

This is the statement of general policy and arrangements for:	Lessons during the COVID-19 Pandemic
Company Health and Safety Manager & Individual Venue	has overall and final responsibility for health and safety
Robert Murray	has day-to-day responsibility for ensuring this policy is put into practice

Hazard Identified	Risk Rating	People at Risk	Existing Controls	Control Measures
<u>Hazard 1</u> Getting or spreading COVID-19 due to poor hand hygiene.	6	Students, teachers, assistants, visitors, vulnerable people.	A clear hand rub instruction sheet has been issued to all students and teachers, and posters are displayed in all areas (see attached doc). All persons must sanitise hands on entry to the classroom/practice room/studio. Provision of water, soap, and drying facilities. Provision of hand sanitiser.	Ensure the supply of disposable towels, soap, and hand sanitiser. Clean all surfaces that have come into/are likely to come into contact with teacher/student. Communicate handwashing and drying procedures. Ensure handtowels are disposed of safely.
<u>Hazard 2</u> Getting or spreading COVID-19 from shared instruments and materials.	5	Students, teachers, assistants.	Avoid sharing instruments where possible. Explore different ways of demonstrating. Adequately clean an instrument between lessons. Instruct the student to make markings on music/books.	Limit the material brought into the lesson room. Ensure all students bring their own instruments and accessories to limit sharing instruments. Pianos are thoroughly cleaned between each lesson (see attached doc).
<u>Hazard 3</u> Getting or spreading COVID-19 from lack of space/poor social distancing.	5	Students, teachers, assistants, visitors, vulnerable people.	Identify places where it might not be possible to maintain social distancing. Implement a one-way system to avoid social distancing issues.	Suitably arrange rooms to minimise face-to-face working. Side by side, or back-to-back is recommended by the UK

			Use markings on the floor to show required distance. Schedule lessons to minimise the amount of student movement.	Government. Use clear screens between the teacher and student. If practical, wear a mask and/or visor.
<u>Hazard 4</u> Getting or spreading COVID-19 from communal and common use high traffic areas.	6	Students, teachers, assistants, visitors, vulnerable people.	Design and implement safe routes to enable speedy entrance and exits to music lessons. Strategic scheduling to allow time for students to enter/exit the room before the next student arrives. Minimal contact with communal objects such as light switches and door handles etc Keep to a minimum number of people in a room.	Lessons are scheduled to reduce the overlap of students and to give the teacher time to clean and take a respiratory break. Minimise contact points, so the teacher will open the door/control switches. Communicate hand hygiene.
<u>Hazard 5</u> Getting or spreading COVID-19 from a suspected infectious person.	6	Students, teachers, assistants, visitors, vulnerable people.	All students, teachers, assistants, and visitors are asked to self-isolate and arrange a COVID-19 test if they suspect any symptoms.	The suspected person must immediately follow government self-isolation guidelines. A detailed list of names and contact details to be issued for anyone the suspected person has been in close contact with. Test results must be shared.
<u>Hazard 6</u> Poor ventilation	5	Students, teachers, assistants, visitors, vulnerable people.	Keep doors and windows open. Schedule time between lessons to enable cleaning and ventilate the room. Use masks, visors and other PPE when needed.	Keep the online service open in case suitable rooms are not available. Leave adequate time between lessons for cleaning and ventilation. Limit the number of people in the teaching room at any one time. Divide group lessons into smaller groups, or even one-to-one.
<u>Hazard 7</u> Increased transmission risk	5	Students, teachers, assistants, visitors,	Arrange room with social distancing considered, at least 2m's apart.	Suitably arrange rooms to minimise face-to-face working.

from certain musical activities - <i>General</i>		vulnerable people.	Maintain a high level of hygiene, cleanliness, and ventilation	Side by side, or back-to-back is recommended by the UK Government. Use clear screens between the teacher and student. If practical, wear a mask and/or visor. Stay up to date with government guidance. (The latest policy is shown below)
<u>Hazard 8</u> Increased transmission risk from certain musical activities – Guidance for Stringed Instruments, including guitars.	4	Students, teachers, and assistants to wear masks, visors, and other necessary PPE throughout the instrumental lesson. If an instrument should be handled by the teacher for tuning purposes or repair, the hand hygiene guidance should be followed by all parties. Maintain social distancing requirements.		
<u>Hazard 9</u> Increased transmission risk from certain musical activities – Guidance for Woodwind Instruments.	5	Where possible teachers and assistants should wear masks, visors, and other necessary PPE for as much as the lesson as possible. Social distancing in a well-ventilated room must be followed. Disposable towels must be placed below the instrument to catch any condensation. This must be disposed of at the end of the lesson into the correct lidded bin. If an instrument should be handled by the teacher for tuning purposes or repair, the hand hygiene guidance should be followed by all parties.		
<u>Hazard 10</u> Increased transmission risk from certain musical activities – Guidance for Brass Instruments.	5	Where possible teachers and assistants should wear masks, visors, and other necessary PPE for as much as the lesson as possible. Social distancing in a well-ventilated room must be followed. Disposable towels must be placed below the instrument to catch any condensation. This must be disposed of at the end of the lesson into the correct lidded bin. If an instrument should be handled by the teacher for tuning purposes or repair, the hand hygiene guidance should be followed by all parties.		
<u>Hazard 11</u> Increased transmission risk from certain musical activities – Guidance for Percussion Instruments.	4	Students, teachers, and assistants to wear masks, visors, and other necessary PPE throughout the instrumental lesson. Students must provide their own drumsticks/mallets. At the end of the lesson all shared instruments must be thoroughly cleaned. Maintain social distancing requirements.		

<p><u>Hazard 12</u> Increased transmission risk from certain musical activities – Guidance for Piano.</p>	<p>4</p>	<p>Students, teachers, and assistants to wear masks, visors and other necessary PPE throughout the instrumental lesson. Hands must be cleaned thoroughly before and after the piano lesson. At the end of the of the lesson, the piano must be thoroughly cleaned – see guidance below. All wipes must be placed in the correct lidded bin.</p>		
<p><u>Hazard 13</u> Increased transmission risk from certain musical activities – Guidance for Voice.</p>	<p>5</p>	<p>Social distancing in a well-ventilated room must be followed. Visors are to be worn by the student, and teachers and assistants are to wear masks, visors, and other necessary PPE throughout the lesson if possible. Any supporting equipment such as piano, mp3 player, Bluetooth speaker, CD player must be thoroughly cleaned in between each lesson. Hands must be sanitised before sharing any equipment, such as CD's.</p>		
<p><u>Hazard 14</u> Mental health and wellbeing affected through the pandemic due to anxiety and the change of routine.</p>	<p>2</p>	<p>Students, teachers, assistants, visitors, vulnerable people.</p>	<p>Have regular keep in touch meetings/calls with people working at home to talk about any work issues. Talk openly with workers about the possibility that they may be affected and tell them what to do to raise concerns or who to go to so they can talk things through. Discuss the risks with other employees to give them a chance to raise any concerns. Keep workers updated on what is happening so they feel involved and reassured. Discuss the issue of fatigue with employees and make sure they take regular breaks, are encouraged to take leave, set working hours to ensure they aren't working long hours.</p>	<p>Share information and advice with workers about mental health and wellbeing. (See document below) Consider an occupational health referral if personal stress and anxiety issues are identified.</p>

This risk assessment was drawn up by Robert Murray on Tuesday 25th August 2020 and will be due for a weekly review following guidance from the UK government.

Signed: _____ Printed: _____ Date: _____

Risk indicator

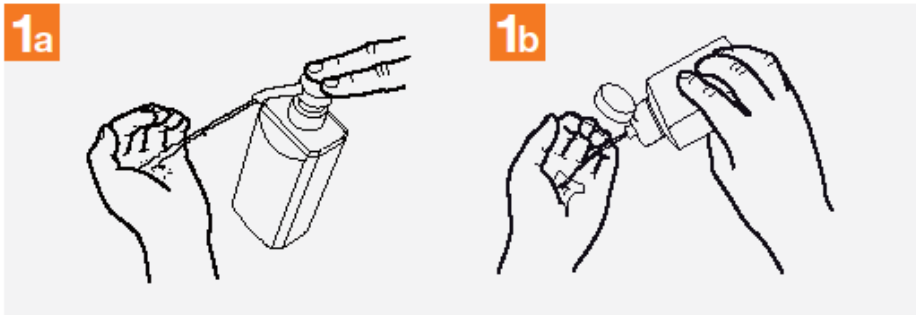
Consequence	5	10	15	20	25	1 – 2	No further action is necessary, but ensure controls are maintained and reviewed.
	4	8	12	16	20	3 – 6	Look to improve at the next review or if there is a significant change.
	3	6	9	12	15	8 – 12	Improve within a specified timescale.
	2	4	6	8	10	15 – 16	Take immediate action to stop the activity if necessary. Maintain the existing controls.
	1	2	3	4	5	20 – 25	Take immediate action to stop the activity.
	Likelihood						

1 = Insignificant	The event is unlikely to happen. If it does, only minor first aid will be needed.
2 = Minor	There is a slight chance the event will happen and if so, only minor first aid will be needed.
3 = Moderate	There is a likely chance an event will happen. If it does, first aid will be needed and possible further medical attention.
4 = Major	There is a high chance that an event will happen. Initial first aid, followed by professional medical help is needed. The event may leave long term health problems.
5 = Catastrophic	There is a definite chance that an event will happen. Initial first aid, followed by professional medical help is needed. The event is most likely to cause paralysis, serious long-term health issue or death.

How to Handrub?

RUB HANDS FOR HAND HYGIENE! WASH HANDS WHEN VISIBLY SOILED

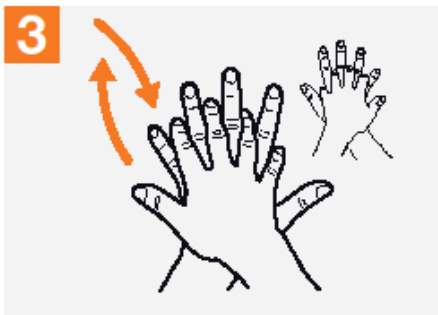
⌚ Duration of the entire procedure: 20-30 seconds



1a Apply a palmful of the product in a cupped hand, covering all surfaces;



2 Rub hands palm to palm;



3 Right palm over left dorsum with interlaced fingers and vice versa;



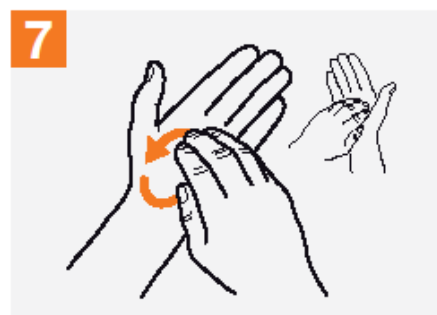
4 Palm to palm with fingers interlaced;



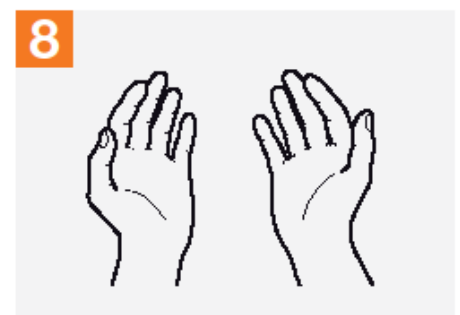
5 Backs of fingers to opposing palms with fingers interlocked;



6 Rotational rubbing of left thumb clasped in right palm and vice versa;



7 Rotational rubbing, backwards and forwards with clasped fingers of right hand in left palm and vice versa;



8 Once dry, your hands are safe.



**World Health
Organization**

Patient Safety

A World Alliance for Better Health Care

**SAVE LIVES
Clean Your Hands**

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WHO acknowledges the Hôpitaux Universitaires de Genève (HUG), in particular the members of the Infection Control Programme, for their active participation in developing this material.

COVID-19 AND PIANO CARE

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The Corona Virus (COVID-19) is having a major impact throughout the world and that includes the world of the piano technician. The Piano Technicians Guild is making the following suggestions for its members as they work in home and other buildings and facilities.

1. The Centers for Disease Control and Prevention (CDC) has specific tips for preparation, protection and care. You can view this information at <https://www.cdc.gov/coronavirus/2019-ncov/protect/index.html>
2. Special care should be taken when using disinfectant products on a piano. Our thanks to Greg Cheng, RPT, for his invaluable assistance in developing these recommendations.

General Recommendations

- Use alcohol-based disinfectants, do not use bleach-based disinfectants or any product containing citrus.
- If using a spray or liquid bottle, use a disposable towel. Put the disinfectant on the towel and not the piano.
- After use, immediately put the towel or disinfectant hand wipe in the trash and wash your hands as recommended. Do not use reusable towels or cloths which could spread germs to your kit or the next customer.
- Always follow up with a dry towel and never leave any liquids on the piano or keys.

Keys

The keys are the most important part. Generally speaking, most disinfecting wipes or sprays should be safe to use on the keys. If the keys are dirty, Cheng suggests using Cory Key-Brite to clean and then follow up with the disinfecting wipes or sprays.

Case Parts

Always test the disinfectant in a discrete area before moving forward to ensure there is no adverse reaction. Check to make sure the finish does not come off on the wipe or towel, the finish discolours or changes sheen. If none of this happens after a few minutes, you should be able to proceed.

High gloss polyester is the most durable to almost any store-bought disinfectants. Always do the test first. If the finish is dirty, Cheng suggests Windex or Cory Pre-Polish Finish Cleaner, followed by the disinfectant, then for the final step use the Cory Super High-Gloss Piano Polish. Make sure to always follow up with a dry towel.

Polyurethane and lacquer finishes require a more careful approach. Disinfectant wipes and sprays may be harmful to these finishes. Test an area first. In these cases, Cheng recommends a few drops of hand/dish soap with warm water on a towel. Make sure to always follow up with a dry towel.

For satin pianos always wipe down the piano in the direction of the 'hand rubbed' finish or grain. Going in the opposite direction may result in hazing or scratch marks.

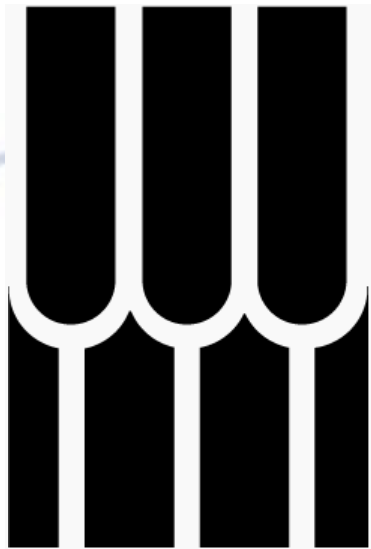
Aged, alligatored, and damaged finishes are a challenge. It is difficult to know what is best to keep the integrity of the finish and still clean thoroughly. Always test an area and proceed with caution.

Cleaning pianos is a gentle process not a scrubbing process. Pressing hard or vigorous scrubbing may lead to scratching or removing the finish. Always proceed with caution and use common sense. Remember to wash your hands after you have thrown away the towels or wipes.

More discussions about COVID 19 and other piano related topics can be found at www.myptg.org.

The Piano Technicians Guild is the world's premier source of piano service expertise. It promotes the highest possible standards of piano service by providing opportunities for professional development, by recognizing technical competence through examinations and by advancing the interests of its members.

Gregory Cheng, RPT is a Registered Piano Technician. Along with servicing in home customers, concert venues, and universities, Greg also specializes in PianoDisc, QRS, Disklavier, Steinway Spirio player systems, rebuilding and polyester/lacquer furniture repair. Greg is currently the General Manager and Chief Technician for Allied Piano & Finish LLC, serving the trade since 1970.



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Gov.uk – Performing Arts

4.1 General guidance during rehearsals, training, pre-production and performance

Objective: To maintain social distancing between individuals during training, rehearsals, pre-production and performance.

Steps that will usually be needed:

1. Providing space for performers and other attendees to be socially distanced from each other and from any audience, production team members or other individuals, wherever possible during training, rehearsal, pre-production, performance and any other form of performing arts activity.
2. Working outdoors where possible. Where this is not possible, ensuring all rehearsal, training and performance areas, with particular regard to indoor and covered areas, have maximum ventilation whenever staff or audiences are present.
3. Organising and designing repertoire, rehearsals, training and performance to avoid situations where performers cannot socially distance, wherever feasible.
4. Reducing as far as possible any time that individuals are not able to maintain social distancing.
5. Reducing group and cast sizes where possible to maintain social distancing. Conducting rehearsals and training in smaller fixed teams wherever possible.
6. Adapting live performing arts to ensure they are safe. If that is not possible, consider the use of technology solutions to reduce interactions and ensure social distancing (for example for castings, rehearsals, training and performance).
7. Removing non-essential common areas such as waiting rooms.
8. Using floor tape or paint to mark areas to help people maintain social distance, where possible.
9. Positioning side-to-side or back-to-back and avoiding working face-to-face wherever possible.
10. Screening of anyone prior to entry into venues, which may include, but not be limited to, a COVID-19 symptom questionnaire.

11. Ensuring there is a clear policy in place for managing a COVID-19 positive individual, and abiding by government and PHE guidelines and reporting requirements.
12. Considering using booths, barriers or screens between performers and any audience, noting that:
 - The effectiveness of the booth, barrier or screen varies substantially depending on the type of booth, barrier or screen used
 - Only some types of booth, barrier or screen will be effective enough to be viable for use in situations where social distancing cannot be maintained
 - Comprehensive risk assessments will be needed whenever using booths, barriers or screens to ensure that transmission risk is appropriately contained and that other health and safety risks such as noise exposure are managed, particularly when using booths, barriers or screens in situations where social distancing cannot be maintained

Rehearsals and performance

Objective: To reduce transmission and maintain social distancing where possible whilst rehearsing and performing.

Steps that will usually be needed:

1. Reducing cast, orchestra and other performance group sizes wherever possible to enable social distancing to be maintained.
2. Taking steps to improve ventilation as far as possible, both through the use of mechanical systems and opening windows and doors.
3. If working indoors, limiting the numbers to safely match the available ventilation of the space and the ability to observe social distancing.
4. Maintaining social distancing wherever possible in rehearsals and performance. If close contact is absolutely essential, minimising this and using fixed teams where possible.
5. Mapping out productions in advance of commencing in-person rehearsals.
6. Learning lines or parts in advance to avoid carrying scripts in rehearsal.
7. If performers are likely to spit during their performance, organisers should consider additional mitigations such the use of face coverings or screens.
8. Displaying scripts onto screens in rehearsal rooms to reduce contact requirements and to support accessibility.
9. Increasing use of technology in rehearsals such as to complete read-throughs, and in performance where feasible.

10. Avoiding rehearsing and performing face-to-face wherever possible.
11. Performers attending rehearsals and performances only when required for their part.
12. Changing the call schedules so that only those required are on-site.
13. Detailing rotating of cast when entering and exiting the stage trying to minimise the number of people working in the same area at the same time.
14. Using radio, phone and video links where possible to avoid face-to-face contact.

4.7 Playing music

Objective: To minimise the risk of transmission playing in music groups

Steps that will usually be needed:

1. Observing social distancing at all times whilst playing.
2. For professionals (i.e. for work purposes) where social distancing is not possible, using fixed teams which are positioned socially distanced from any other fixed team or anyone else.
 - Note that this fixed team approach is not recommended in non-professional environments unless all the members of the fixed team are part of the same household or support bubble.
 - It is also unlikely that this fixed team approach will be feasible where professional performers work with more than one group or organisation simultaneously.
3. Using back-to-back or side-to-side positioning (rather than face-to-face) whenever possible.
4. Playing outdoors wherever possible.
5. If playing indoors, limiting the numbers to account for ventilation of the space and the ability to social distance.
6. Considering regular private testing (noting that this will not allow any relaxation of other control measures) with an accredited provider, particularly for those who play with more than one group at a time such as deputising musicians and teachers.

7. Considering using screens or barriers in addition to social distancing.

4.14 Orchestra pits and band areas

Objective: To reduce risk of working in orchestra pits.

Orchestra pits and band areas are often small and tight spaces where social distancing may be difficult. Particular attention needs to be paid to risk management in these environments.

Steps that will usually be needed:

1. Considering reducing the number of musicians using the orchestra pit or band area, for example by moving them to other locations within the performance space to enable social distancing to be possible.
2. Marking up the orchestra pit or band area so that all musicians are clear about their spacing and social distancing.
3. Positioning musicians side-by-side or back-to-back where feasible and avoiding face-to-face.
4. Considering using screens or barriers, especially where musicians are facing each other, whilst taking account of health and safety requirements regarding noise exposure.
5. Maintaining the appropriate distance between players in the orchestra pit or band area and anyone on stage.
6. Forming fixed teams of regular musicians as permitted by this guidance.

PSYCHOLOGICAL SELF-CARE

Enhancing mental health and wellbeing

Some general tips for performers to help keep us mentally healthy, enhance our wellbeing and achieve our goals:

1. Remember the basics: take care of your diet, exercise/fitness, weight, and sleep. Avoid smoking and alcohol/substance abuse.
2. Identify and keep close to your core values and priorities in the way you act at work, in partnerships, with family and friends, in your hobbies and interests, etc.
3. Treat yourself compassionately and value yourself, regardless of what you have achieved and your circumstances. Set achievable goals in both the short and long term for technical skill development. Other performers may seem far more proficient but be confident you can get there in the end through measured progress.
4. Remember that we have choices and can make changes in our lives and to ourselves. We can escape the past, learn to welcome the uncertainties the future might bring and act effectively in the present.
5. Recognise what 'pushes your buttons' and 'pulls your triggers', and if there are emotions you find hard to manage – maybe anger or anxiety or sadness or frustration. Try opening up to some of these unwanted emotions, thoughts, memories and images, rather than avoiding, suppressing or attempting to reduce or control them to develop greater acceptance. Finding a therapist may help you on your journey.
6. Practise ways of reducing excessive levels of tension, panic, anxiety, anger and other negative reactions. Learn relaxation skills and practise doing them regularly. Remember to use them when you really need to.
7. Practise your self-regulation skills as well: controlling impulses to do, feel, think and attend (or not) to certain thoughts, emotions, bodily reactions and events by monitoring, regulating and modifying your responses to them.
8. Have clear marked 'boundaries' between work and other aspects of life, so that you can give full attention to what you are doing in the present and can keep separate issues relating to one domain while being in another. Try not to bring actual work 'home' with you!

All our Health Resources for performing arts professionals and students can be found online at:

www.bapam.org.uk

9. Cultivate moments of mindfulness, being fully in the present, maybe using your breathing or a word or a sound as an anchor. Become familiar with and charitable towards the wanderings of your mind and enjoy the long-term health benefits of regular daily mindfulness practice.
10. Practise communicating assertively so that your intentions and messages are clear and direct. Other people are not mind-readers and may not react in the same way as you. Practise giving and receiving complaints, comments and criticisms in a constructive way. Avoid blaming and shaming.
11. Recognise and challenge habits of negative thinking and negative assumptions and beliefs. Begin to break down any 'negative filters' you have in place which may be preventing you from moving forward.
12. Make a point of noticing any good, positive and uplifting events, situations and things that happen. Keep a record of them in a positives diary each day.
13. Recognise which factors you are able to control and which you aren't and concentrate on working on the former and trying to let go and accept the latter.
14. Organise your time, so you can make space for what you want and need to do. Be realistic about what is achievable. Suit your schedule to your body clock and be aware of your daily energy expenditure and what your energy needs are and regulate your intake and output of energy.
15. Be able to say 'no' to requests, and to delegate whenever necessary. Accept 'no' for an answer when someone says it to you.
16. Remember to include 'down-time', time to relax, to unwind, and time to socialise. Remember that results come from the quality of work done in a given time not the total time spent doing it.
17. Be aware of any tendencies to procrastinate and develop appropriate strategies for dealing with these.
18. Show compassion and tolerance towards yourself, especially if you have been through or are going through a difficult time or are under pressure. Compliment, reward and 'treat' yourself when appropriate: you deserve it!
19. Always make and take time to cultivate and develop your relationships however busy you are. Family contact, friendships, social contact and support are important for well-being.
20. While it is helpful to strive to improve and get better, it is unhelpful and unrealistic to expect perfection in yourself or in others. Challenge and talk back to your 'inner critic.'

BAPAM FACTSHEET

21. Everyone is a mixture of qualities and traits, strengths and weaknesses. Know yours: both your strengths and your weaknesses. Are there any strengths you can use and transfer to help you cope with your difficulties and weaknesses?
22. Your confidence will grow as you stop judging and criticising yourself and just do the best you can.
23. Remember: nobody is perfect and bad things will happen to all of us sometimes. The more we accept this and the better we learn to cope, the easier it will be to bounce back and even learn to gain wisdom, understanding and strength from our experiences.

Basic stress management:

1. Recognise your stressors and develop proactive strategies for dealing with them. Recognise your effective and less effective coping strategies and work to improve them.
2. Be aware how stress affects your body, your thoughts, your feelings and your behaviour so you can recognise and manage these aspects.
3. Be aware of any circumstances in your past that may be contributing to present difficulties, such as difficult relationships or events and any recent circumstances which may have triggered difficulties such as changes or losses. There may also be current situations making things worse: look out for any signs of self-neglect, self-harming or self-sabotage, however small. Find effective ways of coping better.
4. If stress levels lead to extended and extensive symptoms of distress and anxiety, periods of absence from work, inability to cope with daily living, and serious problems in your relationships, it is time to seek further professional help. Recognise if this happens and act.
5. Be aware of any unhelpful habits, patterns or addictions and once you have decided to tackle them, then try to develop a realistic strategy for change. Seek help and support to keep you on track.

BAPAM Health Resources are produced with support from:



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Approved by BAPAM's Education &
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