Arts Access: Ensuring Inclusion and Universal Accessibility in the Arts in Healthcare

PART II

- HAND at Duke Medicine
- Institutional considerations
- Be informed
- Serve your participants
- Support artists & other facilitators
- Evaluate your work

Betty Haskin, Arts Program Coordinator - HAND, Duke Medical Center
Visual Arts

Literary Arts

Performing Arts

Eye Center Arts
Duke Eye Center Arts

Touchable Art Gallery
Program founded on accessibility

Magic Tree by Mildred Patterson (tactile quilt)
Eye Center Pediatric Art Cart
Serves children’s eye clinic and ophthalmology OR area
Staffed by trained volunteers
Where to start?

• ADA & Institutional guidelines

• Accessibility policy or Institutional Equity policy for the facility where you work

• Policy for your department, work area or program
Be proactive, be informed

- Accessibility services
- Emergency situations
- Institutional & departmental “politics”
- Professional boundaries
Remember …

the people needing accommodation may be

participants  artists/facilitators  staff
Know your participants

- Whom are you serving?
- How will they participate?
Know your participants

• What challenges are present, seen & unseen?

• Who can help you understand participants’ needs?

• How will they be best served?

Student at Creative Arts School, Bend Oregon, Marlene Alexander artist and teacher
Don’t underestimate the abilities of your participants!

Able Arts Project, Governor Morehead School for the Blind, Yohei Nishimura
artist & teacher
What accommodations are available?
It’s appropriate to ask!

Can I help you?

and …

How can I best help you?
What accommodations will have to be created or developed?

Student at Creative Arts School, Bend Oregon, Marlene Alexander, owner, artist and teacher
Tips for Success

• Begin where your participants are.

• Be clear about your focus.

• Offer a range of choices & levels of participation.

Blind student visits Duke’s Touchable Art Gallery
• Be flexible & creative

Participants are resourceful people, too!
Support for Facilitators …

- Facilitators = artists and other providers who work with participants (clients, patients, residents).
- Create a support structure … this is a lot to “hold.”
- Maintain a positive experience, prevent burn-out, retain personnel.
General Training

• Fire & safety, infection control, confidentiality, HIPAA

• Be prepared for the unexpected (severe weather, code pink, health emergency).

• Know who to go to in emergency or difficult situations.
Site-Specific Training

- Appropriate training for arts facilitators & helpers
- Introduction to adaptive tools & materials
Group Sharing & Supervision

- A time to “debrief”
- Observe, evaluate, change
Program Evaluation

• Select methods and design tools at the beginning of project.

• Be flexible – instead of

  “How was your shift today?”

  TRY …

  “What was stimulating, surprising, touching, or memorable about today’s session?”
Program Evaluation

• How do you want to use the information you will collect?

• Plan when to evaluate:
  Ongoing, benchmark, end of pilot project
  Don’t wait until the end of the project/residency
How will you need to accommodate with evaluation tools or methods?

• Survey or observation

• Interviewer and interpreter

• Comments and other feedback

Watching the disabled girl learn how to use the crayons and dots was exciting. She struggled for well over half an hour but her eyes just lit up when she figured them out—then she couldn’t be stopped!  

Art Cart volunteer, March 2010
Program evaluation – next steps

• Sort, analyze, report & change

“It’s fascinating how severely disabled children come together & help each other.”  
Art Cart volunteer, March 2010

“I helped a child who may or may not have been mentally disabled, but I couldn’t tell.”  
Art Cart volunteer, March 2010
??? Questions ???

Thank you from your facilitators:

Ermyn King       Betty Haskin