



# ENABLING COMMUNITY CREATIVITY

A Regional Arts  
and Disability  
Resource Manual



accessiblearts  
arts + disability

Arts  
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west

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Arts North West: [artsnw.com.au](http://artsnw.com.au) • Accessible Arts: [aarts.net.au](http://aarts.net.au)

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# INTRODUCTION

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## The Heading West Project

The Heading West program is a strategic two year partnership between Arts North West, Arts Northern Rivers (regional arts development organisations) and Accessible Arts NSW.

Heading West mirrors the successes of Accessible Arts Connecting Communities program delivered on the North Coast of NSW and focuses on building arts and disability capacity within the New England North West.

This resource manual is a direct outcome of the Heading West Project. It is designed as a resource guide for managers, organisers and planners of arts and disability practice in development projects in regional NSW. This manual gives special consideration to access requirements.

Heading West was funded by Arts NSW under its Regional Partnership Program.

## Who is Accessible Arts NSW?

Accessible Arts is the peak arts and disability organisation across New South Wales. Our vision is excellence in arts and disability. Accessible Arts mission is to provide leadership in arts and disability through information, advocacy and the facilitation of excellence in arts practice.

Accessible Arts provides professional assistance to organisations and individuals in the arts and disability sectors. Accessible Arts helps establish or improve programs that enable people with disability to develop their creative potential. Accessible Arts acts as a consultant to arts organisations to help them with making their venue and services more suitable for people with disability.

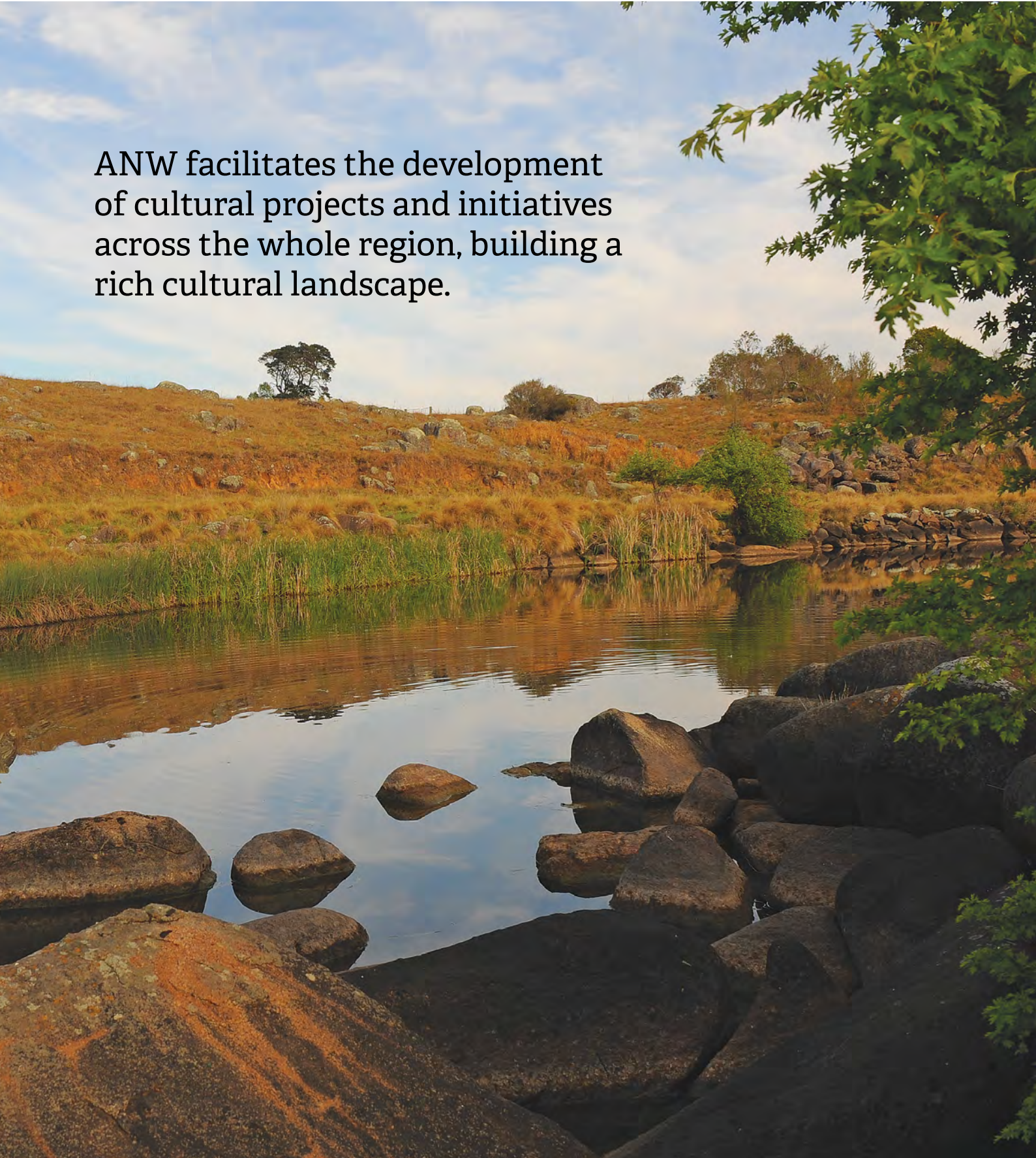
Accessible Arts provides Disability Awareness Training as well as Disability Action Plan development and review for arts organisations and arts workers. Accessible Arts provide information to individuals and organisations in the arts and disability sectors via our enquiry service, website, e-newsletter, podcast and resource library.

## Who is Arts North West?

Based in Glen Innes, Arts North West is the regional arts development organisation for the New England North West of NSW. Arts North West is supported by the NSW Government through Arts NSW and the partnership of 11 local government authorities.

Arts North West facilitates the development of arts and cultural projects and initiatives across the whole region, building a rich cultural landscape in the New England North West and increasing participation in arts and cultural activities. We play a vital role in building cultural community capacity, through advice and advocacy, through substantial professional development provision and with the forging of key partnerships and networks throughout the region.

Arts North West's Enable Arts is a network of individuals and organisations who can plan and implement a sustainable and supportive platform for arts and disability in the New England North West region.



ANW facilitates the development of cultural projects and initiatives across the whole region, building a rich cultural landscape.



# ONE: PROJECT DEVELOPMENT

**1.1 A project steering committee allows a dedicated group of individuals to assist in driving a project to ensure its success. It allows the voice of people with disability to be heard and also allows for self-directedness of a community project.**

## Terms of Reference

In setting up a steering committee for an arts project the first document that would be constructed is the Terms of Reference for the particular group. The form would include the following information:

- Project name
- Structure of the working party
- Project definition
- Purpose
- Objectives of the reference group
- Membership

Responsibilities of the steering committee:

- Steering committee procedures
- Decision making
- Agenda, Minutes and Meetings



See Appendix 1 for an Example of Terms of Reference for a Steering Committee.

## Steering Committee members

The members would be decided either by invitation or by a call out procedure through the community by way of email or through your organisation's newsletter. When thinking about the members of the Committee it is important to be strategic to get the most out of the meetings.

The Steering Committee would ideally include:

- An artist with disability
- Representative from the Disability sector
- Representative from arts venue (gallery or performing arts centre)
- Representative from Council (i.e. Access committee or community participation)
- Representative from local arts board
- Project manager
- Arts organisation representative who is administering the project.

Members of the Committee group should be:

- Appointed on functional basis and not on personal basis.
- Representatives of organisations/agencies operating in the field of the respective project, which implies that all members have similar level of expert knowledge. This will ensure there is substantial discussion at meetings.

Other points to keep in mind are:

- Keep committee size small to facilitate decision-making and minimise internal conflicts.
- Appoint members with diverse 'representative' interests.
- Follow operational procedures consistently to set realistic expectations.
- Establish operational boundaries to ensure that committee members do not step over the line to micromanage the project management team.
- Use structured practices for meetings, motions and voting so that everyone knows what to expect.
- Establish a working "code of conduct" and enforce it on a consistent basis.
- There is a commitment from all of the members from the outset that they are able to attend meetings every quarter, or at a period decided by the project manager, and for the duration of the project.
- The ideal number of members on the Steering Committee would be between six and eight.

## Summary of Steering Committee

The key to a successful Steering Committee is cooperation and collaboration, beginning with a fully defined (and accepted) mission and continuing with an ongoing "give and take" to ensure that all project objectives can be fully met. There also needs to be a commitment from the members at the outset that they will commit to being on the Committee for the length of time of the project. The Steering Committee are the main drivers to the success of a project and it is their combined expertise that is invaluable to greater outcomes for a project.

**1.2 Marketing and Communications; aim to reach the widest possible audience you need to make effective use of accessible communication formats. Involve people with disability from your audience in developing and reviewing a strategy for producing information in accessible formats.**

## General Promotion and Marketing: Arts North West Resource

It is possible to do simple, effective yet affordable promotion for your event. Here are some issues you may wish to consider when promoting in a regional area.

Planning/Big Picture

- Think about how you want to present yourself – what is your 'identity'?
- What are your resources? Consider both funding and personnel.

## Ways and Means

The Basics:

- Don't underestimate word of mouth.
- Design posters or flyers for both hard copy and e-versions.
- You need 1-2 quality high resolution images (min 150dpi).
- Include all the key points WHEN (date and time), WHERE, HOW MUCH, HOW to BOOK, CONTACT INFO.

Build your connections:

- Submit your event to local regional arts board.
- What's on columns in local newspapers.
- Local newsletters (including school).

Media:

- Prepare a press release – this needs to be 'newsworthy'. Tell a story – it is about timeliness, proximity, prominence, human interest (impact) and the unusual (novelty).
- Send press release but then contact the local journalist for an interview.
- Don't forget ABC Local Radio.

Online and social media:

- Email – you might wish to make a direct call to action to a specific person. It needs to be short and punchy – with all the key points.
- Social media – Instagram/Facebook/Twitter. There are considerable resources on effective use of social media (see resources).

## Accessible Marketing and Communications: Accessible Arts Resource

Branding an organisation as accessible and actively supportive of people with disability is good business. Readily available information, in a range of accessible formats, and a commitment to quality services inclusive of people with disability will attract and build loyal customers.

Some ways to successfully market to people with disability:

- Establish a dialogue through setting up consultation committees.
- Use person-centred language, focusing on the person rather than the disability i.e. person in a wheelchair.
- Use inclusive and respectful imagery.
- Consult with service providers and disability associations.
- Use universal access symbols on all promotional material.
- Create Access guides to promote the access information and initiatives.
- Ensure your website is accessible and compliant with W3C and Web Content Accessibility Guidelines (WCAG) 2.0.
- Access information on your website is easy to find.
- Publicise access services and facilities.
- Use main stream media to promote access.
- Include disability media and organisations in publicity and marketing plans.
- Promote events well in advance.
- Create feedback opportunities.
- Make a commitment to relationship building.



Tip: It is good practice and appropriate to alert people who are vision impaired or blind in advance and ask them for their permission to take their photo.

## Communications and Media

People with disability often have links to support services or disability associations. Marketing specifically to disability services or associations is a direct way to invite inclusion, although a more comprehensive marketing strategy includes advertising access in mainstream media, for many people who operate independently of the disability sector.

Disability organisations and community groups are generally formed around either a specific disability, as a way to network, provide information, or as a general disability rights and advocacy service. Organisations may be formed around some or all of the following aims:

- Advice and/or provision of service
- Policy development
- Support and Information networks
- Social and leisure opportunities
- Learning opportunities and/ or training services
- Advocacy.

## Each disability organisation or community group will have different ways of communicating with their members.

These methods are all part of disability media. Allow 8-10 weeks to promote events and give time for organisations to include the information in their circulars and newsletters.

Targeting disability media should only be part of the plan in promoting events. Accessible initiatives and features are best promoted in mainstream media as well as disability sector. There will be audiences that may not identify as having a disability but who may utilise the access initiatives.

Disability media outlets include:

- Disability focused but not aligned to any particular organisation i.e. Link Magazine, a national disability and rights publication; Accessible Arts NSW, Arts and Disability peak bodies.
- Disability media aligned to a particular organisation or disability advocacy groups i.e. FRANS news, Inner West respite & activities Disability aligned to a particular disability community group i.e. NSW Council for Intellectual Disability (NSW CID); Deaf Society of NSW.
- Disability information and resource based media i.e. Radio for the Print Handicapped (2RPH) or Independent Living Publications.



Many disability organisations also have an 'events page' on their website for posting up-coming events. Successful marketing to these groups includes:

- Positive and inclusive communication and representation
- Relationship building
- Information on access
- Accessible or alternate communication formats
- Quality services
- Setting up a register or contact list i.e. Receive braille programme
- Promote Auslan tour.

## Communication

When generating publications, information sheets, media releases or promotional materials, to reach a diverse group of people with and without disability alternative communication formats are needed. These include:

- Braille
- Large print (font size 18 points or greater)
- Audio
- Easy English
- Illustrated print
- Word document for download
- Print version of audio material
- Captioning of audio-visual material
- Audio description of audio-visual material
- Auslan interpretation.


Each of these formats has guiding principles to enhance accessibility for different sensory disabilities and increases user to access information. Easy English is for people who have difficulty reading and understanding written information. Easy English adopts a combination of easy to read information supported by meaningful and straight-forward symbols and illustrations.





When generating publications and documents, to reach a diverse group of people with and without disability alternative communication formats are needed.

Word documents are the accessible alternative to Adobe pdf documents, which are fixed layout documents and cannot be read with screen readers used by people with low vision, or blind. Braille is a tactile form of reading and writing used by people who are blind or have vision impairment Auslan is the abbreviated term for Australian Sign Language used by Deaf Australians while captioning is the text version of speech and other sounds, most often seen on television or film. It has its own guidelines that differ from subtitles. Captioning can be open (visible to everyone) or closed.

 **Tip:** For maximum readability in disability guides, a minimum font size of 12 and a sans serif typeface such as Arial are recommended.

Broad and diverse communication channels offer comprehensive opportunity for people interested in your organisation or product to actively engage. Some of these are listed:

- In person
- Email
- Internet
- Website
- Radio
- Braille
- Print
- Telephone / telephone relay service
- Video
- Captioning
- Audio description or tactile
- Auslan – Australian Sign Language.


Building your audience may take sustained commitment. People with disability regularly report poor experiences from misinformation or misunderstandings. Building audiences is partly about rebuilding the confidence of people with disability.

## Resources, Links and Templates

Arts North West has compiled a number of marketing and promotions resources to assist museums, community galleries, artists and art workers, arts and craft venues and anyone organising arts and cultural events.

These templates and guides are available at: [artsnw.com.au/marketing](http://artsnw.com.au/marketing)

They include media release templates, poster and flyer design and information on marketing plans and social media.

 Accessible Arts has specific information on access issues on its website. It also has a very comprehensive Marketing and Communications Checklist which is in **Appendix 2** of this manual.

Information on the Accessible Arts website ([aarts.net.au](http://aarts.net.au)) include:

- Universal Access symbols <http://www.aarts.net.au/resources/>
- Easy English information <http://www.scopeaust.org.au/information-resources-hub/resources-download/>
- Producing accessible materials for print and online <https://www.abilitynet.org.uk/quality/documents/StandardofAccessibility.pdf>
- **Vision Australia fact sheet – Accessible electronic documents**
- Access All Areas: Guidelines for Marketing the Arts to People with Disabilities Australia Council for the Arts, 1999
- Access Audits Australian Access Handbooks, 2003  
<http://www.accessauditsaustralia.com.au/Access-Awareness-Handbooks.aspx>
- Top Tips Accessible Marketing and Audience Development [http://archive.creative.vic.gov.au/files/773a5723-933c-42a8-83f9-a0bc00d4de4b/Top\\_Tips\\_Accessible\\_Marketing\\_and\\_Audience\\_Development.pdf](http://archive.creative.vic.gov.au/files/773a5723-933c-42a8-83f9-a0bc00d4de4b/Top_Tips_Accessible_Marketing_and_Audience_Development.pdf)

# TWO: TRAINING

## The information and skills development gained from this training is crucial for effective delivery of arts strategy, arts and culture programmes, festival events and quality customer service.

This section offers practical and innovative solutions to give you the confidence to welcome people with disability to your venue, provide inclusive experiences and to make accessibility a natural and integrated part of what you do.

### 2.1 Organisation Accessibility Action

#### Accessible Arts Resource

The aim of this kit is to provide up-to-date information and guidance for arts and cultural organisations to better develop their services to address social inclusion and accessibility for people with disability. The goal is to have accessibility embedded and integrated in an inclusive way.

#### Disability awareness

At least one in five people in NSW have a disability.<sup>1</sup> The Department of Health and Ageing (2009) report that people with disability is projected to increase by 1.9 million (41%) from 2009 to 2027. General population growth in that same period is projected at 23%.

The definition of disability given under the Commonwealth Disability Discrimination Act (1992) includes physical, intellectual, psychiatric and sensory amongst others.

The Commonwealth Disability Discrimination Act (1992) aims to:

- Eliminate, as far as possible, discrimination on the grounds of disability.
- Ensure that people with a disability have the same rights to equality before the law as the rest of the community.
- Educate the community about the rights of people with a disability.
- People with disability also have protection under some State laws and State and Commonwealth agreements, including any Anti-Discrimination legislation.
- Inclusive practices enable everyone to have a choice to participate, independently and respectfully.
- 'Good access is good business'.
- Elimination of discrimination in a proactive way.
- Improving services to customers generally.
- Opening up new markets to new customers.
- Reducing likelihood of costly legal action.
- Allowing for planned change in business and services.
- Enhancing organisation's image.

<sup>1</sup>Australian Bureau of Statistics Survey of Disability, Ageing and Carers, 2009.

## Disability action planning

Developing a Disability Action Plan is a way of reviewing the current practices of the organisation and implementing positive changes to make sure that your services, premises and facilities are accessible, and avoid unintentional discrimination against people with disability.

A Disability Action Plan is a strategy for changing business practices to better:

- Engage people with disability
- Eliminates discrimination in an active way
- Improves services to existing consumers or customers
- Enhances organisational image
- Reduces the likelihood of complaints being made
- Increases the likelihood of being able to successfully defend complaints
- Allows for a planned and managed change in business or services
- Opens up new markets and attracts new consumers.

The first steps to developing an Action Plan is to have senior people in all departments:

- Review current practices to identify any barriers
- Develop policies and programs aimed at eliminating those barriers
- Allocate responsibility for each action to a key employee
- Devise evaluation strategies to monitor progress against each action
- Develop communication strategies
- Set goals, targets and time frames.

Consult with people with disability within the organisation as well as your stakeholders to advise on accessibility once the initial evaluation has been made. From there, prioritise actions to eliminate barriers that have the greatest impact. It is important to allocate financial resources and human resources to implement change.

## To consolidate the work around your Disability Action Plan, register it with the Australian Human Rights Commission.



An example of a Disability Action Plan is in Appendix 3.

## Language

Language plays a large part in influencing perceptions and has the capacity to empower individuals and groups and to change outdated attitudes to the experience of having a disability. When referring to someone with a disability, person-centred language focuses on the person first and then the experience of disability ie. a person with vision impairment. In a recent survey by Accessible Arts, NSW for the Arts and Disability Strategy some of the core issues were:

- Improve physical access
- Establish and maintain access information regarding arts organisations and venues
- Enhance affordability of the arts
- Improve attitudes to people with disability, and to accessibility
- Increase the access to local facilities and venues.

Actions you can take now for little or no cost:

- Venue access appraisal
- Detail access information on website and promotional material
- Use universal access symbols on all promotional material
- Appraise website for accessibility and ease of use
- Become an associate of Companion Card NSW
- Appoint an Access Champion in the organisation to actively promote accessibility
- Consult with audience and disability sector
- Program accessible events.

## References and links

Accessible Arts provides Disability Awareness Training, see [aarts.net.au](http://aarts.net.au)

Disability Discrimination Act (1992), Regulations and Amendments <http://www.austlii.edu.au>

Accessible Arts Australia Advise: Inclusive Employment <http://www.artsaccessaustralia.org/index>.

JobAccess <https://www.jobaccess.gov.au/people-with-disability>

Australian Human Rights Commission [http://www.humanrights.gov.au/disability\\_rights/index.html](http://www.humanrights.gov.au/disability_rights/index.html)



## 2.2 Accessibility Starter Kit

### Accessible Arts Resource

Accessible Arts' Accessibility Starter Kit is a tool to be used for an initial venue and organisation access appraisal. It is a simple audit for disability access to venue and events and may provide the basis for public information that can go onto the website, marketing material or an access information sheet. This will also inform your organisation's Disability Action Planning.

Some practices are legislated, yet many of the guiding principles for increased accessibility make good sense as well as being good business practice. Aspects of disability access to consider:

- Consultation: committees, forums, surveys, social media, formal and informal feedback.
- Parking: public transport and accessible paths of travel.
- Physical access: ramps, handrails, door handles and doorways, lifts, amenities.
- Services: accessibility of event program, customer service and flexibility.
- Attitude: disability awareness, equitability, respect, inclusion, diversity.
- Affordability: companion card affiliate, comparable costs and opportunities.
- Information: how to get there, disability facilities and services, signage.
- Access to information: accessible website, alternate formats, options for communication.
- Capacity building and partnership: mainstream and disability sector promotion.

Thinking about access at the very earliest planning stages of your event means thinking about the access requirements of staff, public and artists or performers who may have a disability. Inclusive practices remove the disadvantages and enable everyone to have a choice to participate equally.

### References and links

Accessible Arts has generated a number of practical checklists for arts and cultural organisations to assist in improving access and developing audiences. See <http://www.aarts.net.au/resources/>

- Organisation Access Checklist
- Venue Signage & Communications Checklist
- Access Appraisal Form
- Transport and Accessible Parking Checklist
- Building Maintenance & Access Checklist
- Ticketing, Seating & Services Checklist
- Exhibition Environments Checklist



Some practices are legislated, yet many of the guiding principles for increased accessibility make good sense as well as being good business practice.





## CASE STUDY: Disability Awareness and Access Training, Heading West

**What:** Disability Awareness and Access Training

**Where:** Accessible Arts head office in Sydney travelled to Tamworth to facilitate a day of Disability Awareness and Access Training and Disability Action Planning at the Tamworth Regional Art Gallery.

**Attendees:** 14 people attended the training.

**Stakeholders:** Broad sector of the community including venue coordinators and managers, gallery curators, council delegates, artists, arts administrators and also delegates from the music sector.

**Outcomes:** Arts North West and a number of other arts organisations in the region developed their own disability action plans. It was an important networking event.



## CASE STUDY: Disability Awareness and Access Training, Creating Connections

**What:** Disability Awareness and Access Training

**Where:** Accessible Arts head office in Sydney to the Northern Rivers to facilitate two days of Disability Awareness and Access Training at the Lennox Head Community Centre.

**Attendees:** 28 people attended the training.

**Stakeholders:** Broad sector of the community including venue coordinators and managers, gallery curators, council delegates, artists, arts administrators and from the performing arts sector.

**Outcomes:** One of the most important aspects of these regional training days was the fact that they also allow networking between the various community organisations to occur, a factor expressed in the feedback from participants.

They also appreciated the sharing of ideas and successful projects that reaffirm the progress made within the regional areas in matters of access and disability awareness.



# THREE: EVENTS AND PROJECTS

## 3.1 Community Forums

### How to run your own Community Forum

A new project is always informed by information that comes from people with disability and organisations that work with people with disability within the community, which is why the community forum is the first event to be undertaken when starting a project in a new area. It is the best way to gauge work that is already happening within a region and also to ascertain what the community sees as the priority areas needing attention.

Checklist Documentation required when staging a Community Forum:

- Invitation
- Access information
- Transport
- Support workers
- Agenda/Schedule Summary
- Information on panel speakers
- Workshop questions
- Registration form
- Participant list
- Evaluation form
- Forum report.

### Invitation

When sending information via email, generally, pdf documents are not considered to be accessible and should not be the only available format.


Ensure that you have an alternative format available such as Word. In your written material use a large font size in a clear sans serif style such as Arial and use a good contrast for text and background.

This document will typically have an organisation banner heading or logo at the top and any other relevant logos on the bottom of the form. The invitation would contain a paragraph with a description of the forum and then a section with event details – when/where/cost/RSVP/access information.

There would then be contact details for any enquiries that people might have about the forum.

### Access information

Ensure that the venue is wheelchair accessible and also consider other access needs as required i.e. hearing loops. Access symbols need to be added to invitations so that there is an understanding from the outset what access needs are covered.

 See Appendix 5: Access Symbols or [aarts.net.au/resources/universal-access-symbols](https://aarts.net.au/resources/universal-access-symbols).

Once registration forms have been received and processed ensure that any access needs are covered, for instance Auslan interpreters will need to be available for Deaf audience members.





## Transport

Getting people to and from the venue, safely and efficiently, is very important. If you plan to give out information about how to reach the venue, and about public transport, then you should think about people with disabilities who want to attend and about their transport requirements.


As much as possible it is important to ensure that the community forum venue is within close proximity to public transport and parking and that there are adequate numbers of disability parking spaces available close to the venue.

## Support workers

Some people with disabilities may be accompanied to the forum by support workers, whose role is to assist the person with a disability to participate fully in the community event. You will need to think in advance about how you will respond to support workers or personal assistants who attend your event. For example, this person would not usually pay for the event but would need to be taken into consideration for catering numbers.

## Agenda/Schedule Summary

This needs to cover the details of the event – where/when/who/what/why and then a detailed timetable for the day.

 An example of an Agenda is in Appendix 6.

## Information on panel speakers

It is important to make sure attendees have some information on the guest speakers before the event. This enables the audience to have some input into any discussions by being informed about the contents of the presentations. The biographies need only be a short paragraph that is provided once a person registers for the forum.


## Workshop questions

Typically there would be three or four questions that would be workshopped at a Community Forum. The following are examples of questions that could be asked but obviously would depend on the content of the forum and what are the desired outcomes:

1. Identify the most common gaps that inhibit artists/people with a disability from fully participating in the arts in a regional area as:
  - Audience
  - Artists
2. What are the priorities you would like to see initiated during the life of this project? Which initiatives would have benefits beyond the first three years?
3. What are the major challenges that your organisation has faced when aiming to attract a mainstream audience to events e.g. International day for people with a disability?
4. How do we create stronger networks and communication between organisations and individuals to minimise the feeling of isolation that can exist when working in a regional area?

## Registration form


Typically the registration form will capture participant's information, including access and learning needs.

 A template is available at Appendix 7.

## Participant list

It is important to keep a spreadsheet of all of the participants at the community forum and that this list contains phone numbers and email addresses. This gives you the opportunity to build a database of people living in your region who may be participants in future projects. This participant list can be generated from the registration forms.

## Evaluation form

 It is important to have an evaluation/feedback form from the forum to make any necessary changes to the delivery of future events. **Feedback Form templates are in Appendix 8.**

## Forum report

Following the Community Forum, typically there should be a short report (two to three pages) that summarises the findings:

- The number of people that attended the event including the number of people with disabilities
- The organisations that attended
- Summary of the questions and the main findings of these discussions
- Priorities to consider moving forward
- Conclusion
- Next steps.



### CASE STUDY: Tweed Community Forum 'Accessible Arts Space', 30 May 2013

**What:** Accessible Arts invited Local Council representatives, artists, venues and practising artists with disability to workshop a series of questions to develop some action strategies for the future.

**Where:** The Glasshouse Conference Centre, Port Macquarie

**Attendees:** 30 people attended the forum.

**Stakeholders:** Broad sector of the community including venue coordinators and managers, gallery curators, council delegates, artists, arts administrators and also delegates from the music sector.

**Outcomes:** One of the main recommendations from the day was the need for more of these types of platforms to allow community to gather, share information and network with new organisations within the region.





## CASE STUDY: Heading West Community Forum July, 2015

**What:** The forum showcased examples of ways the region can support artists with disabilities through a dedicated arts and disabilities support network

**Where:** New England Regional Art Museum, Armidale

**Attendees:** 40 people attended the workshop

**Stakeholders:** Broad sector of the community including venue coordinators and managers, gallery curators, council delegates, artists, arts administrators and also delegates from the music sector.

**Outcomes:** The development of a dedicated Arts and Disability database as a strategic response to direct requests for support and feedback from the community was also identified as a priority. The forum identified arts and disability projects in the region and ways in which Heading West can increase access for people with disabilities to the arts as both audiences and participants.

## 3.2 Gallery tours

Gallery tours with and for people with disability are a crucial way to allow access to mainstream galleries for people with disability (many whom may not have ever visited a gallery) in a safe and accessible way.

Galleries are very happy to adapt a program given enough notice that may include guided tours and opportunities for short art workshops. An initial information form needs to include the following:

- Summary of the event/Objectives
- Access Information
- Transport
- Participation Criteria
- Itinerary/schedule
- Registration and Consent Form.

### Summary of the event/objectives

This should detail what and where the event is, who the intended participants are, and clearly state the objectives.

### Access information

Here you would outline access information for the venue that you are visiting such as wheelchair access, access for sensory impairments etc.

### Transport

Each participant needs to be given detailed information as to the transport details for the day, particularly drop off and pick up points etc. Access must also be taken into consideration when considering buses or taxis to ensure that access needs are taken into consideration. Transport often needs to be organised at least a few weeks in advance and the driver needs to be aware of any access concerns that the group leader might have.

### Participation Criteria

The criteria for participation by people with a disability is very much determined by factors such as the tour manager's capabilities in terms of whether support workers are available, the access to the building etc. Once the basic factors of the tour are determined the criteria for participants can be determined. Below are some examples of criteria that might be used:

- Must have low needs.
- Be able to participate independently (without carer/family support).
- Be aware of OH&S procedures when explained ie to stay with the group and not wander off.
- Able to participate for a day of activities.
- Able to work as a part of a group.
- Be able to participate in a social environment.
- Able to take instruction from an adult.
- Have an interest in and enjoyment of art.

### Itinerary and Schedule

Outline the schedule for the day and include pick up and drop off times for participants as well as rest stops and times for lunch and breaks.

### Registration form

The registration form will comprise participant's contact details, including access and learning needs.



A template is available at Appendix 7.



## Participant list

The registration and consent form provides the basis of the participant list. It is very important to have a detailed list of all of the participants of the tour (including staff and support workers) which includes:

- Name
- Address
- Contact number
- Next of kin
- Support worker contact if necessary
- Access needs
- Extra information as necessary for the individual.



See Appendix 9 for an example of Information Summary Form for Gallery Tours.



## CASE STUDY: Tamworth Regional Gallery Access Tours

**Project Description:** These gallery tours and hands on workshop events were developed in conjunction with key stakeholders in the community to respond to the desire to engage in activities based in making and responding to art in an inclusive, social setting in an accessible space.

**Target audience:** People living with a disability in the Tamworth region.

**Total budget:** A subsidised charge of \$2 per participant contributes towards the costs of materials. There is no charge for Gallery exhibition tours.

### Aims of the project

- This project aims to break down barriers to access for people engaged with Challenge Disability Services, Northcott, House With No Steps, and other agencies. Key to these events are encouraging social engagement, engagement in The Arts, collaboration and accessibility. This project encourages monthly visits by client groups in which participants partake in an informal tour of current exhibitions at Tamworth Regional Gallery and a workshop experience in the Gallery's Esther Halliday Studio.

- The tour component encourages engaging with art through client's preferred mediums and learning styles. This may include interaction with artworks, artists, and arts workers. Open ended informal communication is key to making participants feel safe and able to contribute their input to the tour experience. Participants also engage in conversations with artists themselves if present in the Gallery. Central to the tour is the encouragement of client's interaction with the artworks and tour guide in the form of verbal comments, personal connections, visual communication, tactile, and kinetic sensory responses.
- The hands on workshop section of the experience is developed for clients to respond to the artworks they have viewed in the Gallery spaces. A variety of materials and stimulus ensure that clients are confident taking 'creative risks' in the Studio space. All contributions are valued and activities and tasks differentiated for clients groups specific support needs.

### Outcomes

- One of the most important outcomes of this project is the client's enjoyment of visiting the Gallery and making art. Collaborative art-making activities result in positive relationships between clients within groups, increased communication, encouragement amongst participants, and positive communication between clients, staff, and carers.
- Carers and facilitators noted increased client participation in discussion, making personal connections to artworks. Carers and Gallery staff noticed increased numbers of participants trying new materials and techniques in art-making sessions whilst encouraging others to. Parents and Carers have reported an increase in client confidence.
- Participants enter works from these sessions in the Challenge Annual Art Prize. This builds confidence and self esteem for participants, with works exhibited in a prestigious location, adding further recognition and value to client's work.
- Due to initial successes, new agencies have engaged in the project after hearing of positive outcomes.
- Exploring different creative mediums and self expression through the arts has lead to greater client well being and participation on the days that include visits to the Gallery.
- A central outcome is the inclusion and visibility of people with a disability in the Gallery spaces community as a whole. This project has increased community access to the Gallery.

### Particular Successes

- Clients rush up the stairs or lifts to visit the Gallery on days this project takes place.
- One particularly reluctant client now feels so confident that he often 'teaches the class', sharing his knowledge and skills with others.
- Another client has started making art from home in his spare time using skills he has learned at the classes
- One participant with sensory preferences who initially refused to touch clay now enjoys making her clay sculptures.





### 3.3 Artist Run Initiatives

**Artist Run Initiatives (ARIs) can provide an opportunity for social inclusion, networking, artistic and business skills development alongside professional artist talks and peer-reviewed practice.**

#### What can your ARI Look Like?

- ARI's can be a group of individuals who work in a specific art form or they can be a collective of creatives e.g. a collective of multidisciplinary and/or cross-disciplinary artists, including writers, filmmakers or performers.
- They can be entirely made up of artists with disability or they can be artists with and without disability.
- ARI's should meet on a regular basis and work towards a key performance and/or exhibition.
- All ARI's should have a group facilitator with or without disability who will be responsible for individual expenditure of ARI funds and moderating the group meetings.
- ARI will often have a closed Facebook group to support information and research sharing online. This also provides other artists with disability in engaging with an ARI via an online platform, if they are not able to attend all meetings.

#### CASE STUDY: Own Voice Group

**What:** Own Voice is a self-managed group, supported by Creating Connections North Coast Manager Julie Barratt, run by and for artists with disability

**Where:** North Coast of NSW.

**Who:** Own Voice was formed in response to feedback from artists assisted via Creating Connections seeking social inclusion, artistic networking, skills development and a place to share and exchange ideas and opportunities. Own Voice started in September 2013 for interested artists.

**Outcomes:** Member artists from across artistic disciplines volunteer to meet fortnightly to enjoy social support, network, set agendas, plan opportunities and develop ideas including exhibitions, professional practice development (e.g. artist statements and bio's, marketing, online presence), grant application assistance, skills sharing, and more, as solutions are identified & collectively brainstormed over tea and coffee as well as art materials/workshops.





“ The classes have been a godsend. Realising I am not alone in my pain and issues. Though we don't talk about our inner issues or past there is a knowing from being part of this class where we are free to paint, interact and build friendships both personal and professional. I feel more supported than I have ever felt in my life. - John

#### CASE STUDY: Run with It

**What:** 'Run With It' is the Armidale Artist Run Initiative which supports the professional development of artists with either a physical or mental health disability, broadening and improvement of skills and opportunities for the artistic development of the participants.

**Where:** Armidale

**Who:** 15 visual artists with either a physical or mental health disability. This also includes artists who are carers, family or friends.

#### Outcomes:

- The group has engaged with skills-based classes with regional professional artist Ross Laurie, who has considerable exhibition experience.
- All the participating artists have now a professional artist resume and experience in writing artist bios and artist statements.
- The artists also understand that marketing of their art and of themselves as a personality is pivotal for their future careers, and that just as much energy and time must be channelled into this marketing as the creation of the actual art itself.
- The New England Regional Art Museum (NERAM) management has dedicated 20% of their sales commissions to be directed towards assisting in the funding of the continuance and sustainability of the initiative through 2017.



### 3.4 Creative Projects

Good planning when starting a new regional project ensures greater success by giving guidelines to follow along the way and ensures that the project is well thought through. Many of the issues that need to be covered in a new arts and disability project are identical to any other regional arts or cultural project.

A project plan will address the following:

- Funding
- Budget
- Project partners
- Project design – guidelines, criteria, participation process
- Risk assessment
- Communication Plan
- Committees – steering committee members duties, contracts, selection of panel members
- Venue selection
- Information resource – Audience and format
- Access – Disability training component
- Associated documents – Registration form, agenda, program, powerpoint presentation
- Purchase of equipment
- Data collection
- Evaluation.

Arts North West has a number of resources on its website which assist with project management and budgeting. These include:

- Event Management Plan
- Risk Assessment Checklists
- Budget Template for Arts events
- MOU template.

When considering an arts and disability project, there are particular issues that need to be discussed, focussing on venue access, transport, support workers, marketing and communication. These issues have been discussed in earlier sections of this manual. When developing your budget, you may need to allocate extra funding for these items.





## CASE STUDY: Post Box Project, Tenterfield Hub

**Project description:** Artists received art materials via the post to create an artwork using the post box as a canvas. The Post Box Project Exhibition started its tour around the New England North West region in September 2015 and was shown at Tenterfield Art Gallery, Glen Innes Art Gallery, New England Regional Art Museum, Tamworth Regional Gallery. The exhibition was a celebration of individual creativity and the diversity of our local communities.

**Target audience:** People with disabilities from smaller regional communities in the New England North West.

**Total budget:** \$3000

**Aims of the project:**

- The Post Box Project focused on individual creativity within the context of a supportive, collaborative, regional culture. It aimed to allow participants to comfortably engage with art, isolation, and disability and to share this experience with the community as a whole.
- Build awareness and raise the profile of people living with disabilities in our region.

**Outcomes:**

- This Project developed quality artistic outcomes for the arts and disability sector and engaged a host of cross-sector partners (health and ageing, family services, aboriginal services, media, arts organisations, individuals).
- The project was implemented across a large section of our region with the objective of making art more accessible to people living with disabilities in our region.
- The touring of The Post Box Project exhibition in high profile regional galleries and venues generated wide community engagement with the work.
- The Post Box Project strengthened The EnAble Arts Network (Arts North West Initiative) and the supportive platform the network provides for the arts and disability in our region

**Particular Successes:**

- The Post Box project had a strong buy in from key disability stakeholders in the New England North West including Ability Links and Ascent Group, therefore artists involved were well supported and the project well organised. The process of sending materials and receiving works in prepaid boxes was a successful and accessible approach to art making in regional communities.



## Case study: Sprung!! Integrated Dance Theatre Inc

**Project description:** "A Week of Silliness" - Five different days, five different tutors. Persons with and without disability were invited to leave their inhibitions behind and get together for a week of experimentation and belly laughs with experienced clown and physical theatre tutors.

**Target audience:** We ran a Facebook campaign and email out targeting previous Sprung!! workshop participants and others involved in theatre or dance in our region. We contracted high quality physical theatre tutors from Northern River and Brisbane and hoped that at a minimum, 8 regular Sprung!! dancers and eight local theatre enthusiasts might enrol. Our usual Sprung!! participants are persons with intellectual disability, predominantly Down Syndrome. One person with mild hemiplegia and no intellectual disability attended this workshop as a volunteer. Our tutors all had some experience teaching persons with disability, though some more than others.

**Total budget:** \$2200. We paid each tutor \$250 for the day, and paid one of the tutors another \$250 for concept and coordination. Other administration support and poster design, plus accommodation for tutors from Brisbane, was given in-kind. Rent was \$350, photographic documentation was \$250, and approximately \$100 was paid for Facebook campaign boosting and poster printing.

**Aims of project:**

- To expand our dancers skills with physical theatre training and to allow exposure to a range of different tutors and styles.
- Have fun!! Experience a more open-ended (not performance oriented) workshop.
- See what frisson might develop between Sprung!! dancers and various tutors and styles.
- Attract more participants with and without disability to Sprung!!
- Test the idea of clowning as an addition to Sprung!! repertoire.

**Outcomes:** The week was enjoyed by 12 paying participants and nine volunteers/tutors. We charged \$250 per week or \$75 per day for participants, giving \$2800 income and surplus of about \$600. Because of this excess, we were able to reimburse petrol costs for the tutors who had come from Brisbane, and contribute the residue to another project which needed it.

Several tutors stayed for the entire week and contributed greatly to the quality of the experience for all. Despite significant efforts, we did not attract persons without disability who were not otherwise involved in Sprung!!

**Particular successes:** The week was an enormous success. We plan to start regular clowning workshops, and to integrate clowning into other aspects of our work. Everyone loves dress-ups. We rehearse in a 100y year old Arts building but had never used the tiny stage with its red velvet curtains and pastoral backdrop. Our tutors used the hall in new ways including maximising the performance experience of entering through the curtain and interacting with a "live audience" (of fellow participants). This enhanced the experience of being a real and special performer.

We always invest in documentation and this always pays off in the joy participants get from displaying the photos, in the material for future grant applications and to boost our digital profiles. This year and last we have scheduled a half day outside in our beautiful environs (coast or woodland). This allows for a change of pace and also for beautiful photographs.

**Other feedback:** Our success built on having a committed group of dancers with disability who attend holiday workshops regularly. This has built up over the last four years. The fact that our artistic director and president attended the entire week as voluntary unpaid participants allowed a stability for course attendees that would not have been there otherwise with the "different day, different tutor" model.

We have learned to run two simultaneous budgets: a minimalist and a wish-list budget. Tutors need to be very clear up front what is expected and what the pay is. We let them know that things like petrol and expenses re-imbursments were the top of a wishlist depending on course enrolments. We try to get everyone sharing the mailout/publicity. Some tutors don't like photography, and the deepest work often occurs without it- but you need a balance.





## Case study: Side By Side Choir, NCOM

**Project Description:** The Side by Side Choir from the New England Conservatorium of Music (NCOM) integrates teenagers with disabilities with their neurotypical peers in a quality music-making program. The importance of peers has long been recognised for the growth and development of teenagers and young adults. Our vision for the program is to provide meaningful opportunities for teenagers with disabilities and their peers to interact with each other socially and musically. It is expected that those with disabilities will be able to model skills, particularly social and communication skills; and for their peers, to interact and become more responsive to those with disabilities. It is also hoped that this program will contribute and support the development of best-practice in music programs for people with disabilities in Australia.

**Target audience:** Young people (12 to 18 years) with disabilities or at-risk, many of whom are indigenous and from lower socio-economic backgrounds living in the New England/North Western NSW.

### Aims of the project:

- To provide opportunities for teenagers and young adults with disabilities to become more involved and have a presence within the arts community in the New England region.
- That children and teenagers with disabilities can be included more socially in the community with peers their own age.
- That positive peer social interactions can form through these music programs and this can transfer to other settings.
- On an individual level that participants with disabilities can be extended through individual skill and personal developments, ie. modelling social interactions, music skills.
- To give peers skills to work and mentor participants, to make individual personal developments and to extend empathy skills.
- To contribute to and support the development of best-practice music programs for people with disabilities in Australia.

### Outcomes:

- Over 30 teenagers with disabilities involved in the Side by Side Choir over a three year period.
- The choir performed at a number of community events, including the NCOM Winter and Christmas choral concerts and the New England Sings! performance at Lazenby Hall in 2014.
- Side by Side performed original songs composed by members of the choir in the Growing Through Song project, including The Colours of the World.
- The program provided opportunities for neurotypical peers to mentor the teenagers with disabilities.

**Particular Successes:** Staff reported positive social interactions between the children with disabilities and their neurotypical peers which were then transferred to settings outside the program ie. lunchtime in the playground.



## Case study: Saturday Magic Theatre Troupe Armidale

**Project Description:** Saturday Magic Theatre Troupe is an organisation designed for adults with an intellectual disability to explore several aspects of theatre, to discover and develop the skills of each participant and to encourage social interaction with other community members involved.

**Target audience:** Adults with an intellectual disability living in the New England/North Western NSW.

### Aims of the project

- To allow adults with a disability and their friends to spend time with other community members discovering and practising the skills involved in stage performance.
- To encourage social interaction and friendships with other members of the Troupe and with community members and family members who assist.
- To engender confidence in each individual to perform in public using body language and voice projection.
- To encourage the Actors to contribute to the script writing and blocking of plays and musicals, so that they can claim ownership of their craft.

**Total budget:** The Troupe endeavours to run on a cost neutral basis with the assistance of the Armidale Drama and Musical Society who allows the Troupe the use of their facilities for rehearsals, access to their costumes and props and who cover the Troupe with their insurance. Public performance expenses are covered by donations on entry to the event.

### Outcomes:

- The Troupe has performed publicly once a year over the past seven years and these performances have always been received very enthusiastically by the audience.
- Development of acting skills has been very noticeable in all participants to the degree of their capabilities. For example, at the beginning there were "shadows" on stage to assist many people in their movement and their spoken lines. A narrator spoke the story and prompted the movement and lines, speaking some of the lines for the actors to repeat. Now, we have moved on from "shadows" to fellow actors who assist by feeding the lines, which have been specifically written, to the actors so that they can respond without further prompting. Others move in a group along with the helpers, acting beside each other. The narrator tells the story and this assists with entries and exits.
- This year we are endeavouring to have the actors throw some of their lines to each other without any prompting and this is working well. Others still move with supporting actors.

### Particular Successes:

- The actors continually express their love of theatre and their delight in being together fortnightly socially, missing the interaction over any break period.
- This year, the production is a musical with an original script and original music. A five piece ensemble is to accompany the Troupe's performance.
- In 2014, some family groups from the Troupe travelled to Norfolk Island to take part in the International Theatre Festival. The audience response was enthusiastic and the Troupe received three awards for their efforts. Many friends were made that week.
- The Troupe is attending the Norfolk Island Festival again this year to perform this year's musical.



# APPENDIX ONE

## Terms of Reference for Steering Committee Example

### Project Definition

Heading West is a region-to-region response to arts and disability development in regional NSW. It partners the successes of the North Coast 'Creating Connections' program with the emerging New England North West 'Enable Arts' program.

The project is a two year strategic partnership between Arts Northern Rivers, Arts North West, and Accessible Arts that supports the professional coordination between, and development of, arts and disability projects and their stakeholders in North Western NSW.

The program and its creative outcomes are built on the shared commitment of our communities to foster inclusivity and accessible creative opportunities for regional NSW.

### Heading West Steering Committee: Terms of Reference

<b>Project Name</b>	Heading West
<b>Date last updated</b>	24/06/15
<b>Prepared by</b>	Arts North West

<b>Structure of working party</b>	The membership of the Steering Committee is comprised of key community representatives working within the arts and disability fields across the New England North West
	Arts and Disability Officer, Arts North West
	Executive Director, Arts North West
	Regional Project Officer, Accessible Arts
	Board Member, Arts North West
	General Manager of Glen Industries
	Ability Linker for New England
	Artist
Director of New England Regional Art Museum	

<b>1.0 Purpose</b>	
The Steering Committee is responsible for providing advice and guidance as to the direction of the project within the New England North West region according to the objectives of the project.	
<b>2.0 Objectives of the Reference Group</b>	
The Steering Committee aims to contribute to the implementation and sustainability of the Heading West project.	
<b>3.0 Membership</b>	
The membership of the Reference Committee is comprised of community representatives with knowledge of the arts and disability community in the New England North West. Current representation on the Steering committee will be held by the following numbers:	
Community Representatives	4
Project Team	3
Chair	1
<b>Total</b>	<b>8</b>
<b>4.0 Responsibilities of the Steering Committee</b>	
4.1 To attend each scheduled meeting.	
4.2 To provide advice and guidance as to the direction of the project	
4.3 To be an advocate as a leader of the project	
4.4 The Steering Committee is not responsible for directly supervising the Project or providing daily management of the implementation	
4.5 The Steering Committee aims to assist the Arts North West Arts and Disability Officer (ADO). The ADO will be responsible for presenting and reporting on the progress of the project to the Steering Committee meetings.	
<b>5.0 Steering Committee Procedures</b>	
<b>Process</b>	
5.1 Members will commit themselves to functioning in an environment that creates and extends opportunities for:	
a) Communication	
b) Harnessing of new ideas	
c) Contributions given and received in trust	
d) Speaking openly on behalf of constituents, without fear or favour	
e) Acting as an information conduits in the community	
<b>6.0 Decision Making</b>	
6.1 Decisions will be made by consensus everyone is general agreement. Any disputes to be reviewed by ADO and Executive Director with decision provided to committee after the meeting.	
<b>7.0 Minutes and Agendas</b>	
7.1 Minutes are taken and distributed by ADO, Art North West	
7.2 Agendas and minutes will be distributed within one week prior to the meeting. Minutes will be distributed within one week of the meeting.	
<b>8.0 Absences</b>	
8.1 If a member is absent for three consecutive meetings without notice or justifiable reason, the committee will review their membership.	
<b>9.0 Meetings</b>	
9.1 The Heading West steering committee meetings will take place every 3 months either in Glen Innes or via skype with the first meeting taking place in July, 2015.	
9.2 The meeting is chaired by ADO, Arts North West	
9.3 All recommendations passed by Heading West the Committee are to be recorded in minutes meeting.	
9.4 The meetings are held at a place to be determined by ADO, Arts North West	



# APPENDIX TWO

## Marketing and communications checklist

### Accessible Arts Resource

The following statements should be addressed by Marketing Manager in conjunction with media and communications manager and checked on a regular basis. These statements aim to identify improved services for people with disability.

Further information and explanation of some terms are on the Marketing and Communications Information sheet.

		ACTION
Accessibility is embedded in the marketing strategy	YES	
	PART	
	NO	
Identify and establish relationships with local disability and community groups	YES	
	PART	
	NO	
Identify programs/ services that would benefit from collaboration with disability organisations	YES	
	PART	
	NO	
Develop a disability media contact list that reflects the marketing programme	YES	
	PART	
	NO	
Develop partnership programs with disability organisations	YES	
	PART	
	NO	
People with disability are included in research or community/ customer consultative processes	YES	
	PART	
	NO	
Marketing staff have undertaken disability awareness training	YES	
	PART	
	NO	
There is a marketing budget for both supporting and promoting accessibility	YES	
	PART	
	NO	



Access information		ACTION
Information includes services provided for people with disability	YES	
	PART	
	NO	
Access information and symbols are included on all marketing and promotional material	YES	
	PART	
	NO	
Times, availability, costs and booking process of access services are promoted early	YES	
	PART	
	NO	
Times, availability and costs of access services are promoted in alternate formats	YES	
	PART	
	NO	
A range of contact options are available for people requiring further information	YES	
	PART	
	NO	
Access guides are available that provide information on accessible services and facilities	YES	
	PART	
	NO	

Presentation of Information		ACTION
Access symbols are on all promotional materials	YES	
	PART	
	NO	
Language is inclusive and person-centred ie person in a wheelchair	YES	
	PART	
	NO	
Images are inclusive of people with disability	YES	
	PART	
	NO	
People with disability are represented in an inclusive and respectful way	YES	
	PART	
	NO	
Images convey the diversity of disability	YES	
	PART	
	NO	
Mail out information is in an access format for the specific disability sector/ organisation	YES	
	PART	
	NO	
Information is available in a range of formats for audiences	YES	
	PART	
	NO	



A range of formats include:		ACTION
Braille	YES	
	PART	
	NO	
Large print (minimum size 18 font)	YES	
	PART	
	NO	
Audio	YES	
	PART	
	NO	
Easy English	YES	
	PART	
	NO	
Electronic Word document, plain text	YES	
	PART	
	NO	
Print version of audio material	YES	
	PART	
	NO	
Presentation of information		ACTION
Captioning of audio-visual material	YES	
	PART	
	NO	
Audio description of audio-visual material	YES	
	PART	
	NO	

Media		ACTION
Disability media and organisations are included in all aspects of publicity and promotional plans	YES	
	PART	
	NO	
Promotion to disability media for both mainstream interests and disability/ access	YES	
	PART	
	NO	
Liaise with disability media representatives in an inclusive and respectful way	YES	
	PART	
	NO	
Press releases are sent to disability media	YES	
	PART	
	NO	
Access is promoted in mainstream media	YES	
	PART	
	NO	
There are opportunities for people with disability to give feedback on use of services	YES	
	PART	
	NO	



Media		ACTION
Text size is 12 points or greater	YES	
	PART	
	NO	
Text uses fonts and are clear and easy to read ie. sans serif	YES	
	PART	
	NO	
Text minimises use of italics	YES	
	PART	
	NO	
Text uses standard mixed cases rather than capitals	YES	
	PART	
	NO	
Text and graphics are kept separate	YES	
	PART	
	NO	
Tags or captions in use to describe visual images on electronic material	YES	
	PART	
	NO	

Media continued		ACTION
Text conveys a distinct level of contrast between background and foreground i.e. 70% luminance	YES	
	PART	
	NO	
Print materials are on midweight paper to eliminate bleed	YES	
	PART	
	NO	
Print materials are on matt or low gloss paper	YES	
	PART	
	NO	
Information and publications are made available in alternative formats ie easy English; Braille	YES	
	PART	
	NO	
Large print documents have a minimum font of 18 points	YES	
	PART	
	NO	
Publications use affirmative language to describe people with disability	YES	
	PART	
	NO	



# APPENDIX THREE

## Disability Access Plan Example

### Arts North West Annual Disability Action Plan

ANW Annual Disability Action Plan is informed by Arts North West Disability Action Policy which was ratified by the Board in March 2016. This DAP was developed in consultation with internal and external stakeholders, including Accessible Arts NSW, key arts and cultural organisations involved in the New England North West arts and disability sectors, and contractors with legislative and technical expertise. The consultation identified remaining access barriers and explored current trends and best practice in the area of disability and access.

The Action Plan aims to inform the public as to how we are approaching diversity and inclusion in the New England North West arts and disability sector. It will be implemented but the Arts North West Arts and Disability Officer in conjunction with the Arts North West Executive Director and will be reviewed annually.



Arts North West Disability Action Plan 2016	
ANW Disability Action Policy	Actions 2016
Facilitate the participation of people with disability in the EnAble Arts network consultation and advisory processes and provide improved access to information and services for people with disability.	Heading West steering committee is to meet 3 times in 2016 and is encouraged by ANW ADO, to actively contribute to the Heading West community group on Facebook.  ADO will continue to facilitate networking opportunities for people with a disability through the distribution of event information through the Facebook group, steering committee member and email database.
Ensure that all Enable Arts project workshops are located in buildings and facilities physically accessible to people with disability.	ANW arts and disability forums and workshops in 2016 will be held in accessible venues and a by-line will be included in any promotional or booking material.
Ensure that Enable Arts partnerships and collaborative projects support and promote the principles of universal access and social inclusion.	2016 projects will include: <ul style="list-style-type: none"> <li>The Northern Rivers Sprung! Integrated Dance Company to visit the New England North West region to conduct community forums and dance workshops in partnership with Arts North West.</li> <li>Gunnedah to host a pop up arts and disability festival to coincide with International Day of People with a Disability 2016 (funding dependent).</li> <li>The Post Card Project, an adaptation of the Post Box Project to be rolled out throughout the New England North West (funding dependent).</li> </ul>
Ensure that the principles of universal access and social inclusion are promoted across the community where possible.	Event information released through Arts North West will include access information and encourage people of all abilities to take part in Arts North West projects and professional development workshops.
Ensure that marketing is accessible to the widest audience.	Ensure the inclusion of access symbols in Arts North West marketing.



# APPENDIX FOUR

## Access Appraisal Form

### Accessible Arts Resource

<b>Venue name</b>
<b>Street address</b>
<b>Contact details</b>
<b>Web address</b>

Venue		ACTION
Wheelchair access is available at the main entrance; booking office; performance venue.	YES	
	PART	
	NO	
Public spaces in the venue are accessible to people using a wheelchair or mobility aid.	YES	
	PART	
	NO	
There are clear and considerate paths of travel in the venue for people using a wheelchair.	YES	
	PART	
	NO	
Hearing augmentation is present and maintained in public address spaces.	YES	
	PART	
	NO	
Noise levels in venue are moderated to aid hearing at conversational level.	YES	
	PART	
	NO	
Pathways and general public areas are well lit for people with low vision or who lip read.	YES	
	PART	
	NO	



Venue continued		ACTION
Tactile Ground Surface Indicators are used to mark possible hazards i.e. stairs, ramps.	YES	
	PART	
	NO	
There are well maintained, accessible amenities.	YES	
	PART	
	NO	
Public transport to the venue is accessible for people in wheelchairs and limited mobility.	YES	
	PART	
	NO	
Transport drop-off/pick-up points are close to main entrance.	YES	
	PART	
	NO	
There are clear, accessible pathways from drop off points or car park to venue entrance.	YES	
	PART	
	NO	
The drop off zone has kerb cuts in the footpath for wheelchair access.	YES	
	PART	
	NO	

Venue continued		ACTION
There is accessible parking at or near to the venue.	YES	
	PART	
	NO	
Doors and doorways support people in wheelchairs to open/ close, manoeuvre, enter/ exit.	YES	
	PART	
	NO	
Door handles and bathroom fittings are designed to aid people with limited dexterity.	YES	
	PART	
	NO	
Service counter heights comply with standards that allow access for a people in a wheelchair.	YES	
	PART	
	NO	
Reserved seating with considerate sightlines exists for disability access initiatives.	YES	
	PART	
	NO	
Seating for people in wheelchairs is flexible enough to allow for companions to sit together.	YES	
	PART	
	NO	

Venue continued		ACTION
Directional signage in the venue includes disability access with access symbols.	YES	
	PART	
	NO	
Program, goods & service information is in alternate formats i.e. web, audio, print, braille.	YES	
	PART	
	NO	
Making enquires or booking tickets is through a range of communication channels.	YES	
	PART	
	NO	
People with disability are represented in media in an inclusive and respectful way.	YES	
	PART	
	NO	
Language in marketing, media and customer service is inclusive and person-centred.	YES	
	PART	
	NO	
Accessible performances have been promoted in mainstream and in disability media.	YES	
	PART	
	NO	

Venue continued		ACTION
Contact numbers and email details are available for queries about the disability services provided.	YES	
	PART	
	NO	
Employees have undertaken disability awareness training.	YES	
	PART	
	NO	
Employees are available to provide assistance to people with disability.	YES	
	PART	
	NO	
Emergency exits are clearly marked and are wheelchair accessible.	YES	
	PART	
	NO	
There are both audio and visual warning signals in the event of an emergency.	YES	
	PART	
	NO	
Evacuation procedures support people with disability who may require assistance.	YES	
	PART	
	NO	



Organisational		ACTION
Policies on accessibility are clearly stated and implemented.	YES	
	PART	
	NO	
There is an active disability action plan.	YES	
	PART	
	NO	
Consultation on accessibility is on-going with people with disability.	YES	
	PART	
	NO	
Targeted disability community have been consulted when programming access initiatives.	YES	
	PART	
	NO	
There is a budget line for accessibility initiatives in each department or area or work.	YES	
	PART	
	NO	
There are people with disability on staff.	YES	
	PART	
	NO	
There is regular training in disability awareness and equity for employees.	YES	
	PART	
	NO	
Website complies with W3C's Web Content Accessibility Guidelines (WCAG 2.0).	YES	
	PART	
	NO	

Assessment of results
Outline the assessment results
Priority Action and Goals
Outline what actions and goals take priority

# APPENDIX FIVE



## Access symbols






## Accessible Arts Resource



Find the symbols here: [aarts.net.au/resources/universal-access-symbols/](http://aarts.net.au/resources/universal-access-symbols/)



The Disability Access Symbols were produced by the Graphic Artists Guild Foundation with support and technical assistance from the Office for Special Constituencies, National Endowment for the Arts [graphicartistsguild.org](http://graphicartistsguild.org)


- 



**Access (Other Than Print or Braille) for individuals who are blind or have low vision**  
This symbol indicates access for people who are blind or have low vision, best used in places such as: a guided tour, a path to a nature trail or a scent garden in a park; and a tactile tour or a museum exhibition that may be touched.
- 


**Symbol for wheelchair accessibility**  
The wheelchair symbol indicates access for individuals with limited mobility, including wheelchair users. Remember that a ramped entrance is not completely accessible if there are no curb cuts, and an elevator is not accessible if it can only be reached via steps.
- 


**Audio description**  
Blind or low vision people may enjoy performing arts, visual arts, television, video, and film that offers live commentary or narration (via headphones and a small transmitter) of visual elements provided by a trained Audio Describer.
- 




**Telephone typewriter (TTY)**  
This device is also known as a text telephone (TT), or telecommunications device for the deaf (TDD). TTY indicates the presence of a device used with the telephone for communication with and between deaf, hard of hearing, speech impaired and/or hearing, persons.
- 



**Volume control telephone**  
This symbol indicates the presence of telephones that have handsets with amplified sound and/or adjustable volume controls.
- 



**Assistive listening systems**  
These systems transmit amplified sound via hearing aids, headsets or other devices.
- 


**Sign language interpretation**  
The symbol indicates that Sign Language Interpretation is provided for a lecture, tour, film, performance, conference or other program.
- 


**Accessible print (18 pt. or larger)**  
Large print is indicated by the words: "Large Print," printed in 18 pt. or larger text. In addition to identifying large print versions of books, pamphlets, museum guides and theater programs, you may use the symbol on conference or membership forms with large print. Sans serif or modified serif print with high contrast is important, and special attention should be paid to letter and word spacing.
- 


**The information symbol**  
Knowing where to find what you need is almost as valuable as finding it. The information symbol indicates the location for specific information or materials concerning access, such as "LARGE PRINT" materials, audio cassette recordings of materials, or sign interpreted tours.
- 


**Closed captioning (cc)**  
Closed Captioning (CC) (commonly known as subtitles) enables people who are deaf or hard of hearing to read a transcript of the audio portion of a video, film, exhibition or other presentation. As the video plays, text captions transcribe (although not always verbatim) speech and other relevant sounds.
- 


**Opened Captioning (OC)**  
This symbol indicates that captions, which translate dialogue and other sounds in print, are displayed on the videotape, movie, television program or exhibit audio. Open Captioning is preferred by many, including deaf and hard-of-hearing individuals, and people whose second language is English. It also helps teach children how to read and keep sound levels to a minimum in museums and restaurants.
- 


**Braille Symbol**  
This symbol indicates that printed material is available in Braille, including exhibition labeling, publications and signage.



# APPENDIX SIX

## Community forum agenda

### Heading West Community Forum Agenda

**Where:** New England Regional Art Museum, Kentucky St, Armidale NSW 2350

**When:** Wednesday, 29 July 2015

**Who:** Council delegates, disability organisations, community members, artists with a disability and steering committee members.

**What:** A forum/workshop to gain community insight into the way forward for the 'Heading West' project and relevant issues and/or opportunities for arts and disability in the North West of NSW.

**Why:** 'Heading West' is a region-to-region response to arts and disability development in regional NSW. It partners the successes of the Accessible Arts North Coast 'Creating Connections' program with the emerging New England Arts North West 'Enable Arts' program.

As a community driven initiative we need input from relevant community members to help drive the project. As a part of this forum Accessible Arts and Arts North West are inviting Local Council representatives, artists, venues, and practising artists with disabilities to attend and to have some input in the way forward for the 'Heading West' project. The forum will showcase examples of ways the region can support artists with disabilities through a dedicated arts and disabilities support network; sharing of information, resources, and opportunities; professional development for artists with disabilities and the development of arts workshop spaces and galleries.

The development of a dedicated Arts & Disability database as a strategic response to direct requests for support and feedback from the community is also a priority. The forum will identify arts and disability projects in the region and ways in which 'Heading West' can increase access for people with disabilities to the arts as both audiences and participants.

10.30 am Welcome and introductions

- MC's Julie Barratt and Stephanie Brummel
- Arts North West Executive Director Caroline Downer
- Welcome to Country
- Accessible Arts Director Mark Walton OAM

11.00 am Panel Speakers (individuals working in the field of arts and disabilities in the region or are advocates)

- NECOM: Corinne Arter
- BEYOND EMPATHY: Ned McDowell and Cherene Spendelove
- FAT MOON STUDIOS: Suzie Wicks
- TAMWORTH REGIONAL GALLERY: Bridget Guthrie
- Each panel member will speak for 10-15 minutes outlining their own backgrounds and their thoughts on arts and disability from a regional perspective.

12.10 pm Question and answer session

12.25 am Outline of the questions that will be discussed in the break out groups after lunch

12.30 am Break for Lunch

1.00 pm Break out groups (groups of 6) to workshop series of 4 questions (group facilitators will be Stephanie Brummell, Julie Barratt, Caroline Downer, Mark Walton, Suzie Wicks)

1.45 pm Report back (each group speak for 5 mins summarizing main outcomes from questions. 3 points from each question)

2.15 pm Action Strategies (Stephanie Brummell to host) with audience input

2.45 pm Wrap up

3.00 pm Finish



#### Access



The New England Regional Art Museum is a ground floor accessible venue with accessible amenities.

**Registration Desk:** The Registration desk will operate between 9am – 10:30am.

**Large print:** Large print materials will be available at the information desk on request.

**Free Wi-Fi:** Free Wi-Fi has been made available to attendees for those accessing online material.

**Quiet Space:** Should you require a quiet space during the forum please ask the Arts and Disability Officer to find out where you can go.

**Car Parking and Transport:** There is limited accessible parking available at the venue.

# APPENDIX SEVEN

## Registration Form

Name.....

Role.....

Organisation.....

Address.....

.....

Work phone.....

Mobile.....

Email.....

.....

Specific access, learning or dietary needs:.....

.....

.....

.....

Accessible car parking is limited but can be arranged on request for limited mobility delegates. Please tick if you require this service.

Will a support worker be accompanying you on the day? Please tick if yes.

For specific events and activities (e.g. gallery tours/off-site activities) you may require further details:

Support worker contact if required.....

Emergency contact.....

Please post or email booking form by <date> to:.....

(You can use the form to let people know what access provisions are already in place such as physical features, sign language interpreters and large print material.)

# APPENDIX EIGHT

## Feedback forms

### 8.1 Accessible Arts Resource

To help us improve the quality of these sessions we appreciate your feedback. Please indicate your response to the questions below by circling the appropriate number with 1 = lowest rating and 5 = highest rating.

Overall, how would you rate the forum?	1	2	3	4	5
How would rate the importance of venue location for this forum?	1	2	3	4	5
Do you have a better understanding of:					
Arts in Disabilities networks within this region?	1	2	3	4	5
Challenges for people with disability attending events?	1	2	3	4	5
Challenges for artists/people with disabilities to access programs within the region?	1	2	3	4	5
Initiatives that can improve accessibility?	1	2	3	4	5
What did you like most about the forum?					
What would you have liked to be presented/ and or discussed at the forum?					
What would you like to see as an outcome from this project?					
What support would you like from Accessible Arts?					



## 8.2 Arts North West resource

Name (optional).....

Phone number (daytime – optional).....

Email (optional).....

Use three words/phrases to describe what you most enjoyed about this workshop:

1 .....

2 .....

3 .....

Use three words/phrases to describe what you liked least about this workshop:

1 .....

2 .....

3 .....

How could the workshop be improved?

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Other comments:

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# APPENDIX NINE

## Summary Information for Gallery Tour

### Glen Innes Gallery

**Summary:** Glen Innes Art Gallery tours and workshop events have been developed in conjunction with key stakeholders in the community to respond to the desire to engage in activities based in making and responding to art in an inclusive, social setting in an accessible space.

**Objectives:** This inclusivity seeks to encourage regular visits by client groups in which participants partake in an informal tour of current exhibitions and workshops or artist talks at the gallery. The artist talk and tour component encourages engaging with art on a personal level. Participants can ask the artist questions about their art works, their techniques and rationale. Open ended informal communication is key to making participants feel safe and able to contribute their input to the tour experience. The tour element encourages client interaction where feasible with the artworks and in the form of verbal comments, personal connections, visual communication, tactile, and kinetic sensory responses.

**Access Information:** Glen Innes Art Gallery is fully accessible. Disabled parking is directly outside the gallery, a concrete footpath leads into the gallery area which has automatically opening doors. The gallery doors can be opened to accommodate wheelchairs. The entire area from road to building is sealed and flat. There are accessible amenities.

**Transport:** Glen Innes Art Gallery are happy to work with tour organisers to ensure the access needs are met for tour participants.

**Participation Criteria:** The criteria for participation in an artist talk and gallery tour by people with a disability is listed as:

- Must have low needs.
- Be able to participate independently (or with support worker).
- Be aware of WH&S procedures when explained ie to stay with the group and not wander off.
- Have an interest in and enjoyment of art.

The Gallery committee runs professional development days for the volunteers and an induction session for new volunteers. Volunteers are provided with information on each exhibition and are encouraged to assist with access and interpretation of the gallery exhibitions.

Key to these events are encouraging social engagement, engagement in the arts, collaboration and accessibility. Specific tours of the gallery during exhibitions can be arranged by booking a set time and date with the gallery committee. There is no charge for Gallery exhibition tours.

**Schedule/Itinerary:** Exhibiting Artist Talks

9:45am Tour organiser drives tour group to gallery

10am Group arrives at Glen Innes Art Gallery, 71 Grey Street, Glen Innes. Upon arrival at the Gallery, you will be met by a Glen Innes Art Gallery committee member and a volunteer of the gallery.

Welcome and introduction to the artist

10:15am Artist talk and gallery tour

10:30am Questions and answers

10:45am Optional morning tea

An information sheet will be provided to participants upon arrival at Gallery on the artist and the exhibition, there is no cost for the artist talk and tour of the gallery.

## List of images

- p.1 Artist Genevieve Taverner
- p.4 Severn River, Glen Innes - Glen Innes Severn Shire Council
- p.8 Putting the Pieces Together, Moree - photographer N Parry-Jones
- p.9 Putting the Pieces Together, Armidale - photographer N Parry-Jones
- p.14 Putting the Pieces Together, Tamworth - photographer C Durham
- p.15 Steph McIntosh and Sarah Houbolt, Disability Awareness Training Tamworth, courtesy Arts North West
- p.16 Photographer S McIntosh
- p.18 Putting the Pieces Together, Moree - photographer N Parry-Jones
- p.20 Arts and Disability Community Forum, Gunnedah - photographer C. Downer
- p.21 Heading West Community Forum, Armidale - photographer S. McIntosh
- p.23 Courtesy Tamworth Regional Gallery
- p.24 Postbox Project, Artist Johnathan Devenish-Meares
- p.26 Side by Side Choir, NECOM - photographer S Scott
- p.28 Run with it! - photographer N McDowell
- p.29 Postbox Project, Glen Innes Art Gallery - courtesy Glen Industries
- p.30 Courtesy Sprung!! Integrated Dance Theatre Inc
- p.31 Side by Side Choir, NECOM - photographer S Scott
- p.32 Courtesy Saturday Magic Theatre Troupe
- p.43 Putting the Pieces Together, Armidale - photographer N Parry-Jones
- p.44 Putting the Pieces Together in Gunnedah - photographer C Downer
- p.53 Putting the Pieces Together, Tamworth - photographer C Durham
- p.56 New England Regional Art Museum - photographer Terry Cooke
- p.62 Courtesy Sprung!! Integrated Dance Theatre Inc







connections  
creativity  
communities