

Enclosed is the current Teaching Artist Welcome Packet along with some ideas about a Code of Conduct.

Although a code of ethics by itself cannot prevent wrongdoing, it conveys a strong message both internally and externally about the culture and work of the organization.

Key Elements

- Serves as an overarching statement for other policies that establish standards of integrity and accountability.
- Should outline the process and/or mechanism for implementing the defined culture and values within the organization from top to bottom. A values statement is sometimes incorporated into the code of ethics.
- Often general in nature. Some issues, such as confidentiality, conflict of interest, and nepotism, may be addressed in separate policies.

Practical Tips

- Define what ethical behavior means for your organization, and clarify accepted professional standards.
- Separate staff and board issues. Board members and staff members often get confronted with different situations based on their role vis-à-vis the organization, its constituents, and the community at large.
- When discussing the code with staff and board members, it is often useful to provide examples of unacceptable behavior.
- As a way to stress the importance of the code, some organizations request a signature from board and staff members as a sign of understanding and acceptance of the standards.
- Once the code is established, it should be reviewed periodically by the staff and board for possible revision. In this way, the language of the code will continue to serve the expectations and needs of the organization.

SAMPLE CODES OF ETHICS

The following samples range from very general to specific, with each reflecting the organization's values and culture.

SAMPLE #1 | This policy establishes a formal statement about promoting ethical conduct.

As a nonprofit organization at the forefront of [purpose of organization], XYZ's policy is to uphold the highest legal, ethical, and moral standards. Our donors and volunteers support XYZ because they trust us to be good stewards of their resources, and to uphold rigorous standards of conduct. Our reputation for integrity and excellence requires the careful observance of all applicable laws and regulations, as well as a scrupulous regard for the highest standards of conduct and personal integrity.

XYZ will comply with all applicable laws and regulations and expects its directors, officers, and employees to conduct business in accordance with the letter and spirit of all relevant laws; to refrain from any illegal, dishonest, or unethical conduct; to act in a professional, businesslike manner; and to treat others with respect. Directors and officers should not use their positions to obtain unreasonable or excessive services or expertise from XYZ's staff.

In general, the use of good judgment based on high ethical principles will guide directors, officers, and employees with respect to lines of acceptable conduct. However, if a situation arises where it is difficult to determine the proper course of conduct, or where questions arise concerning the propriety of certain conduct by an individual or others, the matter should be brought to the attention of XYZ. Employees should contact their immediate supervisor and, if necessary, the director of human resources. Board members should raise any such concerns with the chair or the treasurer of XYZ's board. In all questions involving ethics and conduct, the board will make relevant determinations, except that any individual whose conduct is at issue will not participate in such decisions.

SAMPLE #2 | This ethics policy sets an affirmative tone through the introductory phrase of “We will do the following.”

We, as XYZ professionals (staff and board members), dedicate ourselves to carrying out the mission of this organization. We will do the following:

1. Recognize that the chief function of XYZ at all times is to serve the best interests of our constituency.
2. Accept as a personal duty the responsibility to keep up-to-date on emerging issues and to conduct ourselves with professional competence, fairness, impartiality, efficiency, and effectiveness.
3. Respect the structure and responsibilities of the board, provide them with facts and advice as a basis for their making policy decisions, and uphold and implement policies adopted by the board.
4. Keep the community informed about issues affecting it.
5. Conduct our organizational and operational duties with positive leadership exemplified by open communication, creativity, dedication, and compassion.
6. Exercise whatever discretionary authority we have under the law to carry out the mission of the organization.
7. Serve with respect, concern, courtesy, and responsiveness in carrying out the organization’s mission.
8. Demonstrate the highest standards of personal integrity, truthfulness, honesty, and fortitude in all our activities in order to inspire confidence and trust in our activities.
9. Avoid any interest or activity that is in conflict with the conduct of our official duties.
10. Respect and protect privileged information to which we have access in the course of our official duties.
11. Strive for personal and professional excellence and encourage the professional developments of others.

SAMPLE #3 | This code of conduct sets its standard by stating what the board and key staff will not do. It also includes a signature line and reporting procedures.

It is the intent of XYZ to strive for the highest ethical conduct from all board and staff. The leadership is particularly sensitive to individuals who hold management and governance positions of trust and confidence in fulfilling the mission and goals of the organization. These sensitive positions include officers, key senior staff members designated by the chief executive, and members of the board. In an effort to achieve the highest standards of conduct, each officer, key staff member, and board member is requested to acknowledge (by signing) the following adopted Code of Ethics by [month/day] each year. This acknowledgement will be kept on file in the human resource department.

All officers, key staff members, and members of the board of XYZ are required and expected to exercise the highest ethical standards of conduct and practice fundamental honesty at all times.

In support of XYZ’s standards of high ethical conduct, each officer, key staff member, and board member WILL NOT

- deceive, defraud, or mislead XYZ board members, officers, staff members, managers, supervisors, or other associates, or those with whom XYZ has business or other relationships
- misrepresent XYZ in any negotiations, dealings, contracts, or agreements
- divulge or release any information of a proprietary nature relating to XYZ’s plans, mission, or operational databases without appropriate approval
- obtain a personal advantage or benefit due to relationships established by any officer, senior staff member, or board member by use of the organization’s name
- accept individual gifts of any kind in excess of \$[xxx], in connection with the officer’s, key staff member’s, or board member’s relationship with XYZ. All such gifts are to be reported to the chief financial officer who shall divulge gifts received during the calendar year to the audit committee

NONPROFIT BOARD MEMBER CODES OF CONDUCT AND ETHICS

- withhold their best efforts to perform their duties to acceptable standards
- engage in unethical business practices of any type
- use XYZ property, financial resources, or services of XYZ personnel for personal benefit
- violate any applicable laws or ordinances

Infractions of this Statement of Personal and Professional Standards of Conduct are to be reported directly to any member of the audit committee who shall, in his or her determination, bring the infraction to the full executive committee.

Signature _____ Date _____

Name (please print) _____

More samples are available in
The Nonprofit Policy Sampler.





Artist Welcome Packet

Welcome to the team!

You are a member of a qualified team of experts in arts and disability. We welcome your skills, and any suggestions for improving ArtStream’s programming.

This packet includes pertinent information regarding paperwork, billing and other requirements/policies for new artists. Please review the enclosed materials and complete all necessary paperwork prior to beginning your assignment. You should also carefully review your Artist Agreement. Additional templates and forms will be provided separately.

We have included some additional resources for you as well. The “Volunteer Expectations” includes tools that are also applicable to artists, and the “Tips for Onstage Mentors” are especially applicable to assistant directors, choreographers, and those less familiar with theatre.

Contact Program Manager Lyndsey Medlin with any questions at l.medlin@art-stream.org or 301-565-4567. Or Theatre and Event Manager Colleen Marie Siler at c.siler@art-stream.org

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ArtStream New Artist Checklist

- ArtStream Contacts:** See page three. Please add to our contact information to your address books. Follow ArtStream on Facebook, Twitter and Instagram!
- Artist Information Form:** Complete the form and return by mail, fax or email.
- W-9:** Mail W-9 form with **original ink** to ArtStream – facsimiles of any kind are not accepted. If paid \$600.00 or more by ArtStream during the calendar year, you will receive an IRS-1099 income report from ArtStream. You are solely responsible for any and all self-employment and income taxes due on earned income.
- Contract:** Sign and return via mail, fax or email. Your contract contains important information about your assignment(s) such as: schedule and location; payment and billing; contact information; emergency cancellations; and other requirements. **Please read your contract!**
- CPR Certification:** If required, submit a copy of your CPR certificate. If you are getting certified for the first time, we will reimburse you for 50% of the cost, up to \$40.00. We offer a free CPR class each fall!
- Background Check:** Submit online at http://www.coeusglobal.com/council_md_artstream
- Notes:** If required, submit to notes@art-stream.org within 48 hours of each session. Report templates are provided. Title and save each report as: **Program Title_ Date of Session_Artist Name**
- Invoices:** Submit invoices to billing@art-stream.org upon the completion of services each month (*Inclusive Company Artists do not bill monthly. See contract for billing schedule*).

You may use the provided invoice template or one of your choosing. Invoices with errors will be returned to you for correction. Invoices should include:

<p><u>Header:</u> Title "Invoice" Invoice number Date invoice created</p>	<p><u>Pay to:</u> Your name and contact info</p> <p><u>Bill to:</u> ArtStream, Inc. 8401 Connecticut Ave Suite 1230 Chevy Chase MD 20815</p>	<p><u>Payment:</u> Program(s) worked Your position(s) Date(s) worked Units billed (# sessions; hours/session) Rate (hourly or stipend) Reimbursements & receipts (see below) Total due</p>
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Include reimbursement requests with invoices. Reimbursements will only be approved for purchases, parking/travel, or CPR certifications as/if authorized in your contract. **Original or legible copies of receipts must accompany reimbursement requests.**

- Budget Distribution:** Subcontractors who are allotted a budget for materials may request up to 50% of their budget in advance by submitting a Check Request Form. See the artist agreement for details; contact the Program Manager for the form.
- Emergency Cancellations:** See contract for specific cancellation policy. It is your responsibility to check for weather warnings and closings, though we make every effort to notify you of a cancellation in a timely manner. We recommend signing up for closure alerts through the school, county or other organization as applicable. Please contact us if you ever feel unsafe travelling to a program. Safety is our first priority!

ArtStream Contacts

OFFICE

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THEATRE AND EVENTS MANAGER

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Tips for Interacting with People with Disabilities

Suggestions for Communication & Interaction

- When talking with a person with a disability, speak directly to that person rather than to a person accompanying them.
- If you offer assistance, wait until the offer is accepted. Then listen to or ask for instructions. Do not just assume that help is needed. Do not act without asking for the person's permission. Make sure you offer assistance subtly and with discretion so that the person is not embarrassed or ashamed to ask for help.
- When introduced to a person with a disability, it is appropriate to offer to shake hands. Even people with limited hand use or who wear an artificial limb can usually shake hands.
- When meeting a person with a visual impairment, always identify yourself and others who may be with you.
- Treat adults as adults. Address people who have disabilities by their first names only when extending that same familiarity to all others present. Also make sure you engage in age appropriate conversations with adults, no baby talk!
- An individual in a wheelchair generally considers their wheelchair an extension of their body. Leaning or hanging on a person's wheelchair is similar to leaning or hanging on a person's body and is generally considered annoying and disrespectful.
- Listen attentively when you're talking with a person who has difficulty speaking. Be patient and wait for the person to finish, rather than correcting, interrupting, or speaking for the person. You may have to wait a few minutes to get an answer from someone because they may need more time to process a question. You can also try asking yes or no questions, showing pictures with different choices, or pointing to tangible choices.
- Be honest with yourself about what you are comfortable with. If a person with a disability is making you uncomfortable in any way you can say, "I am not comfortable answering that question" or, "This conversation is making me uncomfortable, can we talk about something else?" or, "I'm listening to the teacher now."
- Relax. Don't be embarrassed if you happen to use accepted, common expressions that seem to relate to the person's disability such as saying "See you later," to a person with visual impairment or, "Did you hear about this..." to a person with hearing impairment.
- Don't feel obligated to communicate outside of your volunteer time. Only give out your cell phone number to people who you want to contact you. You can choose to connect or not to connect on social media.
- Be yourself!

Thanks to Christi Bishop and St. Mary's County Commission For People with Disabilities for sharing this information.

Thanks to Best Buddies International for sharing information from their Tips on Being a Dedicated Peer Buddy and Friend training resource.

Irene M. Ward (Author). (1994). Ten Commandments of Communicating With People With Disabilities (DVD).

Using Person-First Language

General Guidelines

- Do not refer to a person's disability unless it is relevant to the conversation.
- Use the word "disability" rather than "handicap" to refer to a person's disability. Never use "cripple/crippled".
- Avoid referring to people with disabilities as "the disabled, the blind, the epileptics, the retarded." Descriptive terms should be used as adjectives, not as nouns. The person comes first: "A person with disabilities; a person who uses a wheelchair."
- Avoid negative or sensational descriptions of a person's disability. Don't say "suffers from, a victim of, or afflicted with." These portrayals elicit unwanted sympathy, or worse, pity toward individuals with disabilities. Respect and acceptance are what people with disabilities prefer.

- Don't use "normal" or "able-bodied" to describe people who do not have disabilities. It is better to say "people without disabilities," if necessary to make comparisons.
- When referring to a person's disability, use "People First Language." People who have disabilities are present in every aspect of society. They are:
 - Sons and daughters
 - Moms and dads
 - Employees and co-workers
 - Friends and neighbors
 - Students and teachers
 - Most importantly, they are people first

Making the Change to People First Language

- "Handicapped" or "disabled" should be replaced with "people with disabilities"
- "He/she is wheelchair bound" or "he/she is confined to a wheelchair" should be replaced with "He/she uses a wheelchair"
- "He/she has a birth defect" should be replaced with "he/she has a congenital disability"
- "Handicapped" in reference to parking, bathrooms, rooms etc. should be replaced with "accessible"
- "He/she is retarded" should be replaced with "he/she has an intellectual disability or developmental disability"

Language is power. Our words have the power to inspire, motivate, and uplift people.

The information provided above is taken directly from the Best Buddies International Peer Buddy Training on People First Language.

Interacting with Someone in a Wheelchair

General Guidelines

For a person in a wheelchair, their wheelchair is like a part of their body. You must respect the person in the wheelchair, as well as the wheelchair itself. Here are some basic Do's and Don'ts when interacting with a person in a wheelchair:

Do...

Do make sure wheelchairs are locked when appropriate.

Do approach individuals in wheelchairs from the front.

Do make sure you introduce yourself and explain what you are doing before pushing someone in a wheelchair.

Do try and get on the level of a person in a wheelchair when talking to them (i.e. sit in a chair next to or in front of the individual).

Do not...

Do not take off wheelchair parts, without a staff member present.

Do not move a person in a wheelchair, unless authorized by a staff member.

Do not lean on wheelchairs.

Never sit in a person's wheelchair if they are not in it.

Thanks to Potomac Community Resources for sharing this information

Volunteer Roles and Expectations

Class and Onstage Mentors:

ArtStream participants depend on mentors to help them feel engaged and supported – a consistent and participatory mentor is crucial to each participant’s success! We expect program mentors to make a commitment to supporting participants. Mentors are responsible for communicating with the office or instructor if their availability changes. If you plan to be absent from a scheduled session, please notify the instructor *with as much notice as possible*.

Expectations:

- Arrive 15 minutes before class start time; check in with instructors.
- Put cell phones away.
- Help with set up and clean up.
- Wear appropriate clothing (casual, comfortable shoes and clothing for plenty of movement; follow your school’s dress code)
- Use appropriate language at all times.
- Represent ArtStream in a positive, professional manner at all times.
- Address everyone you meet with respect.
- Participate fully in all activities; model good behavior.
- Be positive with your words (ex. If someone talks to you while the instructor is talking, don’t say, “Be quiet,” or, “Not now,” say, “We’re listening right now.”)
- Be positive with your body language (i.e. smile, make eye contact, shake hands and introduce yourself)
- Be flexible and enthusiastic, but let the instructor know if you don’t understand or feel uncomfortable.
- Focus your attention and energy on the participants; spread out from other volunteers.
- You may be asked to buddy with someone who needs extra support.
- Engage in conversation with participants (conversation starters: movies, TV shows, celebrities, food, pets, jobs, weekend or vacation plans, specific interests, etc.), especially during transition times (i.e. arrival, break, pick-up). Some participants need extra support during these times, so the instructor may ask you to help.
- Volunteers should never be alone with an ArtStream participant for any reason.
- Volunteers should never perform personal care tasks for participants (i.e. toileting, feeding, lifting, transferring, positioning).
- If you ever feel uncomfortable, or if you observe concerning behavior, notify an instructor or staff member immediately. Please do not try to handle it on your own.
- There is no “one-size-fits-all” for our participants or for a particular disability. Though there may be behaviors that are common with certain disabilities, treat each person as an individual first. The best thing you can do is to listen to their needs and respond accordingly.
- Have fun!

Tips for Onstage Mentors

BASICS OF ACTING

- “Yes and....” is the first rule of improvisation! Always be willing to go with the flow and encourage actors to do the same. Say yes! Listen and work with the actors to make sense of the scene, and create a clear ending.
- Projection - speak with enough volume to be heard on stage from the audience.
- Articulation - speak clearly and slowly, enunciating each word.
- Cheating out - face your body toward the audience at a 45-degree angle (unless given other direction)
- Look at the person you are connecting to; make eye contact with the person you are speaking to on stage.
- Memorize lines, songs and dances early.
 - The actors look to you to as a model. Be off book as early as possible so you can cue actors when they get lost. Many actors will also follow your lead in songs and choreography.
- Learn the lines and blocking of the actors in your mentor group (1-3 actors).
- Learn how to best cue each particular actor (the director can assist you with this) – see “Five Types of Cueing”
- Know your blocking - where you enter and exit the stage from, where you stand (or sit) on stage, and who is with you in each scene. Many of our actors need to be guided physically or visually and will depend on you to help them be in the right place at the right time on and off stage.

FIVE TYPES OF CUEING

1. **Ask a question:** ask your actor a question that prompts them to say their line.
2. **First word or two:** say the first word or two of their line while making eye contact with the actor.
3. **Paraphrase:** paraphrase the actor’s line (ex. “Don’t you think...”).
4. **A look or a touch:** for some, a small reminder is all they need.
5. **Visual or physical cues:** some will need more guidance or direction that requires bigger movement.

*NEVER whisper the line in an actor’s ear – always stay in character to cue an actor.

**Remember that some of these work for a particular actor, but won’t work for another; it is important to learn the cueing needs of each actor you mentor.

GLOSSARY OF THEATRE TERMS

Blocking: to set the movements of actors on a stage or set. Also, any given movement that enhances the scene, such as a specific character gesture.

Cheating or Opening Out: angling or squaring the body out toward the audience or camera, while still partly facing the other actor/character.

Countering: a blocking movement by an actor to rebalance the stage in reaction to another actor’s movement, or change of position.

Cue: the action, line, or phrase of dialogue that signals your character to move or speak.

Cue-to-Cue: a tech rehearsal where, to save time, action and text are cut out between cues.

Dialogue: the written words spoken by the actors/characters.

Downstage: the front of the stage or the part closest to the audience.

Improvisation: setting out to do a scene with no pre-planned or written idea; a process leading to spontaneous discovery that allows the actor to find real, organic impulses within themselves.

Intention: another word for an acting objective, or action, that an actor pursues while onstage.

Monologue: an uninterrupted speech by a character in a performance; may be to another character or the audience.

Objective: a character's pursuit of a specific goal in a scene. Also referred to as the intention or driving question.

Pace: the speed at which you pick up your cue and deliver the next line of your dialogue. Pace can also be the speed that creates a style for the piece.

Pantomime: an art form related to the dance; not to be confused with "silent scenes" or a "scene without words."

Physical gesture: a specific movement or physical action of a character that expresses the psychology, feelings and desires. It is often used by the actor to awaken the essence of his character.

Physicalization: express with the body; showing as opposed to telling; externals of a character (how they eat, walk, talk)

Props: all objects on a theatrical or film set, used by the actors.

Hand Props: often small and hand-carried objects used by actors during performance (i.e. glasses, wallet)

Practical Props: props that actually have to work during performance, i.e. cigarette lighter, flashlight.

Staging: the final results of blocking—alternatively called blocking.

Stage Left: in a proscenium theatre, the actor's left, while facing the audience.

Stage Right: in a proscenium theatre, the actor's right, while facing the audience.

Stakes: the heightened consequences for each character of achieving or failing to achieve their objectives.

Subtext: the character's complex thoughts, feelings, motives, etc. created and layered under the actual words and actions of the character by the actor.

Tempo; pace; rhythm: the speed with which the scene or play is acted out; creates a specific mood or tone to the work.

Upstage: the opposite of downstage; the back part of stage in a proscenium theatre; the farthest part from the audience.

Upstaging: to go upstage of an actor with whom you are sharing a scene. This causes the other actor to be in the downstage, weakened position of having to face upstage to maintain the illusion of eye contact.

Upping the stakes: increasing and upping the importance on a scene or moment to heighten the dramatic tension.