disabilities are immune compromised so we need to be really careful when helping. Implementing a “no touch” rule could potentially lower our customer service standards.
**Goal:** Goal 2: Facilities, Spaces, and Environment

**Task Name:** Managing restroom lines and usage

**Description:** How to maintain a safe distance and disinfecting practices in public restrooms

**Responsible Person or Unit:** Event Manager, FOH Staff

**Logistics:**
- Queue will be outside to maintain safe distance
- One employee at front of line to control # of patrons entering
- One employee just outside restroom entrance to track how many patrons are leaving the restroom so an equal number can be let in.
- Install hand sanitizer station as people enter the restroom.
- Assure adequate soap and paper towels are always stocked.
- Add Port-A-Jons outside for larger crowds

**Arizona Arts relationships and impacts:**
Ideally, all Arizona Arts venues will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.

**Broader campus relationships and impacts:**
Ideally, all University venues and entities, such as Arizona Athletics, Biosphere, and Flandrau, will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.

**Industry perspectives and directions:**
These guidelines are based on Facilities Management.

**Key timelines and decisions to effectively manage task:**
- Sidewalk spacing markers and ped rails will need to be in place prior to doors opening
- Specific communication for each event must be repeated regularly and in diverse formats leading up to each event.

**Key protocols that need to be in place to effectively support outcomes:**
- Pedrails
- Stanchions
- Signage
- 6’ sidewalk markers
- Additional staff

**How do decisions impact constituents:**
Centennial Hall already receives complaints about its inadequate restroom facilities. Obviously this will only make that worse.
Identification of necessary Personal Protective Equipment (PPE) and other supplies:
  - Hand Sanitizer
  - Hand soap
  - Tape or other means to mark floors

Financial Considerations:
  - Increased labor
  - Sanitization & PPE supplies
  - Port-A-Jon rentals

Risk/Uncertainty: Although distancing protocols might help some patrons feel safe, others might feel inconvenienced. This further escalates Centennial Hall’s limited ability to serve people with disabilities.
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Security and Wellness Screening

Description: Screen patrons for usual prohibited items and for University-required health conditions while maintaining opportunity for physical distancing.

Responsible Person or Unit: Event Manager, FOH Manager, A-Team

Logistics:
Time efficiency and space limitations must be considered to fully comply with new standards.
- 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 masks to guests who arrive without or who damage/lose while onsite
- Reconfigure queuing area and install floor markings to enforce physical distancing
- Implement clear bag policy
  - 12x12 clear bags can be inspected without the need to hand over to screener.
- Review screening area configuration to allow a greater distance between guest and employee
  - If secondary inspection is required, provide a 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

Arizona Arts relationships and impacts:
- Ideally, all Arizona Arts venues will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.

Broader campus relationships and impacts:
- Ideally, all University venues and entities, such as Arizona Athletics, Biosphere, and Flandrau, will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening.
Key timelines and decisions to effectively manage task:
- Policies will need to be in place prior to tickets going on-sale so that all purchasers are made aware of new rules as they purchase tickets.
- For events that have already begun selling tickets, policies need to be communicated as soon as events are confirmed.
- Specific communication for each event must be repeated regularly and in diverse formats leading up to each event.

Key protocols that need to be in place to effectively support outcomes:
- Reroute patron traffic patterns on sidewalks, patio, and lobby
- Disinfect equipment daily/per performance
- Set up disinfecting station for guests to clean bags immediately after screening
- Establish employee health tracking/questionnaire system
- Routine testing for staff if/when available

How do decisions impact constituents:
Adding additional time for patrons to enter the venue, use the restroom, and other considerations could impact the labor costs for renters such as Broadway in Tucson, especially when union crews are on site.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Gloves
- Masks
- Hand Sanitizer
- Hand soap
- Thermometers
- Tape or other means to mark floors

Financial Considerations:
- Increased labor, including security
- Sanitization & PPE supplies

Risk/Uncertainty:
Establish protocols/parameters for refusing entry based on observed symptoms:
- If we refuse entrance to a patron, how are we handling ticket refunds?
- Will we refund the entire party?
- What if a patron is belligerent for being refused and/or for refusing to comply with new protocols?
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Centennial Hall Physical Distancing-General

Description: Determine physical distancing guidelines for offices, dressing rooms, green room, and other spaces in Centennial Hall

Responsible Person or Unit: Building Managers

Logistics:
- Encourage staff to continue to work remotely when feasible
- Establish daily office sanitizing protocol
- Determine capacity in office spaces based on UArizona guidance that allows for physical distancing to be observed
- Establish one-way routes through building
- Work with FM to post new guidance in building
- Remove any unneeded equipment from show offices
- Schedule office moves
- Reevaluate as new guidance is released
- Plan to reconsolidate offices when large touring shows return

Arizona Arts relationships and impacts:
- Ideally, policies would be consistent across all units of Arizona Arts to assure consistent experience for all patrons.

Broader campus relationships and impacts:
- Communicate all changes to Facilities Management, including new office assignment
- Work with Facilities Management to order signs

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening.
- Continue to check the latest AZ Department of Health Services, CDC information, and OSHA regulations, guidance, and requirements.
- Limit occupancy to enforce physical distancing
- Provide disinfectant wipes/sanitizer
- Disinfect room at the end of the day (PACC, pg 30)

Key timelines and decisions to effectively manage task:
- When will employees return to work at a level that the current office will not be able to accommodate physical distancing requirements?
- When will large touring shows return and need these offices?

Key protocols that need to be in place to effectively support outcomes:
- UArizona Safe Return to Work Guidelines
- Daily sanitizing protocol
How do decisions impact constituents:
- Fewer distraction from shared office
- Less ability for incidental collaboration that occurs in shared space

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- University-provided sanitizing spray
- Signage establishing occupancy

Financial Considerations:
- Sanitization & PPE supplies

Risk/Uncertainty:
- When will offices be reconsolidated?
- What spaces will still be available when we begin to have events again?
Goal: Goal 2: Facilities, Spaces, and Environment

Task Name: Centennial Hall Physical Distancing-Backstage During Performances

Description: Determine physical distancing guidelines for offices, dressing rooms, green room, and other spaces in Centennial Hall on a show-by-show basis

Responsible Person or Unit: Building Managers and Technical Supervisor

Logistics:
- Evaluate show needs with current staff office configurations
- Encourage staff to work remotely if not assigned to a specific production
- Determine routes through backstage area to allow physical distance to be maintained
- Update signage with show specific guidance

Arizona Arts relationships and impacts:
- Ideally, policies would be consistent across all units of Arizona Arts to assure consistent experience for all patrons.

Broader campus relationships and impacts:
- Communicate new office assignments to custodial staff
- Work with Facilities Management to order signs

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening.
- Limit occupancy to enforce physical distancing
- Provide disinfectant wipes/sanitizer
- Disinfect room at the end of the day (PACC, pg 30)

Key timelines and decisions to effectively manage task:
- Continual monitoring for updated guidance

Key protocols that need to be in place to effectively support outcomes:
- UArizona Safe Return to Work Guidelines
- Daily sanitizing protocol

How do decisions impact constituents:
- Typical spaces for performers may not be available

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- University-provided sanitizing spray
- Signage
Financial Considerations:
- Sanitization and PPE supplies
- Limited occupancy will affect shows that can be booked

Risk/Uncertainty:
- Guidelines adopted by touring performers
Goal 3: Performances, Events and Exhibitions

**Artist Relations**

*Catering and Transportation Protocols*

**Box Office**

*Paperless Ticketing:* Implement mobile ticketing measures to reduce hand-to-hand ticket transfer

b. Communications to patron
   i. Videos in know before you go
   ii. Patio signage
   iii. FOH assistance with mobile ticket retrieval

*Contactless Box Office* Business Hours & Day of Event Procedures

*Opt-in Agreement:* Messaging before buying a ticket and reminder before arrival

**Front of House**

*Ingress and Egress:* Moving patrons into and out of the venue while maintaining safe physical distancing

*Points of Sale:* How to maintain physical distancing for food, beverage, and bar services, as well as for show merchandise, if allowable

**Production**

*Outdoor Production Support:* Streamline production equipment for outdoor performances
**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Catering and Transportation Protocols

**Description:** Artist Relations Safety Protocol

**Responsible Person or Unit:** Aspen Green – Artist Relations

**Logistics:**

**CATERING**
- Food service employees wear appropriate PPE
- We will follow guidelines developed by Student Union Catering (Arizona Catering)
- Seating area capacity and arrangements made per Campus Re-Entry Task Force Guidelines
- Disposable tableware and pre-wrapped cutlery and cups/napkins
- No Buffet Style service
- Replace all linen after each meal, do not use if possible
- Clean up of entire area after each meal
- Continue recommended elevated personal hygiene measures to prevent transmission:
  - Wash hands frequently or use an alcohol-based sanitizer when unable to wash hands
  - Avoid touching your face, nose, eyes, and mouth
  - Cover your cough and sneeze into a sleeve
  - Clean and disinfect frequently touched and/or shared surfaces regularly with an EPA-approved disinfectant. Facilities Management’s website describes their COVID-19 cleaning schedule and information. (UA Safe Work Return p.2)
- Place hand sanitizer stations and hand hygiene communications near amenities that are handled with high contact frequency, such as water coolers, coffee makers, and bulk snacks.

**TRANSPORTATION**
- Stock each vehicle with masks and hand sanitizers, as well as disposable cleaning wipes for shared surfaces, door handles, steering wheel, etc.
- Make sure the vehicle has been cleaned as per Motor Pool guidelines.
- Provide handouts and/or links for safety protocol as per the Campus Re-Entry Task Force guidelines and information on artist’s hotel safety protocol.
- Alternatively, arrange with artist to provide their own transportation.

**Arizona Arts relationships and impacts:**
- Ideally, policies would be consistent across all units of Arizona Arts to assure consistent experience for all artists and venues.
Broader campus relationships and impacts:
- Since catering comes from the Student Union, it would be essential that the Union have the same guidelines in preparing the food.
- Contact Facilities Management for any cleaning needs or concerns.
- Will need to be in compliance with Motor Pool Safety Guidelines and ask them to fulfill ours.

Industry perspectives and directions:
- These guidelines are based on PACC Reopening Advisory Draft and UArizona Direction and Guidance for Safe Return to the University Workplace.
- Continue to check the latest AZ Department of Health Services, CDC information, and OSHA regulations, guidance, and requirements.
- Continue to check UArizona Direction and Guidance for Safe Return to the University Workplace.

Key timelines and decisions to effectively manage task:
- The timeline is dependent on Campus Re-Entry Guidelines with respect to the first event.

Key protocols that need to be in place to effectively support outcomes:
- All employees, faculty, and staff must complete the UArizona COVID-19 training (UA Safe Return to Work p.2)
- UArizona Essential Requirements

How do decisions impact constituents:

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Cloth face coverings
- Soap for hand washing
- University-provided sanitizing spray
- Paper towels, surface cleaning supplies
- Other cleaning supplies specified by manufacturers

Financial Considerations:
- Additional labor
- Sanitation and PPE Supplies

Risk/Uncertainty:
Food preparation will be supervised by Student Union staff. Motor Pool will be cleaning the vehicles.
**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Paperless Ticketing: Implement mobile ticketing measures to reduce hand-to-hand ticket transfer

**Description:** Implement mobile ticketing to reduce the hand-to-hand transfer of paper tickets and lessen third-party ticketing issues

**Responsible Person or Unit:** Box Office - Megan Eagon

**Logistics:**
- Limit all ticket transactions to mobile only (except for group sales)
  - Be sure to communicate this information to partners and groups
- Set up a communications strategy
  - Strong FAQ across all websites
  - Partnership communications one-sheet
  - Messaging in know-before-you-go emails with mobile directions
  - Social platforms
  - Phone message, box office monitor, signage on windows
  - Signage at all entrances with mobile ticketing procedures
- Train box office and front-of-house staff on going mobile
  - Use Ticketmaster training documents and videos for staff training
  - Send communications to staff, volunteers on mobile protocol
  - FOH patron assistance in lines
- Finish scanner rollout with Ticketmaster
  - Work with Ticketmaster to setup test event and formal event
- Assign certain doors per location in theater through Entry (TM1)
  - Work in Entry to assign doors
  - Work with BIT, UAP, CEN to add door information to ticket templates
  - Better door labels on the outside of building
- Work with Ticketmaster to acquire enough scanners for all venues across AZ Arts
- Establish printing cost at box office for patrons who do not follow mobile protocol?
- Ask Ticketmaster to beta stand alone scanners

**Arizona Arts relationships and impacts:**
- Adopt mobile protocols for streamlining purposes and patron data analytics

**Broader campus relationships and impacts:**
- Alignment with all ticketing entities on campus will help normalize the change in procedure.
- Streamlined mobile strategies will encourage visitors to work through mobile ticketing and normalize this new way of attending events.
- Data captured through mobile ticketing could be used in many ways for i.e. examining visitor trends and interests; patron payment, background and visit history; financial impact across non-academic units.
Data capture is important for contract tracing and emergency situations.

**Industry perspectives and directions:**
- These guidelines are based on PACC Guide to Reopening.
- Mobile ticketing allows for mass gathering of data.
- Work with marketing teams to best use patron data.

**Key timelines and decisions to effectively manage task:**
- Policies will need to be in place prior to tickets going on-sale so that all purchasers are made aware of new rules as they purchase tickets.
- For events that have already begun selling tickets, policies need to be communicated as soon as events are confirmed.
- Specific communication for each event must be repeated regularly and in diverse formats leading up to each event.

**Key protocols that need to be in place to effectively support outcomes:**
- A new scanning system needs to be in place.
- New training documents need to be in place.
- Ticket template edit to include door information (if we want to do this)

**How do decisions impact constituents:**
- Patrons will have to adopt mobile technology in order to enter the facility. Is instituting a print fee equitable?

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- Cloth (non-medical) masks for staff
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes
- Cleaning supplies

**Financial Considerations:**
- Scanner cost per terminal for all venues
- Mobile hot-spot monthly payments
- Mobile hotspot devices
- Mi-fi devices for ticketing out of range
- Savings - don’t need to purchase ticketing stock/booklets
- Sanitation and PPE supplies

**Risk/Uncertainty:**
- Considerations for patrons without mobile technology will need to be made. How do we make this equitable?
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Contactless Box Office Business Hours & Day of Event Procedures

Description: Altered box office hours to limit in-person sales and move on sales/student sales online through mobile ticketing methods

Responsible Person or Unit: Box Office - Megan Eagon

Logistics:
- Migrate all on sale and student sales online for mobile entry only
- Increase and maintain physical distancing even when providing service
- Conduct as many transactions as possible prior to day of event
- Provide remote alternatives to physical interactions using electronic payment apps or other technologies
- Mobile delivery on all ticket purchases to reduce face to face contact as well as the transfer of paper tickets from person to person (TASK: paperless ticketing)
- On the day of events, establish signage on the floor to identify a safe distance for patrons to stand in line at box offices and limit the number of windows that are open to assist with customer service issues
- Reduce the number of windows open on a day of event down to two
- Encourage use of credit card payment to eliminate transfer of cash or check (TASK: cashless/checkless environment)
- Signage encouraging patrons to purchase any day-of event tickets on their mobile devices (Event Operational Manual p.6)
- Prepare to educate any customers unaware of opt-in requirements (i.e. customers who purchased third-party tickets, customers who do not frequently use the internet)
  - this could include informational print outs, surgical masks for purchase, or a signed agreement

Arizona Arts relationships and impacts:
- Cash and checkless environment will certainly need to be considered across all venues i.e. concessions, merch, food, beverage & water sales to ensure positive patron acclimation.
- Ideally, policies would be consistent across all units of Arizona Arts to assure consistent experience for all patrons.

Broader campus relationships and impacts:
- All units on campus will need to commit to contactless sales in order for the public to acclimate to new policy.
- These policies are based on the UArizona Event & Facilities Operations Manual

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening.
- Faster Service at Checkout
- Easier Financial Management and Reconciliation
- Reduced Risk of Theft
- Appeal to Customers Who Don't Carry Cash

**Key timelines and decisions to effectively manage task:**
- Continual monitoring for updated guidance

**Key protocols that need to be in place to effectively support outcomes:**
- Standardized policy needs to be in place across units to be effective

**How do decisions impact constituents:**
- Risks of Card Fraud
- Alienating Customers who typically pay with cash or check

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- Signage and communications placement
  - Place signage around workplaces to remind employees to maintain proper distance
- Place signage at the registers, on entry doors, and in pathways to help customers maintain proper distance
- Place visual cues, such as floor decals, colored tape, or signs to indicate where customers should stand during check out (Event Operations Manual p.4)

**Financial Considerations:**
- Costs of Processing Cards
- Risk losing sales to cash/check holding patrons/customer
- Will Ticketmaster reduce service fees for student online sales?
- Signage cost

**Risk/Uncertainty:**
- Risk aggravating cash/check holding patrons/customer
**Goal:** Goal 3: Performances, Events and Exhibitions

**Task Name:** Opt-in messaging before arrival to the venues

**Description:** As policy changes in ticketing and at venues it is important that patrons have read and agreed to any policy changes in ticketing before arrival to the venue. The most up to date changes will need to be reflected in opt-in messages. Messages should be offered in a variety of ways across multiple platforms to ensure visibility.

**Responsible Person or Unit:**
Marketing & Communications (language)
Box Office - Megan Eagon (placement across ticketing platforms)

**Logistics:**
- Every online ticket purchase links to health and safety rules, and possibly will require patrons to check a box affirming that they have read and agree to comply with posted rules.
  - Create Opt-in messaging in pop-ups when in buy flow in ticketing platform
  - Mirror messaging in all subscription platforms
- Website for the venue, event, and artist will prominently display new rules and expectations.
  - Strong FAQ page on all websites
  - Code of conduct
- Social media channels for the venue, event, and artist will mirror messaging.
- 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 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. (Event Safety Alliance Reopening Guide p.5)
- Outreach will include photos and videos of patrons having a good time while following health rules.
- 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. (Event Safety Alliance Reopening Guide p.6)

**Arizona Arts relationships and impacts:**
- Ideally, policies would be consistent across units of Arizona Arts to assure consistent experience for all patrons.
Broader campus relationships and impacts:
- Ideally, policies would be consistent across the University to assure consistent experience for all patrons.

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening and on the Event Safety Alliance Reopening Guide.
- These guidelines are based on the Event Safety Alliance Reopening Guide

Key timelines and decisions to effectively manage task:
- Follow university guidelines on public messaging

Key protocols that need to be in place to effectively support outcomes:
- Deciding if opt-in messaging is viable and does not put organization at legal risk

How do decisions impact constituents:
- Patrons who purchased tickets through third-party sellers will not have had a chance to view opt-in language.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- NA

Financial Considerations:
- To be determined
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Patron Ingress and Egress

Description: Moving patrons into and out of the venue while maintaining safe physical distancing

Responsible Person or Unit: Event Manager, House Manager, A-Team, Ushers

Logistics:

- Centennial Hall lobby does not provide adequate space for audience members to utilize while maintaining a 6' distance.
- We will need to open the lobby and house at the same time and require patrons to go straight to their assigned seats so that there is no gathering in the small lobby.
- For large crowds, a 60 minute door might be needed (opposed to a 30 minute door)
- In order to manage the length of lines outside prior to doors opening, we can open not only the front (north) doors but also the East and West vestibule doors.
  - Lines will need to be closely managed to ensure patrons with tickets to certain seating sections were entering through the proper sets of doors.
  - Instructions will also need to be given on exiting the building, perhaps from the stage prior to the start of the show.
  - Maintain “touchless” bag checks and ticket scanning. (See “Security and Wellness Screening” for details.)
  - Lift operators to assist patrons without touching them. Wipe down/disinfect high-touch elevator equipment frequently. Queuing area will need to be defined for patrons waiting to use the elevator.
  - 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. (Venue Safety Alliance pg 11)
- Parking Lots, if we enforce this for 5073 and 5075. To ensure that patrons observe physical 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 physical distancing even in parking lots. (VSA pg 11)

Arizona Arts relationships and impacts: By not allowing patrons to gather in the lobby we are impacting; concessions and merchandise sales, high level customer service, socializing (sense of community),
**Broader campus relationships and impacts:** This could have a positive impact on University Blvd establishments, such as the coffee shops and restaurants.

**Industry perspectives and directions:**
These guidelines are based on VSA.

**Key timelines and decisions to effectively manage task:**
- Policies will need to be in place prior to tickets going on-sale so that all purchasers are made aware of new rules as they purchase tickets.
- For events that have already begun selling tickets, policies need to be communicated as soon as events are confirmed.
- Specific communication for each event must be repeated regularly and in diverse formats leading up to each event.

**Key protocols that need to be in place to effectively support outcomes:**
Determine which sections will enter and exit through which doors. Signage and staff training will be needed.

**How do decisions impact constituents:**
Adding additional time for patrons to enter the venue, use the restroom, and other consideration could impact the labor costs for renters such as Broadway in Tucson, especially when union crews are on site.

**Financial Considerations:**
- Increased labor
  - Significant increases in staff will be needed to inform and guide patrons, conduct security screenings and scan tickets at additional doors
- Sanitization & PPE supplies

**Risk/Uncertainty:**
Patron compliance
**Goal:** Performances, Events, and Exhibitions

**Task Name:** Points of Sale

**Description:** How to maintain physical distancing protocols for food, beverage, and bar services, as well as for show merchandise, if allowable.

**Responsible Person or Unit:** FOH Staff, Common Grounds Staff, Pinnacle Staff, Merchandise Seller(s)

**Logistics:**
All University vendors will comply with University requirements for preparing and serving food and beverages, including alcohol, both for purchase and as part of any reception or other private gathering. In the absence of such policy, the following protocols will be in place.

**Food and Beverage Service**

- **Ordering** 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.
  - *Maybe project beverage options in the house as patrons are waiting for the event to start. Allow them to order electronically and then pick-up when they are notified that their order is ready. This would require projection.*

- **Counter Service** At a self-service concession stand, the number of counter staff should be limited consistent with physical distancing. Workers should place food and beverages on the table, counter, or another surface rather than handing purchases directly to patrons.
  - *Use the current customer service desk as well as the Common Grounds desk for Customer Service, checking out ALDs, giving water only. Move all other “concessions” outside (see below).*

- **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.

- **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.
○ **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.
  - We would need more ped rails and/or stanchions.

- **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.

**Arizona Arts relationships and impacts:**
Patrons, especially donors and board members, expect their theatre-going experience to include a drink at intermission or to leave the venue with show merchandise. Removing these add-ons will impact some patrons more than others.

**Broader campus relationships and impacts:**
Same as above - University donors have complained to the President’s office about Centennial Hall for a lot less.

**Industry perspectives and directions:**
These guidelines are based on *Event Safety Alliance Reopening Guide*, www.eventsafetyalliance.org.

**Key timelines and decisions to effectively manage task:**
- Policies will need to be in place prior to tickets going on-sale so that all purchasers are made aware of new rules as they purchase tickets.
- For events that have already begun selling tickets, policies need to be communicated as soon as events are confirmed.
- Specific communication for each event must be repeated regularly and in diverse formats leading up to each event.

**Key protocols that need to be in place to effectively support outcomes:**
*Due to our small lobby, Concessions, Merchandise, and the Bar will need to be set-up outside. Spacing and configuration will be critical as we will also need to queue restroom lines and entrance lines outside. Is it possible to use the Women’s Plaza or the grassy area to the East of the patio for some of these operations?*
How do decisions impact constituents:
Limiting and/or removing merchandise, receptions, and/or VIP perks (thinking of BiT President’s Club) could impact renters, artists, and donors.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Gloves
- Masks

Financial Considerations:
- With points of sale moved outside, patrons will be less likely to impulse buy.
- Missed revenue from concession and merchandise commissions
- Sanitization & PPE supplies

Risk/Uncertainty:
Vendor and patron compliance.
Goal: Goal 3: Performances, Events and Exhibitions

Task Name: Outdoor Production Support

Description: Streamline production equipment for outdoor performances

Responsible Person or Unit: Production department

Logistics:
- Determine standard set-up that can easily be transported and set up
- Establish power requirements to help determine the feasibility of new locations
- Determine the cost/benefit of purchasing new equipment that is rated for use in inclement weather

Arizona Arts relationships and impacts:
- Production equipment is commonly shared throughout Arizona Arts, establishing multiple, similar set-ups would allow scaling of events and support across the division

Broader campus relationships and impacts:
- Production support could be offered to other departments’ events that are happening in outdoor locations throughout campus
- Clarification is needed regarding current noise limitations for outdoor events

Key timelines and decisions to effectively manage task:
- Will performances be recorded or live streamed?
- Will there be an attempt to monetize performances?
- Size of performances that will need to be supported
- Will this be done at a department or division level?

Key protocols that need to be in place to effectively support outcomes:
- Physical distancing requirements performers and patrons during outdoor events

How do decisions impact constituents:
- A shift to outdoor events will affect our staff’s working environment
- Target audience will shift
- Ticketing model will shift

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes
- Signage regarding physical distancing for patrons

Financial Considerations:
- Additional equipment
- Sanitization & PPE supplies
- Challenges in limiting attendance to ticket buyers
- Transportation of equipment

**Risk/Uncertainty:**
- Will outdoor events be regulated differently than indoor events as physical distancing requirements relax?
- Weather can force the cancellation of events. Equipment purchases of weather-resistant equipment can reduce the risk of cancellation due to light rain that wouldn’t otherwise cause safety concerns.
Goal 4: Personnel and Operations

Artist Relations
Staff Safety Protocols
Venue Safety Protocols

Box Office
Box Office Safety Protocols

Front of House
Personnel Protocols - Security
Personnel Protocols for Volunteers and DCCs

Production
Shared Equipment: Establish protocols to limit the number of people sharing equipment and establish cleaning protocols for equipment that must be shared
Working Groups: Establish small working groups that can work in close proximity for situations where physical distancing is not feasible
Remote Work Assessment: Assess which functions of the administrative team can continue to be accomplished remotely, determine what resources are required to assure long term success, and initiate safety measures to minimize risk for those who cannot work remotely.
Goal: Goal 4: Personnel and Operations

Task Name: Artist Relations Safety Protocols

Description: Safe environment

Responsible Person or Unit: Aspen Green – Artist Relations

Logistics:
- Use signage to help maintain a safe distance
  - Place signage around the workplace to remind employees to maintain proper distance.
  - Place signage at the registers, on entry doors, and in pathways to help customers maintain proper distance. (Event Operational Manual, p.5)
- Face coverings must be worn in all UArizona work locations except in single occupancy offices and single occupancy vehicles. Face coverings are necessary in shared spaces including but not limited to hallways, stairwells, elevators, restrooms and lobbies.
- All employees required to be on site should conduct daily wellness checks effective immediately, to monitor for COVID-19 symptoms, prior to arriving at the worksite.
- Stay home and contact your healthcare provider as soon as possible if:
  - You are sick or are experiencing symptoms consistent with COVID-19;
  - You have had or are currently in close contact (within 6 ft) with another person with a known positive case of COVID-19.
- Continue recommended elevated personal hygiene measures to prevent transmission:
  - Wash hands frequently or use an alcohol-based sanitizer when unable to wash hands
  - Avoid touching your face, nose, eyes, and mouth
  - Cover your cough and sneeze into a sleeve
  - Clean and disinfect frequently touched and/or shared surfaces regularly with an EPA-approved disinfectant. Facilities Management’s website describes their COVID-19 cleaning schedule and information. (UA Safe Work Return p.2)
- If you must share space, keep numbers to a minimum, use face coverings (not respirators), and disinfect all surfaces before and after use.
- Avoid sharing phones, desks, offices, or other work tools and equipment, when possible. If necessary, clean and disinfect before and after each use.
- Place hand sanitizer stations and hand hygiene communications near amenities that are handled with high contact frequency, such as water coolers, coffee makers, and bulk snacks.

Arizona Arts relationships and impacts:
- Ideally, policies would be consistent across all units of Arizona Arts to assure consistent experience for all patrons.
Broader campus relationships and impacts:
- Communicate all changes to Facilities Management

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening and UA Safe Work Return.
- Continue to check the latest AZ Department of Health Services, CDC information, and OSHA regulations, guidance, and requirements.

Key timelines and decisions to effectively manage task:
- The timeline is dependent on Campus Re-Entry Guidelines with respect to the first event.

Key protocols that need to be in place to effectively support outcomes:
- Follow CDC guidelines (UA Safe Return to Work p.4)
- All employees, faculty, and staff must complete the UArizona COVID-19 training (UA Safe Return to Work p.2)

How do decisions impact constituents:
- Careful decision-making is necessary because even well-intentioned safety measures have potentially significant unintended consequences.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Cloth face coverings
- Soap for hand washing
- University-provided sanitizing spray
- Paper towels, surface cleaning supplies
- Other cleaning supplies specified by manufacturers

Financial Considerations:
- Sanitation and PPE Supplies

Risk/Uncertainty
Goal: Goal 4: Personnel and Operations

Task Name: Artist Relations Venue Safety Protocols

Description: Venue Safety

Responsible Person or Unit: Aspen Green – Artist Relations

Logistics:
- Place hand sanitizer stations and hand hygiene communications near amenities that are handled with high contact frequency, such as water coolers, coffee makers, and bulk snacks.
- Assign equipment to individual workers per each show for clean up responsibility.
- Sanitize areas, such as dressing rooms, green room, hallways, laundry room, door knobs, counter tops, as per Campus Re-Entry Task Force Guidelines.
- Avoid sharing phones, desks, offices, or other work tools and equipment, when possible. If necessary, clean and disinfect before and after each use.
- Use signage to encourage hygiene practices and physical distancing guidelines.
- Use no touch trash cans, towel dispensers and hand sanitizers in bathrooms.
- Establish restroom occupancy limits backstage and physical distance protocols listed in each room.
- Disinfect restrooms and green room between rush of people.
- Disinfect dressing rooms.
- Washing of cloth towels, bathmats, kitchen towels after each show.
- Have artists and their support teams be briefed on and agree to venue protocols necessary to keep them, staff and audiences safe.
- Have a place for artists to self-isolate if they become ill, and make a plan for safe transportation back to the hotel.
- Artist or staff members exhibiting or experiencing COVID-19 symptoms will follow protocols developed in the UArizona Re-Entry document.
- Meet ‘n greets will not be scheduled.

Arizona Arts relationships and impacts:
- Ideally, policies would be consistent across all units of Arizona Arts to assure consistent experience for all artists.

Broader campus relationships and impacts:
- Communicate all changes to Facilities Management
- Ideally, policies would be consistent across campus.

Industry perspectives and directions:
- These guidelines are based on UArizona Re-Entry document, PACC Guide to Reopening and Safe Venues 5.7U.
Key timelines and decisions to effectively manage task:
- The timeline is dependent on Campus Re-Entry Guidelines with respect to the first event.

Key protocols that need to be in place to effectively support outcomes:
- Follow CDC guidelines on the best materials, design, use, and care measures for a face covering. (UA Safe Return to Work p.4)
- All employees, faculty, and staff must complete the UArizona COVID-19 training (UA Safe Return to Work p.2)

How do decisions impact constituents:

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Cloth face coverings
- Soap for hand washing
- University-provided sanitizing spray
- Paper towels, surface cleaning supplies
- Other cleaning supplies specified by manufacturers

Financial Considerations:
- Sanitation and PPE Supplies

Risk/Uncertainty:
Goal: Goal 4: Personnel and Operations

Task Name: Box Office Safety Protocols

Description: Providing safe work in box office environments

Responsible Person or Unit: Box Office - Megan Eagon

Logistics:
- Lines will be queued at box office at various times during open hours.
  - The line waiting to enter can be managed using common methods such as lines marked on the ground, rope and stanchions, fencing or pedrail, in combination with workers who provide information about anticipated wait time and ingress procedure and also enforce physical distancing. The area where patrons wait should have signage showing the event’s health rules, including physical distancing guidelines and face covering requirements. (Event Operations Manual p.17)
  - Lines will be queued at various times during open hours.
  - The line waiting to enter can be managed using common methods such as lines marked on the ground, rope and stanchions, fencing or pedrail, in combination with workers who provide information about anticipated wait time and ingress procedure and also enforce physical distancing. The area where patrons wait should have signage showing the event’s health rules, including physical distancing guidelines and face covering requirements. (Event Operations Manual p.17)
  - If physical money (cash, check, credit card) is used, do not touch mouth, eyes, face, etc before washing hands. Proper hand hygiene is the best defense. Work spaces will be disinfected each hour on an event day to help eliminate any spread.
    - Gloves should be avoided, as they may increase viral transmission more than they protect employees. (Event Operations Manual p.7)
- Use signage to help maintain a safe distance
  - Place signage around the workplace to remind employees to maintain proper distance.
  - Place signage at the registers, on entry doors, and in pathways to help customers maintain proper distance. (Event Operational Manual, p.5)
- Face coverings must be worn in all UArizona work locations except in single occupancy offices and single occupancy vehicles. Face coverings are necessary in shared spaces including but not limited to hallways, stairwells, elevators, restrooms and lobbies.
- All employees required to be on site should conduct daily wellness checks effective immediately, to monitor for COVID-19 symptoms, prior to arriving at the worksite.
- Stay home and contact your healthcare provider as soon as possible if:
  - You are sick or are experiencing symptoms consistent with COVID-19;
  - You have had or are currently in close contact (within 6 ft) with another person with a known positive case of COVID-19.
- Continue recommended elevated personal hygiene measures to prevent transmission:
  - Wash hands frequently or use an alcohol-based sanitizer when unable to wash hands
  - Avoid touching your face, nose, eyes, and mouth
  - Cover your cough and sneeze into a sleeve
  - Clean and disinfect frequently touched and/or shared surfaces regularly with an EPA-approved disinfectant. Facilities Management’s website
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describes their COVID-19 cleaning schedule and information. (UA Safe Work Return p.2)

- If you must share space, keep numbers to a minimum, use face coverings (not respirators), and disinfect all surfaces before and after use.
- Avoid sharing phones, desks, offices, or other work tools and equipment, when possible. If necessary, clean and disinfect before and after each use.
- Place hand sanitizer stations and hand hygiene communications near amenities that are handled with high contact frequency, such as water coolers, coffee makers, and bulk snacks.

Arizona Arts relationships and impacts:
- Ideally, policies would be consistent across Arizona Arts units to assure consistent experience for all patrons.

Broader campus relationships and impacts:
- These policies are based on the UArizona Event & Facilities Operations Manual
- Ideally, policies would be consistent across the University to assure consistent experience for all patrons.
- Communicate all changes to Facilities Management

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening and UA Safe Work Return.
- Continue to check the latest AZ Department of Health Services, CDC information, and OSHA regulations, guidance, and requirements.

Key timelines and decisions to effectively manage task:
- Continual monitoring for updated guidance
- The timeline is dependent on Campus Re-Entry Guidelines with respect to the first event.

Key protocols that need to be in place to effectively support outcomes:
- Follow CDC guidelines on the best materials, design, use, and care measures for a face covering. (UA Safe Return to Work p.4)
- All employees, faculty, and staff must complete the UArizona COVID-19 training (UA Safe Return to Work p.2)

How do decisions impact constituents:
- Workers will have a smaller variety of people that they work with directly.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Cloth face coverings
- Soap for hand washing
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes/
- Sanitation supplies

**Financial Considerations:**
- Signage
  - Patio and box office
- Sanitization and PPE supplies

**Risk/Uncertainty:**
- Individual workers’ risk factors outside of work
Goal: Goal 4: Personnel and Operations

Task Name: Personnel Protocols - Security

Description: Keeping A-Team security staff safety compliant and healthy

Responsible Person or Unit: Event Manager, House Manager, A-Team

Logistics:

- Entrance
  - Bag checks and entrance points should be moved farther away from the doors (outside) to avoid having too many people at the pinch-point of the doors to allow for physical distancing

- Queued lines at entrances
  - The lines waiting to enter can be managed using common methods such as lines marked on the ground, rope and stanchions, fencing or pedrail, in combination with workers who provide information about anticipated wait time and ingress procedure and also enforce physical distancing.
  - The area where patrons wait should have signage showing the event’s health rules, including physical distancing guidelines and face covering requirements. (Event Operations Manual p.17)
  - X-tra security will be needed to control lines and inform patrons of which line to be in for their seating section

- Avoid touching patron’s possessions. If touching is necessary, do not touch mouth, eyes, face, etc before washing hands. Proper hand hygiene is the best defense.
  - Gloves should be avoided, as they may increase viral transmission more than they protect employees. (Event Operations Manual p.7)
  - Continue to use drumsticks to search bags in order to avoid touching
  - Maintain physical distancing while performing bag checks

- Use signage to help maintain a safe distance
  - Place signage on entry doors, and in pathways to help customers maintain proper distance. (Event Operational Manual, p.5)

- Face coverings must be worn in all UA work locations except in single occupancy offices and single occupancy vehicles. Face coverings are necessary in shared spaces including but not limited to hallways, stairwells, elevators, restrooms and lobbies.

- Continue recommended elevated personal hygiene measures to prevent transmission:
  - Wash hands frequently or use an alcohol-based sanitizer when unable to wash hands;
  - Avoid touching your face, nose, eyes, and mouth;
  - Cover your cough and sneeze into a sleeve;
- Minimize Contact: Provide opportunities for staff, contracted workers, volunteers and student workers to perform duties with as little close physical contact as possible. Provide as much space as possible for all FOH staff to perform their duties and move about the venue.
- Communicate: Keep all staff apprised of updates and revisions to University’s Guiding Principles. Assure every audience member receives clear communication about what to expect when attending an event at Centennial Hall.

**Arizona Arts relationships and impacts:**
- Ideally, all Arizona Arts venues will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.

**Broader campus relationships and impacts:**
- Ideally, all University venues and entities, such as Arizona Athletics, Biosphere, and Flandrau, will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.

**Industry perspectives and directions:**
- These guidelines are based on the *Event Operations Manual*.

**Key protocols that need to be in place to effectively support outcomes:**
- Follow [CDC guidelines](https://www.cdc.gov) on the best materials, design, use, and care measures for a face covering. (UA Safe Return to Work p.4)
- All employees, faculty, and staff must complete the UArizona COVID-19 training (UA Safe Return to Work p.2)

**How do decisions impact constituents:**
- Adding additional security will impact the labor costs for renters such as Broadway in Tucson, especially when union crews are on site.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- Cloth face coverings
- Soap for hand washing
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes/
- Sanitation supplies
Financial Considerations:
  - Increased labor
    - Opening more entrance doors to allow for physical distancing means hiring more A-Team Security to perform bag checks and scan tickets.
    - More Security will also be needed on the plaza to inform patrons of safety policies and entrance procedures
  - Sanitization & PPE supplies

Risk/Uncertainty:
  - Individual workers’ risk factors outside of work
**Goal:** Goal 4: Personnel and Operations

**Task Name:** Personnel Protocols for Volunteers and DCCs

**Description:** Keeping FOH staff safety compliant and healthy

**Responsible Person or Unit:** All FOH Staff, including Event Manager, House Manager, A-Team, student and volunteer ushers

**Logistics:**
- 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 physical 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

(Above from PACC)

**A. UA Dine Essential Requirements**
- Maintain physical distancing of at least six (6) feet between yourself and others. Where feasible, arrange workstations, flow of foot traffic, etc. to maintain or increase distancing.
- Face coverings are necessary in shared spaces including but not limited to hallways, stairwells, elevators, restrooms and lobbies.
- All employees required to be on site should conduct daily wellness checks effective immediately, to monitor for COVID-19 symptoms, prior to arriving the worksite.
- UA Dine is currently working on building a digital environment, AZCOVIDTXT, that will allow employees to perform a digital wellness check and voluntarily report symptoms, effective on May 22, 2020.

Stay home and contact your healthcare provider as soon as possible if:
- You are sick or are experiencing symptoms consistent with COVID-19;
- You have had or are currently in close contact (within 6 ft) with another person with a known positive case of COVID-19.

Continue recommended elevated personal hygiene measures to prevent transmission:
- Wash hands frequently or use an alcohol-based sanitizer when unable to wash hands;
- Avoid touching your face, nose, eyes, and mouth;
- Cover your cough and sneeze into a sleeve;
Clean and disinfect frequently touched and/or shared surfaces regularly with an EPA-approved disinfectant. Facilities Management’s website describes their COVID-19 cleaning schedule and information.

All employees, faculty, and staff must complete the UAArizona COVID-19 training; this training is in development (effective May 18, 2020).

1. Test: Track temperature for all UA Presents staff every day that they work. Take temperatures of all contracted workers, volunteers, and student workers upon arrival to venue.
2. Trace: Enforce University policy to all staff, and encourage contracted workers, volunteers and student workers to do the same.
3. Treat: Care for positive-testing staff member in the safest way possible. For continued safety, anyone attempting to enter with a fever will be turned away.
4. Flexible Participation: Provide continuity of workflow for individual staff members who are high-risk or live with someone who is high-risk of severe complications as a consequence of contracting COVID-19.
5. Minimize Contact: Provide opportunities for staff, contracted workers, volunteers and student workers to perform duties with as little close physical contact as possible. Provide as much space as possible for all FOH staff to perform their duties and move about the venue.
6. Minimize Transmission: Provide all FOH staff, opportunities to minimize the transmission of the virus. Limit any spread to audience members by their attendance at a U of A event.
7. Communicate: Keep all staff apprised of updates and revisions to University’s Guiding Principles. Assure every audience member receives clear communication about what to expect when attending an event at U of A.

(above from Arizona Safe Return to Work)

Arizona Arts relationships and impacts:
- Ideally, all Arizona Arts venues will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.

Broader campus relationships and impacts:
- Ideally, all University venues and entities, such as Arizona Athletics, Biosphere, and Flandrau, will adopt the same policies. Currently, we do not share the same security policies, so this will be a significant change.
- Communicate all changes to Facilities Management, including new office assignment

Industry perspectives and directions:
- These guidelines are based on PACC and DRAFT Arizona Safe Return to Work.
- Continue to check the latest AZ Department of Health Services, CDC information, and OSHA regulations, guidance, and requirements.
Key timelines and decisions to effectively manage task:
- Begin communicating these guidelines to staff one month prior to returning to work an event
- Begin in-person training 2 weeks prior to returning to work an event

Key protocols that need to be in place to effectively support outcomes:
- Follow CDC guidelines on the best materials, design, use, and care measures for a face covering. (UA Safe Return to Work p.4)
- All employees, faculty, and staff must complete the UArizona COVID-19 training (UA Safe Return to Work p.2)

How do decisions impact constituents:
- Workers will have a smaller variety of people that they work with directly.

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Cloth face coverings
- Soap for hand washing
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes/
- Sanitation supplies

Financial Considerations:
- Signage
  - Patio and box office
- Sanitization & PPE supplies

Risk/Uncertainty:
- Individual workers’ risk factors outside of work
Goal: Goal 4: Personnel and Operations

Task Name: Shared Equipment

Description: Establish protocols to limit the number of people sharing equipment and establish cleaning protocols for equipment that must be shared

Responsible Person or Unit: Department Supervisor

Logistics:
- Assign equipment to individual workers for an appropriate span of time (daily, per show, per season, etc). At the end of the term, equipment must be sanitized by manufacturer recommendations or with University-provided sanitizing solution.
  - Any time a non-assigned person needs to use assigned equipment, equipment should be sanitized before and after use.
  - For longer-term assignments, establish an equipment log for tracking.
- Equipment that can’t be assigned, sanitize frequently throughout the workday.
- For equipment that must be shared and cannot be sanitized, require hand washing or hand sanitizer before AND after use.
- Provide time for frequent hand-washing.

Arizona Arts relationships and impacts:
- Stage equipment is commonly shared throughout Arizona Arts. Consistent protocols would reduce unnecessary sanitization

Broader campus relationships and impacts:
- Some equipment must be useable by Facilities Management personnel

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening.
- Disinfect all high-risk equipment after each use (radios, headsets, microphones, costumes, safety equipment) (PACC, pg 32)
- 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. (ESA, pg 29)

Key timelines and decisions to effectively manage task:
- What additional equipment can be purchased to minimize sharing equipment?
- Can disposable equipment be purchased to minimize risk (ex: disposable windscreens for microphones)

Key protocols that need to be in place to effectively support outcomes:
- Reference book of manufacturers’ sanitizing guidelines
- Equipment Log
How do decisions impact constituents:
- Staff duties will become more specialized as people are expected to stay with specific tasks rather than sharing a task among multiple employees
- Tasks may take longer if fewer people can share duties
- Time will be needed for hand washing and equipment sanitization

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes

Financial Considerations:
- Additional equipment
- Increased labor
- Sanitization & PPE supplies

Risk/Uncertainty:
- Recommendations regarding surface contamination are evolving
- Some equipment could be damaged by cleaning chemicals, this is especially important for weight-bearing equipment
Goal: Goal 4: Personnel and Operations

Task Name: Working Groups

Description: Establish small working groups that can work in close proximity for situations where physical distancing is not feasible

Responsible Person or Unit: Departmental Supervisor

Logistics:
- Establish small groups based on necessary skills and scheduling
  - Focus on creating as small of a group as possible while being able to accomplish necessary tasks
- Maintain groups for as long as possible to limit the number of people to which a worker must be in close proximity
- Where possible, assign groups to specific areas
  - This is more important in areas that have poor ventilation
- Require cloth face masks at all times that multiple workers are present
- Establish a hand-washing schedule
- Establish routine sanitization for any shared equipment based on manufacturer’s guidelines
- Stagger breaks so minimal work groups are on break at the same time
- Continue to review guidance as size and scope of performances increases

Arizona Arts relationships and impacts:
- Efforts to share staff across Arizona Arts venues will be negatively impacted

Broader campus relationships and impacts:

Industry perspectives and directions:
- These guidelines are based on PACC Guide to Reopening.
- Workers should always wear face coverings and gloves when those do not interfere with essential work functions, particularly when they cannot maintain physical distance. The general need for distancing should not cause other unsafe working conditions for the 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 (ESA, pg 28)

Key timelines and decisions to effectively manage task:
- Staffing needs and schedule of individual productions and projects will need to be analyzed in an ongoing manner.
Key protocols that need to be in place to effectively support outcomes:
- Reference book of manufacturers’ sanitizing guidelines

How do decisions impact constituents:
- Workers will have a smaller variety of people that they work with directly
- Opportunities to cross-train may be limited

Identification of necessary Personal Protective Equipment (PPE) and other supplies:
- Cloth face coverings
- Soap for hand washing
- University-provided sanitizing spray
- Other cleaners specified by manufacturers
- Cleaning wipes

Financial Considerations:
- Less flexibility in staffing may lead to overtimes
- Additional labor
- Sanitization & PPE supplies

Risk/Uncertainty:
- Individual workers’ risk factors outside of work
Goal: Goal 4: Personnel and Operations

Task Name: Remote Work Assessment

Description: Assess which functions of the administrative team can continue to be accomplished remotely, determine what resources are required to assure long term success, and initiate safety measures to minimize risk for those who cannot work remotely.

Responsible Person or Unit: Managing Director/Chief of Staff

Logistics:
- Ask each employee to list job functions and physical requirements to execute each function.
- Determine whether it is economically feasible to provide each required item and/or program.
- Provide required resources for as many employees as possible to work remotely.
- Allow for flexibility in scheduling any required in-office time to have the least amount of overlap possible.
- Follow instruction outlined in UArizona Safe Return to Work Guidelines for employees who must work on campus, including but not limited to:
  - Wearing a face covering,
  - Keeping 6-foot distance between people,
  - Maintaining personal hygiene, particularly regular hand-washing and/or sanitizing,
  - Staying home when sick, and
  - Submitting a daily wellness check.

Arizona Arts relationships and impacts:
It may be impossible for some employees to work remotely, due to the nature of their job functions. This could cause disparity between those who have the privilege of working remotely.

Broader campus relationships and impacts:
NA

Industry perspectives and directions:
NA

Key timelines and decisions to effectively manage task:
6/1: Unit operating plan due to division
6/12: Division submits plans to Provost
TBD: University releases re-entry guidelines for fall semester
TBD: Complete job function inventory and requirements to extend remote work arrangements.
By 8/24: Set up on-campus work stations to UArizona Safe Return to Work Guidelines standards.
8/24: Fall semester begins

Key protocols that need to be in place to effectively support outcomes:
- Active staff participation in job function inventory and identifying needed resources to extend working remotely.
- Timely acquisition of needed resources.
- Timely restructuring of current on-campus work environment.

**How do decisions impact constituents:**
Constituents will be informed of modifications to staff schedule and effective ways to communicate with staff who are working remotely.

**Identification of necessary Personal Protective Equipment (PPE) and other supplies:**
- Supplies as determined by the *UA*Arizona Safe Return to Work Guidelines, which may include:
  - Masks
  - Plexiglass
  - Floor markings
  - Signage
- Additional resources identified for employees extending their remote work arrangements.

**Financial Considerations:**
Above-listed supplies will incur additional costs; expenses in other areas may decrease, such as in-office filtered water and shared parking passes.

**Risk/Uncertainty:**
For employees who are working on campus, their adherence to *UA*Arizona Safe Return to Work Guidelines and department-specific policies.