

DIAP

DISABILITY
INCLUSION
ACTION PLAN

2023 - 2028
Detailed Plan



**ARTS
HOUSE**

M CITY OF
MELBOURNE

Image: *The Dan Daw Show* by Dan Daw Creative Projects
Presented by Arts House and RISING 2023, Image credit: Shannyn Higgins

Contents

Acknowledgement of Country	3
About this document	3
Alternative Formats	4
Language	4
Purpose	5
Introduction	6
Who we are	7
Contributors	8
Arts House Access Working Group	10
Budget commitment	11
Monitoring	12
Feedback	13
Contact us	14
Key Actions and Focus Areas	15
Focus Area 1: Culture and Employment	15
Focus Area 2: Learning and Training	21
Focus Area 3: Creative Program	25
Focus Area 4: Communication	32
Focus Area 5: Venue	39
Glossary	48
References	57



Image: *The Birth and Death of a Physical Artist* by roya the destroy and Peter Sette, Commissioned by Arts House for The Warehouse Residency 2023, Image credit: Tiffany Garvie

Acknowledgement of Country

Arts House is located on Wurundjeri Woi-wurrung Country.

The City of Melbourne respectfully acknowledges the Traditional Owners of the land we govern, the Wurundjeri Woi-wurrung and Bunurong / Boon Wurrung peoples of the Kulin Nation and pays respect to their Elders past and present. We acknowledge and honour the unbroken spiritual, cultural and political connection they have maintained to this unique place for more than 2000 generations.

We accept the invitation in the Uluru Statement from the Heart and are committed to walking together to build a better future.

About this document

This is a detailed version of Arts House Disability Inclusion Action Plan. It includes all actions and information on timeline, accountability and reporting.

You can also read the Plain Language version written in simpler language or the Easy English version, which uses the simplest language of all three versions and includes images.

This document was designed by George Thomas and Jacinta Oakley under the guidance of Dr Fayen d'Evie. The DIAP logo typeface was developed by a group of students from the Experimental Typography Workshop of the RMIT Master of Communication Design: George Thomas, Chen Bai, Jarred Keith Labrooy, Yu-Pei Chang, Thuy Chi Doan, Bowen Lang, Yew Qi Yap, and Sinae Yu. It was resolved to a brandmark by Chen Bai and Jarred Keith Labrooy.

Alternative Formats

[This plan is available in alternative formats on the Arts House website.](#)

There are PDF, Word, Summary, Easy English and Plain English versions.

There is also an audio version and an Auslan video summary of this plan.

Language

This plan uses the term Deaf and Disabled people and person with a disability interchangeably.

The language adopted in this plan was a collective decision by the Access Advisory Group as part of the consultation process.

We acknowledge people use different language to identify themselves and their communities in different contexts, and we will always respect self-identification.

We recognise a broad definition of disability, including physical disability, intellectual disability, neurodiversity, mental illness, chronic illness, cognitive disability, and sensory disability.

Arts House respects the varying ways D/deaf, D/deafblind and hard of hearing people may wish to self-identity. We use 'Deaf' to respect the rights of the Deaf community that identify as part of a cultural and linguistic minority connected through their shared language, Auslan.

Throughout this document, Disability Inclusion and Action Plan will be abbreviated as DIAP or plan.

Purpose

The purpose of this Disability Inclusion Action Plan is to strive for a model of disability inclusion based in solidarity and Disability Justice. We want to ensure disability inclusion goes beyond compliance and competence.

We recognise that Disabled people face multiple intersecting oppressions.

This plan will:

- Guide Arts House's work and make sure it's accessible, inclusive, and anti-ableist with actions that reduce barriers for Deaf and Disabled people.
- Inform Deaf and Disabled people on what to expect of Arts House's commitment to inclusivity and access.
- Commit Arts House to consultation and input from Deaf and Disabled community, respecting the knowledge, creativity, and expertise in Disabled communities.
- Embed a culture of improvement on disability inclusion, that ensures accountability to Deaf and Disabled communities, artists, audiences and staff.
- Commit to safe working environments for staff, artists, audiences and communities with regards to Covid-19 and other communicable diseases, ensuring disability and immuno-compromised communities are regularly consulted.

Introduction

As a key program of the City of Melbourne, Arts House is committed to a future where our diverse communities can be celebrated for their role in creating a vibrant cultural capital like Melbourne.

Arts House supports the Social Model of Disability, where disability is caused by a society and environment with physical, attitudinal, communication and social barriers. It's our responsibility to create programs and opportunities that reduce these barriers to enable full participation by all people.

The relevance and strength of Arts House's work relies upon the diversity of people involved in conceiving and making it. This DIAP has been developed following three years of learnings and consultation achieved in our 2019 – 2022 DIAP, alongside shared learnings and opportunity for collaboration with sibling venues Artplay and SIGNAL.

It is a collective expression of our intentions over the next five years which aims for enrichment, created in consultation with Deaf and Disabled people in the arts community alongside Arts Access Victoria. This DIAP is informed by City of Melbourne's Disability Access and Inclusion Plan 2020 – 2024.

This plan has five focus areas:

- Culture and Employment
- Education and Training
- Creative Program
- Communication
- Venue

We view this plan as a living document and hope the ambitions contained within grow in step with its goals, needs and priorities, and the feedback we receive from the Deaf and Disabled community. We aim to push beyond compliance and imagine new possibilities for contemporary art and the arts industry that will come in collaboration with community.

Who we are

Arts House is Melbourne's home for contemporary performance – a producing and presentation venue that generates new artworks.

Our work operates in three streams: Investigation, Creation and Presentation. Through these streams we amplify independent voices and artists' most ambitious ideas, investing in their imaginations to reach new scale, depth, rigour and relationships. We create contexts for meaningful gathering and exchange, in person and digitally.

We build capacity from the ground up with a commitment to the care and wellbeing of our artists, audiences and each other. We embed practices of fair and transparent remuneration for artists, access, safety and sustainability in all areas of our work.

Our work is underpinned by learning from the renewed calls for sovereignty and self-determination by all First Nations peoples, including traditional custodians on the lands on which Arts House stands: the Wurundjeri Woi Wurrung peoples of the Eastern Kulin Nation, and our neighbours, the Boon Wurrung peoples.

Contributors

Embracing the principle *nothing about us without us* originating from the Disability Rights community, Arts House believes Deaf and Disabled knowledge and expertise is central to good access work.

This plan has been developed through a co-design process with Deaf and Disabled consultants with co-facilitated sessions led by Arts Access Victoria and Arts House.

Members of the Access Advisory Group have a two-year commitment to help establish, consult and review key actions of the plan. Members can maintain other intersections with the Arts House program, enabling their input to be deep and multi-faceted across Arts House's work.

This group includes:

- **Artemis Muñoz** (they/them) is a proud queer, bi-racial, disabled multidisciplinary artist working in independent theatre and cabaret passionate about pushing for better access and representation for the communities they are a part of.
- **Hannah Morphy-Walsh** (any pronouns) is a storyteller and member of the Footscray Community Arts Centre Board. She lives her Deaf, disabled life on the unceded lands of the sovereign Kulin Nations.
- **Jonathan Craig** (he/him) is a writer, policy advisor, audio producer and accessibility consultant. A lifelong science fiction fan, he's interested in exploring the consequences of post-humanism and the future of disability.
- **TextaQueen** (they/them) is a multi-genre artist of Goan descent living on unceded Wurundjeri land currently developing TheySwarm, a peer-mentorship artist residency for diverse and disabled artists.

- **Thomas Banks** (he/him) is a writer, artist, dancer and a business owner with mild Cerebral Palsy who often dabbles in and out of the Melbourne comedy scene.

Co-Facilitators - Arts Access Victoria

- **Margaret Mayhew** (she/her/they/them) is a queer visual artist and performer who has lived with ableism and chronic pain for 35 years. They teach at university and work at Arts Access Victoria.
- **Janice Florence** (she/her) is the Artistic Director and Co-Founder of Weave Movement Theatre. Janice has been a pioneering force in the field of inclusive dance and physical theatre for the past 30 years. She works at Arts Access Victoria as Manager Consultation and Training and have 20 years of Disability advocacy experience.

Consultants

- **Catherine Dunn** (she/her) is inspired by her lived experiences as a Deaf Queer woman. Catherine is passionate about connecting people through her work both in the disability advocacy sector and as an emerging artist.

We thank former Access Advisory Group members for their consultation on the Arts House Disability Inclusion Action Plan 2019 – 2022: Faye d'Evie, Tom Middleditch, Hannah Morphy-Walsh, Luke Duncan King and Leisa Prowd.

“As Manager of Consultancy and Training at Arts Access Victoria, I have been involved for more than three years supporting a dynamic process to improve access for Deaf and Disabled audiences and artists instigated by the management of Arts House. Through authentic commitment to their Disability Inclusion Action Plan, Arts House has opened up unprecedented opportunities for Deaf and Disabled artists, in the form of their Warehouse Residency Program.

The Residency gives generous support to develop work in a range of art forms and to initiate a blossoming of work by Deaf and Disabled artists. The DIAP and the Residency were developed in a committed collaboration and co-design process with Deaf and Disabled artists, with every effort made to make the process fully accessible, supported by Arts Access Vic. I cannot speak more highly of their willingness to listen and to learn and to respect advice from widely diverse artists.”

Janice Florence, Arts Access Victoria

Arts House Access Working Group

The ongoing implementation of the Arts House DIAP is a whole of team approach, maintained by an internal Access Working Group who represent different skills across management, creative, marketing, venue and production, and champion access within their respective areas.

This group meets fortnightly to ensure the DIAP strategies and goals are actioned and updated according to the timeline.

This group includes:

- **Sarah Rowbottam** (she/her) Creative Producer

- **Adam Seymour** (he/they) Public Engagement and FOH Operations Manager
- **Bart Mangan** (he/him) Production Coordinator
- **Lucy Crossett** (she/her) Audience Engagement Coordinator
- **Bas Van De Kraats** (he/him) Business Administrator.

We thank former staff members for their input and participation in this group since it commenced in 2019: Will Box, Luke Gleeson and Ian Mcanally.

The Arts House Access Working Group will meet every six weeks with Amrit Gill, Creative Program Lead, who has oversight across Artplay, SIGNAL and Arts House activities, to ensure actions that require leadership accountability, and a broader Creative Programs Team approach are shared and monitored.

Budget commitment

Arts House has a dedicated access budget with money for

- artist and audience services/support
- creative access consultation
- communications
- production
- advisory groups

Access is also built into each project budget. We encourage artists and companies to prioritise fundraising for access expenses at the start of a project. If funds need to be raised for a specific project this becomes an action in the DIAP. Building-specific costs will be sought annually via City of Melbourne's Disability Discrimination Act capital works budget. Learning and development costs will be sought via City of Melbourne's Learning and Organisational Development budget.

Monitoring

Arts House is committed to seeking ongoing consultation and feedback from Deaf and Disabled communities throughout the implementation of this plan and its actions.

The Arts House Access Working Group steers the implementation and review of actions at regular working group meetings, as well as wider Arts House team meetings.

The group will report on actions every six months and meet annually with the Arts House Access Advisory Group, Arts Access Victoria and Creative Program Lead to review the actions and implementation of the plan. An annual summary and progress report in text and Auslan will be published on the Arts House website.

Arts House provides quarterly updates to Senior Policy Officer Access and Inclusion against accessibility initiatives in the City of Melbourne Disability Access and Inclusion Plan. Annual reporting to Council will be facilitated via presentations at Creative City Councillor Portfolio and Disability Advisory Committee meetings.

The DIAP will be comprehensively reviewed and revised every five years, following appropriate consultation processes with the Deaf and Disabled community and other relevant stakeholders.

[View a summary report of key achievements from 2019 - 2022 here.](#)

Feedback

Arts House values community feedback on our progress in meeting the goals and actions outlined in this plan. We recognise that the experience of disability and accessibility is diverse and unique to individuals, and people still face barriers. We strive to remove as many of these barriers as possible but understand we won't always get it right. We encourage individuals and organisations to share their thoughts, constructive feedback and experiences to ensure our continued improvement.

Feedback can be shared in the following ways:

1. [Online survey](#) (anonymous)
2. Providing feedback over the phone (03) 9322 3720 to Arts House reception
3. Providing feedback in Auslan. Arts House can coordinate translation
4. Emailing artshouse@melbourne.vic.gov.au with your feedback

Arts House will acknowledge receipt of all feedback. You are welcome to request a status update on your feedback and how it has been considered.

All feedback will be reviewed at Arts House Access Working Group meetings, Arts House staff meetings, and be available to the Access Advisory Group at the annual review.

Contact us

Phone (03) 9322 3720

Email artshouse@melbourne.vic.gov.au

If you need help to speak or listen: Contact Arts House at the City of Melbourne through the National Relay Service or NRS.

Call the NRS help desk
1800 555 660

Go to the NRS website
communications.gov.au/accesshub/nr

Image: *Ruth Crow Walks* by Lorna Hannan and Hannah Morphy-Walsh, Commissioned by Arts House as part of Refuge 2021, Image credit: Anne Moffat

[« Back to navigation](#)



Key Actions and Focus Areas

Focus Area 1: Culture and Employment

Who Arts House employs and engages

Arts House will increase the representation of Deaf and Disabled people among staff, contractors, casuals and consultants. Our culture is driven by who is part of our organisation and guides collective decision making on our work. We aim to normalise the concept of access requests and adjustment to work arrangements to help create safer workplace culture.

We want to make sure this DIAP can thrive through organisational changes such as staffing and barriers. We want to avoid the inherent precarity of strategy documents that sit on a shelf over a long period of time as a set of principles that do not translate into actions. We want to ensure the DIAP continues to be prioritised.

Image: *Running Machine* by Yuiko Masukawa, Sam Mcgilp, Harrison Hall, Makoto Uemura & Kazuhiko Hiwa, Commissioned by Arts House for BLEED 2022, Photo credit: Tiffany Garvie

[« Back to navigation](#)



To achieve this goal we will:

Action	Implementation Timeline	Accountability and Evaluation
<p>1.1 Work with City of Melbourne People and Culture Branch and Deaf and Disabled people to review Arts House hiring process to remove barriers and bias including but not limited to:</p> <ul style="list-style-type: none"> ▪ ability to apply in different formats ▪ flexible application timelines ▪ removing ableist selection criteria ▪ adopting Plain English and accessible language ▪ highlighting equitable hiring process such as part-time, job share and flexible work arrangements such as work from home in advertising 	<p>Year 1 Changes and suggestions to recruitment policies and procedures drafted by Arts House with Deaf and Disabled input</p> <p>Year 2 Creative Lead meets with People and Culture to present recommendations</p> <p>Practice established at Arts House team level by recruitment managers when drafting job descriptions</p> <p>Year 3 City of Melbourne updates recruitment process and handbook</p>	<p>Annual review Report on progress of action</p> <p>Ongoing Access Working Group to advise Arts House on good practice in disability, inclusion and access in recruitment</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>1.2 Create a summary for new job roles in accessible language that can be advertised on the Arts House website highlighting equitable hiring processes and flexible work arrangements.</p>	<p>Year 1 Summaries written in line with new job recruitment processes.</p> <p>Website updated and maintained.</p>	<p>Annual review Report on progress of action at annual review.</p> <p>Ongoing DIAP Lead (or staff member trained in Easy English and Plain English) to review each summary before publication.</p>
<p>1.3 Include Deaf and Disabled people on employment selection panels.</p>	<p>Year 1 Creative Lead to develop a process for intersectional and self-determined selection panels.</p> <p>Practice established at Arts House team level by recruitment managers and monitored by access working group.</p>	<p>Annual review Report on number of Deaf and Disabled people involved in recruitment.</p>
<p>1.4 Build on existing disability networks, partners and advisors to actively seek out Deaf and Disabled people for new roles in long term and casual employment contracts during recruitment processes. City of Melbourne People and Culture continue to advertise new roles to disability employment agencies.</p>	<p>Year 1 With advice from advisory groups, Arts House Access working group to create and maintain a list of key disability networks to send advertised roles.</p>	<p>Annually Report on disability networks that have been tapped into.</p> <p>Ongoing Recruitment managers ensure diverse representation of panel members including Deaf and Disabled people.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>1.5 Offer all City of Melbourne staff and casuals contracted through Auspicious Arts opportunity to discuss their contracts in person or online at the time of offering employment.</p>	<p>Year 1 Practice established at Arts House team level by recruitment managers.</p>	<p>Annual review Report feedback.</p> <p>Ongoing Obtain feedback from new recruits on process at the time of employment and six-month probationary review.</p>
<p>1.6 Advance business case for a full time Access Coordinator role who identifies as Deaf or Disabled, working across Arts House, SIGNAL and Artplay responsible for managing the DIAP, creating safety and advocating for Deaf and Disabled artists and audiences.</p>	<p>In progress Internal consultation for new role and job description drafted with input from Arts House, City of Melbourne HR, Signal, Artplay completed 2021.</p> <p>Creative Program Lead advocates for new role at branch level - commenced in 2022.</p> <p>Year 2 Branch Director to meet and advocate at Council level.</p> <p>Year 3 Role reviewed and endorsed by Executive.</p> <p>New role advertised.</p>	<p>Annual review Report on progress.</p> <p>Ongoing Dedicated Access Coordinator creates safer working environments for Deaf and Disabled people and maintains consistency and learnings across Arts House, SIGNAL and Artplay.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>1.7 Embed DIAP principals into office culture and ensure access continues to be a standing item on all fortnightly team and weekly program meetings.</p>	<p>In progress Ongoing practice established and maintained by all staff and access working group fortnightly.</p>	<p>Ongoing Safer working environment created for all staff.</p> <p>People managers maintain dialogue with staff throughout the year and in GPA reviews.</p>
<p>1.8 Ensure diverse representation of Deaf and Disabled people on Arts House advisory groups, peer selection and co-design processes.</p>	<p>In progress Practice established in 2019 and maintained by Arts House Co-Artistic Directors and Creative Team.</p>	<p>Annual review Report on number of Deaf and Disabled people included in advisory capacity.</p>
<p>1.9 Continue to share learnings and seek collaborative opportunities with Artplay, SIGNAL and Libraries through annual meetings.</p>	<p>In progress Practice established in 2022 by Arts House, ArtPlay, SIGNAL and Libraries access working group and maintained annually.</p>	<p>Ongoing Collegial practices and learnings established on a branch level.</p> <p>Minutes to be maintained and shared after meetings.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>1.10 Continue to uphold good health and hygiene practices at Arts House following COVID-19 protocols in line with State government and seek advice from immunocompromised and disability communities, including but not limited to:</p> <ul style="list-style-type: none"> ▪ Providing masks and hand sanitizer on entry to venue ▪ Encourage mask wearing on website and venue signage 	<p>In progress Practice established in 2019 and maintained by all teams.</p> <p>Ongoing feedback and advice from Deaf and Disabled community will be sought from Access Advisory and Creative Advisory Groups at consultation sessions throughout the year.</p>	<p>Annual review Report on practices.</p> <p>Ongoing Safer working environment created for staff, artists, contractors and audiences.</p>

Focus Area 2: Learning and Training

How Arts House provides ongoing training and learning opportunities

Arts House is committed to achieving a safe workplace for artists, staff and audiences and achieving tangible change in attitudes and practice which discriminate against Deaf and Disabled people.

We strive to ensure no one is excluded from training opportunities and that learning through sharing practice and giving and receiving feedback is regular and ongoing.

We will ensure staff have access to a range of different perspectives from different Disabled communities, including different types of disabilities, multiple-marginalised Disabled people, and a mix of trainers from Disabled-led organisations and independent Disabled trainers. Where possible we extend training opportunities and learnings to artists, contractors and other teams in our Branch.

Image: *Hg57 Urban Heat Island* by Latai Taumoepeau, Presented by Arts House for Refuge 2017 Heatwave, Image credit: Bryony Jackson

[« Back to navigation](#)



To achieve this goal we will:

Action	Implementation Timeline	Accountability and Evaluation
<p>2.1 Develop an ongoing access training program for staff that is maintained and reviewed annually. Ensure all staff, including casuals, have equal opportunity to participate in training and refresher courses are offered.</p> <p>Type of training relevant to Arts House includes, but is not limited to:</p> <ul style="list-style-type: none"> ▪ Deaf awareness ▪ Autism and Neurodiversity ▪ Sighted Guide ▪ Competing access needs ▪ Augmentative and Alternative Communication (e.g., communication boards, text to speech devices, etc.) ▪ Cultural Safety in a Disability context ▪ Basic Auslan ▪ Mental health and trauma informed work 	<p>Year 1 With advice from Access Advisory Group, Arts House develops a program of annual training.</p> <p>Creative Program Lead meets with Learning and Organisational.</p> <p>Development Manager to discuss training.</p> <p>Business case for training applied submitted.</p> <p>Year 2 Training program commences by second year of this plan.</p>	<p>Annual review Present developed training program to Access Advisory Group. Report on training progress.</p> <p>Ongoing Feedback obtained after each training session and reviewed by internal Access Working Group.</p> <p>Translation of learnings from training applied on day-to-day level.</p> <p>Track feedback received from Deaf and Disabled people about competency of staff to contribute to culturally safe workplace.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>2.2 Arts House ensures new staff are introduced to the DIAP and resources from training via an access information pack. The Access Working Group will meet with new staff about the DIAP as part of their induction and provide opportunities for reflection and input.</p> <p>All staff can request to attend fortnightly Access Working Group meetings to share updates on actions or provide feedback.</p> <p>Learnings shared and feedback loop established in Access Working Group updates to all staff, at staff meetings, project debriefs and Branch meetings.</p>	<p>In progress Ensure new staff have the opportunity to meet with Access Working Group within first month of starting employment.</p> <p>Ensure all staff are reminded they can join fortnightly working group discussions at Team meetings.</p> <p>Year 1 Update recruitment starter packs to include DIAP and resource lists from training.</p>	<p>Annual review Access Working Group report on the establishment and success of this process.</p> <p>Feedback from new staff on the process reported to Access Advisory Group.</p> <p>Report on progress.</p>
<p>2.3 Integrate training opportunities and workshops on access for artists in CultureLAB and Warehouse Residency programs, reviewed annually including, but not limited to:</p> <ul style="list-style-type: none"> ▪ Embedding access in artistic practice ▪ Creating an access rider <p>Generate and share a list of resources to artists gathered from Arts House training and workshops and ensuring this is consistently provided to all artists.</p>	<p>Year 1 Establish training and workshop ideas with input from Access advisory and Creative Advisory Group.</p> <p>Engage workshop facilitator for initial workshop.</p> <p>Undertake workshop with artists.</p> <p>Year 2 Create resource list and second workshop.</p>	<p>Annual review Report on progress and feedback and any changes or advances observed and reported.</p> <p>Ongoing Seek feedback from artists and facilitators after each workshop via surveys, email or verbal debriefs.</p> <p>Review feedback in Creative team meetings and integrate learnings into future workshop planning.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>2.4 Ensure all staff are trained in safety processes for fire and emergency exits, including protocol for mobility aid users, and lift breaking down.</p>	<p>Year 1 Procedures for warden training to be reviewed and finalised.</p> <p>Arts House fire wardens run all staff training.</p> <p>Years 2-5 Practice maintained annually and for new staff.</p>	<p>Annual review Review process annually or when new staff are recruited.</p> <p>Ongoing Procedures developed and implemented as part of induction.</p> <p>Feedback obtained from staff after training and at team meetings.</p>

Focus Area 3: Creative Program

How Arts House applies principles of access and inclusion to the creative program

As a producing and presentation house we have a vital role in supporting artists to consider how access is integrated holistically from the very beginning of their concept to create a more meaningful experience for audiences and Deaf and Disabled communities.

Through establishing The Warehouse Residency and commissioning Disability led projects through our presentation pipeline, we recognise the importance of creating clear pathways for Deaf and Disabled artists to build capacity, create and present work in self-determined ways.

We aim to uphold principles of flexibility, respecting lived experience and nurturing an environment of safety and care for all our artists, across the creative program and when working with the production team.

Image: *I Am (Not) This Body* by Leisa Prowd, Commissioned by Arts House through The Warehouse Residency and Co-Presented by Melbourne Fringe 2023, Image credit: Tom Noble

[« Back to navigation](#)



To achieve this goal we will:

Action	Implementation Timeline	Accountability and Evaluation
<p>3.1 Sustain and improve programming opportunities and experience for Deaf and Disability led projects, and curatorial and development avenues in the Creative Program through Expression of Interest (EOI) and invitation.</p> <p>Lead a five-year initiative commissioning new work by Deaf and Disabled artists through The Warehouse Residency program 2022 – 2027 and continue to embed learnings into the broader Creative program.</p>	<p>In progress Warehouse Residency program established in 2021 through co-design process with input from Deaf and Disabled consultants. CultureLAB call out established and ongoing with a focus on diversifying applicants.</p> <p>Annual EOI callouts commence in September.</p> <p>Timelines reviewed annually and updated based on feedback and workflow of team.</p>	<p>Annual review Report on feedback and number of applicants at annual review.</p> <p>Ongoing EOIs to capture and track metric data indicating if applicant or team members self identify as Deaf or Disabled.</p> <p>Gather data and add to reporting cycle.</p> <p>Seek feedback from artists at the end of project in debrief meetings, surveys or written response, as well as access working group on learnings from Disability led projects.</p> <p>Collate feedback and learnings and circulate to creative team annually.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>3.2 Undertake consultation with Deaf and Disabled people prior to Season launches to identify access services and target Deaf and Disabled communities for events and performances.</p>	<p>Year 1 Engage access consultants 2 months prior to season announcements.</p> <p>Share feedback from consultants to companies and engage in further access consultation and service providers as required in advance of presentation.</p>	<p>Annual review Report progress and key learnings.</p> <p>Ongoing Seek feedback from post-show surveys and changes to be integrated.</p> <p>Seek feedback from access consultants on process and integrate suggestions for future Seasons.</p> <p>Collate feedback and learnings from artists and service providers and circulate to creative team annually.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>3.3 Provide artists in development through CultureLAB and The Warehouse Residency opportunity for access consultation on their projects to make as many elements as accessible as possible.</p> <p>Continue to work in partnership with artists at Arts House to prioritise access holistically in the creation of their work from concept to presentation, with representation in creative teams and allocated access budget lines.</p>	<p>In progress Integrated Access Workshop undertaken in 2022 and recording provided to all artists on commencing residency.</p> <p>Production to liaise with service providers and artists at presentation stage when applicable.</p> <p>Year 1 Design and deliver second workshop on integrating access in experimental practice.</p> <p>Engage in ongoing conversations with artists on access from a budget, creative team and consultation level throughout all stages of a project.</p>	<p>Ongoing Seek feedback from artists after engaging in workshop.</p> <p>Increase artists' understanding of integrated access and access services prior to commencing development on a project.</p> <p>Feedback sought and review process with service providers annually to integrate into following year consultation process.</p> <p>Report on number of consults that have occurred annually.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>3.4 All artists working at Arts House have access to support services (e.g. interpreters, captioning, transport, access equipment, and other needs as required by the artist).</p> <p>Provide opportunity for artists to make access requests and remain flexible and responsive as access is evolving.</p>	<p>In progress Practice implemented in 2019 and is ongoing.</p> <p>Maintain regular check-ins with artists regarding support needs and negotiate requests.</p>	<p>Ongoing Procedures for access requests included in Creative staff work practices with artists, monitored and reported every 3 months at Creative meetings.</p> <p>Producers maintain regular check-ins and if they were met during and after project.</p>
<p>3.5 Ensure diverse representation of Deaf and Disabled creatives across presentation and development programs. Ensure access resources provided are consistent across EOI opportunities and call-outs are accessible by providing:</p> <ul style="list-style-type: none"> ▪ EOI support through disability partner organisations. ▪ Information in a range of communication formats ▪ Soft deadlines and flexible submission dates where possible. ▪ Ability to submit EOI in a range of communication formats including recorded meetings, audio, video, Auslan, text. 	<p>In progress Practice implemented in 2019 and is ongoing.</p>	<p>Annual review Continue to maintain and report to Access Advisory Group.</p> <p>Ongoing Monitor and report on Deaf and Disabled participation, activities and actions that expand participation.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>3.6 Ensure Arts House maintains digital programming for audiences to engage in contemporary art at home or remotely by continuing to work in partnership with artists to present digital works or consider digital elements of their work.</p>	<p>In progress Practice implemented in 2019 and is ongoing across presentation, development and investigation program.</p> <p>Digital commissions are main curatorial component of BLEED established in 2020.</p>	<p>Ongoing Report annually on steps to encourage artists to create digital programming.</p> <p>Gather data on digital views and add to reporting cycle.</p> <p>Seek and report feedback from digital program audiences and artists.</p>
<p>3.7 Explore partnerships for co-commissioning and co-presenting Disability led work. Engage in regular industry discussions research and consider new approaches to access and inclusion within programming and share learnings.</p>	<p>In progress Conversations are ongoing.</p>	<p>Annual review Report progress to Access Advisory Group.</p> <p>Ongoing Annually review and report on partnerships explored and any outcomes.</p> <p>Compile feedback, record discussions and add to reporting cycle.</p> <p>Report on industry discussions, ways of researching new approaches and means of sharing learnings.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>3.8 Negotiate specific measures for access and inclusion with artists to mitigate the impacts of COVID-19 and ongoing pandemics as they relate to disability and immunocompromised communities</p> <p>For example:</p> <ul style="list-style-type: none"> ▪ audience capacity limits ▪ masked hours ▪ encouraging fragrance free events 	<p>In progress Conversations are ongoing with companies and artists during development and presentation stages.</p> <p>Year 1 Marketing and Front of House information packs updated to include access considerations.</p> <p>Meet with artists five weeks prior to presentation to discuss marketing, front of house and access.</p> <p>Consult with Access Advisory Group members annually.</p>	<p>Ongoing Check reporting of discussions with or advice from immunocompromised people about maintaining a safer space.</p> <p>COVID safe practices and events recorded and reported</p>

Focus Area 4: Communication

Promote inclusion and participation in the community of Deaf and Disabled people

The first edition of Arts House DIAP 2019 - 2022 saw major access improvements to our communication platforms and procedures, achieved WCAG 2.0 web accessibility for the Arts House website, companion card tickets bookable via the website, and consistency with access symbols on event pages and social media.

These changes are now embedded and considered best practice in the Arts House communication strategy and across our ticketing platform. Moving forward, our focus will be on building relationships with Deaf and Disabled people, diversifying our audience and establishing Arts House as a trusted venue that the Deaf and Disabled community can rely on for accessible events and venue experience.

Image: *Here We Are Amongst You* by Rawcus, Presented by Arts House 2022, Image credit: Aaron Walker

[« Back to navigation](#)



To achieve this goal we will:

Action	Implementation Timeline	Accountability and Evaluation
<p>4.1 Promote DIAP on website and within City of Melbourne internally – document to be reviewed for public viewing and maintained. Ensure plan is provided in a range of formats including but not limited to:</p> <ul style="list-style-type: none"> ▪ Audio ▪ Easy English ▪ Auslan ▪ Plain text and PDF ▪ Summary ▪ Plain Language 	<p>Year 1 DIAP Published on Arts House website with different formats and promoted via partners and social media.</p>	<p>Ongoing Audiences, artists and industry aware that access and inclusion are core values of Arts House</p> <p>DIAP reviewed and endorsed from a Branch level and to City of Melbourne Disability Advisory Group</p> <p>DIAP publicised in artist applications, on the website, through the Council, Council newsletter, arts channels, and AAV.</p> <p>Promotions within City of Melbourne and beyond are tracked and reported.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>4.2 Develop audience engagement strategies for diverse communities with input from Deaf and Disabled consultants. Strategies could include, but not limited to:</p> <ul style="list-style-type: none"> ▪ Bespoke opportunities for target communities to learn about the program e.g. morning teas ▪ Partnerships with Deaf and Disabled organisations ▪ Auslan / Access ambassadors ▪ Ticketing strategies for target communities to raise awareness of access services, build Arts House reputation and mitigate barriers to access the venue <p>Ensure events are being communicated to communities in relevant languages including Auslan.</p>	<p>Year 1</p> <p>Development of engagement strategy to commence for Season 2 2023 with input from Deaf and Disabled consultants.</p> <p>Engage in further consultation process at commencement of Season to create targeted campaigns.</p> <p>Prepare translation services, Auslan videos etc. by Season launches.</p> <p>Develop partnerships and integrate advertising with disability organisations and communities into Season campaigns targeting communities of interest.</p>	<p>Ongoing</p> <p>Gather and report on feedback from audiences in post-show feedback surveys and annual access surveys.</p> <p>Debrief and data sharing agreements with partners.</p> <p>Evaluate marketing campaign after each season to ensure target audiences are being reached and needs are being met. Revise for the following season if necessary.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>4.3 Ensure all print and ecommunications consider accessible design principles. Be consistent with publishing access symbols, image descriptions, ALT text and closed captioning when promoting events.</p>	<p>In progress Ensure signage is designed according to sizes, colour and design requirements as recommended by Loom and access consultants.</p> <p>Ensure that anyone new joining the marketing team is aware of access design principles and requirements for accessible social media posts.</p>	<p>Ongoing Monitor and maintain WCAG 2.0 implementation.</p> <p>Gather and report on feedback from website users in post-show feedback surveys and annual access survey.</p>
<p>4.4 Diversify social media posts and website content to highlight sensory elements such as audio, visual, tactile or other sensory features of a performance or artwork to target communities of interest e.g. audio snippets for blind/ low vision community.</p>	<p>In progress Refer to Access Notes from each show to gather any key access information to go on socials in the leadup to a show opening from Season 2, 2023.</p> <p>Marketing representative to attend any consultations between creative and access consultants and take note on any key areas of interest for specific communities.</p> <p>This will help shape a content strategy created for each season, commencing July 2023.</p>	<p>Ongoing Monitor implementation.</p> <p>Gather and report on feedback from social media users in postshow feedback surveys and annual access surveys.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>4.5 Generate strategies for promoting Arts House programming to communities who might not be online. This could include, but not limited to:</p> <ul style="list-style-type: none"> ▪ Letterbox drops in North Melbourne ▪ Street and building posters ▪ Radio advertising ▪ Regular articles in North- West City News ▪ Neighbourhood morning teas with Season launches 	<p>In progress Ensure that OOH is factored into all season campaigns, starting Season 2 in July 2023.</p> <p>Continue open dialogue with North West City News and other local community platforms.</p>	<p>Ongoing Review “How did you hear about us?” questionnaire results at the end of each season.</p> <p>Report on patterns and findings at any DIAP reviews.</p>
<p>4.6 Arts House and artists will ensure that each event advertised has detailed Access Notes and Venue Social Story uploaded to event website page 3 weeks prior to show opening and is linked in all pre-show communications and event reminders.</p>	<p>In progress Producers work with artists on completing the Access Notes and Venue Social Story template for publishing 3 weeks prior to event.</p> <p>Up-to-date Access Notes to be sent in pre-show emails.</p> <p>Implementation from Season 2 in July 2023.</p>	<p>Ongoing Monitor implementation in Creative and Marketing team meetings.</p> <p>Gather and report on feedback from audiences in post-show feedback surveys and annual access surveys.</p> <p>Producers gather and report on feedback from access consultant’s post-show. Feedback integrated into future processes.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>4.7 Arts House will be consistent in providing key information and access details about meetings of any scale so people can prepare themselves to attend, for example:</p> <ul style="list-style-type: none"> ▪ Inside/outside or ventilated space ▪ Communication services are offered including Auslan ▪ If meet and assist is offered ▪ Running order and sense of what will happen on the day ▪ Any scents or disruptions happening in the building 	<p>Year 1 Access Working Group to create simple guide for all staff.</p> <p>Practice established and maintained across all teams.</p>	<p>Ongoing Monitor implementation via all Arts House team meetings.</p> <p>Gather and report on feedback from audiences in post-show feedback surveys and annual access surveys.</p>
<p>4.8 Maintain the accessibility page on Arts House website with the most up to date information regarding visiting the venue, access hours, and building documents with extended access information. Ensure website includes a range of ways people can meet with us – in person, phone, Zoom etc.</p>	<p>In progress Marketing will continue to make any necessary updates to the website in a timely manner.</p> <p>Keep open line of communication between other departments on any updates needed to the website</p>	<p>Ongoing Regularly maintain website and monitor implementation in Marketing team meetings.</p> <p>Gather and report on feedback from audiences in post-show feedback surveys and annual access surveys.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>4.9 Maintain and ensure accessible ticketing pathways for Deaf and Disabled audiences, including booking with Companion Card, online and via phonephone, and access tickets remain at the lowest price point.</p>	<p>In progress Practice established in 2020.</p> <p>Practice maintained with a permanent access ticket type on our ticketing system available at the lowest price category.</p>	<p>Ongoing Monitor implementation via Arts House team meetings.</p> <p>Gather and report on feedback from audiences in post-show feedback surveys and annual access survey.</p>
<p>4.10 Following State guidelines, maintain COVID-19 safe practice messaging on signage, pre-show communication and website. Continue to provide full refunds to ticket holders with COVID-19 illness or symptoms.</p>	<p>In progress FOH and Marketing will monitor and update all information to communicate to patrons the safest COVID-19 practices and guidelines.</p> <p>We will continue to be accommodating and flexible with our patrons when tickets need to be refunded.</p>	<p>Ongoing Monitor implementation in Marketing team meetings.</p> <p>Keep informed with updated COVID-19 policy and guidelines.</p> <p>Gather and report on feedback from audiences in post-show feedback surveys and annual access survey.</p>

Focus Area 5: Venue

How Arts House works towards making its physical and online spaces accessible to artists and audiences

Arts House is committed to continuously improving its venue, digital spaces and facilities, to ensure artists and audiences of all abilities can comfortably use our spaces. This includes day-to-day procedures, building adjustments coordinated with property services, and advocacy for improvements in our environment, technologies and equipment.

Image: *I am here, You are there, I miss you* by Neika Lehman, Commissioned by Arts House for Refuge 2021, Photo credit: Bryony Jackson

[« Back to navigation](#)



To achieve this goal we will:

Action	Implementation Timeline	Accountability and Evaluation
<p>5.1 Advocate for accessible public transport and increased accessible parking to the venue.</p>	<p>Year 1 Connect with City of Melbourne teams responsible for public transport and trams in North Melbourne area.</p> <p>Connect advocacy to public transport ticketing strategy.</p>	<p>Annual review Advocacy channels and measures are reported at annual review.</p> <p>Report any successful changes or updates at annual report</p> <p>Seek advice from Access Advisory Group at annual report.</p>
<p>5.2 Advocate for accessible wheelchair ramp at North Melbourne Town Hall Queensberry Street entrance.</p>	<p>Year 2 Connect with City of Melbourne Access teams and broader planning works concerning Queensberry and Errol Streets.</p>	<p>Annual review Advocacy channels and measures are reported at annual review.</p> <p>Report any successful changes or updates at annual report</p> <p>Seek advice from Access advisory group at annual report.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>5.3 Increase visibility and maintain independent public access for all step-free entrance points to North Melbourne Town Hall located on George Johnson Lane and Errol Street.</p>	<p>Year 1 Ensure remote for automatic doors is available to artists working at Arts House.</p> <p>Keep all independent public access doors consistently open during regular opening hours and events by Season 2, 2023.</p>	<p>Annual review Report on progress and installation measures annually.</p> <p>Ongoing Measure use from entrance points over time.</p> <p>Feedback on ease of wayfinding sought from audience surveys and by selected advisors – e.g. advisory members and AAV mystery visitors.</p>
<p>5.4 Install alarm panel on Errol Street entrance to allow for independent access for artists and staff.</p>	<p>Year 1 Investigate with property services feasibility of alarm panel.</p>	<p>Annual review Progress reported at Access working group meetings.</p> <p>Report at annual review.</p> <p>Ongoing Discussions commenced in 2021 and will reignite by 2023. Aim to install by June 2024</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>5.5 Update permanent signage to include braille and directions to building entry points.</p> <p>Ensure opening hours and directions about entry points are updated and maintained on communication channels.</p>	<p>Year 1 Initiate conversation with property services regarding signage overhaul.</p> <p>Year 2 Develop signage plan for interior and exterior with support from Access Working Group.</p> <p>Ensure signage is designed according to sizes, colour and design requirements as recommended by Loom and installed.</p>	<p>Ongoing Monitor process throughout development.</p> <p>Gather feedback on signage plan.</p> <p>Once installed, gather feedback from users.</p>
<p>5.6 Ensure Quiet Space is maintained, available during venue and opening hours and clearly advertised on signage across the venue, website and pre-event information. Ensure artists and staff are aware of Quiet Space access as a multi-purpose space available for all.</p>	<p>Ongoing Open Quiet Space during regular opening hours and events.</p> <p>Year 1 Include directional signage for Quiet Space in signage improvements throughout building.</p> <p>Share Quiet Space details in induction for all artists and staff going forward.</p>	<p>Ongoing Quiet Space open at all times during regular opening hours and events.</p> <p>Measure use of Quiet Space during opening hours and events.</p> <p>Gather feedback on visitor and artists' awareness and use of Quiet Space.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>5.7 Maintain up-to-date building information packs with access information.</p> <p>Work with Deaf and Disabled access consultants to develop an access key for Arts House venue.</p>	<p>Ongoing Building information pack created with consultation from Deaf and Disabled people in 2022 and published on Arts House website.</p> <p>Ensure any adjustments to building are updated in information packs as standard practice.</p> <p>Production to include venue information pack as part of artist induction.</p> <p>Year 2 Work with access consultants to create an access key for the venue.</p>	<p>Ongoing Publish access key and seek feedback from audiences and AAV mystery visitor.</p> <p>Building information pack regularly updated and maintained on website and provided to artists.</p> <p>Gather feedback and adjust documents as required.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>5.8 Audit visitor perception and experience of building entry points with the objective of creating a welcoming and accessible venue and surrounds.</p>	<p>Year 1 Conduct sense check with Arts House and North Melbourne library staff on visitor experience.</p> <p>Creative Program Lead to consult with City Design for advice.</p> <p>Year 2 Marketing to establish a visitor and community suggestion box (physical and digital).</p> <p>Creative Program Lead and Access Working Group to establish a community consultation group and conduct walk through of venue to seek feedback on visitor experience.</p> <p>Year 3 Synthesise feedback received into actions with Arts House teams and advisory groups.</p> <p>Budget for capital works and programs with Arts House teams, and relevant City of Melbourne branches.</p>	<p>Annual review Report on progress of action at annual review.</p> <p>Monitor and report on actions prioritised following yearly activity.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>5.9 Undertake consultation to identify and implement sensory-specific design elements in Arts House venue e.g. noise, adjustable lighting - with consultation on competing access needs.</p>	<p>Year 1 Review Loom and Architecture and Access reports on building and facilities and need for further consultation.</p> <p>Year 2 Implement sensory-specific design elements where possible.</p> <p>Install dimmable lighting in all spaces, with easy to use and accessible control points.</p>	<p>Annual review Maintain record of adjustments and report at annual review.</p> <p>Ongoing Seek user feedback on adjustments made and implement reasonable adjustments.</p>
<p>5.10 Increase safety for all people by improving ventilation and maintaining safe air quality standards in enclosed spaces where possible.</p>	<p>In progress Ensure existing filter systems and air conditioning units are regularly maintained, cleaned and operational, and install HEPA filters if required.</p>	<p>Annual review Report on progress at annual review.</p> <p>Ongoing Building/ property maintenance checklist maintained and updated regularly.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>5.11 Ensure common spaces are accessible for a range of access needs and make reasonable adjustments to areas identified by access consultants including, but not limited to:</p> <ul style="list-style-type: none"> ▪ Bar height in foyer ▪ Table and chair options with varying heights for events and foyer ▪ Different sized chair options for events and foyer ▪ General kitchen access to appliances, fridge, etc <p>Undertake further consultation if new adjustments need to be made.</p>	<p>Year 1 Audit common spaces and report on adjustments required.</p> <p>Year 2 Implement short term changes in-house.</p> <p>Year 3 Work with property services to implement long term and structural adjustments.</p>	<p>Annual review Report on progress at annual review.</p> <p>Ongoing Audit following adjustments to establish further improvements required.</p> <p>Seek feedback from audiences from post-show surveys, and artists whilst in residence.</p>
<p>5.12 Investigate and trial the use of innovative digital technologies to improve experiences for people with disabilities attending events at the venue or at home.</p>	<p>Year 1 Undertake research.</p> <p>Year 2 Trial technologies for BLEED.</p>	<p>Annual review Monitor and report on progress of action at annual review through access surveys and engagement with consultants.</p>

Action	Implementation Timeline	Accountability and Evaluation
<p>5.13 Research and identify technical equipment that will aid access service provisions at the venue and events, for example - audio description equipment kit.</p>	<p>In progress Review equipment lists annually and identify new equipment accordingly.</p> <p>Year 1 Undertake research in and purchase audio description equipment.</p>	<p>Annual review Report on progress at annual review.</p> <p>Ongoing Monitor implementation through Production team meetings.</p> <p>Feedback received from service providers and audiences.</p>

Glossary

This glossary provides definitions of select words and phrases that have operational importance to this plan and are underpinned by a Social Model of Disability. The definitions adopted in this plan was a collective decision by the Access Advisory Group with advice from Arts Access Victoria as part of the consultation process.

Definitions have been customized within the context of Arts House's work.

Accessibility is the practice of making information, activities, and/or environments sensible, meaningful, and usable for as many people as possible. Accessibility can include universal and/or adaptive design. It includes consulting with Disabled people to find out our access needs, and planning for these needs to be met, and providing information if they cannot be met.

Access rider is a document or statement that outlines the access requests of an individual. An access rider outlines important issues that might pose barriers. It allows both artists and organisations to feel comfortable working together. (Reference: unlimited UK)

Access guide provides comprehensive information about what you can expect to hear, see, feel and do during an event. It contains access information, sensory elements of the artwork, audience expectations, venue access information, transport options and COVID safety.

Ableism refers to barriers, beliefs and discrimination against Deaf and Disabled people. Ableism is the oppression of Disabled people - it is systemic and individual, direct and indirect, intentional and unintentional.

Anti-ableism identifies and changes the barriers and discrimination experienced by Deaf and Disabled people. It is about systemic change and equity for Deaf and Disabled people. It is different to 'Disability inclusion' which may seek to adapt or augment ableist design or systems to allow Deaf and Disabled people to participants.

Audio Description is a service for people who are blind or have low vision to access performance, film and visual art and media. Audio description can be offered with an audio receiver or an audio describer sitting next to the person. During gaps in dialogue, it describes visual elements such as scenes, settings, actions and costumes.

Auslan is the language of the Deaf community in Australia. Deaf and hard of hearing people use Auslan as well as partners and family members, Auslan students and Auslan interpreters. Many Auslan users have English as a second language and cannot rely on written English to access information. (Reference: Auslan.org.au).

Autism affects the way individuals interact with others and how they experience the world around them. Every autistic person is different and each person has unique strengths and challenges when processing senses, thinking, moving, communicating and socialising. (Reference: amaze.org.au)

Briefing is the process of sharing key information about an event to staff, contractors, participants or audiences. Briefing can occur in private or public, in small or large groups, or in written or verbal form. It is an important part of creating cultural safety.

Debriefing is the process of reflecting on a project by staff, contractors, participants or audiences, after an event has occurred. Debriefing can occur in private or public, in small or large groups, or in written or verbal form. It is an important part of creating cultural safety.

Competing Access Needs Different Deaf and Disabled people might have access needs that conflict. For example, a Deaf person relying on brighter light to read lips vs an Autistic person relying on dimmer light to avoid sensory overload. Planning for access involves talking with Deaf and Disabled people, and finding ways to address competing access needs. This includes providing information about the lighting and sound levels of an event so Disabled people can choose if and how they take part.

Constructive feedback is used to share a situation or experience that allows people to find a solution to any problems that may arise. Constructive feedback needs all parties to have the physical and emotional space to communicate. Ableism is often traumatic for Disabled people, and people may need time and space to be able to communicate about their experience. Trust is required for individuals to feel heard and requests acted on.

Cultural Safety A person feels culturally safe when they can embody and express their cultural identity fully and be received with understanding and dignity by others. Even in spaces where prejudice and racist sentiments are not openly expressed, ignorance and incomprehension about a person's culture can still subject them to unsafe interactions. Cultural safety, like all forms of safety, is difficult to define because of the varied needs that people hold, both as groups and as Deaf and Disabled individuals. What helps one person to feel safe may not support another person. The first goal of cultural safety is shared understanding about a person or group's needs.

Deaf Arts House respects the varying ways D/deaf, D/deafblind and hard of hearing people may wish to self-identity. We use 'Deaf' to respect the rights of the Deaf community that identify as part of a cultural and linguistic minority connected through their shared language, Auslan.

Disabled is used in identify first language to describe Disabled people. It acknowledges Disability Pride and individual's history as a community in challenging Disabling structures and barriers. Some people prefer person first language like Person With a Disability (PWD) or Person Living with Disability.

Disability networks refers to Deaf and Disabled individuals, advocates, and Deaf-led or Disabled-led organisations and community groups who have or may engage with Arts House as advisers, patrons, consultants or promoters. It also includes the networks of individuals and groups linked to the Arts House Disability Advisory Group.

Disability Discrimination Act is a Commonwealth Act passed in 1992. It prohibits discrimination against people with disabilities in employment, education, publicly available premises, provision of goods and services, accommodation, clubs and associations, and other contexts. Discrimination is defined to include failing to make reasonable adjustments for the person. Complaints are referred to the Australian Human Rights Commission. The Disability Discrimination Act is different to the Victorian Disability Act (2006) which is a set of legislated guidelines for systemic reform for organisations based in Victoria, and linked to the Inclusive Victoria State Disability Plan (2022-2026).

Disability Justice Building on the disability rights movement, disability justice acknowledges the intersectionality of disabled people who belong to additional marginalised communities. It aims to create ongoing change for people with disabilities by taking a comprehensive approach to help secure rights for people who identify as Black, First Nations, global diaspora and LGBTQIA+ communities, as well as people experiencing incarceration, financial hardship and social exclusion. Coined by disabled queer collective Sins Invalid in 2015, the term recognises these diverse structures of oppression and how they interact and impact each other, and finds ways to create ongoing change for multiple marginalised groups.

Easy English is a way of delivering documents for people with barriers to reading written English. These barriers may be sensory, intellectual or language based. It is sometimes called Easy Read. Easy English uses images to illustrate key ideas and concepts. It uses short sentences, simple words with a large font and a lot of space. Easy English documents need to be prepared by an accredited translator.

Flexible refers to being responsive to immediate feedback or changing circumstances when implementing aspects of this plan.

Plain English is a way of communicating in written or spoken English which is easy and quick to understand. Its goal is to make sure the audience can understand the information the first time they read or hear it. Government websites and many organisations are using plain English for public documents. Plain English uses simple, direct sentences and avoids or explains complex terminology. (Reference: Centre for Inclusive Design)

Immunocompromised refers to anyone who has an immune system more susceptible to illness, infectious diseases, including COVID-19. Immunocompromised people may develop further illness, or severe symptoms if they are exposed to virus, bacteria, chemicals or scents that most people experience as a minor inconvenience, or not at all.

Inclusion is the process of allowing someone to share in an activity or privilege. In the context of JEDI (Justice, Equity, Diversity and Inclusion) work, inclusion is strongly connected to diversity initiatives, whereby organisations seek to rectify the exclusion of marginalised groups by inviting their presence and involvement. Inclusion frameworks do not address the fundamental power dynamics that created an exclusive environment in the first place, and therefore are not sufficient to address inequity and injustice within organisations or societal groups at large. Furthermore, many communities are seeking self-determination and autonomy rather than inclusion into the very institutions and systems that cause harm. Many Deaf and Disabled people prefer to focus on Equity.

Intersectional describes how multiple systems of exclusion and injustice impact many people. It refers to how ableism intersects with racism, and/or sexism and/or homophobia and other forms of exclusion. Intersectionality addresses the separation and siloing of Equity and Inclusion planning in many organisations.

Lived Experience refers to the experiences that people have of disability and ableism. Ableist systems rely on medical diagnosis and classification of Disabled people. Disabled advocacy centres Deaf and Disabled people's experiences and not diagnosis. This means we can address the barriers that people with similar experiences may also face.

Living document refers to a document that is regularly updated through a review and consultation process. It is useful for Disability advocacy because the language that we use often changes. It is useful for this DIAP, because it can ensure that actions can respond and adapt to monitoring and feedback from disabled communities.

Mitigate is a way of reducing the impact of barriers for some Disabled people. If a barrier cannot be eliminated, a plan will try to mitigate it. For example, stairs can be mitigated by installing a lift, holding events on the ground floor, or having remote access. Mitigation is also used where conflicting access needs may present a barrier for some Disabled people, but are necessary for inclusion of other people.

Neurodiversity is a framework for thinking about the different ways our minds work. Developed by neurodivergent people, it is a rejection of shame and stigma. Neurodiversity affirms that there is value in difference.

Neurodivergence is a term for when a person's brain works in ways that differ significantly from dominant societal standards of 'normal.' Some neurodivergence can include Autism, ADHD/ADD, Dyslexia, Synesthesia, and Hyperlexia. Like many communities some neurodivergent people identify with the term Disabled and some don't for a variety of reasons.

Reconciliation refers to policies aimed at addressing the dispossession, exclusion and oppression of Aboriginal and Torres Strait Islander peoples by colonialism. Reconciliation involves meeting with Indigenous custodians of the location of any organization, acknowledging Indigenous sovereignty, and promoting self-determined social and cultural renewal of Aboriginal and Torres Strait Islander communities.

Recruitment for the purposes of this plan, recruitment at Arts House may involve three things: engagement of contractors in a specific project; direct hiring of short-term casual staff by Arts House, or liaising with City of Melbourne for employment of long-term staff.

Simple English is ways of communicating in English with people who have barriers to reading written or hearing spoken English. These barriers may be sensory, intellectual or language based. Simple English may include Easy English documents or Plain English documents or spoken words.

Self-identification is very important for Disabled people and Disability Advocacy. Disabled people are often diagnosed, defined and classified by non-Disabled 'experts.' These experts are part of medical, education and welfare systems which silence Disabled people. These systems have often excluded us from social, cultural and political participation. Disabled advocates self-identify and self-describe as a way of claiming agency. This helps us survive and challenge these ableist systems.

Self-determined relates to the phrase 'nothing about us without us.' It means that Disabled people define, describe, create and have control over plans, events or creative expressions with Disabled content.

Social Model of Disability was developed by people with Disability and is recognised by the UN. It says that people are disabled by barriers in society, or people's attitudes. It is different to the Medical model of disability. The medical model says people are disabled by their impairments or differences. The medical model focuses on individual diagnosis and correction or adaptation. The social model focuses on addressing structural and social barriers, so people with disability have more independence, choice and control.

Trauma Informed practice consists of an awareness that a large number of Disabled and marginalized people are living with the impacts of overwhelming experiences of harm, often by organisations and institution. It follows the principles of embedding safety, trust, choice, collaboration and empowerment into planning events and engagement, and focuses on developing relationships with marginalized communities. (Reference: blue knot Foundation)

Arts House Specific Glossary

Contemporary performance/art is used to describe hybrid performance and artworks that traverse the fields of Experimental Theatre, Dance, Video Art, Visual Art, Music, Installation, Performance Art without adhering to one specific field's practice.

Contractors are people who provide a paid service for Arts House or City of Melbourne. They can be employed by another company or can be sole traders. Some contractors will only come to Arts House for one job, others will come in regularly.

Casuals are people employed by Arts House on a casual basis. This means they do not have fixed working hours, but work shifts when required. Examples of casuals are crew and front of house staff who work at Arts House when an event is on.

Consultants are people from outside the organisation who provide advice to Arts House. They get paid for their services, and can be engaged for specific projects or in an ongoing capacity.

Staff are people employed by City of Melbourne for the Arts House program. Staff can be permanent or casual. Permanent staff work regular hours every week, casuals do not have a fixed work pattern.

Access Working Group is a group of Arts House staff who meet fortnightly and represent different skills across management, creative, marketing, venue and production, and champion access within their respective areas and steer actions in the plan.

The Warehouse Residency is a five-year commitment from Arts House that centres and celebrates the creation and presentation of new work by Deaf and Disabled artists. The program upholds principles of flexibility, self-determination, respecting lived experience and creating an environment of safety and care. Two projects will be supported each year, until 2027.

CultureLAB is a creative development program that supports independent artists, collectives, and small-medium organisations to create new work. CultureLAB is one of the pathways through which Arts House commissions work for our presentation seasons.

Expression of Interest (EOI) is an application outlining a project proposal for consideration in Arts House programs. An EOI might include information such as how the applicant plans to develop the project/idea, who is involved, what the audience experience might be, access requirements/ requests and a budget. Arts House opens EOIs annually for The Warehouse Residency and CultureLAB and applicants can apply in a variety of formats – video, audio, written, Auslan.

Image: *More Than Words Can Say* by Sam Martin and Catherine Dunn
Commissioned by Arts House through The Warehouse Residency 2022, Photo credit: Jacinta Oaten



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Neuro-Diversity Educator, [‘Neurodiversity terms’](#) on Copyright 2019 Sonny Jane Wise @livedexperienceeducator
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