

A LIVING DOCUMENT IS A PROCESS WITHOUT AN END POINT. THEREFORE, AS ORGANIZATIONS, WE TAKE THIS CHARTER AS A STARTING POINT AND A PERMANENT TOOL FOR FURTHER DEVELOPMENT OF POLICY, VISION AND ACTIONS WITHIN THE ORGANIZATION AND FOR DEBATE AND EXCHANGE OUTSIDE IT.



COLLECTIVE COMMITMENT

SIGNED:

AS A CULTURAL ORGANIZATION, WE ARE COMMITTED TO ACHIEVING GREATER PARTICIPATION AND REPRESENTATION OF PEOPLE WITH VISIBLE AND INVISIBLE DISABILITIES WITHIN THE ARTS FIELD. WE DO THIS IN RECOGNITION OF THE HISTORICAL EXCLUSION OF PEOPLE WITH DISABILITIES FROM CULTURAL LIFE.

WE REFER TO ARTICLE 30 OF THE UN CONVENTION ON THE RIGHTS OF PERSONS WITH DISABILITIES TO PARTICIPATE FULLY IN CULTURAL LIFE: AS AUDIENCES AND IN PARTICULAR AS ARTISTS AND CULTURAL WORKERS.

WE USE THE SOCIAL MODEL OF DISABILITY: THE IMPAIRMENT IS A GIVEN, BUT THE (DEGREE OF) DISABILITY COMES ABOUT IN RELATION TO STRUCTURAL BARRIERS IN SOCIETY. (1) WE ACT FROM AN AWARENESS THAT DIFFERENT MECHANISMS OF EXCLUSION ARE INTERRELATED. AS SUCH, WE COMMIT TO ALWAYS LOOKING AT THESE STRUGGLES INTERSECTIONALLY. THE STRUGGLE OF PEOPLE WITH DISABILITIES RUNS PARALLEL WITH OTHER STRUGGLES FOR EQUAL RIGHTS AND EQUITABLE TREATMENT.

WE ADOPT A PROACTIVE RATHER THAN A REACTIVE POLICY AROUND ABLEISM. THE WORK THAT ANTI-ABLEISM REQUIRES SHOULD NOT BE REDUCED TO JUST FACILITATING (PHYSICAL) ACCESSIBILITY FOR THE AUDIENCE, BUT RATHER INVOLVES THE VISIBILITY OF PEOPLE WITH DISABILITIES AS ARTISTS OR ART WORKERS WITHIN ALL LEVELS OF OUR ORGANIZATION, ESPECIALLY IN POSITIONS WHERE DECISIONS ARE MADE. THEREFORE, IT'S NOT JUST A SINGLE EMPLOYEE, WHO SHOULD BE MADE RESPONSIBLE FOR THESE MATTERS FOR THE ENTIRE ORGANIZATION, BUT THE MENTALITY THROUGHOUT THE ORGANIZATION SHOULD MAKE PEOPLE WITH DISABILITIES FEEL NOT JUST TOLERATED, BUT WELCOMED AND VALUED.

WE POSITION OURSELVES AS AN ALLY OF THE CRIP COMMUNITY. (2) FOR EXAMPLE, WE WORK WITH THEM TO BRING ABOUT CHANGES AT THE GOVERNMENT LEVEL, SUCH AS INTRODUCING AN ACCESSIBILITY POLICY IN APPLICATIONS BY DEFAULT, SO THAT THE RELATED COSTS DO NOT HAVE TO BE TAKEN FROM A PRODUCTION BUDGET OR FROM THE WAGES OF THE PERSON WITH A DISABILITY.

WE TRANSLATE THESE INTENTIONS INTO CONCRETE ACTIONS TAILORED TO OUR ORGANIZATION IN THE COMING YEARS. WE TRANSLATE OUR COMMITMENT INTO A FINANCIAL FRAMEWORK. WE IMPLEMENT A FORM OF REGULAR SELF-EVALUATION. INSPIRED BY THE MOTTO "NOTHING ABOUT US WITHOUT US", WE ENGAGE IN ACTIVE COLLABORATION WITH ARTISTS AND ART WORKERS WITH DISABILITIES TO EFFECTUATE THE CHANGES WITHIN OUR POLICY.

THIS CHARTER WAS CREATED BY ARTISTS AND ART WORKERS IN DIALOGUE WITH PARTNER ORGANIZATIONS FROM THE ARTS FIELD. ALL PARTNERS HEREBY ENDORSE THE IMPORTANCE OF THE FIGHT AGAINST ABLEISM. BY SIGNING THIS CHARTER, THEY COMMIT THEMSELVES TO TAKING AN ACTIVE ROLE IN IT.

MUCH PROGRESS HAS BEEN MADE ON AUDIENCE ACCESSIBILITY. THIS CHARTER IS A COMMITMENT TO EXTEND THE SAME THINKING AND WORK PROCESSES TO ALL OTHER SEGMENTS OF THE CULTURAL ORGANIZATION. THE INTENTION IS FOR THIS CHARTER TO BECOME AND REMAIN A LIVING DOCUMENT AND THUS TO FIND ITS WAY IN ALL SECTIONS OF THE ORGANIZATION (ARTISTIC AND BUSINESS LEADERSHIP, TECHNICAL LEADERSHIP, PRODUCTION MANAGEMENT, HUMAN RESOURCES AND FINANCE, ETC.).

1. THE MEDICAL MODEL SEES DISABILITY AS A FLAW OF THE INDIVIDUAL. THE SOCIAL MODEL OF DISABILITY ACKNOWLEDGES THE ENVIRONMENT AS A MEANS OF STRUCTURAL EXCLUSION OR INCLUSION. DEPENDING ON ITS DESIGN THE ENVIRONMENT CAN DISABLE OR ADJUST FOR THE PERSON WITH DISABILITIES.
2. 'Crip' IS A TERM OF RESISTANCE FOR PEOPLE WITH DISABILITIES. PARALLEL TO 'QUEER' IT ACTIVELY BRINGS IMPLICIT NORMS INTO QUESTION.
3. THE TERM 'BODYMIND' IS USED TO QUESTION THE SUPPOSED SEPARATENESS OF THE BODY AND THE MIND. 'PHYSICAL' DISABILITIES ALSO HAVE A 'MENTAL' COMPONENT AND VICE VERSA.
4. ARTISTS AND CULTURAL WORKERS CAN PERFECTLY WORK AS CONSULTANTS AS WELL, BUT NEED TO BE PAID FAIRLY IN ACCORDANCE TO THEIR SERVICES.

REPRESENTATION

THIS ORGANIZATION MAKES SPACE FOR NON-NORMATIVE BODYMINDS THROUGHOUT ITS OPERATION: IN CREATION, PROGRAMMING AND PRESENTATION OF ART WORKS, BUT ALSO IN STAFF, ESPECIALLY IN POSITIONS WHERE ARTISTIC AND BUSINESS DECISIONS ARE MADE. (3) PEOPLE SEE THE ADDED VALUE OF DISABILITY AS AN ARTISTIC LENS THROUGH WHICH TO LOOK AT SOCIETY.

WITHIN THE ORGANIZATION, ALL ARTISTS AND ART WORKERS ARE EQUALLY WELCOME, REGARDLESS OF INDIVIDUAL ACCESS NEEDS; RESPONSIBILITY IS TAKEN FOR SPECIFIC NEEDS. PEOPLE ARE NOT DISMISSED AS "DIFFICULT" OR "COUNTERPRODUCTIVE" BECAUSE OF THEIR ACCESS NEEDS.

THE ORGANIZATION TAKES RESPONSIBILITY FOR EDUCATING ITSELF AND ITS STAFF ON DIVERSITY WORK AROUND DISABILITIES, SO THAT ARTISTS AND ART WORKERS WITH DISABILITIES DO NOT IMPLICITLY HAVE TO ACT AS "FREE CONSULTANTS". (4)

PEOPLE WITH DISABILITIES ARE NOT IMPLICITLY REQUIRED TO EMBODY THE EXPERIENCE OF AN ENTIRE MINORITY GROUP OR TO REPRESENT OR TO SPEAK ON BEHALF OF AN ENTIRE MINORITY GROUP; THEY ARE APPROACHED AS INDIVIDUALS WITH INDIVIDUAL NEEDS.

WITHIN OUR ORGANIZATION, ANY PERSON WITH A(N) (IN)VISIBLE DISABILITY SHOULD, AT ANY TIME OF A COLLABORATION, FEEL SAFE TO EXPRESS HIS/HER/THEIR ACCESS NEEDS. ARTISTS WITH DISABILITIES ARE NOT ONLY SEEN AND APPRECIATED IF THEY PRODUCE WORK ABOUT THEIR DISABILITY, BUT THEY CAN COUNT ON THE SAME SUPPORT AND FACILITIES IF THEY WANT TO PRODUCE WORK ABOUT OTHER SUBJECTS.

THE ORGANIZATION ALWAYS INITIATES DISCUSSIONS WITH EMPLOYEES WITH DISABILITIES REGARDING FAIR REMUNERATION. SPECIFIC ATTENTION IS GIVEN TO THE SUPPORT MEASURES AVAILABLE TO PEOPLE WITH DISABILITIES, BOTH FOR THE EMPLOYER AND THE EMPLOYEE. THIS DIALOGUE SHOULD LEAD TO A COMPENSATION AND SUPPORT PACKAGE THAT INCREASES THE EMPLOYEE'S PARTICIPATION IN THE SHORT AND THE LONG TERM.

INFRASTRUCTURE

THE ORGANIZATION FACILITATES ACCESS FOR ALL THROUGH MAXIMUM ADAPTATIONS SO THAT ONE CAN ENTER THE WORKPLACE IN COMPLETE AUTONOMY.

AS AN ORGANIZATION, WE ENSURE THAT EVERYONE CAN USE EVERYTHING WITH EQUAL AUTONOMY AND ATTEND MEETINGS AS PLANNED BY THE ORGANIZATION.

THE ORGANIZATION COMMUNICATES OPENLY AND HONESTLY ABOUT ANY DEFICIENCIES IN ACCESSIBILITY SO THAT A PERSON WITH A DISABILITY IS NOT PRESENTED WITH AN OBSTACLE AS A GIVEN AND CAN MAKE TIMELY CONSIDERATIONS OR ADAPTATIONS IF NEEDED.

THE ORGANIZATION TAKES THE INITIATIVE TO START THE CONVERSATION ABOUT ACCESSIBILITY NEEDS FOR EVERYONE WITH WHOM IT WORKS, SO THAT THE RESPONSIBILITY AND THUS THE PRESSURE FOR THIS DOES NOT REST UNILATERALLY ON THE PERSON WITH THE DISABILITY.

ACCESS NEEDS ARE EVER-CHANGING. EVEN DURING THE WORK PROCESS THERE IS A REGULAR REVIEW OF WHETHER ADJUSTMENTS ARE NEEDED.

COMMUNICATION

THE ORGANIZATION PROVIDES A PERMANENT SAFE AND CONFIDENTIAL CONTACT PERSON FOR QUESTIONS, COMMENTS AND COMPLAINTS CONCERNING ABLEISM.

WITHIN THE ORGANIZATION, DISCUSSING EXPERIENCES ABOUT ABLEISM DOES NOT NEGATIVELY IMPACT THE COOPERATION BETWEEN THE PERSON IN QUESTION AND OTHER STAFF.

THE ORGANIZATION IS OPEN TO FACILITATING (PUBLIC) CONVERSATIONS ABOUT ABLEISM.

IT HOLDS ITSELF ACCOUNTABLE FOR ANY EXPRESSIONS OF ABLEISM ON ITS BEHALF.

IT MAKES ITS COMMUNICATIONS BOTH ANALOGUE AND DIGITAL AS ACCESSIBLE AS POSSIBLE.

MECHANISMS OF PRODUCTION

THERE IS A WILLINGNESS WITHIN THE ORGANIZATION TO ADAPT STANDARD PRODUCTION MECHANISMS TO THE NECESSARY ACCESS NEEDS OF AN ARTIST OR ART WORKER WITH A DISABILITY; THERE IS AN OPEN-MINDED ATTITUDE TO AN ALTERNATIVE PACE OR PATTERN OF PRODUCTION TAILORED TO THE INDIVIDUAL.

THE ORGANIZATION PROVIDES SUFFICIENT FUNDING TO MEET ACCESSIBILITY NEEDS OF ARTISTS AND ART WORKERS WITH DISABILITIES.

ALL OF THIS CAN EXIST WITHOUT IMPACTING EMPLOYMENT AND CONFIDENCE IN SKILLS AMONG COLLEAGUES AND PROJECT LEADERS.

ACCESSIBILITY NEEDS ARE SEEN AS A MINIMUM REQUIREMENT FOR PARTICIPATION AND COLLABORATION.

THE PERSON WITH A DISABILITY CAN FEEL SAFE WITH THE SUPPORT FROM HIGHER-UP SHOULD HIS/HER/THEIR ACCESS NEEDS MEET THE FRUSTRATION OR DISAPPROVAL OF OTHERS.

THE ORGANIZATION ENSURES THAT PEOPLE WITH DISABILITIES ARE NOT ISOLATED WITHIN THEIR ORGANIZATION AS A RESULT OF THEIR DISABILITY.

EXAMPLE

OTHER TIME SCHEDULING (SUCH AS SHORTER REHEARSAL TIMES, OR MORE BREAKS DURING REHEARSALS) DUE TO AN INDIVIDUAL'S ABILITY TO COPE WITH WORKLOAD.

EXAMPLE

ORGANIZATION OF ONLINE MEETINGS IN CASE OF GREAT PHYSICAL PAIN.

EXAMPLE

ORGANIZATION OF A SPACE WHERE A PERSON CAN REST DURING BREAKS FROM REHEARSAL.

EXAMPLE

REASONABLE FEES FOR SIGN LANGUAGE INTERPRETERS.

EXAMPLE

BUDGET FOR TAXI RIDES FOR AN ACTOR WITH A DISABILITY DURING A REHEARSAL PROCESS.

