



Arts
Access SA

dot to dot



'Working in the Arts with
young people with and
without a disability'

How to Use this Resource

Welcome to Dot to Dot!

This Resource has been created to be a starting point for people wanting to learn more about community cultural development, working with young people with and without a disability in an arts context, and the South Australian disability arts sector. How the resource is used is up to each individual.

The Resource contains notes and ideas that came from a twelve week, practical training session that Restless Dance Company ran in 2005 called Dot to Dot. The chapters are written by different facilitators from the industry who took part in the delivery of the program. Because of this, there are various levels of detail in the chapters and different writing styles.

The Resource is divided into twelve sections. Each section has a specific subject and outlines some of the key points about the topic. At the end of most chapters there are contact details for the presenter, which allows you to follow up further if you would like to find more information on a topic. There is also an additional reading listing at the end of the Resource if you would like to take on further research.

The chapters are all self-contained- you can choose to use the Resource as a complete document or read different chapters that may interest you- whatever suits your needs.

We hope that this Resource is useful to you!

Disclaimer

Please be aware that this Resource is intended purely as a general guide to action and is not a substitute for training in working with young people with or without a disability.

Restless Dance Company (2005)

Support for Dot to Dot

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Positive minds attract.

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Session One: Dot to Dot

An Introduction to the project

Facilitated by Restless Dance Company (Kat Worth)

Dot to Dot was a Community Cultural Development skills and arts development workshop project for CCD workers and dance workers seeking professional development in disability dance and arts practice with and for young people. The project involved fourteen weeks of theory alongside eight weeks of practical workshops with 9-14 year olds with and without a disability in a workshop called 'Swerve'

Dot to Dot aimed to broaden the skills of and increase the awareness of Community Cultural Development in arts workers and dance tutors working with young people with a disability. It also aimed to increase the available pool of appropriately skilled tutors available to Restless and the arts and disability sector.

The weekly training and development sessions were held on Tuesday mornings from September 6th – December 6th 2005, at the Big Space in Sturt Street, Adelaide, South Australia. The sessions included and addressed:

- Restless Dance Company history
- Restless Dance Company philosophy and process
- A national and international look at dance and disability
- Duty of care
- Behaviour Management
- Cultures of disability
- Planning, preparing and leading workshops
- Performance Making
- Evaluation and documentation
- Working as a tutor team
- Problem solving and case studies
- Guest Speakers from Arts in Action, Community Arts Network, No Strings Attached, Tutti Ensemble, Tony Doyle Visions and Flinders University

The project also provided an opportunity for participants to experience a workshop with Swerve and/or Restless Dance Company's youth ensemble.

This resource kit entitled '*Dot to Dot*' Working in the arts with young people with and without a disability is available on line from Restless' website www.restlessdance.org. Kat Worth was the Artistic Director and project coordinator.

Quotes from Participants

"Thankyou for Dot to Dot, I achieved much more than I expected. I have gained a lot of confidence to move forward in working as an arts practitioner. I used to feel intimidated by people working in the way I wished to be working. Through this workshop I see that I have lot to offer and so do we all. Great community of facilitators, tutors and participants to connect with"

"Fantastic overall vibe! I gained confidence with workshops, disability and behaviour management. Twelve weeks was long enough but not too long"

"Overall what stays with me is the passion of those working in the sector. Hearing stories, visuals and definitely the physical work, workshop structures and activities"

"High support needs opened my mind to new ideas to movement workshops. Still feel the only way to really get comfortable with young people with high support needs is to do it for real"

"Loved to be able to move around as part of the learning as well as theory"

"We know where to go to get the info we need"

"A highlight was working in the ensemble and having a three hour a week slot to think and focus on dance and disability"

Session Two: Restless Dance Company *An Introduction*

Facilitated by Restless Dance Company (Kat Worth)

Welcome to Restless Dance Company!

Our Vision is: to inspire young people to create outstanding new dance theatre that is informed by cultures of disability and is universally recognised for its artistic excellence and inclusive, collaborative processes.

Our Mission is: to ensure that the direction and development of the Company is informed by a balance of artistic growth and quality community involvement.

The Guiding Values which underpin our work are:

- Innovation: through exploration and artistic risk taking
- Participation: through accessible and inclusive creative experiences
- Collaboration: creating mutual ownership of achievements
- Quality: setting a high standard for the aspirations and the governance of the Company's work



Background

Restless Dance Company was founded by Sally Chance with Carclew Youth Arts Centre in 1991 and is, today, one of Australia's leading youth dance companies. Restless works with people with and without a disability to create dance theatre and run workshop programs which are stunning and inspiring.

People with a disability are powerful, expressive and distinctive performers and create beautiful and dynamic dance theatre.

The dancer's skills are complemented by those of musicians and set, costume and lighting designers, to ensure that the performance is supported by high production values.

New works are planned each year. The company also takes productions on tour in South Australia and interstate.

Membership of the Youth Ensemble wing of the company is by invitation and is relevant to each specific new work and director.

Youth Ensemble members are between the ages of 15 and 26 years.

The Community Cultural Development wing of the company's work is more available to the general community, with and without disabilities. Our Community Cultural workshops are usually where we meet and invite potential youth ensemble members.

Workshop programs are project based and are generally established to meet a need in a specific community, such as a particular age range, region or social need.

Sometimes people are invited into the youth ensemble who have not participated in a Restless Dance Company workshop program but have been recommended to the company via another artist or project. Participation such as this is a trial period in which the director of the applicable work can meet and work with the potential dancer, which may then lead to a formal invitation into the youth ensemble.

Artistic Rationale: Cultures of Disability

At the heart of Restless' artistic rationale is the realisation of a movement language unique to dancers with a disability.

The company creates dance theatre built from the aesthetic sensibility of the dancers with a disability, which they have because of their disabilities.

The company's methodology has been evolving since 1991 and embraces far more than the simple inclusion of young people with a disability in existing dance activity. It is the dancers without a disability who have to make a cultural leap and, through the dance, gain an appreciation of a world view that they do not automatically own.

The direction and vision of the company is underpinned by the performance projects that have high quality production values. The performance projects embody the concept of 'cultures of disability' - the philosophy which informs every aspect of our work.

The performance projects coexist with the workshop program. Each supports the development of the other, while offering unique creative and personal development opportunities.

Performance projects have a dual function, which integrate the two sides of the company's work:

1. Contributing to the evolution of Australian dance

There is wide-spread interest in the company's activity from our large public audiences, young audiences and colleagues in the arts industry. We believe our audiences respond to the dance theatre because of its emotional impact, entertainment value and window it offers into an alternative world view.

2. Demonstrating the performance skills of young people with a disability

Restless' performances encourage positive images of young people with a disability - the Restless dancers with a disability are role models. Performances enable general public and young mainstream audiences to "fast track" to a greater and, for some, first time understanding of the qualities of people with a disability.

The company's artistic rationale is intimately linked with principles of community cultural development. Opportunities for the expression of the cultural life of people with a disability, the redressing of a range of historical inequalities and an emphasis on the equal importance of the personal and public aspects of a project are an important sub text for us. However, Restless works are never issue-based. They are not 'about' living a life with disability or 'about' inequality. Rather, they allow us to engage audiences with larger human themes.

"This sequence is slowly built up and repeated. It's so simple, moving and indicative of disabled culture that no able bodied dancer or choreographer would have thought of it. But it says so much, so tenderly and so intelligently."
dB magazine on The Flight 20 May - 2 June 1998

Methodology

Restless Dance Company creates dance theatre built from improvisation. The dancers respond to movement as well as intellectual and verbal tasks set up by the director, that invite them to draw on an experience in their lives and make a connection with the movement as the language of the piece.

The Restless dancers are not aspiring to reach a benchmark set by other dancers, but to redefine dance in the context of what it means for them. For the dancers with a disability, who number at least half of the youth ensemble's membership, our experience is that dance is their most articulate form of self expression and is often clearer to them than words.

The dancers without a disability are equal partners in the process, who are inspired artistically by the dancers with a disability. A large number of young people without a disability are keen to become involved because the work is stylish and intriguing and inevitably changes how they view the world.

Since Restless works are never about being disabled and do not take "disabled" themes, the dancers' ideas provide the basis of the work. These ideas are nurtured, constructively critiqued, supported and facilitated in a professional environment. The dancers bring to the development of the piece a broad range of understanding. One dancer may experience every moment in terms of pure emotion. Other dancers may make intellectual, literary or real life links.

Restless works are acknowledged by audiences to be complex, rich and diverse in their layering of imagery and subtext. Most importantly, the humanity, vulnerability and strength of the imagery resonates for audience members as well as performers.

The expressive possibilities provided by the dancers' disabilities lie at the heart of the company's aesthetic sense. Disabilities, whether physical or manifesting in the demeanour of a dancer with an intellectual disability, provide artistic opportunities.

For this reason, in Restless, it is advantageous to have a disability.

"I'm impressed by the way you use both your movement and dancing skills in combination with yourself, and the possibilities your disability provides. To focus the storytelling through your dancers with a disability makes the artistic dimension so much stronger."

*Letter to Restless from Kjell Sternholm,
artistic director of MOOMS Theatre, Sweden.*

Development

As a youth ensemble, the company is committed to developing and challenging the dancers as people and to ensure that their learning is constant.

The company makes sure that a range of projects is on offer which sustain the dancers' interest and passion. The artistic spirit of the ensemble is rejuvenated through new projects, or through remounting works for touring if this presents the ensemble with an additional experience such as teaching, advocacy or attending a conference.

The company's Artistic Director operates as a mentor as a matter of course, ensuring that the artistic rationale takes into account the aims of each dancer, balancing their artistic with their personal aims and reconciling their individual journey with that of the company.

Restless directors are committed to the development of every young performer during each project. This might involve the straightforward acquisition of a new skill such as singing or using a trapeze, or it might be more of a step into new emotional territory that supports the dancers' choreographic ideas. At an even simpler level, a dancer might gain a greater understanding of how ensembles work and how to operate collaboratively.

The guidance and professional development of young dancers, directors and tutors emerging from the ensemble is also a major responsibility of the Artistic Director. A generation of young artists with and without a disability are now forging careers on the basis of the values and principles they discovered through their involvement with Restless.

Restless projects do not always seek to become bigger and higher profile. Smaller and more developmental work is often more relevant. This allows the issues in the dancers' lives to be addressed in detail, a range of people to be involved and particular audiences responded to, especially those audiences who do not normally go to formal performance venues.

"Restless is a place where these people can speak about who they are with pride, integrity and enjoyment."

Session Three: Swerve Workshop Program

An Overview

*Facilitated by Sasha Zahra, Swerve workshop leader and
Artistic Director of Kurruru Indigenous Youth Performing Arts*

The 'Swerve' workshop program was run alongside 'Dot to Dot Tutor Training Program'. 'Swerve' was a series of eight community workshops for young people (10-15 years) with and without a disability who were interested in dance and performance. 'Swerve' also acted as a practical, living example of the work and principles the participants of 'Dot to Dot' were introduced to in their training program.

The eight week program adopted a three-tutor model with the following creative team:

Workshop leader (Sasha Zahra)
Tutor (Daniel Daw)
Co-tutor (James Bull)

The workshops were structured to include planning and evaluation of the sessions with the whole tutor team.

A snapshot of what we did

We took the '5 Rhythms' (a sequential movement framework based on the form of a wave developed by Gabriel Roth):

- 1) Flow
- 2) Staccato
- 3) Chaos
- 4) Lyrical
- 5) Stillness

These movement qualities were used as the basis, inspiration or starting point for the workshops.

The majority of the 'Swerve' workshops were structured in two parts. In the first half of the workshop, participants explored the qualities of each individual 'rhythm' through painting, and the second half of the workshop the participants used their paintings as the inspiration or starting point for creating and exploring through movement and dance.

This proved highly successful for the young participants as they were able to express the themes in two very different styles. As a new group (who hadn't worked together before), we were able to get to know each other more rapidly through talking and collaborating in our painting sessions as well as building trust, team work and ensemble skills through physically being together in the space through the dance/movement component of the workshop. Also, as 'Swerve' participants were quite young, it was useful to break up the sessions with the two activities, supporting participants with shorter attention spans or lack of workshop experience.

The final week of the program culminated in a showing of the work created for family, friends and the 'Dot to Dot' participants. The paintings formed a back drop for the dance pieces created – inspired by the '5 rhythms' of Flow, Staccato, Chaos, Lyrical and Stillness.

Preparing participants for a workshop

- 1) Start in a circle and chat with the group
- 2) Establish/ revisit group norms
- 3) Games to increase physical/aerobic/heart rate,
- 4) Physical Warm up/stretch,
- 5) Focus - a) connect with/ clear/ 'land' in self,
b) connect with space/environment,
c) connect with each other

Once this 'preparation' is done, the participants are ready, physically and mentally, to engage in the main task for the workshop. I usually follow this with a big group task, eg. "a turn take", where each participant makes an offering. These offerings can then easily form the basis of duets, group pieces or whole ensemble pieces. I see all of these steps as the warm up or preparation that can lead into the main focus.

Some practical tips, useful hints, valuable tools

- Be well prepared
- Be open and flexible to adapting/changing the structure of the workshop as required. Tune in to the needs of your group and respond to those
- Be in the moment
- Be aware of and adopt different styles of communication (eg. non verbal). Use practical examples or encourage participants to respond to tasks physically rather than verbally
- Really watch and listen
- Encourage and pick up on the small things. Allow time for things to happen. Don't be afraid of pauses and stillness – in these moments amazing things can come
- Focus on what's inspiring, beautiful and interesting about each individual. Draw these qualities out and build on them
- Focus on 'ability': what is unique, interesting and special about each participant rather than their 'disability': restrictions or what an individual is unable to do
- Be clear and concise in the way you communicate
- The essence of the work comes from the participants- their ideas and offerings- therefore nothing is 'wrong'

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Session Four: Tony Doyle Visions *An Introduction*

Facilitated by Tony Doyle Visions (Tony Doyle)

The Philosophy

The philosophy behind my work stems from the notion of an inclusive community or society where people with disabilities have equal access to information, public places and customer service, as well as opportunities to participate fully in cultural life.

I have also contributed to, and draw from, the values of the global arts based Disability Culture Movement. These include:

- advocating for and practicing self-determination and direction for people with disabilities
- realising and developing a cultural stream around disability which highlights the creativity of people with disabilities
- using the arts as a vehicle for developing a sense of community around disability
- enabling people with disabilities to negotiate integration from a position of community strength and support
- enabling movement and opportunities between disability and mainstream culture
- broadening and diversifying mainstream culture

Work and Practice

My arts practice grew from organising generally inclusive community and cultural events over 25 years ago. Influenced by living my whole life with a significant disability, I gradually focussed my attention onto disability inclusive arts practice.

During my twelve years as director of Arts in Action, I initiated

- Club Contagious (a disability-led gig at the Governor Hindmarsh Hotel)
- The High Beam Festival (an international multi-arts festival based in Adelaide)
- Step Into Space (theatre production involving several sight impaired people)

and many other exciting projects that put people with disabilities at the fore and in the midst.

Under the business name Tony Doyle Visions, I procured a two year Australia Council Community Cultural Development Fellowship, and during the same period a Churchill Fellowship. These gave me the resources and conditions to develop (amongst other things) the Somersault Project. Somersault is currently in its third year of development.

Somersault has developed through a process of long term planning, the employment of excellent community artists, and a structure that facilitates continuous communication, and a positive team spirit.

Currently the focal point of the Somersault Project is The Seetainer Creative Village Installation. It uses a giant twelve metre shipping container (the "Seetainer") as the hub of a mobile arts village and performance space. The Seetainer serves as a travelling interactive "gallery", using cutting edge technology to play, display and project video footage, photos, images, artworks, and music created by people with disabilities through participation in an ongoing workshop program. It is surrounded by a stunning canopy, a myriad of colourful flags, incredible artworks and a soundstage.

People with disabilities have been involved in all aspects of its design and creation, through consultation and active participation in an ongoing workshop program. These workshops precede the Creative Village's appearance at disability and mainstream cultural events. Plans are afoot for the Seetainer to travel to regional and interstate locations and events.

Other work under the umbrella of Tony Doyle Visions includes 'The Music Works', a monthly "dynamic day gig" at "the Gov" which targets people with intellectual and other disabilities. It attracts a huge crowd, a full dance floor, and opens up new opportunities for people with disabilities to perform and MC.

'Visual Aspect' is a film production partnership that produces top quality promotional films, mainly within the disability sector. It draws on my experience of disability, and partner Roger Lorenz's extensive BBC (UK) and international documentary production experience.

For more information contact:

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Session Five:

No Strings Attached

Theatre of Disability

An Introduction

Facilitated by No Strings Attached (PJ Rose)

Our Philosophy

VISION... transforming lives through theatre ...

MISSION... by providing abundant opportunities for people affected by disability to participate in workshops, performances and touring.

PRINCIPLES

We share an unconditional determination to discover and develop the creative impulses participants offer. Our purpose is to foster self-expression and provide opportunities for members to realise their creative potential. We are guided by six principles –

- We model and promote self-determination for members to participate in and contribute to the artistic life of the community
- We develop members' skills in all aspects of theatre performance, production and administration
- We produce theatre of high quality so members become artists in their own right and create work that contributes to the larger community
- We produce theatre that raises awareness for and about people with disabilities
- We collect information and network resources to assist ourselves and others who work in areas related to theatre and disability
- We value entertainment and advocacy, individuality and community, unity and diversity

Our Practice

We're a community-based theatre company of people with disabilities who perform on stage, back stage, and in the office. We produce locally, tour nationally (and overseas) and discover new talent in weekly workshops tailored to the individual needs of participants. We create original theatre works through the unique perspectives of our members, and everyone is welcome.

Our goals through 2008 include:

- Create distinctive theatre with high production values
- Provide quality workshop experiences
- Present a clear public profile
- Secure long-term viability

Our Work

Since 1993, No Strings Attached has been guided by three Artistic Directors:

1993-1997	Helen Flinter-Leach (founder)
1997-1999	PJ Rose
1999-2004	Jo Zealand
2004-present	PJ Rose

We produce an average of one new production a year, developed from the interests and skills of company members who are mentored by theatre professionals.

Production History

- 1994** 'Norwood at Work', a theatrical history of an Adelaide suburb with music and puppets. Directed by Lisa Hughes. Music by Pat Rix.
- 'With A Little Bit of Help from My Friends', six radio plays based on oral interviews with women in their 80s and 90s. By Pat Rix and Helen Flinter-Leach.
- 1995** 'Lavender's Blue', a film script (by Sue Richter) and stage script (by Pat Rix) about turning mental illness into mental health, conceived and inspired by founder Helen Flinter-Leach, a survivor of psychiatric disability for over twenty years.
- 'Stories', an interactive improvisational recital of member stories and theatre games involving performers with two simultaneous audiences – one on-site, one via a disability chat room on the internet. Directed by Stephen Sheehan.
- 1996** 'Ability Rules. OK?' Media, music and a football metaphor celebrate the roles of carers (the coaches) and supporters (the fans) in the lives of people with a disability (the players).
- 1997** International exchange with MOOMSteatern in Malmo Sweden.
- The 'Touched' Cycle begins.
- 1998** 'Touched', a black fella / white fella comedy about greed and reconciliation staged as a promenade performance through two galleries and the theatre at Tandanya National Aboriginal Cultural Institute. Written and directed by PJ Rose, music by Pat Rix. ... passionate ... talented ... models of community performance ...
- 1999** 'Re-Touched', a musical fairy tale, reconceived and restaged at Tandanya.
- 2000** 'In Your Wildest Dreams', an exploration of sexuality and disability. Written and devised by the cast. Directed by Jo Zealand and Lisa Hughes
- 2001** 'In Your Wildest Dreams' tours through South Australia, Victoria and Vancouver Canada
- 2002** 'Hidden', an outdoor theatre show celebrating minority cultures in Australia, performed at the Adelaide Fringe and Awakenings Festivals
- 2003** 'Catching the Juice', a philosophical cabaret where people with a disability challenge the meaning of life. Featured performance at the Awakenings Festival in Horsham VIC
- 2004** 'connect!' No Strings Attached's first annual outdoor disability arts party celebrating International Day of Persons with a DisAbility
- 2005** '2connect', 8 performers devise 4 original theatre duets to explore languages and images of connection:
- 'The Ride of Babs and Sunny' with Damien Turbin and Jo Zealand. Two clowns meander time dreaming of a friend. Will they meet? "Poignant." "Funny."
 - 'Alice's Cat' with Amethyst DeWilde and Susie Skinner. The manic and the depressive discover each other on a cabaret stage. Harmony? Dissonance? "Confronting." "Great singing!"
 - 'Trapped' with Kym Mackenzie and Alirio Zavarce. Two men are thrown together by circumstances beyond their control. What happens? "Scary." "Moving."
 - Lionheart with Richard Samai and Tina Barry. Indigenous and Anglo relive three lifetimes. How? "Beautiful." "Exhilarating." 'connect!'
 - No Strings Attached's second annual outdoor disability arts party
- 2006** '2connect' at the 2006 Adelaide Fringe. Each duet takes audiences to a different (accessible) space in Higher Ground. 'connect!'
- No Strings Attached's third annual outdoor disability arts party

Session Six:

Tutti Ensemble

An Introduction

Facilitated by Tutti Ensemble (Pat Rix)

The Philosophy of Tutti – why we do what we do

- Being involved in the making of art requires a discipline that makes a positive difference to people's lives
- Creative thinking and sharing a common goal lie at the heart of every successful school, workplace and community enterprise

Tutti Ensemble

The story of Tutti begins in 1997 when a survey amongst clients and staff at Minda Inc, a residential centre for people with a moderate to severe intellectual disability, identified the need for a singing group. Their recreation officer approached me and I agreed to give it a trial for three months on the provision that we opened the choir to the wider community. Thus, the fledgling Holdfast Bay Choir was born - a group of ten people with intellectual disabilities and two support workers whose expectation was a recreational sing-a-long group. It was the 11th August 1997 at Minda Inc, King George Ave, Brighton, and at the time it was just another job.

However, as I said earlier, art is a transformative activity. It changes lives because it changes us. It gives us insight into what is happening around us, into how we respond to the world and how we interpret familiar and not so familiar things. It extends and expands our capacity to think and, whether it is a visual, musical, text or body-based vocabulary, to share language.

When new ideas are first introduced by artists, they are often seen as shocking, perhaps even incomprehensible. Certainly the group was bewildered by my insistence on warm-ups and pitch exercises and songs in other languages. However, over time the best and most effective of my ideas were accepted, so much so that when new people wandered in the original members laughed at their reactions. And that is the curious thing. Art has such power to change us, and once we have changed there is nothing harder than trying to grasp what was so shocking or illuminating once that feeling has evaporated. Even in a few short weeks those original members had absorbed what they had experienced into their vocabulary and wanted more.

By early 2000 more Minda clients and community people were joining and bonding and we had begun to apply for grants to develop new material. Also around this time it became clear that we no longer fitted neatly under Minda's umbrella. In July 2001, Minda facilitated our incorporation as 'The Tutti Ensemble'.

Since then Tutti has evolved into a large community arts organisation, internationally acclaimed as a unique model of social inclusion and artistic excellence. Our vision and intent is the creation of original, non-stereotypical choral music and music-theatre that challenges society's preconceptions and attitudes towards disability. Through our shared love of singing and music, we have created a microcosm of mutual acceptance and, in the process, become widely recognised as a best practice model for working with community. These days the Tutti Ensemble is umbrella to four different performance groups:

- 1) The original Tutti Choir (up to 80 people)
- 2) Club Tutti – a non performance based singing group (up to 30 people)
- 3) Tutti Arts – a work program for young adult artists (12 artists)
- 4) Tutti Kids – for 5-10 year old children with a disability (up to 10)

At the heart of Tutti's work is the mission to develop a pioneering approach to integrated methods of performing arts and choral training.

Why Music?

In my view, music is the most powerful language ever devised by human beings. It is at once personal and universal and takes us higher than we are by nature. My drive has always been to encourage others to express themselves in music, especially singing, because it awakens the spirit and generates both focus and energy.

It helps people move beyond conventional choices.

It helps people discover new possibilities in their work and life and feel able to make difficult but necessary changes.

In the past few years, the Tutti Ensemble and Tutti Arts have regularly performed to thousands of people across South Australia and hundreds now participate in Tutti's regional choral workshops through the Big Country Choir. Tutti's ethos is that the participation in and enjoyment of singing should be accessible to everyone. The musical name 'Tutti', chosen by a member back in May 2000, reflects our social intent, meaning 'Everyone will now perform together'.

Let me paint you a picture of our performing choir, The Tutti Ensemble...

Imagine up to eighty people on stage including musicians and children, approximately half with a disability, although it is often hard to tell who's who. Of our singers, twenty-seven are residents at Minda Inc, everyone else comes from the community. Of these, some have an intellectual or physical disability, others a hearing or visual impairment, others a mental health problem. A few suffer from chronic illness or early onset dementia.

We have several families in Tutti including couples, parents and children, and grandparents and grandchildren. We have more than twenty singers under thirty. Our youngest member is four, our oldest eighty-one.

We come from all walks of life and racial backgrounds and five percent of us are gay. We have retirees, university students and academics including a professor, a communications lecturer, a radiation scientist, and a doctor.

We have social workers, administrators, sales-people, teachers, nurses, IT workers, a bursar, musicians and a couple of business people.

We've accommodated babies, toddlers and puppies over the years, even a sulphur-crested cockatoo at rehearsals. The only creature asked to leave was an incontinent pet rabbit.

At present, in the large Tutti Choir we have well over 100 people on the books, although not everyone is with us or can perform all the time, hence the creation of 'Club Tutti'. As Tutti has grown, we have sought to build on the foundation we have established, providing performance opportunities and a social milieu for people with a disability.

The Future: Tutti Arts

Inspired originally by conversations with Jeanne Calvit who began the Interact Center for the Performing and Visual Arts in Minneapolis during the early nineties, Tutti Arts has been a twinkle in Tutti's eye since 2000. The frustration was that such were the differences in disability funding between Australia and the US we couldn't see how to achieve it here. It took a new generation of performers who had been singing in the choir for some time and who wanted to work full-time, continuous dialogue with Disability Services and a formal partnership with Minda Inc to find a way.

In October 2004 Tutti Arts began as a three day a week pilot program for eight young people with a disability who brought their own funding with them. I have no doubt that the regular ongoing nature of this program will fulfil the ensemble's original aims of nurturing artistic growth and affecting systemic change with regard to artists with disabilities. Tutti Arts is enabling artists with an intellectual disability to become leaders in their chosen field, thereby providing role models for others in the future.

Dot to Dot Workshop Exercises

Lead by Tutti Arts Performers, Aimee Crathern and Rachel High, and Workshop Coach, Pat Rix.

Rachel leads the group through a **physical warm up** and stretch.

Aimee began the **vocal warm up** with exercises to relax the muscles used in sound production:

- Jelly Jaw - count 3 and shake entire head and neck so that lips wobble
- Horse lips - blow through lips so that they vibrate together
- Stretch mouth wide in shape of 'The Happy Clown'
- Scrunch up face to make 'a prune'
- Do this a few times and end up with a nice smile in case the wind changes

Next were the actual vocal folds:

- Frog Croak - Call 'Hey' and siren down to the back of your throat and gargle softly.
- The Siren - to lift the soft palate

If you have been humming and frog croaking, your vocal folds will already be warming but by closing your throat and going from your lowest to highest note using a siren you will free them even more. Do this several times with your throat and lips closed and then several times with your throat and mouth open. Feel your soft palate rise as you go higher and hold the top note longer each time before you descend.

Circle Work - call and response to movement

Establish a digging or hoeing rhythm and try calling eg hey-oh and get everyone to answer. Everyone can contribute a call once the rhythm is established

Breath Control and Tone

Sing through the vowel sounds. Ah.... Eh.... Ih.... Oh.... Ooh all on one breath beginning on middle C. Do this on each note of the C scale holding each vowel for four counts before changing sound.

Stretching your vocal range

The tessitura - is the word used to describe the notes in a singer's range. Many people don't know their range because they have only sung within their comfort zone. The following exercise enables you to test your upper and lower register to find where your voice is strongest:

Sing EE Oh EE OH EE OH EE on low A major scale using the tonic triad, (A C# E A) as you go up and down again on one breath. Try singing it with your tongue flat in your mouth, your nostrils flared and your lips firm so that your voice is placed towards the front of your mouth. Make sure you stretch your mouth and lips as you sing.

Do this same exercise in keys above and below the A on those same notes. Sopranos should be able to repeat that pattern all the way up to the next A. Basses should be able to repeat the pattern all the way down to the A below

This same exercise is also good for training the ear.

Take the voices up as high as they will go on the major triads and then down in minor triads. Another variation is to sing the triad first as a major then as a minor before going on.

Consonants, Pitch, Timing and Rhythm

There are many songs which serve this purpose.

The exercise Aimee used at the Dot to Dot workshop was a simple tune called 'Ma mama mama mama ma....'. The exercise has four distinct phrases. Once learned the consonant and vowel can be varied, eg. da, la, pa, ta, na wee, za etc. The tune is sung first in C then up a semitone each time.

We then sang it as a three part round, each group devising a movement with it.

Finally Aimee had us move around the room in groups, mingling with each other holding onto our part of the round as others walked past.

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Session Seven: Planning, Structuring and Delivering a Creative Dance Workshop

Facilitated by Restless Dance Company

Restless Dance Company runs its workshops for young people with and without a disability across South Australia. The workshops are led by a team of tutors with and without a disability - a Workshop Leader, Workshop Tutor and Co Tutor.

Planning, Structuring and Delivering a Creative Dance Workshop

Formulate your overall aims for the program as well as your objectives for each session.

Define your themes in terms of the ideas, emotions and images of your choice in relation to the following Movement Elements:

- The Body
- Space
- Movement Quality/Dynamics

Organise props, music and equipment well in advance of the session.

Set up a pre-session atmosphere in the room (music, etc.) which can set the scene for your workshop.

Think through the nature of the characters and personalities in the group prior to their arrival: Does anyone need a pre-session cue or prompt from you? Can anything about their arrival and first moments in the room be supported or improved?

Introduction and Warm Up

Gather the participants in a circle. Welcome them and set a context for the workshop.

The warm up may have a range of functions:

- Physical warm up for muscles, circulation and breath
- Scene setting, establishing themes and ideas
- Ritual
- Focus

For most people their dance class is an important and special part of the week. They need to be allowed to settle into your expectations of them and their expectations of the workshop.

Main Theme

Introduced in the warm up, your themes are now explored in a range of tasks, games, improvisations and devisings. Respond to the unique movement of the participants.

Evolve your themes in terms of the Movement Elements (also mentioned above):

- **The Body** - whole body actions, body part actions; travel, jump, turn, gesture, stretch, sink, swing, spin, leap, fall, slide, flutter, scratch, balance, twitch, etc.
- **Space** - Personal space, general space, pathways, levels, shapes
- **Movement Quality/Dynamics** - weight, space, time and flow. Movement Quality is not about it being good or bad! It's to do with the style of a movement or phrase, the way the movement is performed and the possibilities for contrast, development and broadening a participant's movement range that will increase their expressive potential

It's helpful to think about these dynamic qualities in terms of a continuum of effort, with participants having their characteristics, favourite moves and behaviours somewhere along each:

Weight: Strong - Soft

Space: Direct - Indirect

Time: Sudden - Sustained

Flow: Free - Bound.

Why not have a think about your own preferred moves, habits and physical style!

Further Exploration

The dance work now goes into deeper territory.

This is where the dance finds its expressive heart. The group, as well as the individuals within the group, find and build a vocabulary of movement. This is also the exciting bit, the feeling of the group "clicking"!

Further exploration may involve partnering, developing a solo, devising phrases in small groups or working on the clarity of the movement quality of the group's ideas.

Culmination

Pull a range of ideas together and if possible, show them. Dance is a social event and/or performing art. The showing may involve partners or groups demonstrating their work for the others, so that audience skills and appreciation are also developing. Or, it may have the quality of group celebration. This depends on the experience of the group. However, I encourage a slight formality or a certain focused attitude from participants at this stage in order to achieve a culmination or high point in each session.

Relaxation/Conclusion

The end sometimes takes as much orchestrating as the rest of the workshop.

A relaxation session might be relevant.

Bring the group back together, thank them for their participation, reflect back on this session and look forward to the next. The dance class might be a contributing factor to the structure of someone's week.

Say goodbye!

Each and every workshop needs to be a satisfying journey of activity, however simple.

Avoid grab bags of random activity! Your own check list of useful activities for specific purposes such as to generate energy or calm a group or return to focus may be useful, as long as you know why you're introducing the activity. Each workshop needs a thread, so that activities are pulled together by you to relate to the wholeness of the session.

Keep notes on the ideas that arose, the remarks people made and the vocabulary which built and may be worth revisiting. Remember who was responsible for each idea and refer to it as their move, eg. Paul's hand gestures. Next week's planning will be much easier with references to this week written down, drawn, videoed or squiggled.



Managing and Running Your Workshop

Making Ideas Happen

To create their own ideas people need:

- A structure, whether broad or narrow. The narrowest structures are usually the most exciting!
- To feel safe. The group's "norms" or people's understanding of how the group expects everyone to interact can support this
- A vocabulary of action from which to build ideas with confidence. This comes from experience!
- To know they won't be judged but to understand they are likely to be challenged

Generating, supporting and developing your participants' ideas relates to your teaching style which is likely to be definable along a continuum from directive to facilitating.

As a Restless tutor your work is likely to be operating nearer the facilitating end of the spectrum, but will travel along the spectrum depending on the situation. Facilitating is about accepting people's offerings and ideas and then developing them. A facilitating approach is still highly structured.

Movement Elements

A Movement Vocabulary for Teachers

The Body

What are you doing?

Whole body/body parts. Action/stillness.

Run, jump, stretch, gesture, crawl, travel, balance, swing, step, sink, retreat, close, open, spin, tilt, twist, circle, turn ...

Relationships

With whom or with what?

With another person, a partner, with two partners, with the whole class, relationships in the space: is everyone far away from each other or close by?

With an object: a prop, a wall, a chair, a ball, a bell, something precious, something hot, something imaginary ...

In Space

Where?

On the spot, directions: forwards, backwards, sideways. Levels: up, down, high, low.

Distance: near, far. Pathways: zigzag, straight, circular. Behind, in front, beside ...

Quality

How?

Strong, soft, direct, flexible or indirect, swiftly, slowly, sudden, sustained, free flowing, bound.

Any adverb: slowly, hesitantly, joyfully, 'meltingly', boldly, freely, jerkily ...

Enjoy working with these! Remember, they are all interconnected in the body of the dancer.

Interacting With Your Participants

This same continuum is used to define your interaction style with participants. Facilitating is to do with offering choices and finding structures (such as turn taking) with which to invite ideas.

However, your interactions with participants need to be brief and clear. Learn people's names as a top priority. Beware of offering false choices: "Do you want to put your shoes to one side?" may generate the answer "No, I don't", which would be fair enough as you appear to have offered the choice.

Ensure your body language matches your words.

Have high expectations but balance these with a constant process of thinking through how best to support people to meet your expectations:

- Agree on some group norms
- Be assertive about what is not okay at Restless!
- Refer often to what is okay at Restless that is not okay outside Restless, such as close physical contact, rolling on the floor, making animal noises, bursting into song
- Set up rituals eg. for beginnings and endings or for explaining the next task
- Learn individual people's needs for prompts and reminders prior to the workshop
- Use your voice to draw in the group rather than accelerate the decibel level
- Allow participants to focus on the dance rather than worrying about logistics. In the same way that the creative dance class tends to take place in the general space in order to take the emphasis off things like right/left and set phrasing, avoid specific things like numbers or counting bars of music. Work instead with visual cues
- Don't be afraid to drop an activity that isn't working and, equally, have the courage to try it again another day

Inclusivity is the key to successful integration.

People with a disability are not aspiring to reach a benchmark set by other artists, but to redefine art in the context of what it means for them. Creative expression is often clearer than words.

Collaborative protocols:

- involve participants in decision making processes
- establish group norms and agreements with participants
- encourage leadership roles from all participants
- ensure physical and verbal 'turn takes'
- be open to individuals responding with variations

Evaluation

Creative and practical evaluation sessions can assist with receiving feedback from workshops and performances in a disability friendly way.

Ask people to respond to a human scale, or an object representing the project.

Experiment with new ways of evaluation to receive a response from every member of your group.

De-briefing with colleagues within and outside of your organisation can assist with areas of struggle and concern and also promote further opportunities for people with a disability.



Duty of Care

First Aid training will help you feel confident about working with people who may need your help. Ask your employer about any specific concerns and, if necessary, speak with a parent or care giver.

Legal Duty of Care requires a senior first aider in the building at all times. First Aid training provides the skills to cope with accidents, injuries, seizures, asthma and how to write a formal accident report.

- Know your attendance numbers and the details of participants
- Know participants' transport arrangements
- Have your participants' contact details handy
- Ensure access to a first aid kit

Session Eight: Duty of Care, Critical Thinking and Ethics

Facilitated by Caroline Ellison

Introduction

Professionals and practitioners who involve themselves in the lives of young people (including young people with a disability) must exercise care in the way they carry out their responsibilities. We need to consider what we do as well as what we do not do, and the impact our decisions make on those individuals we are attempting to support. We cannot guarantee the safety of others – but we can act reasonably. However, sometimes the situations we find ourselves in lack clarity and we need strategies for handling these situations.

What is duty of care?

The law imposes a duty of care on everyone (carers, the general public, etc.). This is a duty to take reasonable care and avoid injury to other people or damage to property as a result of our action or inaction. There is a duty not to be careless, by taking reasonable steps to avoid harm, while supporting sensible risk taking relevant for each individual.

What is negligence?

Negligence is the failure to exercise reasonable care, or a lack of proper care and attention. It can also be a failure to provide a reasonable standard of care/supervision or support which results in foreseeable harm to a person or their property.

In cases of professional negligence involving someone with a special skill, that person is expected to show the skill of an average member of the profession. It is no defence to show that one was 'doing one's best' if one's conduct still falls below that of reasonable expectations in a given set of circumstances.

In working with young people and/or people with a disability there is a need, through planning, to minimise possible harm. It is not possible to eliminate risk, only to formulate strategies to minimise it. Allowing someone to undertake or engage in a risky activity does not make you negligent. Failing to take any steps to minimise foreseeable harm could be. This is called 'dignity of risk'.

Dignity of Risk

The ideal for individuals with a disability is to live a life which is as typical as possible to their non disabled peers. All people take risks. Duty of care can sometimes seem in conflict with allowing risk. Simply allowing a person to engage in an activity with inherent elements of danger or risk is not automatically negligent.

When a staff member is uncertain, they should discuss the situation with other staff, a supervisor or seek guidance from management.

Codes of Conduct/Ethics/ Professional Standards

There are codes of ethics that govern the work behaviour of some professionals, for example, nurses, doctors, lawyers and social workers. These codes do not expect perfect behaviour, but they do require acceptable, reasonable and competent practice.

Professionals may also have a duty of care to achieve and maintain a standard of skill competency. That standard will depend on the responsibility of your position and your training and experience.

The application of professional standards can vary from activity to activity, depending on:

- Nature of the activity or support
- The number of individuals being supervised
- Their age and cognitive ability – the less experience and skill, the greater the supervision
- The degree of their skill and/or training in a particular activity – the higher the degree of difficulty, the greater the supervision

The existence and scope of duty of care depends on all the circumstances of the relationship between the parties. For example, a young person under the age of 18 years or a person over 18 years of age with disability that is considered by law to affect their decision making may need extra considerations. In such cases planning and consulting with other significant people in that person's life as well as the individual themselves becomes important.

It can seem contradictory for a young adult to need parental consent just because they have a disability – but in some cases this is necessary as the parents may have legal guardianship. It is useful to have a conversation with the individual and their significant others early in the individual's involvement, covering how decision making and consent needs to work, and the expectations of parents or guardians to be told things and consulted. This can avoid situations of conflict or reduce opportunities for you to be caught in the middle of consent issues. You can listen, support and guide a young person or a person with a disability grappling with issues around parental restrictions and supervision, but if guardianship rests with parents this is a constraint you need to work within. To fail to know about and consider where the right to give consent lies could become a potential duty of care issue.

Duty of care can be used by service providers and carers as an excuse for maintaining custodial approaches to service delivery. In contrast, service providers have been known to use consumer rights as a justification for service responses that could result in negligence.

Other Duty of Care Considerations

Restraint – we all have a right to live free from intimidation, physical force, coercion, and imprisonment. Short term restrictions on a person's liberty are permissible e.g. stopping a person running onto a busy road. Be aware of using excessive force or long term behaviour management by way of seclusion. Intrusive forms of intervention can only be undertaken after appropriate consultation, peer review, personal intervention and sometimes guardianship orders.

Assault - is an act intended to arouse fear. Assault is the common term used to describe incidents such as hitting, taking blood from a sleeping person or forcibly cutting hair.

Monies -there is a professional duty of care that we keep appropriate records and receipts if, in the course of our duties, we assist individuals with management of their monies.

First Aid – it is important that if you are in a position of support, facilitation or responsibility you undertake and maintain first aid training. In relation to duty of care, if you follow the guidelines and first aid steps set out in accredited training and still the outcome is not positive, you are unlikely to be considered negligent, as long as your actions were reasonable given the circumstances. If you are not trained or unclear what to do, contact the emergency services for immediate assistance.

It is important to ask participants if there are any health issues or impairments that may impact on their participation that you need to know about, and how you should handle a situation should something happen. This can avoid over reaction or an inappropriate response.

Duty of Care and Ethics

Duty of Care encompasses the rights of the person to self determined independence and dignity, as well as a responsibility to ensure a person's rights are guarded. At times you may be faced with safeguarding someone's conflicting rights. How do you prioritise them? For example, how do you balance your duty of care with a person's physical safety, dignity of risk and your need to break confidentiality? Even with sensitivity to an individual and their family/ carer characteristics, you may find yourself in situations where there are no absolute right or wrong answers. That is when you will need to use your ethics and understanding of 'duty of care' to make a decision.

A framework for discussion and negotiation around a duty of care or other ethical dilemma:

An effective critical thinker and problem solver:

- Clearly formulates and identifies questions and problems
- Gathers relevant information and interprets data from a variety of abstract points of view
- Develops well reasoned conclusions and tests them against relevant criteria and standards
- Thinks open mindedly – recognising implications and consequences
- Communicates effectively with others in brainstorming possible solutions to complex issues

A good way of deciding on what is the best way to treat people is to ask them how they want to be treated. People can then come to agreements on how to treat each other.

Consider:

- What is the issue?
- What are some possible 'should' or 'whether' questions?
- Who are stakeholders?
- What are the various perspectives and what might be influencing these?
- How are you going to investigate facts?
- Which of the strategies will you use: principle, consequences, agreement or virtues?
- What is your recommendation?
- What are the limitations and compromises involved (be open and honest) that you must undertake in order to get task done? What is your perspective on the issue now? Did your perspective alter? How and Why?
- How will this be reviewed and the process be dynamic?

When considering your recommendation, ask:

- Does this recommendation result in the production of happiness, pleasure, health, comfort or a sense of well-being? Does it produce the potential for more of the same?
- And are we considering real people (rather than abstract ideas)?
- If yes, the act (policy/social arrangement) is good.
- Does this act result in unhappiness, pain etc. Does it have the potential to produce unhappiness etc? Is the reason for the act abstraction rather than real people? If yes, the act is wrong.
- What if there are plusses for some and minuses for others?

In managing a difficult situation or making a decision, in order to empower the individual, think about:

- What am I doing in the long term to make it possible for this individual to have more control over his/her life?
- How am I attempting to further develop this person's capacity to exercise that control in a reasonably responsible manner?
- Am I making good use of opportunities to expand this individual's experiences and relationships in order to better resource them to make their own decisions?

Empowerment plays a significant role in planning to meet duty of care needs. Individuals grow and acquire skills over time. Some individuals also lose skills. We need to review plans and ensure we are using the least restrictive alternatives and question whether there is skill development that could be undertaken to lessen duty of care burdens.

Remember, there is no prescription for resolving dilemmas – however, good planning and careful critical thinking as well as consultation, open discussion and debate are positive approaches to minimising physical and emotional harm to others.

Reporting Duty of Care Issues

Sometimes you may need to report or discuss a concern with a manager or supervisor.

Experience suggests the following points can be useful:

- Make a time with the relevant person to discuss the issue privately (not in the corridor)
- Know what you are concerned about, and be prepared to discuss it with an open mind.
- Discuss one issue at a time
- Tell the truth – you don't need to embellish for people to take you seriously
- Be prepared to offer some solutions (try for at least two options)
- Be persistent and patient
- Be inventive and sensitive
- Remember common courtesies
- Documentation is very important - be prepared to write the facts down – only what happened
- Don't give up
- Don't forget the bigger picture – there may be factors you are unaware of

While the information present here is introductory, it is important to remember that consultation, planning and discussion early on can often reduce the miscommunication and misunderstandings that can lead to difficulties if an unwanted situation or incident occurs.

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Session Nine: Positive Support Practices

Facilitated by Caroline Ellison

Introduction

Our behaviour and our response to the behaviour of others shape daily interactions, feelings and experiences. At times our behaviour and that of others can be labelled as challenging. So what makes our or someone else's behaviour challenging?

What are 'challenging behaviours'?

Challenging behaviours are those described as destructive, harmful, disruptive or otherwise unacceptable, that occur with sufficient frequency to be of concern. A significant negative about challenging behaviours is that they can form part of a person's 'dominant story' or identity. We need to consider the implications of labelling or identifying a person by their 'challenging behaviour'.

A question worthy of contemplation and discussion is whose problem is the challenging behaviour – the individual's or ours? Challenging behaviours are a challenge shared by those who need to understand and respond to it. The challenge is not only in the nature of the behaviour, but also the ability of others to tolerate, change or minimise the consequences of it.

The question then arises, based on a person's judgment – when is a behaviour too:

- frequent
- harmful
- disruptive

When is intervention needed? List the kinds of behaviours you would find challenging in a group/workshop situation. Explore what makes them 'challenging'.

What Motivates Behaviour?

Make a list of the reasons you can think of as to why people may behave in ways others find 'challenging'. Consider that all behaviours serve a legitimate purpose for the person using them, or communicate an important message (though at times unconsciously so). Therefore, the support offered needs to address the cause and purpose of the behaviour, not simply deter or suppress the behaviour (McVilly, 2002).

- If we work from the premise that all behaviour has a purpose: challenging behaviour can stem from:
- A lack of effective communication skills
 - Poor self worth
 - A lack of valued social roles
 - A lack of purposeful or meaningful activity (ie. being bored), which is most likely to occur when people are not engaged
 - Stress – when situations are too stimulating or people feel overwhelmed
 - A need to avoid a situation or a feeling that a person does not understand or that makes them feel uncomfortable
 - Unmet needs – lack of opportunity for attention, etc
 - Pain, illness, or other physiological reasons

When a response to behaviour is received (good or bad) it is still a response.

Intervention

In order to positively support an individual or group to engage in behaviour that supports personal growth and the achievement of individual and group goals, the following statements serve as a guide:

- See all people as like yourself, with gifts, talents and support needs. This will guide you to support someone as you would like to be supported yourself – or as someone would support your loved ones. By seeing someone as having similar characteristics to you will assist you to begin understand the person's actions.
- Follow the person's lead. This means you are there for them – and requires willingness to take direction from the person and have some restraint against imposing what you think is best. However, it needs to be understood that while you must listen – you may not always be able to accommodate everything. But listening to the person gives you a place to begin negotiations
- What we think someone needs and what they truly need are probably two different things
- Support for the Team. Putting energy into supporting the team is vital to achieving positive support for challenging behaviour
- Create an atmosphere where all are listened to
- Address the emotional/personal needs of team members – reassurance, debriefing, breaks
- Regularly check to make sure that you, the team and other stakeholders are on the same page – make sure you are unified in your beliefs and keep the person's needs as your central focus

How do we contribute to the 'challenging behaviour' of others?

We play a role in someone else's challenging behaviour. We play a role in the behaviour's function and we play a role in the positive solution. It is important to distinguish between the person and their behaviour. Our response to a person we find challenging is largely determined by our personal interpretation of their behaviour. When we think a person's behaviour is challenging we are less likely to respond or attend to their underlying needs.

We need to be vigilant, questioning our immediate

interpretation of their behaviour in an effort to further understand the person, our response and their needs. If we lose sight of the humanity of a person (someone who needs security, comfort, companionship, dignity, respect and opportunities to realise potential) we run the risk of developing inhuman strategies.

Guiding Principles for Intervention

Guiding principles for addressing the cause and purpose of behaviour we find challenging:

- All behaviour has a purpose – what is the function of the behaviour for the individual?
- What is happening in the environment to trigger or support the behaviour? However, remember that the purpose of the behaviour may not be linked to the immediate environment. Consider what else is going on in a person's life – it may have nothing to do with you
- Effective support strategies are based on getting to know the person
- Collaboration is imperative – with the individual, family and others
- Decrease undesirable behaviour by teaching skills and encouraging independence – communication, self worth, etc
- Sometimes a challenging behaviour can be turned into a gift or talent
- Focus on strengths, but identify and support areas needing development
- Ask the individual what they think could be done to decrease the likelihood of the behaviour occurring
- Be honest about the consequences of their actions and get others to gently discuss the impact of their behaviour on them. When you...it makes me feel...
- If needed, seek assistance to work with the individual to explore the function of that behaviour for them – this will require an appropriately skilled and trained person
- Don't blame or label – changing the dominant story by highlighting positive moments is more useful than reinforcing negativity. Let people know that you believe they are capable of managing their own behaviour

Honesty and limit setting:

In the end there has to be boundaries. Make it clear – continuing with ‘challenging behaviour’ could result in reduced or discontinued participation.

- Explain why a request could not be fulfilled – either because it cannot reasonably be met or it will impact negatively on someone’s rights.
- Lack of honesty can make behaviour more challenging if an individual feels or finds out that the other person’s responses were not truthful.
- Limit setting involves setting clear boundaries for acceptable behaviour in a context, providing social feedback and natural consequences. Limit setting is not about control but about social rules and providing feedback for acceptable behaviour for all people in society – or that which could be expected in a similar context.

Other useful hints and tips

Anxiety

Look out for signs of anxiety – they are often non verbal and subtle. Anxiety can often lead to feelings of being overwhelmed which can lead to aggressive or disruptive behaviour. Reducing anxiety by changing context, distraction or reassurance can interrupt the escalation of behaviour. After a negative or aggressive experience a person can be very remorseful and this can contribute to poor self-esteem which can make person anxious and, thus, the cycle continues.

Rights and Responsibilities of People with a Disability

People with a disability have the same rights and responsibilities as others in the community. Those who breach these rights could be found guilty of a criminal offence.

Managing a Critical Incident

A critical incident is a situation that involves events outside of your everyday experience of a situation that has people feeling out of control and/or vulnerable.

- Your safety is paramount
- The safety of others is paramount
- If it is safe to remain in proximity, ask the person to leave the environment – follow and observe from a safe distance
- If the situation does not calm quickly, remove everyone and yourself and observe from a safe distance
- Remember, people’s body chemistry may not return to normal for quite some time
- After immediately reporting the incident, it is imperative that people debrief and discuss this incident within 48 hours if possible
- Reports need to be written describing what was observed
- It is important that everybody involved feels like they had an opportunity to discuss their story

In conclusion, increased opportunities for participation in activities of choice, social interaction and communication about needs will in most situations result in less ‘challenging behaviour’.

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Session Ten: Support Needs

A Checklist for Supporters (Example Sheet)

Facilitated by Restless Dance Company (Kat Worth)

Introduction

We are delighted to have this opportunity of running a dance program in your region/school.

Restless is one of Australia's leading youth dance companies, working with people with and without a disability to create dance theatre and run workshops which are inspiring and challenging.

Since the company started in 1991, participants, audiences, parents and carers have experienced dance theatre and workshops based on principles in which the action is motivated by the dancers with a disability.

The following thoughts are designed to help you support your participants in the dance workshop.



What to expect in a Restless workshop

Restless workshops adopt an approach known as creative dance or improvisation.

Creative dance workshops are highly structured, consisting of a series of movement exercises, games or tasks built around a theme. The workshop tutor will have the aim of combining the movement ideas generated by these structures by the end of the session so that the workshop has a satisfying culmination.

Participants are not only free to respond to these structures as they wish to, but are actively encouraged to do so because this is how the momentum of the workshop is achieved. Every dance style, whether classical ballet, line dancing, Irish dancing or Flamenco, has a 'movement vocabulary', which is how the steps, shapes and patterns of the dance style are described. Groups involved in creative dance build their own movement vocabulary.

We feel that this is particularly "disability friendly" because it allows participants to take part in their own style, to progress at their own pace and to have the experience of being part of a group through the building of the group's movement vocabulary.

For people who are non verbal this is particularly powerful because the movement can be as expressive as words.

Creative dance workshops can be unexpected! The tutor always has a plan but often the direction of the workshop changes with the ideas that spontaneously emerge and can vary with the mood the group is in and even the weather!

Generally participants can expect an introduction and warm up; a section in which movement ideas are tried and developed; a culmination in which ideas are combined and presented; and a relaxation, cool down, conclusion.

Checklist of supporters' roles and responsibilities

1) Participate as yourself as far as possible.

We hope that you enjoy the workshop too! Your clients ideally need to experience the workshop alongside you. Your open, relaxed involvement validates the dance activity for your client. We are generally not happy to have staff/parents watching the workshop because this says it's okay not to participate. (Regular group members are, of course, welcome to sit quietly for a while.)

We are open to arranging certain occasions during the project for people to watch. This may be at the end of the whole project, or for the last ten minutes of each week, or at the half way stage.

2) Designate prior to the workshop who will specifically support whom.

If someone needs support during the workshop it needs to be provided within the group or by leaving the group for a short while by the person in that designated role for the session. This is to ensure the continuity of the workshop.

3) Your students are the experts!

People with an intellectual disability are often experts in an activity such as a creative dance class because of their ability to improvise and follow their own ideas. Supporters need to acknowledge this and tune in to the movement vocabulary the group is developing, particularly if they have missed a couple of weeks of workshops because of the staff roster and so on.

4) Develop a sixth sense for when to provide support and when to leave space.

This is to do with the "right" and the "wrong" of the workshop being decided on by the participants. People are only going "wrong" if they are hurting or interrupting other people. The actual movement does not have rules to do with set rhythms, steps, right/left or use of the room. Creative dance does not aim for everyone doing the same move at the same time. It's more to do with creating the same mood as a group or sharing the same moves but performing them in your own time.

5) Enjoy the workshops!

Feel free to ask the tutor any questions or feedback any worries or thoughts you may have.

We aim to balance our experience in creative dance with your knowledge and understanding of your clients and their interests and ideas.

In this way our dance project is a three way process, in which we value the input of everyone involved.

Feel free to phone the Restless office on +61 8 8212 8495 with any further queries.

Session Eleven: Arts In Action

Facilitated by Jayne Boase and Nicci Parkin

Notes from authors

1) Arts in Action Incorporated became known as Arts Access SA in May 2006.

2) It was verbally stressed at the beginning of this session, as is reiterated again here, that this session was not intended to take the place of disability awareness training, and that anyone intending to introduce inclusive practice into their arts activities should undertake professional disability awareness training.

Arts in Action overview

Arts in Action, South Australia's peak arts and disability organisation, is the State representative of the national arts and disability advocacy body, Arts Access Australia.

AA-SA advocates for access and participation in South Australia's arts and cultural life by all people with disabilities, recognising that the arts have become the language of the disability cultures. The organisation has been at the forefront of the disability arts movement since its incorporation as Arts in Action in 1989. It is committed to supporting social integration, promoting the creative potential of the individual, encouraging the development of new skills, celebrating difference and advocating for greater accessibility in the cultural mainstream.

AA-SA is a member of Arts Access Australia, the national network of peak arts and disability bodies from across the country. (N.B. Arts in Action's General Manager, Jayne Boase, was Chair of this peak advisory body at the time of the Dot to Dot presentation).

Current Projects and programs

- Priority Outcome Areas – multiple Strategies
- Projects (eg. Reins, Rope and Red Tape, Big Country Choir)
- Programs (Club C, High Beam Music and Literature Awards)
- Services (Online database – EnableNet, consultations, advocacy – sign-interpreted performances)
- High Beam International Disability Arts Festival
- In development: Mentoring, Training, Artists Register (SALA), Creative Inquiry Program, Information Networking, Online Gallery and Anthology

Part of Jayne's presentation included

- National overview
- International overview

International perspectives

- VSA in USA and other countries
- Disability arts movement in UK – history and current
- Inaugural 'Giant Leap' festival in NZ – 2005
- Other countries – Singapore, Hong Kong and Vanuatu

Understanding disability

Discussions involved:

- Definitions of disability
- Self-identification – Deaf cultural attitudes, and other disability cultures
- World Health Organisation definition of disability
- Excerpt from the Disability Discrimination Act
- Discussion around Medical / Social models

Disability Discrimination Act

- International Year of Disability in 1981
- Introduction to the Federal Disability Discrimination Act (1992)
- Australian Human Rights and Equal Opportunities Commission

Disability Action Plans

- Creation and lodgement - HREOC

Thanks to:

- DADAA WA for Disability Awareness Training Manual handouts

For information on these topics, contact:

Arts Access SA (formerly Arts in Action)
101 Halifax Street,
Adelaide SA 5000
T: +61 8 8224 0799
F: +61 8 8224 0709
Email: info@artsaccess-sa.org.au

Session Twelve: Community Cultural Development

Facilitated by Community Arts Network SA (CAN SA)

dot to dot

Background of CAN SA

CAN SA is the peak body for community arts and is the principal source of community cultural development information, advice and support services in South Australia. CAN supports members and the arts sector through these services and through accredited and non-accredited training. CAN is a Registered Training Organisation (RTO) that delivers industry specific and tailored training that sets professional standards of practice and increases employment opportunities.

A community based organisation, CAN SA builds long term partnerships with other community sectors such as local government, health, housing, youth, and disability, where the use of the arts is seen as an effective development tool.

Community Arts are created through collaborative processes. These processes ensure a sense of connection to and ownership of the artwork, be it dance, theatre, visual art, film or other. A skilled arts worker is the key facilitator in the process of community based arts practice.

Arts practice and creative expression are at the heart of a community's vitality. It is through the things we do together as groups and communities that we gain a sense of collective identity, a sense of place and belonging.

Community Cultural Development is an ongoing process in which a community creatively determines and expresses who it is, what it is and where it wants to go.

Dot to Dot training session

CAN ran a session which identified: What is community cultural development (ccd)? The session included an activity (included in this resource kit) which looks at cultural identity. We have also included a handout on the protocols and philosophy behind ccd practise.

For more information, contact:

Community Arts Network SA (CAN SA)
234a Sturt Street
Adelaide SA 5000 (enter off Arthur Street)
Tel: +61 8 8231 0900
Fax: + 61 8 8231 0977
SA Toll Free: 1800 245 678
Email: cansa@cansa.net.au
Website: www.cansa.on.net
National Website: www.ccd.net

Principles and Protocols of Community Cultural Development (ccd)

A community cultural development leader is an architect and builder of visionary practice with strategies that are based on the values of inclusiveness, consensus and self determination.

Arts Nexus

Guiding Principles of ccd

Five guiding principles lie at the foundation of ccd practice:

- 1) Self-determination: the rights of communities to determine and self-direct their own cultural development
- 2) Sustainability: a commitment to developing a capacity for sustainable cultural development
- 3) Access: equity of access to community cultural development opportunities and resources
- 4) Diversity: recognition of and support for community diversity that distinguishes the varying needs of different groups of people
- 5) Cultural Democracy: Recognition and support for cultural and linguistic diversity and, in particular, Indigenous cultural practices

WHAT IS community arts? – art produced by or within a community, usually through a collaborative process and recognised by that community as their own work.

WHAT IS CCD? – ccd is a term that's used to describe the philosophy, practices, intentions and outcomes of community-based cultural and artistic practices. It is through the things we do together as groups and communities that we gain a sense of collective identity, a sense of place and a sense of belonging.

Community art can be a cultural practice – that is, used for cultural action or community building work. For example, trained artists can be cultural workers- artists working within a community by using the arts to highlight issues that are relevant to that group. These cultural workers enable the community to have a voice or be visible through an artistic process:

- To value the strengths of a community
- To bring about change
- To consult
- To shape a positive outcome

More Principles of ccd

- Active participation in cultural life is an essential goal of community cultural development
- All cultures are essentially equal, and society should not promote anyone as superior to others
- Diversity is a social asset, part of the cultural commonwealth, requiring protection and nourishment
- Culture is an effective crucible for social transformation, one that can be less polarising and create deeper connections than other social-change arenas
- Cultural expression is a means of emancipation, not the primary end in itself; the process is as important as the product
- *'Culture is a dynamic, protean whole, and there is no value in creating artificial boundaries within it. Artists have roles as agents of transformation that are more socially valuable than mainstream art-world roles - and certainly equal in legitimacy'*

Adams D and Goldbard, A Creative Community
- The Art of Cultural Development.
Rockefeller Foundation, New York, 2001

Protocols of ccd- the formal and informal cultural and social practices of any community

Working with communities

- equal partners from set up through to development
- a process based on trust

Respect

- Right to own and control

Control

- Expression of cultural representation

Communication Consultation and Consent

- Accept different ways of seeing things
- Building awareness on both sides – EXCHANGE
- Cultural differences
- Give time and information to enable people to make their own decisions
- There is no one way of working

Interpretation, Integrity and Authenticity

- Authentic to and for the community
- Community determines the story and works out the representation it wants to give to the public

Attribution

- The community and its members are more than stake holders or informants

Recognition and Protection

- Community holds copyright = holding creative and intellectual property

Moral Rights

- Individuals have moral rights even if they don't own copyright
- Establish this prior to project implementation

Dealing with problems

- Be clear from the start how disputes will be resolved
- Mediation process, negotiation with community members; trust, dialogue, representation of their cultural integrity

The Final Sign Off

- Talk about procedure for community participants, artists and others involved to "sign off" on a project before it is made public

Benefits for Community

- Create dialogue between culturally diverse groups
- Create awareness of culture

The Following CCD Definitions were created by the Dot to Dot participants...

Community

Something in common- culture, atmosphere, project.

To commune/ to come together.

Unity. Identity. Communication. Collaboration

You are born into it, or you create it.

Shared values or beliefs / also economic circumstances.

Diverse and complementary roles work toward a whole sociology.

Can support individuals in crisis.

Sense of belonging/ heart place/ next of kin.

Place of learning. Confidence building.

Can be a part of many communities.

Stifling /strangulate/ controlling/ binding.

Don't fit in. Discriminated against.

Loss of individual freedoms.

Can grow out of a community.

Cultural

Abandonment. Family. Sameness. Enriching.

Colours/ textures – sensory characteristics.

Ownership. Acceptance. Representatives. 'look'

Workshop culture. Society. Survival. Expression.

Movement. High art. Enriching. The way we are.

Meaning habitual process. Customs, traditions. Ethos.

Apartheid, (us-them) (black-white).

Spiritual connection. Ritual. Protocol. Lifestyle.

Origin. Pride. Codes. Popular culture.

Responses to circumstances. language / communication.

Assumption. Interpretations. Knowledge. Religion. Symbolism. Social/ historical context.

Sense of community. Disability culture.

Sense of continuity. Identity. Belonging (or not).

Something that stimulates. Cultural myths. Difference.

Ways of relating. Diversity. Collectiveness.

Laws/ hierarchy. Priorities. Values.

Development

There are lots of different interpretations of this word. Some of ours are.....

Buildings, cramped space/ housing/ to make money\$\$\$

Enriching on many levels.

Movement (not necessarily in any particular direction).

Building supporting and nurturing links.

Change alterations to fit.

Growth- physical change.

Advance in understanding.

Progression.

Healing.

Re-drawing and representation of strengths and culture, past knowledge.



Cross cultural guide handout

- Do background research
 - Be open to learning from each other
 - Be sensitive to different situations
 - Ask questions
 - Appreciate tensions
 - Be aware of language use (terms, colloquialism, jargon)
 - Use interpreters where appropriate
 - Use staff with a second language as interpreters where appropriate
 - Give clear information re working conditions/ staff in advance to avoid cultural conflicts
 - Be aware of cultural barriers
 - Develop relationships
 - Common respect and courtesy while being aware of different cultural norms
 - Have outgoing communications, etc checked for cultural appropriateness
 - Consider use of dual signage
 - Respect religious holidays and cultural events
- 
- Provide embassy locations/interpreter's service information where appropriate
 - Form a cross-cultural advisory committee if appropriate
 - Develop a database of contacts and networks
 - Visit communities to discover norms
 - Be aware of opportunities specifically available to various communities
 - Ensure all promotional material is accessible to all communities
 - Collect resources and appropriate cultural signage