APPENDIX 4: Policies and Practical Considerations for Performance- and Studio-based Research

Performance and studio-based research, broadly considered, is highly responsive to shared experience, the ethical dimensions and sociocultural circumstances of our lives, to sensory modalities, and to new technologies and strategies that reveal the extraordinary within the ordinary. As a result, such research, most often found in the arts or those working with artistic methods, evolves within diverse contexts and spaces in its different stages of development and public presentation.

Depending upon the medium, research engagement and creative work occur in individual or shared studios, labs, workshops, on ensemble stages, dance studios, or film/video set locations, among others. Foundational or continued research of individuals working in these fields may involve particular communities and populations (including students), sites and locations, archives and collections, travel and fieldwork as well as specialized equipment such as cameras, lighting, sensors, large-scale displays, and 3-D printers. Much research finds its way to theaters, galleries and museums, as well as non-traditional and public spaces, for public exhibition and experience, often at various stages in its iterative development.

Performance- and studio-based research includes the following:

- Work done individually or collaboratively, with students or professionals, in purpose-built facilities associated with the Schools of Arts and Architecture, the Herb Alpert School of Music, Theater Film and Television, and the various on-campus and off-campus facilities, museums, and studios such as those in Broad, Kaufman Hall, Magowan Hall, Melnitz Hall, Perloff Hall, the IDEAS campus, the Margo Levin Studios, the Fowler, the Hammer, and other studios, which often provide access to specialized space, facilities, professional staff, and equipment.
- Field research undertaken individually or collaboratively, involving travel and accommodations. (See Appendix 5 on field-based research.)
- Community-engaged research with local organizations, prison communities, K-12 schools, and other populations as participants and collaborators (not only audiences).
- Rehearsal and public presentations in theaters, galleries, museums, as well as non-traditional spaces.
- Researchers working on their own or in groups off-campus.

In fields with professional organizations (e.g., guilds, unions), best practices from these organizations should be reviewed and taken into account for the above type of work in each phase below.

**PHASE 1: Current Safer At Home state**

All performance and studio facilities closed.
PHASE 2: Ultra-low density research and creative activities (~10-25% of normal research density)

Prioritization is for research and creative activities that cannot be conducted remotely and can be adjusted to function in an ultra-low-density format as defined below. For work that requires on campus activities and facilities, individuals or research units/ensembles must first complete a research operational plan (See Appendix 7 for submission details). The completed form must be formally approved by the department chair/director and dean before on-campus research activities can begin. The forms will be accessible to department chairs, directors, deans, the Office of the Vice Chancellor for Research and Creative Activities, and EH&S personnel.

Although UCLA performance- and studio-based research spaces have diverse physical designs, an overall target during Phase 2 is 10-25% of normal personnel density. Ultra-low density is defined as the ability to maintain at least a six-foot separation from all other personnel at all times, including in shared/public/common spaces.

In this phase, the following guidelines will be in place:

1. Individual research activities and physical layout of spaces will dictate allowable personnel density, which may deviate from the general on-campus research/use of facilities guidelines that permit one person per 250 sq. ft. of space (e.g., use of low- or zero-latency data connections may allow coordination of creative work while maintaining the mandated level of distancing).
2. Solo researchers (e.g., composers, musicians, writers, actors, choreographers, dancers, designers) may work in privately assigned rehearsal studios on campus. This provision includes faculty, staff, graduate and undergraduate students, provided they are part of an approved research operational plan.
3. Museums, centers, practice rooms, and research institutes can begin a gradual process to open to staff and researchers so long as ultra-low density guidelines are followed and appropriate sanitization procedures/risk mitigation measures are in place before allowing access to collections, equipment, spaces, and services. Members of the public will not be allowed into these facilities unless otherwise announced and in accordance with guidelines provided by the Los Angeles County Department of Public Health.
4. Individual use of ceramic, photography, sculpture, painting, recording studios, workshops, maker-spaces, and editing bays is allowable with approval of the chair/director or dean.
5. Use of specialized shared lab environments, e.g., rapid fabrication or plotting, where equipment can be controlled remotely and proper distance/sanitization requirements can be maintained.
6. For rotation of studios, stages, rehearsal spaces, practice rooms, workshops, and shared lab environments, occupancy and use can occur only after comprehensive cleaning after each use and approval of the chair/director or dean who has discretion over who can use these spaces.
7. Where appropriate, core facility managers and lab staff must be present. All must adhere to the ultra-low-density requirement and must develop or be included in operational plans prior to reopening.
8. Field research undertaken by ethnographers, musicologists, ethno-musicologists, performance, film and dance studies scholars, architects, filmmakers, theater makers and other creative artists whose work involves individual and collaborative field research, production, and travel can
gradually resume, adhering to the relevant requirements and local guidelines including resolution of complicating issues such as lodging and travel. For more policies and guidelines for field research, see Appendix 5.

**PHASE 3: Low-density research activities (~25-50% of normal research density)**

With the exception of increased personnel densities (appropriately spaced small groups), policies and guidelines are expected to remain largely unchanged relative to Phase 2, but relaxation of certain policies may be possible if approved by campus leadership. These include:

1. Continued expansion of all research and creative activities, including re-occupation of office space while following established campus requirements for physical distancing and safety.
2. Research and fabrication facilities such as machine and printing shops, recording and filming studios, stages, rehearsal rooms, architecture and design studios, workshops and maker-spaces, and arts production labs, etc. could expand their operations.
3. Museums, centers, practice rooms, and research institutes can begin controlled public access subject to leadership approval.
4. Because several art forms require person-to-person engagement with movement in space, sight, breath, sound and shared construction, much research and creative activity will either need to be adapted or delayed. While small groups of researchers who are spaced appropriately and with appropriate PPE may be allowed, additional safety precautions will need to be followed, such as employing movable plexiglass gobos/barriers. Vocal performance and theater production, for instance, cannot resume without such safety precautions. Face-to-face singing and projected theatrical performance will not be allowed. Members of the public should not enter into these spaces without approval of the dean.

**PHASE 4: Restart a return to full research operations.**

Limited public programming with appropriate health and safety precautions in accordance with guidelines provided by the Los Angeles County Department of Public Health. Given the potential risks for face-to-face singing, certain instrument classes, and singing/projected theatrical speaking (both Western and non-Western), additional restrictions and layers of review will be needed for such practices and performances. Additional cleaning and purification protocols will also need to be established, whether in the performing venue, rehearsal space, or studios.