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Jemina Lindholm

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Access Riders

A project by Jessie Bullivant & Jemina Lindholm

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SUBJECT: Invitation

DATE: Thu, 25 Jun 2020

Hello X,

Below is a long invitation. We are asking for something from you, and if you are interested, you will be paid to contribute. The invitation is in English, but Jemina can also offer you a translation in Finnish. (Tämä kutsu on kirjoitettu englanniksi. Jemina voi tarvittaessa käänntää kutsun myös suomeksi.)¹

¹ A full translation of the text in Finnish would have been better. Here we made an assumption that all invited contributors are fluent and willing to communicate in English. We made this decision because Frame Contemporary Art Finland's *Rehearsing Hospitalities* programme is mainly in English.
– Jemina, 30.10.2020.

We are writing to you as a contributor to Frame Contemporary Art Finland's programme *Rehearsing Hospitalities*, for which we were also invited to contribute. We are Jessie & Jemina. We are two people, artists, who are interested in crip and queer theory and practice. Accessibility is not a metaphor to us. This is our first time working together.

We began working together in January 2020, with the initial aim of producing this project for the *Rehearsing Hospitalities* April event. When COVID-19 started to directly impact our lives and the way events such as this take place, we decided to take a pause and re-evaluate. We have decided it is still important to proceed with this project.

In the process of being invited by Frame to be part of this programme ourselves, the following questions arose in our discussions:

1. Who has the responsibility to initiate conversations about access needs?
2. When do these conversations happen, and whose resources are used?
3. What kinds of tools do we have for these situations?

When developing our contribution to *Rehearsing Hospitalities*, we have been discussing *Hedva's Disability Access Rider* by crip activist **Johanna Hedva**, which can be found here: <https://sickwomanttheory.tumblr.com/post/187188672521/hedvas-disability-access-rider>

² An access rider can seem ambiguous to those receiving it, and the contents may not be seen as important or priorities, but rather optional extras. This can feel bad and we wish to acknowledge the risk of disappointment that the individual takes when sending such a document.
– J&J, 30.10.2020.

An access rider is written by an individual, and can be shared when one is invited to take part in a project. It can include needs, wants, limits and boundaries. An access rider is a document that can work as a starting point for a conversation about the accessibility of a certain situation between the inviter and invitee.²

We are now officially inviting you to contribute to our project.

Welcome.

We have decided to ask you, an existing contributor to *Rehearsing Hospitalities* 2020 what your access rider would be for this event, or more generally for when you are invited to be part of/present in a public programme of any description (for example an exhibition, a talk, an event, a workshop).³

³ Or any working relationship.
– J&J, 30.10.2020.

We are inviting you each to write and contribute an access rider with your needs and access requirements. We will compile these and produce a small publication which we will publish and share with Frame and distribute at the *Rehearsing Hospitalities* event in September 2020.⁴

⁴ This event was further postponed due to COVID-19 concerns and restrictions. At the time of publishing this document, the *Rehearsing Hospitalities* event is due to take place in Spring 2021.

You can decide what feels comfortable in terms of sharing publicly, and should not feel pressured to expose anything that does not feel good. The form and style of the access rider may vary and it doesn't have to follow any specific guidelines. You can use this space to address issues in relation to accessibility in a way that feels suitable for you.

⁵ I would note that upon reflection this wording might be misleading. When we wrote it in June 2020, I think we wanted to articulate that we are not taking responsibility for Frame's practices, but thinking about it now, I think there is always space to discuss access needs - to talk about what is and isn't possible, or within our realm of responsibility. And that by inviting people to contribute, we were initiating a dialogue and relationship. – Jessie, 23.10.2020.

We noticed when writing our own access riders that it is hard to feel entitled to our needs, and to articulate our boundaries. We have attached our access riders to this message to share with you. You can take a look at them if you wish.

Please note: as individual freelancers we have no capacity to fulfil your access rider⁵, but hope that the act of bringing this into public will create hospitable, accessible events in the future and might be a useful tool for you. In the *Rehearsing Hospitalities* event in September, we plan to discuss the access riders we have gathered during the summer and how institutions should respond when receiving a rider.⁶

⁶ Read the *RE: Invitation* section (pages 25–33) for examples of how we responded to the riders we received. This is an example of how institutions might approach the task if they receive an access rider. – J&J, 30.10.2020.

We acknowledge that accessibility affects people differently based on impact and privilege. We also acknowledge that needs are constantly changing and that access riders can also change, and that there are some needs that cannot fit into the form of an Access rider for various reasons.

⁷ For transparency, this project was commissioned by Frame Contemporary Art Finland. It was produced with a budget of 1800€ + Jessie & Jemina's artist fees (we were paid 400€ twice for this project. This includes our writers fee, and presenters fee, and editorial work). In addition to the writer's fees, we paid translators between 50-70€ per translation. We paid a graphic designer 500€ and 250€ for printing. – J&J, 30.10.2020.

⁸ We decided to make this publication available in English (with some original texts in Finnish) due primarily to budget restraints. – J&J, 30.11.2020.

Practical information:

We can offer you €150⁷ to contribute an access rider. You will get the information regarding the payment from Frame.

You can write your access rider in any language. With your permission, we will have the riders translated into Finnish or English.⁸

We can publish your access rider anonymously if you prefer.

If you would like to contribute an access rider to our project please send it as a Google Doc, email, word document or PDF to jessiebullivant@gmail.com and lindholm.jemina@gmail.com by Tuesday 25 August.

If you would like to ask any questions, discuss or need assistance with writing, you can contact us by email, or to arrange a Skype or in person meeting.

Since we are two people working together, we may take up to 1 week (at the most) to write back to you.

You can send us anonymous feedback via this link:

<https://forms.gle/FU34krUzuucU2GZH8>

Sincerely,
J&J

www.jessiebullivant.com
www.jeminalindholm.com

Jessie Bullivant

Jessie Bullivant Rider
September 2020

Initiated in discussion with Jemina Lindholm in March 2020, and inspired by *Hedva's Disability Access Rider*, this document is a work in progress. I hope that it will enable a discussion between us about how we can work together.

NEEDS

(Things I absolutely must have in order for this to work for me.)

1. Working methods.
 - a. Is our relationship creative or administrative? Please tell me how you would like to work together, including how involved you do or don't want to be in the process.
 - b. Power Awareness. What are the roles, responsibilities and working conditions of yourself and others involved? Tell me.
2. Communication.
 - a. I need details of the project in writing, including what you offer, what you want, and what you expect.
 - i. Include: a project description, fees (even if it is 0), budgets, payment conditions & schedule, deadlines for proposals (if necessary) & press material.
 - ii. Don't surprise me with deadlines if possible. Please let me know of changes in writing.
 - iii. If you are expecting to be credited for your role in the project, let me know/let's talk about this before it's too late.
 - b. Email is my preferred method because I like to have things in writing and have time to think about my response. If you want to use another method let me know and we can discuss a way to work together.
 - i. You can show respect for my time by sending a receipt of delivery, confirming you have received my message and (if you can't answer right away) an estimate of when you will respond to each question.
 - ii. Let's stick to one form of communication instead of having 'unofficial' or 'side' conversations happening on Facebook messenger, for example.

LIMITS

3. Content warnings.
 - a. Tell me before we meet (or speak on the phone) what the purpose of the meeting/call is so that I can also prepare.
 - b. Before telling me information, ask me what I need to know and what I don't need to know.
4. Trust me to do my job.

If you invite me to a project, I might request information that other artists would not. If you want me to be involved, trust me that this is part of my artistic process.

WANTS

(Things I'd like to happen.)

5. Why me?

Explain to me why you invited me.

- a. Who else? Tell me who else is involved so I know where I am in relation to them on gender, race, disability, sexuality, class, age, and any other relevant intersecting axes of privilege and oppression.
- b. Please tell me who you hope and expect to be in the audience.

6. Gender.

My pronoun is they/them. Actively using these pronouns in front of me and others makes me feel visible and comfortable.

- a. Please make sure your staff have had training about gender inclusive language.
- b. At your organisation/At the event, if you notice someone gets my pronouns wrong, please speak up and take responsibility for correcting them for me.

7. Accessibility.

Tell me what steps you are taking to make your event accessible.

- a. Have a safer spaces policy and work to ensure it is followed.
- b. Make sure your venue is accessible, including having accessibility info about the space in your event description.
- c. Make sure there are gender neutral bathrooms available at the venue.

8. Aftercare.

Check in with me after. Ask for feedback. Don't forget about our agreed commitments just because the project is over. (Did you promise documentation? Letters of support?)

BOUNDARIES

(What I'd prefer to have present for this to be a comfortable, positive experience for me.)

I am trying my best to learn Finnish, but currently, I can only understand & communicate in English. Navigating bureaucracy in other languages can be very frustrating and time consuming. Please help me.

Jemina Lindholm

12.12.2020

NEEDS

Details:

- **Please let me know in the first email (or another form of contacting) if a fee is paid for the job and also if not.** It makes it easier for me to decide if I want to take on the job or participate.

Roles:

- **I need to know what is wanted from me.** Please tell my up front, what it is that you want me to do. If it is not clear, please let me know and we can discuss it together.
- Who are you, what do you do and from what position?

Communication:

- **My pronouns are she/her, they/them.** Please use and educate yourself and others on gender inclusive language.
- **My preferred form of communication is email.** Please let me know what it is you want to discuss with me before a phone call or a meeting, so that I can also prepare.
- **I prefer direct communication, strict plans and deadlines.** Please give me dates and timelines up front or alternatively tell me when this information will be available. Strict plan does not mean that things cannot not change or that there is no space for novelty. A plan only works as a base so that it is possible for everyone involved to know FROM WHAT WE ARE DIFFERING FROM, WHEN WE MAKE CHANGES.
- **I appreciate FEEDBACK also when I'm failing and about things that are not nice to hear.** I would also like to have a possibility to give feedback. Let's make room for that.

Accessibility:

- **I am a sick person with an invisible illness and I use a cane sometimes.** I need to know if the space where I will be performing or working is accessible for me and others and in what ways, and also if it is not. Please let also the audience know if the space is accessible or if it is not IN EVERY CHANNEL OF INFORMATION USED (social media, webpage and printed invitations etc.).
 - Don't ask me about my cane or police other people's use of their medical aids.
 - I encourage you to be mindful of your language, especially of ABLEIST SLURS.
 - I need there to be a chair in a room. I need to know that I can sit if it is necessary.
 - Please consider that there should be room for a wheelchair in the room and for people to stretch and change positions.
 - Please make sure that there are enough breaks within the program.
 - I need to know that it is okay for me to cancel plans if needed.
- No cis-heterosexism, racism, ableism, classism, transphobia, homophobia or fatphobia.
- I prefer the event prices to be on a sliding scale or free for all.

WANTS

Accessibility:

- **I would love institutions to be able to change things to be more accessible for events and gatherings on their own and upon request, in other words to have money to do so.** I also would love know to how you are planning to make the event or space accessible.
- Please familiarize yourself with accessibility primers, guidelines and checklists that are available online.
- **Please note that accessibility does not only mean physical accessibility.** Social accessibility is a huge part of it (safer space guidelines, power structures and cultural capital, different ways of communication and participation, pronouns etc.).
- **Please don't promise more that you can actually provide.**

LIMITS AND BOUNDARIES

- **No work calls after 5pm if not otherwise agreed.** Always send an email beforehand.

AFTER THE EVENT

- **Please provide a channel for feedback for everyone who participated in the event.** You can also collect feedback also before and during the event/gathering/process. Also try and change things and your actions according to the feedback.

QUESTIONS

- If you have any questions or want to continue discussing any of the above mentioned, please contact me: lindholm.jemina@gmail.com

Camille Auer

August 2020

My Access Needs

no-one has ever asked me
no, wait
of course a lot of people have
but this time it was very specific

i wish it would become more commonplace
to ask
what do you need in order to feel safe at attending
so attending wouldn't be a privilege
to those
who feel safe at what is assumed
what is assumed
is the norm
of cisgender
able
bodies
and
minds
who are
neurotypical
and
probably
white
and in
many cases
also straight

that's who
the world
is built for
and the rest
of us
are left to
cope
the best we can

slipping through
the cracks
sliding through
the holes
in the net
overspending
our energies
to compensate
for not fitting in
masking
our neurodiversity
building
an armor
against misgendering
taking the extra time
it takes to recover
from making the extra work
it takes to get to places
that were not built for us

first and foremost, my access needs arise from solidarity to physical access needs of others. i need everyone to have the choice of attending if they wish. do your best to ensure this, and communicate clearly any failure to do so.

my personal access needs are in relation to mental health, neuro diversity and being trans in a cis world. three parts, here:

1. will i be safe as a trans person? i need you to make sure i will not be misgendered at any point of the process of our collaboration. my pronoun is she/her and only feminine or gender neutral terms are acceptable when referring to me. if mistakes happen, don't leave it to me or other trans people to correct them. be educated about transphobic language (for example terf terminology like "woman born woman" etc), so you will recognise it when it arises. take responsibility to confront any instances of transphobia that might arise from my presence or otherwise.
2. will i be safe as a neurodiverse person? i need clear and upfront communication, from proposal to finishing the project. i want all contact through email, unless we specifically agree otherwise. if we haven't met, please tell me who you are and how you know about me. i need to know so i know if i can trust you enough to go further. tell me what you expect from me and what i can expect from you. bring money up. it will need to be discussed and it should be the commissioner and not the freelancer who makes the initiative.
3. will i be safe as someone who struggles with her mental health? i would preferably need a calm, private space to rest before and after i exert myself. i need consent to be an ongoing process in our collaboration. i need to hear that having socially unpleasant symptoms will not be judged. i need an environment, where rest is openly appreciated.

all this said
i love to work
and i love to work
with people

this is an ongoing process
we're in this together
via solidarity
let's make the best of it

looking forward to working with you

Nora Heidorn

Nora Heidorn Rider
Summer 2020

As an able-bodied, young, generally healthy art worker without children, I am lucky enough to be able to work long days and long weeks, to be able to travel and to manage my schedule quite flexibly. Nonetheless, I have some needs and requirements that I hope you can meet when inviting me to work with you.

I also send you this rider because I hope to set a precedent, to familiarise you with riders or access docs if you aren't familiar with them already. Riders are commonly used by musicians and actors, but also increasingly by art workers living with disabilities or chronic illness, or those with caring responsibilities. Too often, organisations invite artists, speakers, and other workers to do projects, exhibitions, and events without considering their access needs. Access riders are a great way to formally share needs and wants with a host organisation, in order to help that organisation to do its best at meeting those needs. The more we all write and submit riders, the more natural and destigmatised it will become to voice and discuss our needs in professional relationships. This will benefit everyone working in the art world and cultural sector, because everyone has needs they want respected.

Most of the points in my rider are about avoiding burnout and maintaining a professional working relationship whilst working freelance (and precariously) in the highly unregulated art world. There are some basics and some boundaries I hope you will respect. Know that most of these points have made it onto this rider because they haven't been in the past!

BEGINNING TO WORK TOGETHER

When you invite me to work for or with you, please include the following information in writing. Please be as specific, clear, and honest as you can about what you can offer.

- What exactly do you expect of me? Please be as specific as possible. Curators work in various different ways and often also take on roles such as project manager, registrar, archivist, fundraiser, editor, communications. Please let me know who else will be working to support the project and which roles I am expected to cover as curator. What support will there be from the hosting organisation/commissioner, or is it all on me?
- What is the fee, if any? Have you taken the workload in consideration when determining the fee? When and how will the fee be paid?
- Please note that I expect to be paid on time, within 14 days of receipt of the invoice. Who is responsible for receiving my invoice(s) and for making sure I get paid on time? If there is ever a problem with paying me, please tell me honestly what is going on.
- Will you prepare a contract for my work? Please send me a draft so that I can review the terms.

- How will I be credited for my work? My preference is the simple and straightforward “curated by...” If you have other ideas about how to express (shared) authorship in other ways (e.g. “organised by” or “curatorial contribution by”), please let me know when we begin to work together. Please expect to give me a say in the matter. Please understand that receiving credit in the way I want is important to me as I build a career in this very competitive field.
- What is the project budget? (I understand if you are not yet sure but please tell me a ballpark figure). What do you expect this project should include? E.g. an exhibition AND a publication? A series of events AND a website? Does the budget realistically allow for what you are asking for?

DEADLINES

- Whenever you ask me for a piece of work, please suggest a deadline by when you need this. It’s best if we make a timeline together for the project at the beginning.
- I am usually juggling several jobs and freelance projects at the same time. My working life is quite different to that of someone who is employed full time by one organisation. I have become really good at time management, but please let me know about the work you expect me to do and the deadlines weeks or even months in advance so that I can manage my time accordingly.
- Because of my multiple professional commitments, I am usually not going to be able to do something last minute for the next day. I do not stay up all night working just because someone forgot to let me know about a deadline. I’ll still need to be able to function with a high workload in my other job the next day, and the day after next.

COMMUNICATION

- I like face-to-face meetings or video calls – it’s important to me to get to know the people I’m working with. For simple check-ins or administrative stuff, please email, but for anything more complex/strategic I find that a phone call can often be the best way to resolve questions or problems, rather than protracted email exchanges.
- I don’t have a separate work phone so please call during working hours (9–6 pm) unless there’s an emergency. I don’t appreciate work-related texts on the weekends or late at night!
- As I juggle several work commitments, I will usually take a day or two or three to get back to you. For example, when I am at uni teaching, that requires my full concentration and presence and I can’t take calls or answer emails relating to a freelance project at the same time. Please remember that I make my living through a portfolio career and you’ve hired me as a freelancer with all the benefits that entails for your organisation. I’m not paid or contracted like a full-time employee at your organisation, so you cannot expect me to be available all the time.

TRAVEL

- Please cover travel insurance for the trip.
- Please note that I prefer to travel by (overnight) train within Europe for environmental reasons. Can you cover a train journey even if it is more expensive than a budget flight? What is your organisation's stance on travel in light of the climate crisis?
- Please run travel itineraries by me and await my confirmation before booking.
- Per diems: Please let me know when you invite me to travel whether you will offer a per diem for my stay. Please pay me the per diem upfront or in cash upon arrival as I cannot front these costs, especially in expensive cities. I don't have a credit card!

EXTENDED STAYS

- If staying longer than one week for a project/programme/residency/install, please make sure to book check-in luggage for me so that I can bring my yoga mat and some exercise clothes. I have chronic back tension which I manage with regular yoga. If I don't do yoga for a few days, I will be in pain and very uncomfortable. Travel often exacerbates the tension (lugging suitcases around, sitting long hours in uncomfortable chairs, nerves and stress before an important event, etc.).
- Please provide me with accommodation with a kitchenette and a desk space I can use in your organisation or my accommodation.
- When making plans and designing a schedule for the programme/residency/research trip, please let me have a say in how my time is planned for. You will find I have some clear and where interests and priorities, which is probably why you invited me in the first place! (For example, I will not agree to a series of five studio visits with only male artists, but will ask you to suggest artists of other genders in your city).
- Please note that my working day lasts about eight hours with a one-hour lunch break, even when I am travelling. Please check with me before planning 10- or 12-hour days for me and avoid this unless absolutely necessary. Please know that I need an hour or two to myself here and there, even during a busy week when I am hosted away from home.
- During every week I am working, I need a day off, even when I am working on a project away from home. Please remember that when I get home, I can't afford to spend three days on the sofa, as I will have my other work commitments to catch up on!

ACCESSIBILITY

I am committed to making a politics of care increasingly central to my practice. This means, including other considerations, that I am making accessibility part of my planning, budgeting, and consideration for projects. As an independent art worker, I don't have the power to decide how an organisation is run, but I do have some leverage when I am invited to do a project.

I want to consciously use this little bit of leverage to push the organisation on accessibility. This can be a learning experience for myself just as much as for the organisation I work with.

Please let me know what your organisation can provide in order to make the event/exhibition/project you are inviting me to work on as accessible to a wide audience as possible. Tell me where your organisation is at with accessibility and we can have a conversation about how to make the project we are working on even more accessible.

Accessibility is complex and wide-ranging and includes making events or exhibitions accessible to persons with disabilities, with little money, with language barriers, etc. Even when the event is digital (a website, podcast, streamed talk, online exhibition, etc.) it is important to consider accessibility. Some things are easy to provide with little extra cost or labour, other things will require resources and it's important you/we take this into account in the project budget.

It's important to me that accessibility information is published in the event information. Here are some examples that can help make events or spaces more accessible, amongst others:

- Clear, simple language in communications and explaining specialist/academic terms during talks/events
- Providing free water
- Accessible and gender-neutral toilets
- Providing childcare
- Providing sign language interpretation
- Making events free of charge or donation-based
- Providing translation
- Providing different forms of seating, e.g. chairs AND bean bags
- Trigger warnings for certain content

COVID-19: What public health measures are you implementing at your space? Have you considered ways to make at least part of what you offer accessible to those who are particularly vulnerable to this virus (persons with chronic illness, the elderly, etc.)? I know this is challenging but there is usually a way and I am happy to input ideas.

AFTER-CARE

- I really value critical feedback on my work, which is actually not so easy to come by these days! Let's take some time to evaluate how the project went, our audience interactions, press feedback, our own working relationship.
- It is of upmost importance that you share documentation and press clippings with me for my professional archive and my website. Please include any credits and copyright information.

NOTE

This rider was inspired and guided by the website *Access Docs for Artists*, a project by **Leah Clements**, **Alice Hattrick** and **Lizzy Rose**. If you would like to find out more about riders/access docs and their uses, please take a look here: <https://www.accessdocsforartists.com/what-is-an-access-doc>

Access rider for [REDACTED]

This rider is for my performance titled [REDACTED], based on experiences at previous venues. If shared publicly please remove identifying details.

An anti-racism clause is part of contract discussions, see e.g. <https://bit.ly/3iqpFOM>

OVERVIEW

The performance is in two parts; each part lasts approx. 25 minutes. In part one I give a guided tour. Standing within a large ring with 12 QR codes on it, I speak while the audience circles around it and scans the QR codes for visuals. In part two I sit down with the audience and ask for a volunteer to sit beside me. While I speak I use sfx makeup to copy three of my self-harm scars onto the arm of the volunteer.

AUDIENCE ACCESS

Content warnings for self-harm and sexual misconduct must be included on all event materials. At the start of the performance I will repeat the content warnings.

Accessibility info for the venue must be included in all event materials, as well as contact info to discuss other requirements.

Seating must be provided for those who cannot stand for so long. This is to be informal, but must include some sturdy chairs (i.e. not just floor cushions).

The ring is hung at a height of 1,4m. Staff can assist with QR scanning if the ring is too high. If a wheelchair user cannot or does not wish to take part in this way, images can be accessed on mobile via a link. These options should be clearly stated in advance.

A transcript can be provided to d/Deaf audience members. If the venue has funding for a sign-language interpreter I can include this.

I will provide info on QR scanning for iPhone and Android, to be sent to attendees in advance. Staff can offer this info to people as they arrive and assist if needed. If someone does not have a smart phone it's easy for them to participate by pairing up.

Photography is permitted, but audio or video recording is not allowed due to sensitive content. For this reason this performance is not accessible remotely.

ACCESS TO ME

Don't touch my scars without permission and don't ask me if you can touch my scars. If I want you to do so, I will tell you.

This is the first time I've publicly spoken about the events in my past. I am taking care to minimise the toll on me and to keep some control over the spread of information.

All event materials are to be pre-approved by me. Direct reference to the sexual exploitation case is not permitted in promos.

I can do multiple sessions, but max. two per week due to the toll on me. Group sizes are limited to 15 and pre-booking is required. I will check the names before confirmation is given, and I reserve the right to refuse entry.

I will arrive 30 min early. I will be very tense and would prefer not to be disturbed. Please can staff deal with any last-minute cleaning, audience arrival etc.

I'm performing my trauma for you, and afterwards there's a risk I'll act out or use bad coping mechanisms. I am responsible for my own behaviour, but I also ask for your assistance in staying safe.

Do not serve free alcohol at the venue. If possible do not schedule the performance in the evening, to avoid the trip to the pub afterwards.

I've been approached after the show by audience members who are interested in sex. I can usually sidestep it, but if I'm drunk there's a risk I'll do it and regret it.

Staff members need to be aware that this is not appropriate, especially if you tick one or more of these boxes:

- cis male
- significantly older than me
- position of power (e.g. director, curator, workshop leader)
- listened to my story of teen sexual exploitation by a significantly older cis male in a position of power and didn't think it had anything to do with you

It is humiliating for me to write this, but there is now no excuse for acting unwittingly. Take care, don't take advantage.

Jenni–Juulia Wallinheimo–Heimonen

Jenni-Juulia Wallinheimo-Heimonen, 1974
Multidisciplinary artist
Phone: +358 50 345 6934
E-mail: jenni-juulia@jenni-juulia.com
Skype: Jenni-J WaHe
Portfolio: http://www.kolumbus.fi/jenni_juulia/
CV: www.kolumbus.fi/jenni_juulia/curriculum-vitae/
Instagram: Jenni-Juulia Wallinheimo-Heimo

ACCESSIBILITY RIDER
for Bullivant & Lindholm art project

NEEDS

I'm always on the look-out for new job opportunities:

1. Curators, gallerists, museums, colleagues – call or email me any time.
 - a. I am a little shy to call, but promise to do so if it's preferable to the recipient.

FLEXIBILITY

1. It doesn't matter if you haven't worked with people with disabilities before, I'll be happy to help.
2. Invite me to join, even if the venue is not completely accessible.
There is always a way.
 - a. I can place my works so that they are wheelchair accessible.
I can design a section outside, to a window, to a doorway, or another place where it can be experienced without hindrance.
 - b. I am also happy to help you find alternative venues to improve accessibility, should you wish so.
 - c. I can help to film and describe works online for a wider audience.

LIMITS AND BOUNDARIES

I don't accept violence, harassment, abuse/exploitation, racism, sexism, hate speech, understatement, negativity or any unjustifiable exercise of power.

WISHES

1. Open-mindedness towards diversity in practice
 - a. Due to impairments, I do some things differently than others;
*I may sit at the edge of the table while talking or sit while others stand.
I like to crawl on the floor when setting up art works or drag objects along the floor.
Feel free to offer help, as I'm not used to asking for it, but please don't feel offended in any way if I want to do things myself, even when it appears to be difficult.*
2. An easy-going attitude from colleagues and managers
 - a. Excessive care and consideration might easily translate into discrimination framed as kindness.
 - b. I don't break from critique.
 - c. I don't mind if you are not yet familiar with the special vocabulary or concepts related to disability. I wish no-one would feel afraid or ashamed to talk or ask about things that they are not familiar with. For me hospitality means encouraging sincere desires to learn something new.

I PROMISE

1. To listen.
2. Prevent inaccessibility in advance and take responsibility to improve accessibility.
3. Honour agreements and do my best.
4. Be a fair Ally.
5. Consider how my own actions affect others.
6. I will remember, that I can't know what things my co-workers are struggling with.
7. Manage my stress and frustration in projects.
Unpack them in my own time.
8. Arrange myself the flow space that is required for work.
9. Step out of my comfort zone.
 - a. Curiously welcome requests to work differently than what I'm used to.
 - b. I am not so privileged as to have avoided working while hungry, on the verge of pain, or squeezed between big egos. But I'm old enough to trust that I can handle anything.
10. Be critical of my own actions.

Heidi & Kaino Wennerstrand (BIITSI)

Heidi Wennerstrand:

Toivon, että

- ei oleteta akateemisen puhutavan hallitsemista
- ei ole oletuksia kielitaidosta
- ei tarvitse kilpailla tilasta
- ei tarvitse "parantua" introversiosta, ujoudesta tai sosiaalisesta ahdistuneisuudesta
- ei aina tarvitse selittää sanallisesti teoksia

I hope that

- there won't be assumptions about mastering an academic way of speaking
- there won't be assumptions about language skills
- it won't be necessary to compete for space
- it won't be necessary to "cure" oneself from shyness, introversion or social anxiety
- it won't always be necessary to verbally explain works

Kaino Wennerstrand:

Fair and dignified treatment of everyone involved, from guards to performers, so they we can all do our job without humiliation or constant stress. Since art can be anything, from a short poem to a full-blown symphony, there's no excuse in art to exploit anyone: if you can't afford to treat everyone with dignity, the project is neither worth doing nor do I want to take part in it. My being treated fairly bears little meaning if you don't extend this gesture to everyone working in your space.

RE: Invitation

DATE: Sun, 20 Sep 2020

Dear X,

Thanks for sending your access rider. Thanks for your patience as we follow up and compile them.

We are attaching the compilation of *Access Riders* (draft) to the contributors so that you have a chance to edit your own access rider after seeing the context if this is your wish. You can also tell us any wishes or limits about how they are presented formatting-wise. If you wish to leave your access rider as it is that is completely fine with us. Please send any edits/wishes to us by the end of September 2020.

We are continuing as planned to publish the compilation and distribute at the *Rehearsing Hospitalities* event & online on the Frame Contemporary Art Finland website in the upcoming spring.

Frame will be sending you details of payment.

We wanted to take this opportunity to respond to your access rider, as practice for how we would wish our access riders to be received. Although our current collaboration is almost complete, and there is only a small amount left to do, we think it is important to acknowledge your needs and for your work on the access rider to be seen.

Softly,
J&J

Hei X!

Kiitos, että lähetitte meille saavutettavuusraiderinne. Kiitos myös kärsivällisyydestä.

Liitämme tähän viestiin kokoelman raidereista (luonnos) kaikille kirjoittajille. Voitte halutessanne muokata omaa raderianne (nähtyänne sen kontekstin). Voitte myös kertoa meille toiveistanne raiderien taittoon tai muotoiluun liittyen. Jos haluatte jättää raiderit sellaiseksi kuin ne nyt ovat, se sopii meille hyvin. Lähettäkää muutokset / toiveet meille syyskuun loppuun mennessä.

Jatkamme työskentelyä suunnitelman mukaisesti raiderien julkaisemiseen ja jakeluun liittyen. Raiderit julkaistaan Framen tapahtumassa ja verkkosivuilla keväällä 2021.

Frame lähettää teille pian tiedot palkkioiden maksusta.

Halusimme käyttää tämän tilaisuuden myös raidereihinne vastaamiseen ikään kuin harjoituksena siitä, miten haluaisimme myös omiin raidereihimme vastattavan (alla). Vaikka tämä yhteistyö on tulossa päätökseen ja yhteistä tehtävää on jäljellä vain vähän, mielestämme on tärkeää tunnustaa ja tunnustaa tarpeen ja työnne, jota olette raidereidenne eteen tehneet.

Lempeästi,
J&J

Dear Camille⁹,

⁹ Camille Auer's access rider can be found on pages 12–13.

1. We promise to use the right pronouns and language when referring to and working with you. We will do the work to correct mistakes that we notice happening.
2. We will communicate via email and we will be transparent about money. Please see above for an update about money. We will keep informing you of any updates via email.
3. We appreciate the importance of rest and we do not expect any kind of social behaviour from you.

We also wanted to add that another thing we really appreciated about your access rider was the way you explained what the 'norms' and assumptions of participation are. And also how you acknowledged solidarity with others' access needs. We also appreciate how your access rider is poetic and yet firm. It is a beautiful read serving an important purpose.

In solidarity,
J&J

¹⁰ Nora Heidhorn's access rider can be found on pages 14–17.

Dear Nora¹⁰,

We hope to fulfill what we can in relation to your access rider. We will respond briefly to the parts which we see as relevant below. Please let us know if there is something else you would like to discuss.

BEGINNING TO WORK TOGETHER

As stated above, payment will be made by Frame. We hope that they respect your conditions of payment and provide you with all the information you need.

Frame has suggested contracts for you as contributors to our project. We did not know that a contract would be necessary when we began this process and thus weren't able to communicate this to the contributors. We are sorry that this part of the process is unsettled and hope that it will be clarified soon. Your name will be published with your rider. We will not take any credit for it.

DEADLINES

We hope that the deadline for edits is OK & that you will let us know ahead of time if you don't think you will be able to meet it. This way we can adjust our timelines. If you wish to leave your access rider as it is that works for us as well.

COMMUNICATION

Regarding meeting face-to-face, as we are coming together for the *Rehearsing Hospitalities* event in Spring 2021. We spoke recently to Yvonne and Jussi about how we would like to meet with you before the event, and we decided that it would be OK if this meeting between us happened in early 2021.

ACCESSIBILITY

¹¹ We want to acknowledge that publishing online as a PDF is not as accessible for screen readers as for example web pages. Though, through design and formatting, PDFs can still be made more accessible than they usually are.
– Jemina, 4.11.2020.

We are planning to design our *Access Riders* publication as an accessible PDF.¹¹ This means using certain fonts, font sizes, spacing and contrasts etc. This also means that it is formatted for a screen reader. Should there be any images we will provide image descriptions and alternative texts. We had initially hoped and proposed to have the texts translated into other languages, such as plain Finnish or Sámi languages. This might be something we seek support and funding for in the future. We are also making the publication accessible by publishing it online as well as in print. Is this OK with you?

¹² Let's not forget to do this!
– Jessie, 4.11.2020.

AFTERCARE¹²

We can definitely work on this together.

Thank you for the time you took to prepare this.

Softly,
J&J

Dear [REDACTED]¹³,

¹³ [REDACTED]' access rider can be found on pages 18–19.

Thank you for your very personal and sensitive access rider. We think it is very important to consider some of the ways you are impacted by the work.

One thing we were thinking, is that we only invited people who are part of the *Rehearsing Hospitalities* event, and that this small number, and the fact that others have contributed, might make it quite easy for people to deduce who is the author of your access rider. Is this OK?

We are sorry that you have to write these things down.

Softly,
J&J

¹⁴ Jenni-Juulia Wallinheimo-Heimonen's access rider can be found on pages 20–21.

Dear Jenni-Juulia¹⁴,

In response to your access rider sections:

NEEDS

In relation to calling and emailing any time we noticed that we get a bounce-back email from you. We have now been able to communicate via text messages, but we hope that this didn't cause too much stress.

FLEXIBILITY

This section is generous and informative. It communicates to us a clear working method and we are grateful to know that you are open to learning and different knowledge levels.

LIMITS AND BOUNDARIES

We agree, and also do not accept these behaviours. We promise to do our best to call any of these out if they occur within our project. Please also let us know if something like this has occurred to you in relation to our project.

WISHES

This section is also very generous and informative. It raises some important critical points in relation to discrimination. We promise to take these wishes seriously within our project.

I PROMISE

This section is very important. We also promise to listen, be allies, be critical of our own actions. We also promise to prevent inaccessibility in advance and take responsibility to improve it within our project.

We are grateful for the time you took with this.

Softly,
J&J

Hei Heidi¹⁵,

Kiitos saavutettavuusraideristasi.

¹⁵ Heidi Wennerstrandin saavutettavuusraideri löytyy sivulta 22.

Ensinnäkin raiderisi on helposti lähestyttävä ja selkeä, kiitos siitä. Tämä tekee sen vastaanottamisen ja käsittelemisen helpommaksi, vaikka näiden asioiden auki kirjoittaminen ei sitä aina olekaan, eikä tarvitsekaan olla.

Me emme odota tai edellytä akateemista kieltä tai puhetapaa. Kun kirjoitimme alkuperäisen kutsun, teimme tietenkin oletuksen siitä, että suurin osa projektissa mukana olevista henkilöistä pystyy vastaanottamaan kutsun englanniksi. Vaikka tarjosimme mahdollisuutta käännökseen, ymmärrämme, ettei tämä poista tätä oletusta. Koska kirjoitit raiderisi suomeksi, kirjoitamme sinulle myös jatkossa takaisin suomeksi. Toivottavasti tämä sopii sinulle? Julkaisussa jokaista raideria kohdellaan samanarvoisesti riippumatta tekstin pituudesta, sisällöstä tai laadusta. Emme odota sinulta sosiaalista käyttäytymistä.

Olemme samaa mieltä siitä, että teosten selittäminen sanallisesti on joskus vaikeaa ja epäolennaista. Kiitos, että kirjoitit siitä.

Me käännämme tekstisi lokakuun aikana englanniksi. Kerro meille, jos haluat nähdä käännöksen ennen julkaisun painamista tai jos toivot, ettei tekstiäsi käännetä ollenkaan.

Lempeästi,
J&J

Dear Heidi¹⁶,

Thank you for your access rider.

¹⁶ Heidi Wennerstrand's access rider can be found on page 22.

Firstly, your access rider is easy to approach and clear, thank you for that. This makes it easier to receive and deal with, even though writing these things is not always easy nor should it need to be.

We do not expect academic language or speech. When we wrote the initial invitation, of course, we made the assumption that most of the people involved in the project would be able to receive the invitation in English. Although we provided a translation option, we understand that this does not remove this assumption. Since you wrote your access rider in Finnish, we will also write back to you in Finnish. We hope this suits you? In our publication, every access rider is treated equally, regardless of the length, content or quality of the text. We do not expect social behavior from you.

We agree that explaining works verbally is sometimes difficult and irrelevant. Thanks for writing about it.

We will have your text translated into English during October. Please let us know if you would like to see the translation before it goes to print or if you prefer not to have the text translated.

Softly,
J&J

¹⁷ Kaino Wennerstrand's access rider can be found on page 23.

Dear Kaino¹⁷,

We appreciate that your access rider is something that could be cut and pasted into an email. This makes it very low threshold for organisers to read and comprehend.

We also appreciate that it forefronts solidarity with different workers within the situation. We hope that in working together we treat all of our contributors equally. We had initially proposed that everyone involved in the gathering event (including staff and interns of all collaborating organisations) contribute a rider, however due to budget restraints, and a desire to pay contributors, we had to select a smaller number. This is why we decided to invite artists who had been programmed/commissioned in the same way as us. We acknowledge that this in itself perpetuates power structures that excludes certain voices.

We too regard fair and dignified treatment of everyone involved as a key component in any project, work place or event.

If you wish to discuss anything, let us know,

Softly,
J&J

Dear J⁸,

¹⁸ Jessie Bullivant's access rider can be found on pages 8–9.

Thank you for your access rider. Thank you for working with me. Thank you for being so patient, firm and reassuring.

We didn't have our access riders when we first started working together but kind of created them in the process. I now wonder if we should have also taken the time to go through them together although we had been discussing them several times.

I invited you to work with me, because I had just read a draft of your thesis and witnessed the work you did at *Kuvan Kevät*. I liked your thinking and way of writing. I thought we had something in common in our work and was eager to explore it if you would also be willing to do so.

I acknowledge that I had the power to invite you to this process. I now also wonder if asking somebody to work with you in a bar drinking glögi is the right way to do it. I am also sorry that it has been such a long and draining process for the both of us and that I couldn't at the beginning provide you with all the info you say you would need in your access rider. I also acknowledge that I haven't always managed to keep the deadlines and that the workload has at times been more on your shoulders. And I am also sorry for that. I understand that this is not right and that is why I promise to be better at my time management.

I have read through your access rider several times. And I always stop at the very beginning. What is our relationship? Maybe this question was not targeted at me specifically, but I have a hard time answering. I think we are friends who sometimes work together. I also feel that we have fallen more deeply in friendship during this process. And that is something I am very happy and proud about. I am so happy that you sent me that message a couple of years ago asking if we could meet and have a coffee. I am so happy we met and that you are in my life, work or no work.

I hope I have been a sensitive and responsible working pair. Sometimes more or less than others. But reading your access rider I have an urge to do better. I appreciate how you describe all the things with such care and detail. That is very generous and assertive. I appreciate your communication skills and the way you are with people. You are a great listener and supporter. And an amazing artist. I think we have done a good job figuring out our own deadlines, methods and processes when these did not come directly from the institution. I think we are awesome in finding ways to discuss and work while accommodating the needs of each other. I can only hope you feel the same way.

I trust you. 100%.

I promise to use your pronouns in front of you and others.

I promise to speak up and take responsibility for correcting others if they get your pronouns wrong.

I promise to check in with you after and continue asking for feedback and other questions.

I promise to get better at providing translations for you and helping you.

Softly,
J

¹⁹ Jemina Lindholm's access rider can be found on pages 10–11.

Dear Jemina¹⁹,

Thank you for your access rider. It taught me new things about you, even though I feel like I know you well. I am grateful that it allowed you to tell me directly about your needs in a very clear and generous way. I want to respond to a few things that feel relevant to our collaboration.

ROLES

- What I want from you is to check in about what and how we are doing. If it still feels good? If we are going in the right direction? I respect you and trust you and your judgement. I want you to tell me when I go wrong.
- I don't think I have been very good about explicitly naming my own position in the past. I think this ambiguity can be dangerous, and I am trying to do it less often. My position within this project is a friend and peer who is honoured to be invited to work with you. My position is also a precarious artist/arts worker, who feels a bit flattered and a bit careerist/opportunistic to take part in the Frame programme (this is embarrassing to admit). Both these things (friend/precarious worker) might mean I have bad boundaries with workload, but the latter in particular might also mean that I am resentful about this. I hope I don't put these feelings onto you (as in, make you feel or work in the same way as me).

COMMUNICATION

I feel like we have given and taken feedback throughout this process. But maybe we can make time for this specifically. Perhaps in the Spring or a Pikkujoulu feedback picnic?

ACCESSIBILITY

Thank you for sharing your personal access needs in such clear, unambiguous terms.

²⁰ I realise I could have instead said 'who does not have a physical disability'. – Jessie, 3.11.2020.

I'm a white, queer person who has several bad mental health days in a given month, but is not living with a disability.²⁰ I am grateful that your definition of accessibility includes a plurality of access needs.

And finally, I *love* how it tells me not only what you NEED to happen, but what you would *love* to have happen.

Love,
Jessie

Acknowledgements

We would like to thank all the contributors who shared their access riders with us.

We gratefully acknowledge the following sources for influencing this project and thank them for their work:

Hedva's Disability Access Rider by Johanna Hedva
<https://sickwomantheory.tumblr.com/post/187188672521/hedvas-disability-access-rider>

The Consent Checklist by Meg-John Barker
<https://www.rewriting-the-rules.com/wp-content/uploads/2019/10/Consent-Checklist-1.pdf>

“Some Definitions” by Harry Josephine Giles, Easter Road Press, Edinburgh, 2019.

Other links mentioned in the access riders:

What is an access doc?
<https://www.accessdocsforartists.com/what-is-an-access-doc>

Antiracist clause
<https://bit.ly/3iqpFOM>

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Access Riders has been commissioned in the context of *Rehearsing Hospitalities*, Frame Contemporary Art Finland's public programme for 2019 to 2023.

An access rider is written by an individual, and can be shared when one is invited to take part in a project or any working relationship. It can work as a starting point for a conversation between the inviter and invitee about the accessibility of a certain situation.

Access Riders is a collaborative project by Jessie Bullivant and Jemina Lindholm. The project is a compilation of access riders written by eight of the contributors to Frame Contemporary Art Finland's *Rehearsing Hospitalities* event (originally scheduled for Spring 2020). The access riders in this compilation vary in style, length and language, and reflect a range of needs, wants, limits and boundaries. *Access Riders* will be published online as a PDF, as well as distributed in print at the eventual *Rehearsing Hospitalities* event in Spring 2021.