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ART

ACCESS ARTS Inc

Artsworkers Guidelines



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Foreword

On behalf of our members, I would like to welcome you to Access Arts.

Access Arts commenced operations in 1983. We run creative and innovative arts projects involving people of all abilities in Brisbane and regional Queensland. Over the years, members, through their Management Committee and staff, have developed policies which protect and enhance their rights which have enabled them to be provided with appropriate support to pursue their ambitions in the arts.

The results of their arts practice can be found in galleries, parks, newspaper articles and the collective memories of the participants and their audiences over the years.

Perhaps the one key element which can be found in each project is the sense of humour and an integrity of expression in creating their own art. Not a diluted "hobby" approach to art, but a fair dinkum go. This is the tradition of Access Arts' arts practice, a tradition which has been fostered by artists and support workers employed over the years.

We are proud of this tradition and the thoughts guidelines, rights and issues outlined in this booklet are the basic building blocks which have allowed all participants of Access Arts projects to achieve their goals.

This booklet should be digested slowly, like a good meal, and returned to at odd times for a refreshing snack. If treated in this manner, you too will become part of the Access Arts tradition of excellent practice in the arts.



Neal Price
Executive Director

Aims and Objectives

"To be an innovative leader in the arts and community cultural development in Australia."

"To encourage and assist all people to fulfil their ambitions in the arts."

In relation to people experiencing disability or disadvantage, Access Arts Inc aims to:

- ❖ Assist and develop a person's creative ability through physical, intellectual and personal growth.
- ❖ Assist members and participants to integrate into arts and cultural activities, both within AAI and the broader arts community.
- ❖ Promote accessibility to arts and cultural facilities and venues.
- ❖ Encourage other arts and cultural organisations to involve people with disabilities in their programming.
- ❖ Advocate the artistic and human rights of people with disabilities.
- ❖ Using the arts to develop awareness of a person's ability and worth within the broader community.
- ❖ Ensure the professional development and training of staff.
- ❖ Enable the professional development and training of members.
- ❖ Develop our training role with all arts and cultural organisations.

Art is a way of communicating to others our values, ideals, dreams and visions. It can offer insights that change our view of reality. It can let us deal with difficult questions more easily and with greater understanding. This often plays an important part in the development of society as it adapts to the changes within and around it. Because of this we believe that these activities are essential to the well-being of every community.

Staff Roles

Executive Director:

- ◆ Administration and promotion of Access Arts.
- ◆ Acquisition of funds and resource management.
- ◆ Overseeing of Access Arts staff.
- ◆ Responsible to the Management Committee.

Program Manager:

- ◆ Responsible for devising, managing and evaluating term classes and workshop program.
- ◆ Consults with artists and support workers.
- ◆ Organises workshop details (venue, support staff, materials purchasing, etc.)
- ◆ Ensures member support needs are met.
- ◆ Helps to devise, manage and evaluate term classes.

Project Manager:

- ◆ Responsible for devising, managing and evaluating touring program and community projects.
- ◆ Liaises with artists and community groups.
- ◆ Employs appropriate artists for projects and workshops.
- ◆ Assists artists with project plans.
- ◆ Helps to devise, manage and evaluate term classes.

Secretary:

- ◆ Administration
- ◆ Enquiries
- ◆ Class enrolments
- ◆ Maintenance of membership details.
- ◆ Payroll requirements.

Regional Project Officer:

- ◆ Responsible for the promotion of projects in line with indigenous artists.
- ◆ Designing and coordinating regional development programs.
- ◆ Employing, contracting and supervision of appropriate artists to run projects.
- ◆ Devising and planning individual projects that reflect a sensitivity to indigenous protocols.

Art Path Coordinator:

- ◆ Coordinates Art Path program
- ◆ Interview members regarding their aims in the arts.

Artist's Role

How the classes come about

A range of classes and projects are planned each year, based on members' input via their Art Path profiles which are arrived at through interviews to determine their goals in the arts, the classes they would like to attend, the projects they would like to participate in.

With this information the Project Manager seeks artists to fill positions as facilitators of classes. Skills and personal qualities considered during the selection process include the following:

- * experience in, and commitment to, their own artform;
- * an ability to communicate an enthusiasm for the arts;
- * sensitivity to peoples' needs and interests;
- * a willingness to take risks and explore new areas; and
- * flexibility and initiative in dealing with situations and opportunities.

The artist is informed of the general class goal and is asked to submit a plan covering a term. Times will vary in the case of community projects or tours.

The artist acts as a guide and catalyst to translate ideas, aims and materials into a final product.

The artist will aim to involve all members of a group in decision-making and assist each to find their own level of participation whilst encouraging exploration and innovation.

Through the artist's facilitation, group members can quite quickly begin to see that their participation produces results. What may have seemed disconnected ideas, actions or materials can, with the artist's guidance, prove a unique recipe for art.

The artist is challenged to discover the various abilities of the individual members of the group.

The artist is responsible to the Project Officer who will assist with planning and implementation where necessary. A written report is requested at the completion of the class or project.

Artist's Duty Statement

- * Supervision of the overall functions of a class or project.
- * Conduct regular meetings with team members/support workers.
- * Teach/instruct participants in skills and tasks as part of the class structure.
- * Conduct the class/project at the level of understanding of all participants.
- * Be aware of the abilities of all participants.
- * Submit class/project plans to Access Arts.
- * Attend debrief sessions organised by the Program Manager.
- * Write a brief weekly report in the book provided.
- * Report any complaints by participants or venue owners to management.
- * Report any mishaps to management.
- * Ensure that art materials are safely stored.
- * Monitor art supplies and notify Access Arts before shortages occur.
- * Ensure that all artwork by participants are correctly labelled and stored safely.
- * Ensure that all artwork not for exhibition, be returned to participants at term/project end.

Support Worker's Role

The role of the support worker is vital in structuring an arts project involving people with disabilities with limited independence. They will provide any support required to enable these person/s to participate in an arts activity.

The support worker must believe in the value of the arts. Support workers must take on the difficult role of being an equal participant in the class whilst keeping an eye out for the caring needs of those for whom they are responsible. They must support the facilitating artist by believing that the artist knows best about the creative process, whilst assisting the artist to understand the needs of the participants.

Assistance may range from physical guiding, to prompts and explanations. Support required may include assistance with skills and concepts relating to the particular arts activity, assistance with personal care such as toileting, travel, mobility, assistance in social inter-action and in controlling inappropriate social behaviour.

Beware of the risk of "over assisting". The person is there as a participant and it is the support worker's responsibility to enable the participants to perform tasks themselves.

The role of support worker requires willingness and an ability to participate in activities and communicate enthusiasm to motivate those people who are embarrassed or reluctant. They may also have practical concerns to attend to, such as transport and clearing up after classes, etc.

The support workers is responsible to the Program Manager who will facilitate communication between them and the artist. The Program Manager will provide the necessary information on goals for individuals (where available), goals of artist(s) for the overall class or project, and explanation of strategies for implementation.

A diary is provided for the duration of the class and it is expected that both support worker and artist will fill these in as a report on progress.

Acquiring additional knowledge such as sign language or First Aid Certificates is encouraged by Access Arts and where possible, assistance will be given to support workers attending such classes.

Support Worker's Duty Statement

Within Access Arts classes:

- * To assist class participants. To attend to any requirements or needs of participants whilst they are involved with the classes. By doing so, providing opportunity for them to fully benefit from the classes and achieve what has been set for by the artist. This involves:-
 - physically assisting participants to complete class activities if needed.
 - explaining or interpreting the artist's activities or requirements of the class.
 - giving participants confidence and encouragement to participate in classes and with other participants.
- * It is the support worker's duty to attend to the personal needs of participants. This may include toileting, dressing, assistance with food and drink, and ensuring that transport arrangements are met.
- * Attending to any basic First Aid needs of participants.
- * Working with artists and other support workers to ensure the smooth progress of classes.
- * Attend debrief sessions organised by the Program Manager.
- * Responsible for tasks such as opening, closing and securing venues (where applicable), assisting in the setting up of materials and/or equipment for workshops, provision of tea/coffee for all participants and artswokers, and cleaning up after tea/coffee and at the end of classes, leaving venues in a tidy state and supplies.
- * The support worker shall report to the Program Manager any shortages of tea/coffee or First Aid supplies, before stocks are depleted.
- * The support worker is required to maintain an accurate record of attendance in the book provided, to be returned to the Program Manager promptly at term end.
- * If a venue key is made the responsibility of the support worker, he/she is required to bring it to each class, to unlock and lock the venue, and return the key to the Program Manager at term end.
- * Report to the Program Manager any complaints made by participants and/or venue owners.

Exhibition Curator's Duty Statement

Responsible to Project Manager/Program Manager

- * Identify Artists
- * Co-ordinate selection of work
- * Identify venue for exhibition
- * Consult with venue management
- * Prepare event time-line in consultation with AAI staff
- * Prepare Exhibition Contracts
- * Prepare copy for Invitations, flyers and Media Releases
- * Issue Media Releases
- * Prepare catalogue details ready for print
- * Collect works for exhibition
- * Ensure safe transportation and storage of work
- * Compile Catalogue
- * Prepare labels and signage
- * Hang exhibition in consultation with the artists
- * Ensure that all work is exhibited in a professional manner
- * Organise Opening event and catering
- * Compile order of events
- * Establish method of sales of work in line with AAI policy
- * Monitor and maintain venue for duration of exhibition
- * Inform artists of progress of sales
- * Organise for the collection of sold work
- * De-construct exhibition
- * Ensure safe return of unsold work to artists
- * Prepare written report documenting event
- * Ensure documentation of event is maintained
- * Report any areas of conflict or concern to AAI staff
- * Report any damage to work immediately to AAI staff
- * At all times behave in a professional manner
- * Maintain the public image of Access Arts Inc
- * Meet all deadlines set

User Rights

All users of Access Arts Inc's services have the right to:

- ❖ Become a member of the organisation and hence to vote and to nominate for and be elected to the Management Committee.
- ❖ Personal assessment and programming.
- ❖ Choice concerning their involvement in Access Arts Inc programs.
- ❖ Access to age appropriate programs.
- ❖ Cultural appropriateness of programs.
- ❖ Input into program design.
- ❖ Responsiveness and sensitivity in terms of service delivery and program design.
- ❖ Opportunities for integration into the arts in the broader community.
- ❖ Opportunities for ongoing skills development in the arts.
- ❖ Special provision to support people with particular needs.
- ❖ Access to and participation in the arts.
- ❖ Access to the best possible resources Access Arts Inc can provide.
- ❖ Access to information in their own files.
- ❖ Confidentiality of information held by Access Arts Inc.
- ❖ Advocacy and support within the organisation.
- ❖ Expect that a positive image of people with disabilities be generated by Access Arts Inc.
- ❖ Air grievances about any aspect of the organisation.

Grievance Policy

- 1) There will be no discrimination against any member or participant who has a grievance with Access Arts activities and/or staff.
- 2) All grievances will be handled in a confidential and sensitive manner consistent with Access Arts' policy of privacy and confidentiality.
- 3) All members and participants have the right to involve at any stage in independent person to assist them resolve a grievance with Access Arts.
- 4) All members and participants have the right of direct access to the Access Arts Management Committee.
- 5) All members and participants shall be invited to include the support of an independent person (advocate/parent/friend) in the grievance process.
- 6) A member of the Access Arts Management Committee shall be nominated to assume the responsibility of dealing with matters pertaining to sexual harassment and all grievances relating to sexual harassment shall be referred to this person immediately.
- 7) Access Arts staff members shall report all members and/or participants grievances and complaints to the Executive Director, except should the grievance concern the Executive Director then the matter shall be reported to the Chairperson of the Management Committee. The role of the Executive Director or Chairperson in such instances is to arrange a meeting with the complainant and his/her advocate as the initial step to resolution of the grievance.
- 8) Should the initial meeting fail to resolve the matter to the satisfaction of both parties, then the matter shall be referred to the Management Committee for assistance.
- 9) Members and participants lodging a grievance claim shall, within a month of the initial complaint to Access Arts, receive a written response advising or confirming the action to be taken. Should, after three (3) months, the grievance has not been resolved to the satisfaction of both parties, a mutually agreed upon independent arbitrator shall be appointed to become part of the resolution process.

Sexual Harassment Policy

Definition: an unwelcome sexual advance or request for sexual favours or unwelcome conduct of a sexual nature.

Sexual harassment is NOT a mutual attraction between people - such friendships, sexual or otherwise, are a private concern.

The Access Arts Management Committee includes a person who is responsible for dealing with matters relating to sexual harassment, under whose direction conciliation and redress will be sought within the guidelines of procedures similar to those of the Grievance Policy.

Privacy, Confidentiality & Freedom of Information Policy

All members, staff and Management Committee members have the right to privacy, confidentiality and freedom of information.

Any individual has the right to access to information relative to himself/herself.

Confidential information relating to an individual is not to be released to anyone without written consent from the individual.

The only information collected and stored by Access Arts shall be that which is directly relevant and necessary for the Access Arts activities.

Should an individual have no contact with Access Arts for a period of twelve (12) months, confidential information relative to that individual shall be disposed of.

All members, staff and Management Committee members shall be informed of these rights.

Media Policy

Preamble

Access Arts at all times aims to reinforce positive public images of people with disabilities.

There is a need to use each opportunity when involved with the media to educate them on using appropriate language to reinforce positive imagery.

Dealing with the Media

When dealing with the media the following points need to be stressed:

- * Our members and participants are people first - do not focus on the disability.
- * Do not use language which demeans or marginalises a persons abilities, experiences or talents.
- * Access Arts members and participants who are included in photographs should be referred to as either "Access Arts members", "Access Arts participants", or "community participants on an Access Arts project". **NB: Never by their disability or by their institution.**
- * Always prepare a press release in advance when contacting media and give them another copy at the point of interview.
- * Follow up any interview with a journalist and offer assistance to ensure that the article is written in the most positive way.

Positive Language

The important object is to refer to the person first, then if necessary to the disability.

- * A person with a hearing impairment - **not** deaf or dumb.
- * A person with a visual impairment - **not** blind.
- * A person with intellectual disabilities or a person with learning difficulties - **not** retarded, intellectually challenged.
- * A person experiencing mental illness or a person with a psychiatric disability - **not** mad or unbalanced or psychotic, neurotic, depressed, etc.
- * A person with a physical disability - not physically handicapped or crippled or physically challenged.

Advocacy Report

ADVOCATE

An advocate is an informed person who speaks on behalf of another.

Individual members of Access Arts are entitled to have their own advocates present at any meeting involving Access Arts' staff or Committee meetings or general meetings, in accordance with the Constitution paragraph 14 on page 5.

In the past Access Arts has employed an advocate upon the request of Committee members to assist them in understanding all written reports, minutes and budgets, and to assist by speaking on their behalf at meetings.

Individual members may also request an advocate to assist them make a complaint or air a grievance.

The person who requires an advocate needs to be involved in the selection of the advocate to ensure their own control.

There have been conflicts of interest when advocates have also been employed as artswomen in the field or in the office. There is no current policy on when Access Arts employs an advocate on behalf of a member.

Advocacy Policy

Access Arts members are entitled to have their own advocates present at any meeting involving Access Arts' staff or Committee meetings or general meetings.

Members have the right to choose their own advocate or have one appointed at their request.

All advocates appointed for members will not be concurrently employed as artswomen on projects or in the office.

Any member making a complaint relating to an existing Policy (e.g. Grievance, Sexual Harassment, etc) is entitled to access to an advocate.

Advocates, when dealing with complaints, will refer to Grievance Policy procedures.

It is the responsibility of the Program Manager to ensure that advocates are trained to understand and comply with the policies of Access Arts.

Purchase of Members' Artworks Policy

- ★ Access Arts will charge no more than 25% commission for any artwork(s) sold at an exhibition organised by Access Arts.
- ★ Access Arts members are free to negotiate to sell their works prior to an exhibition, and an independent advocate shall be provided on request by the member, to assist with negotiations.
- ★ Access Arts employees are free to negotiate with members and participants for the purchase of their artworks, on the condition that an independent advocate is present during these negotiations.

Behavioural Disorders Policy

If the Artist/Support Worker considers any activity or action taken by a participant may lead to, or constitute unacceptable behaviour in the training situation, the Artist/Support Worker is to immediately alert the other team members. Should the activity/action continue to disrupt the workshop session, the Artist responsible for the workshop should direct that the participant be removed from the session under the supervision of the support workers on duty. In the event that this action is deemed necessary, a member of the workshop staff must immediately contact the member of AAI management on duty. The management representative will immediately report to the site of the activity, assess the situation and take responsibility for further action. Written reports outlining the incident must be completed by the workshop staff and supplied to management at the end of the workshop session.

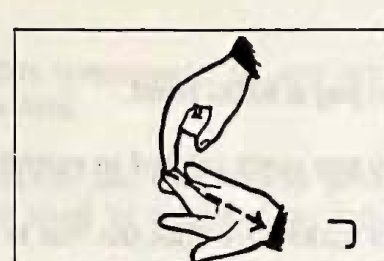
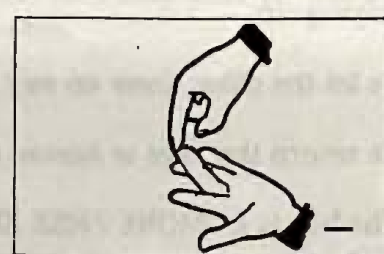
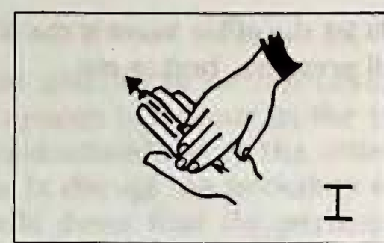
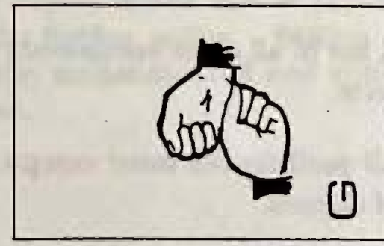
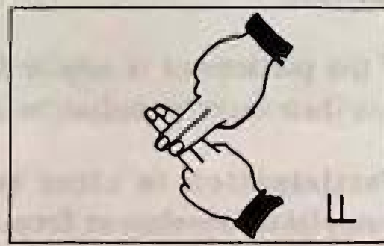
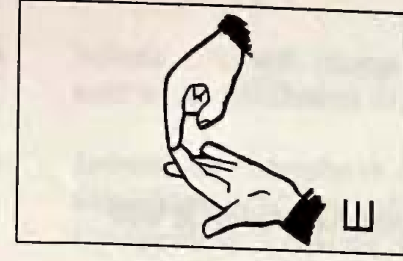
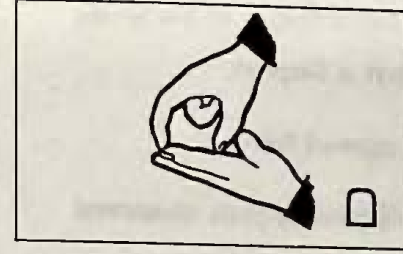
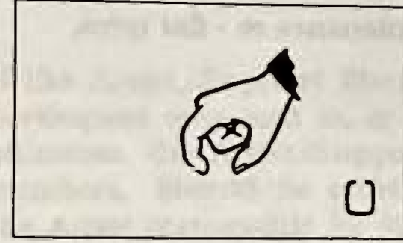
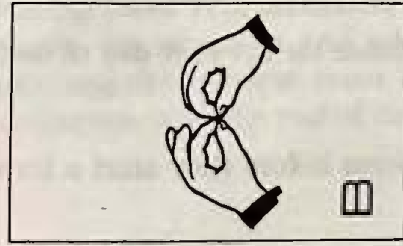
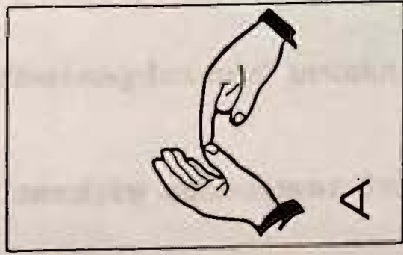
Bus Policy

- * To pay a \$300 bond.
- * To pay costs related to running bus.
- * To make sure that the bus is returned in the same condition it was picked up in.
- * To keep inside clean re: rubbish removed, spills wiped up, general tidying etc.
- * To let the office know on ~~any~~ accident and fill out a Report.
- * To return the keys to Access Arts Inc at a time agreed to.
- * The bus is a SMOKE FREE ZONE, make sure all passengers observed this rule.
- * To ensure that each passenger is safely buckled in.
- * To let the office know if the bus needs any maintenance re - flat tyres, oil pressure, brakes etc.

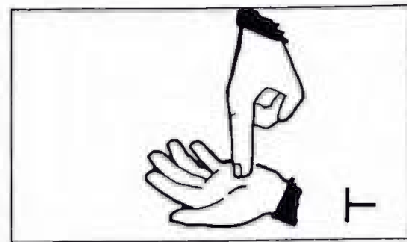
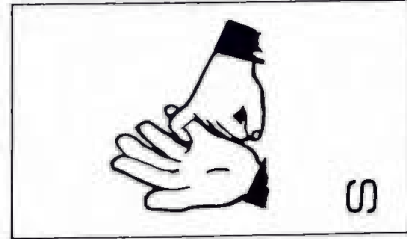
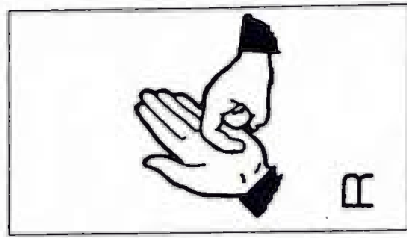
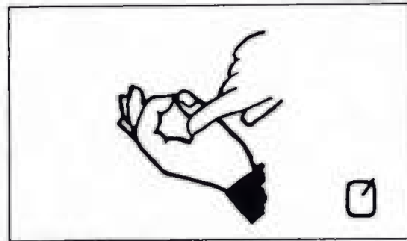
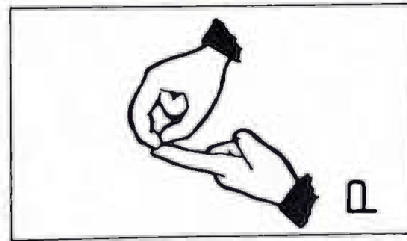
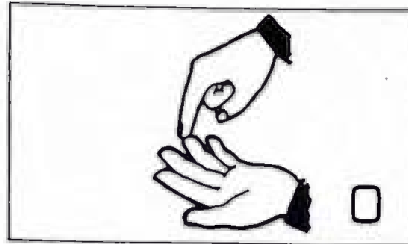
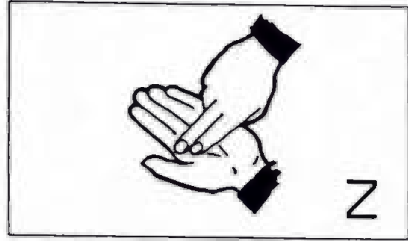
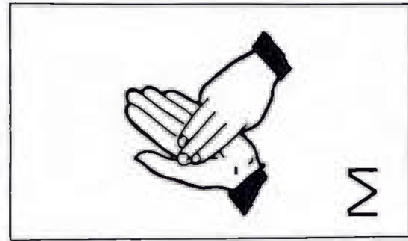
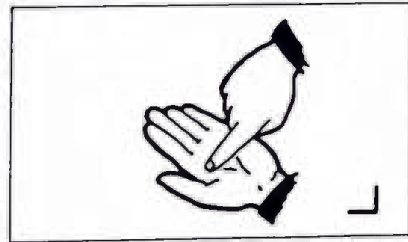
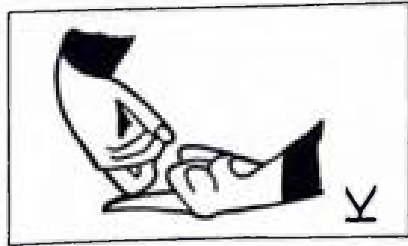
Enrolment Procedure

- ❖ A list of all class enrolments will be made available on the first day of each term.
- ❖ All participants must complete an enrolment form before they start a term of classes.
- ❖ On arrival of participants the support worker will check the enrolment lists to make sure the participant is attending the class for which they have enrolled.
- ❖ If the participant is unable to complete an enrolment form independently, ask their carer/guardian to do so.
- ❖ **Participation in class sessions must not commence without a completed enrolment form.**

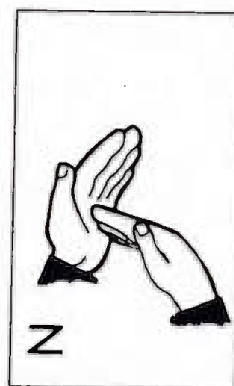
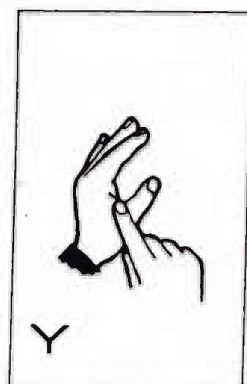
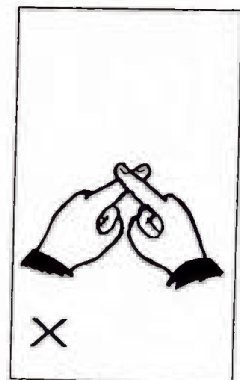
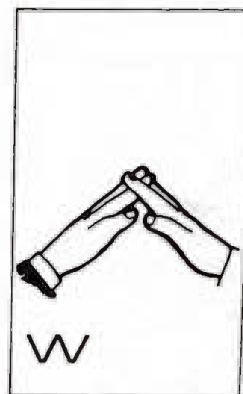
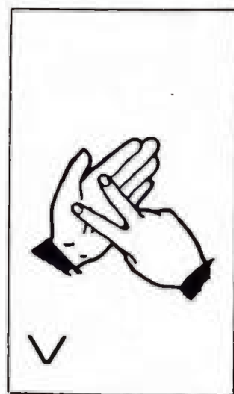
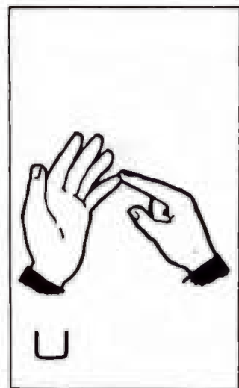
The Fingerspelt Alphabet



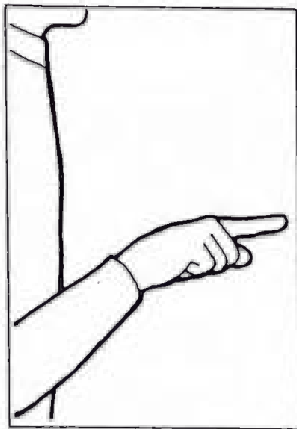
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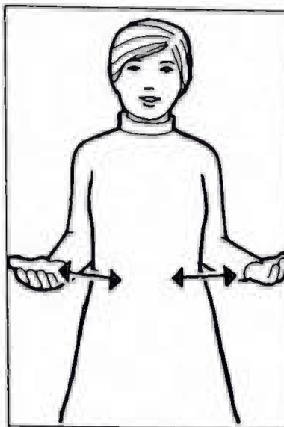
The Fingerspelt Alphabet



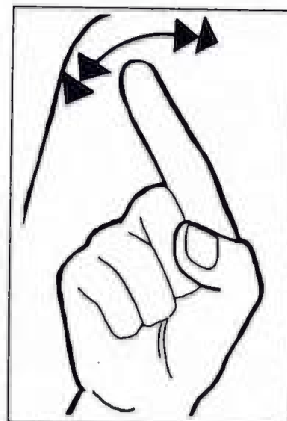
Stage one



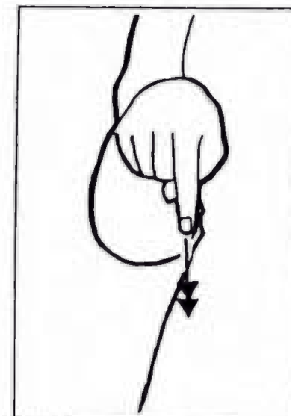
YOU*
Point tip of right hand extended index finger forward, or toward person concerned.



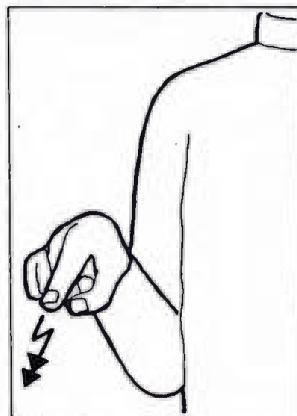
WHERE?
Open both hands and simultaneously move each hand from side to side, twice.



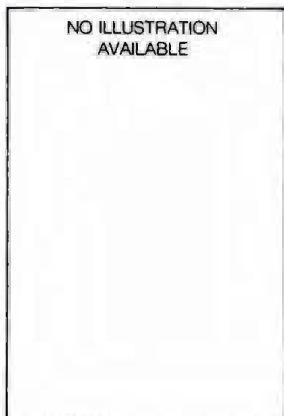
WHAT?*
Extend right hand index finger and move formation from side to side, palm forward, twice, at mid-chest height.



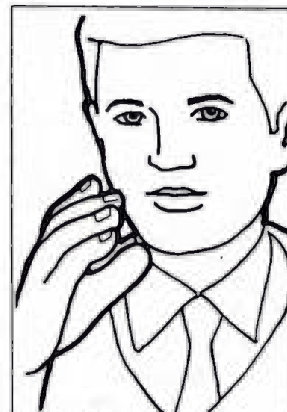
HERE*
Move extended right hand index finger downwards in front of body, twice.



THERE*
Point extended right hand index finger away from body, twice.



TO SLEEP
Sign BED and close eyes.

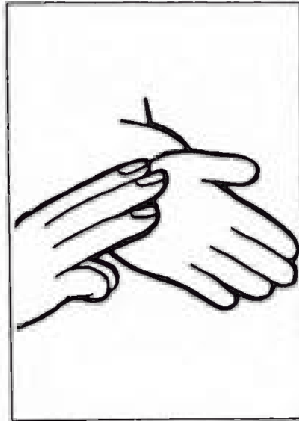


TO DRINK
Shape right hand as for holding a glass — tilt to mouth as for drinking.
Emphasise drinking movement.



TO EAT
Close right hand fingertips on to ball of right thumb — tap tip of formation on chin, twice.

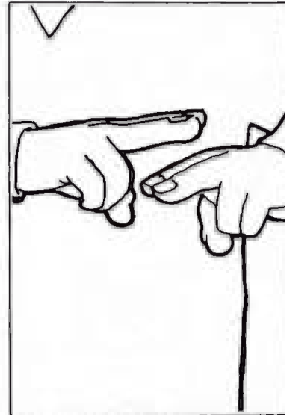
Stage one



MUMMY (MOTHER)

Fingerspell "M" quickly, twice.

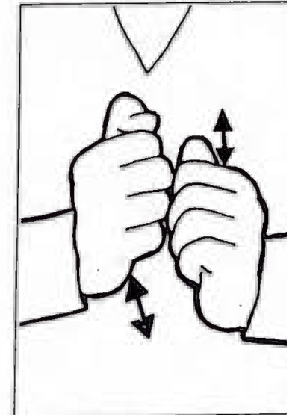
Sign *MOTHER* for 'mummy' and 'mother'.



DADDY (FATHER)

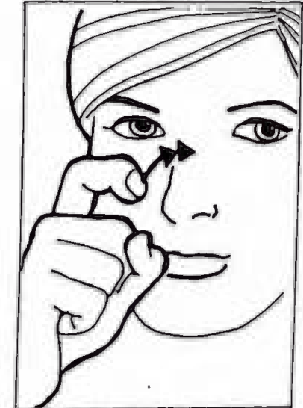
Fingerspell "F" quickly, twice.

Sign *FATHER* for 'daddy' and 'father'.



BROTHER

Rub fists up and down, twice.



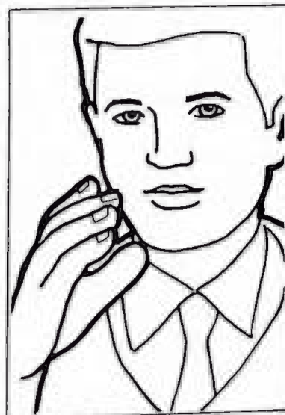
SISTER

Tap side of crooked right hand index finger on bridge of nose, twice.

NO ILLUSTRATION
AVAILABLE

CAREGIVERS NAME

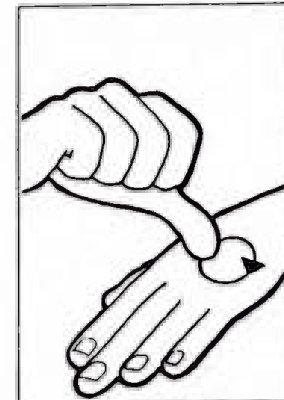
Fingerspell the initial letter of first name or family name.



DRINK (CUP)

Shape right hand as for holding a glass — tilt to mouth as for drinking.

Sign *DRINK* for 'a drink' and 'cup'.



BISCUIT

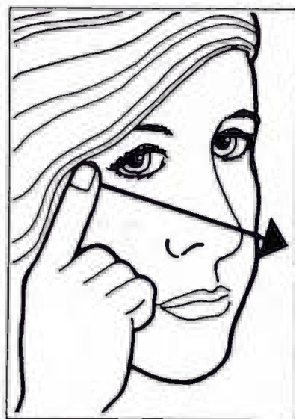
Extend right hand thumb. Move right thumbtip in a small circle on the back of relaxed left hand.

NO ILLUSTRATION
AVAILABLE

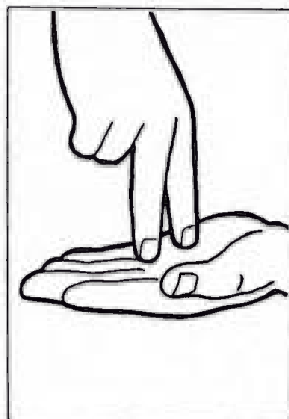
FOOD

Close right hand fingertips on to ball of thumb.

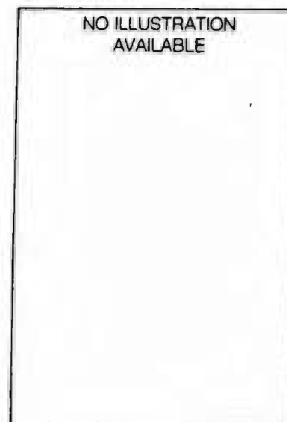
Stage one



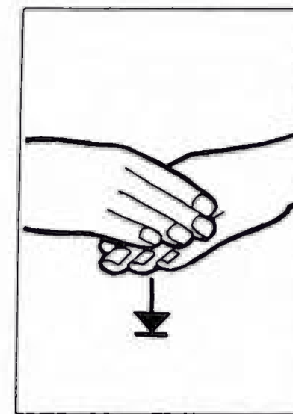
TO SEE (LOOK)*
Move tip of right hand index finger forward from right eye.
Sign SEE for 'to see' and 'to look'.



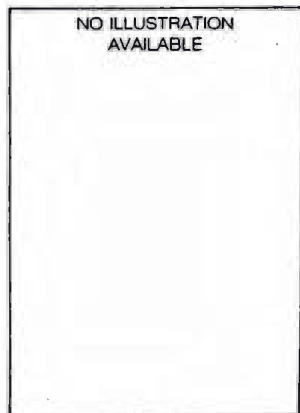
TO STAND
Extend right hand index and middle fingers and "stand" tips of this formation on palm of open left hand.



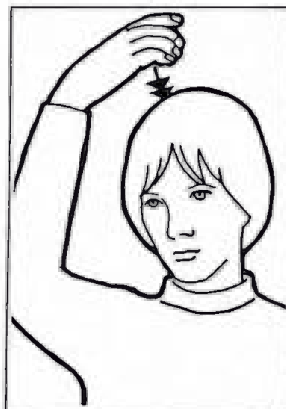
TO STAND UP
Move upwards, open hands palms up.



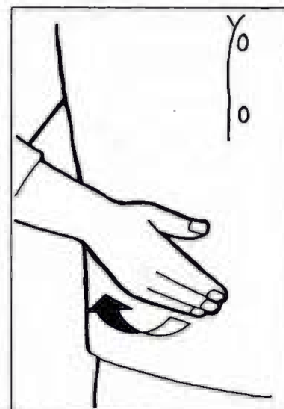
TO SIT*
Place open right hand on back of open left hand and move formation down, slightly.



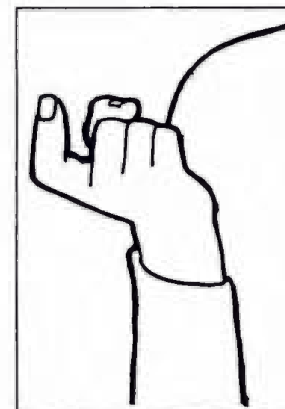
TO WASH (BATH)
Mime washing the part of the body or object.



TO SHOWER
Bounce slightly cupped right hand above head, twice.



TO GO*
Swing open right hand forward.



TO COME*
Extend right hand crooked index finger and hold hand in front of body, move hand back in an arc towards centre of chest.

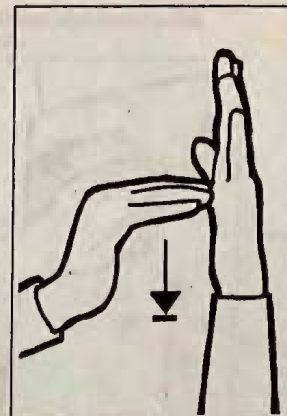
Stage one



TOILET
Fingerspell "T" quickly, twice.



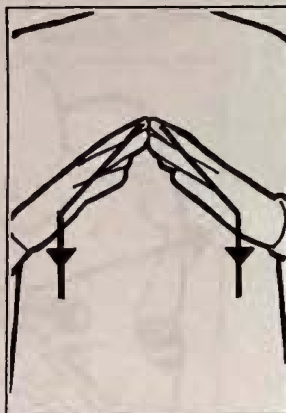
BED
Place open right hand on right side of head and face.



CHAIR
Place fingertips of open right hand, bent at third knuckles, into palm of open left hand — move formation downwards slightly, in front of body.

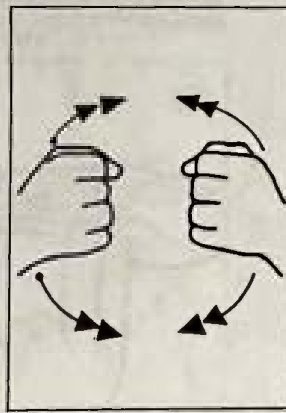


TABLE
Place open hands together — move hands apart, then turn to palms facing and move downwards.

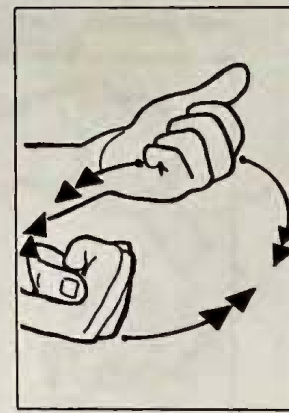


HOUSE (HOME)
Open both hands, place tips of index and middle fingers together then move fingertips apart to trace the roof and walls of a house.

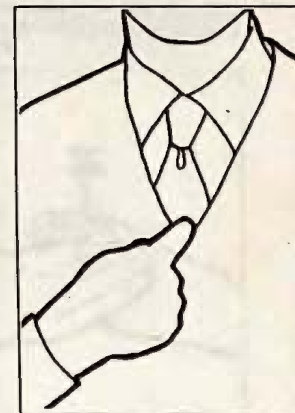
Sign **HOUSE** for 'house' and 'home'.



CAR
Clench both fists in front of body — move formation as if holding an imaginary steering wheel.

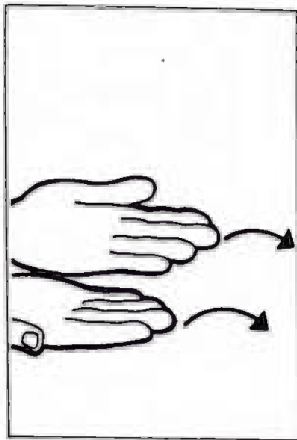


BUS
Form fists with both hands, palms up — move as if driving a bus.



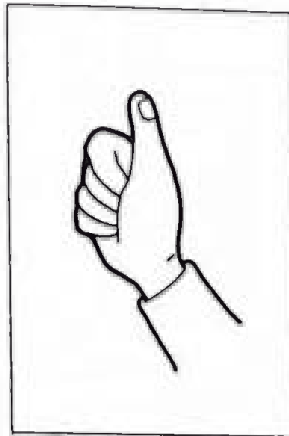
I (ME)
Point to self with the tip of the extended right index finger.

Sign **ME** for 'I' and 'me'.



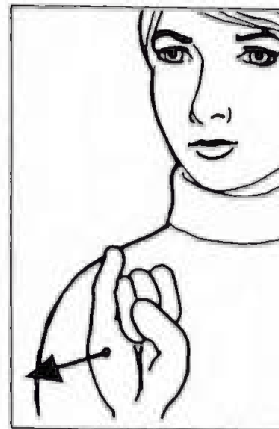
TO GIVE*

Move open hands forward simultaneously, in shallow arc.



GOOD

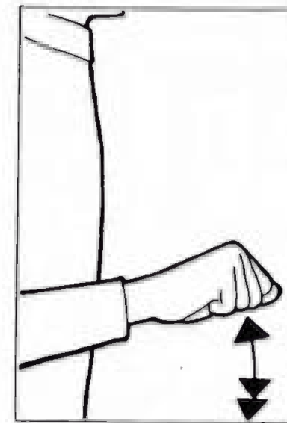
Extend thumb of right hand, move formation forward slightly with stress.



BAD (NAUGHTY)

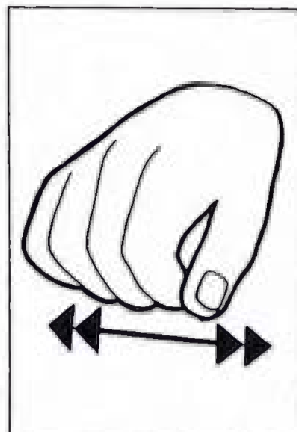
Extend right hand little finger — move formation forward slightly.

Sign BAD for 'bad' and 'naughty'.



YES

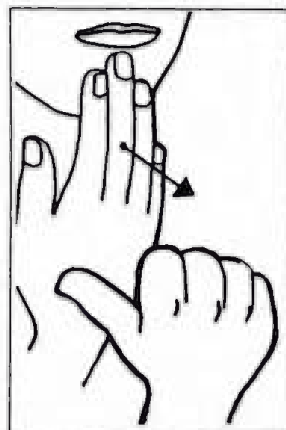
Move right hand fist up and down from the wrist, twice.



NO

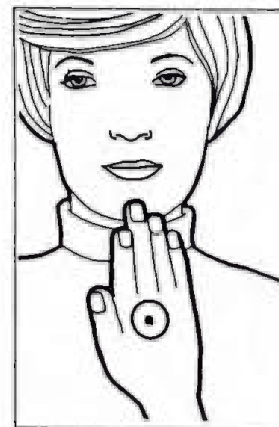
Make a relaxed fist with the right hand — shake formation sideways in front of body.

In the Makaton Vocabulary program a simple negating gesture is often required. Use natural gesture similar to STOP, but move hand across body. To increase emphasis use both hands.



PLEASE

Move open right hand straight forward from chin, while closing into a fist, thumb extended.



THANKS

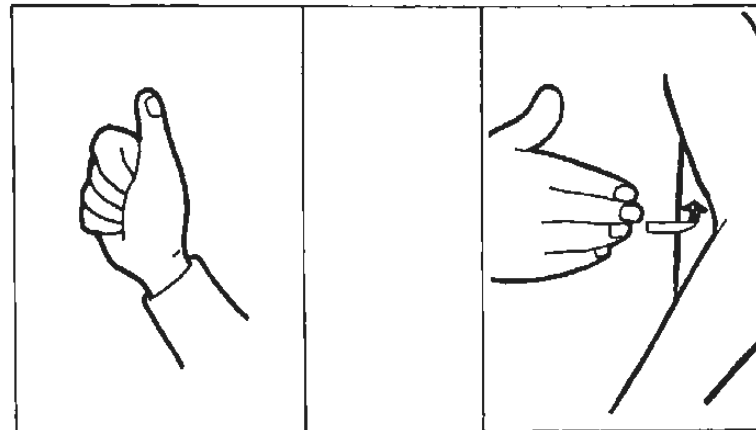
Move fingertips of open right hand forward from chin, once.

NO ILLUSTRATION
AVAILABLE

HELLO (HI)

Natural gesture.

Stage one



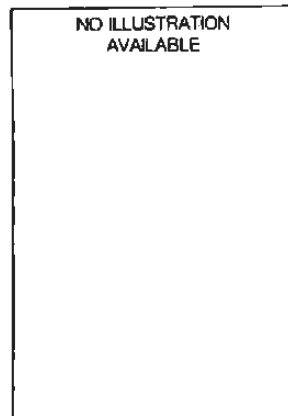
GOOD MORNING = GOOD + MORNING

GOOD

Extend thumb of right hand, move formation forward slightly with stress.

MORNING

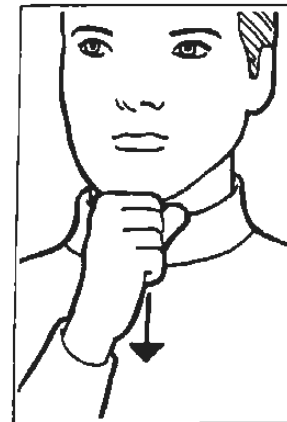
Point the fingertips of the open right hand into the left side of the body.



GOODBYE

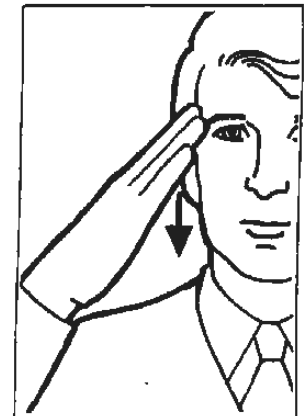
Natural gesture.

Stage two



MAN

Clench right fist while moving down from chin, once.



LADY

Move the fingertips of the open right hand down the right cheek, once.



BOY

Rub the edge of the extended right index finger forwards and backwards across the chin, twice.



GIRL

Extend right hand index finger — stroke left cheek with edge of finger, twice.