

Perth Comic Arts Festival

Operating Manual

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A living manual of our values, guidelines, and protocols.

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PCAF Value Framework

Introduction

This document emerged from the awareness that the Perth Comics Arts Festival had a responsibility to clearly identify the moral and ethical core of the organisation so that as it grows, it can do so in a way that re-enacts these values. It is a living document, adapted from Max Liboiron's CLEAR Lab Book. [[Accessible here](#)]

This document should be interacted with and updated frequently as members come and go, and as we evolve as a festival. While this guide is meant for PCAF members, it may also be useful for partners to understand how we work and for other organisations as inspiration for their own statements. It serves as PCAF's constitution and governing document in matters relating to the organisation of the festival and conduct of committee and participants.

Note: terms used in this framework are also included in a glossary at the end.

Mission Statement

The succinct, public-facing mission statement of the Perth Comic Arts Festival is as follows:

“PCAF shares its love for sequential storytelling with Perth in a free, creator-focused event that's all about making comics accessible for all ages.”

A more detailed breakdown of what that mission statement means follows:

“PCAF shares its love for sequential storytelling with Perth”

The festival is committed to exploring sequential storytelling in a wide variety of ways. This includes: providing a platform for local creators to showcase their works in the market hall; investigating the medium through academic presentations and discussions; platforming conversations and interviews; showcasing comics works within the context of broader visual arts mediums through exhibitions; and through skill-sharing workshops.

“Free”

The general public will always be able to access the Festival for free. Workshops, exhibitions, discussions and the market hall will be free to attend.

Where there are material costs that might need to be passed on to participants, we should ask the questions:

- First, can the experience be changed to be more economically accessible without compromising its integrity?
- Second, can the expense be covered through a different funding source other than the public? This might include grants, sponsors or other sources that align with Festival values.
- Third, where the need for fundraising or charging admission for events arises, the committee will assess what resources are required to run the 'bare minimum' festival experience based on previous years and present circumstances to ensure the event is able to run with minimal cost to participants.

Creators should be able to take part in the market hall with the minimum of expense. A small fee is charged primarily to ensure that there is a commitment from the creator to the Festival and that the Festival has a bare minimum of funds to ensure it can happen each year, in the case that external funding decreases.

Exemptions to the "all free" approach might be where extra programming is being run specifically to raise funds to support the continued free programming of the Festival. This might include professional development workshops for educators and librarians.

"Creator-focused"

Priorities are focused on Western Australian-based comics makers and how the local maker industry can be supported. When external makers are brought into the Festival at our expense, it should be to improve the skills, experiences and opportunities of West Australian-based comics makers.

"Making comics accessible for all ages."

The Festival is an annual event that caters to all age groups. This means welcoming families with young children, teenagers and adults of all creative interest. The festival will ensure that the event is easy, safe and welcoming for families to explore. Many different types of comics content are welcome, including 'mature' content, provided that it is displayed in consideration of the attendees of the festival.

Most PCAF Market Day programming is developed specifically to be child-friendly in order to encourage new generations of makers.

PCAF Academy events, while welcoming to younger makers with ambitious comics goals, are focused on developing our community of adult makers to ensure everyone who wants to make comics has an accessible entry point.

PCAF's Components/Deliverables

"PCAF" as an organisation has grown bigger than one single-day annual event, so in this section we define the various events held throughout the year.

- "Perth Comic Arts Festival" is the name of both the not-for-profit organisation that coordinates everything listed here, as well as our flagship annual festival event.
- "PCAF Market Day" is the day of the annual festival, usually Sunday, that is centred around the market hall featuring local and visiting comic makers. As this is our most-attended public event, programming centres broadly appealing, all-ages opportunities for both children and adults to celebrate comics and try making some of their own.
- "PCAF Academy" is a series of events throughout the year centred around skill-sharing and professional development for comic makers. While welcoming to ambitious young people, the programming is intended for an adult audience who are serious about the craft of making comics. The Saturday of the annual festival is our flagship Academy Day with a full day of programming, whereas the monthly meetups are shorter sessions for continued community building.
- "PCAF Stories" is a series of events throughout the year where a curated group of comics makers present their work to a public audience in live read format. It celebrates storytelling in a fun, accessible format for both makers and readers of comics.
- "Exhibitions" are held in conjunction with institutions and aim to showcase comics works outside of conventional print formats. These exhibitions are usually held at one of the venues where the PCAF Market and/or PCAF Academy Day is being held. Because of the extended run time of exhibitions they are an important point of contact for the general public.

- “TALE TOWN” is the annual comics anthology produced by the Perth Comic Arts Festival. It collects works from each year’s exhibition and is printed in a low-cost way so that it can be distributed for free to Festival attendees.

Financial Priorities

Where creators are being asked to perform labour that benefits the Festival, they should be reimbursed for their skill, time and labour. The Festival aspires to be able to pay all labouring contributors to the Festival above-minimum-wage rates, while also acknowledging that financially this might not be possible to achieve.

The financial priorities of the Festival are as follows:

1. Ensure that no contributing labourer, either within the committee or external to the committee, is left financially worse-off due to their involvement in the Festival.
2. Pay contributing labourers to the festival who are outside the committee for their work. This includes workshop presenters, panellists and exhibiting artists who have created new works.
3. Cover expenses of volunteers, including meals and refreshments and transport costs.
4. Pay contributing labourers to the festival who are inside the committee for their work.
5. Convert volunteer roles to paid staff roles.
6. Through living and working on this land, we acknowledge that we indirectly benefit from the economic activities of companies that do not align with our values. The Perth Comic Arts Festival will not pursue additional funding from companies that do not operate with our shared values.

Transparency

Financial documents relating to the festival will be constantly updated and later submitted to the Australian Charities and Non-for-Profits Commission (ACNC). This site allows anyone who visits the PCAF page to view the financial documents for the corresponding year.

Please note that these documents will not be available until after the AGM.

Spending Money that Supports

When possible, the Festival should spend money in a way that does good. One way to do this is to ensure that source materials, products and resources come from local businesses that benefit marginalised communities whenever feasible.

This might include, Aboriginal owned businesses or businesses that work with Refugee communities. These opportunities always need to be weighed up with a variety of factors and might not always meet the Festival's needs.'

Environmental Impact

Comics and arts festivals are traditionally very print-heavy endeavours. PCAF acknowledges this as being in conflict with the growing global climate emergency. As such, the Festival will always consider sustainable and environmentally conscious solutions when we are faced with a production choice.

These choices need to be made while considering the accessibility needs of all audiences. For example, all festival guides, maps and details could be made available in a digital-only format, but this makes an access assumption that all people have smart phones and are capable and comfortable to access this sort of information online.

The following questions are a good starting point when considering production.

- First, do we NEED to produce this or can we achieve the same outcome in a way that doesn't require production?
- Second, can we produce this in a way that minimises impact on the environment?

There is no set-in-stone way to judge these choices and each must be decided on a case-by-case basis.

Professionalism

PCAF has grown into a professional authority on comics as an industry over its years of effort and ongoing presence. Specifically, other organisations have come to us for

advice and resources on including comics into their own events and programming, and have contacted PCAF when searching for comics makers for paid opportunities.

We take this as a tremendous compliment, as well as a tremendous responsibility. We endeavour to make the Festival an example of professionalism for the community we support in these ways:

- Modelling professionalism not just through talk but action, including paying contributors industry-standard rates for their labour and handling committee duties with as much professionalism informed by compassion
- Openness with community members about industry workings, to demystify an historically challenging field (often a subject covered at Academy sessions)
- **Identifying predatory industry trends** and protecting our events from their influence (for example, until major ethical issues are ironed out with NFTs and AI-generated art/writing, PCAF cannot support them and will exclude related works/products from our events and Market Day)
- Advising consulting organisations/businesses in ways that support and grow the comics community as a whole, and not just to benefit a small number of individuals

Organisational Committee

PCAF Committee Member Guidelines

PCAF Committee Members are elected at the Annual General Meeting each year. Committee Members form the core organisational group of PCAF and take on responsibility for running the festival and its associated events.

1. Attend all committee meetings. Committee meetings are the main way that PCAF operates as an entire community. Meetings are where we discuss the values, concepts, and ideas that underlie all our work, and thus are where we work out how we work. Without the meetings, we are just some people working on some stuff. If you are not going to make a meeting, let the committee know in advance.
2. Work autonomously, with others. We trust and depend on you to get your projects done, and there won't be a lot of oversight to ensure that is happening. Committee members care for projects, each other, and themselves. When you need help, reach out to other committee members—we expect that you are able to ask for help when you need it, and to problem solve. You're smart and can figure things out, so try that first. Mistakes will be made. That's cool, try to make them with as many other people as possible. Use meetings as an opportunity to report routine progress, celebrate milestones, and ask for help.
3. Take care of each other, and yourself. When you first start, work in pairs so other committee members are there to answer questions or lend a hand. If you notice other committee members are struggling, provide whatever support you can. Listen to each other.
 - 3.1. Take breaks! The labour we perform is generally unpaid and so must come after your own well being, as well as your paid work. It cannot be more important than either of those. Studies have shown that taking regular breaks makes you more productive. It's also important to care for yourself.
4. Resolve conflicts when they are small. Conflict resolution is a major part of care. If you're having some trouble with a rule, a process, a person, etc., others may not notice and it's up to you to articulate the issue so we can address it. You can say things like, "I notice that you're late sometimes, and then I have to use my time to wait for you when I'd prefer to work at our

agreed upon time. How can we work on that?” or “Thank you for volunteering to make the map! I appreciate that. But we want to give everyone a chance to practise map skills, so we’re going to have X do it this time. How does that sound?” Use the training you have in consensus-based decision making to figure out how to move forward together. See the guidelines for Conflict Resolution if required. If you need support in conflict resolution, let the committee know.

5. The first priority of the committee is to stabilise the current ongoing commitments. This is so that we can work within the wellbeing, budget and time that we have available to us without compromising any of those factors. Expanding the Festival or identifying new deliverables is always tempting, but should only be done once existing issues are resolved.

Remember: “It is always easier to start a new project than it is to finish an existing one.”

6. Having said that, take your ideas seriously. Many of the committee tasks are for ongoing Festival projects that we are beholden to community groups, grantors, or others for. But we are always interested in new projects or new ways of doing ongoing projects. We’re especially interested in ideas for how to make our work more feminist, decolonial, and equitable. If you have an idea for something you want to explore or develop, let us know!

For example, a few committee members want to start a Comics Live Reading event as part of the Festival—we can make room in meetings to report what they’re doing, and trouble shoot development. However, if you have a new idea, you are the one who is primarily responsible for bringing it into being. It should not fall onto someone else to ensure it is delivered.

7. Be on time. Because the Festival is member-run, if you are meeting others for training or carpooling, it is imperative that you are on time so that others are not waiting for you. If you’re running late, text ahead and let people know when you expect to arrive. This means you’ll need people’s numbers before you’re late.
8. Acknowledge the shoulders & Land you stand on. When you write articles or do presentations from the work that has happened in the Festival, always include an acknowledgement page as your last slide that thanks people who contributed in various ways by name, as well as the Festival (PCAF) itself. For papers, do the same.

- 8.1. All presentations and articles should include an Acknowledgement of Country (see Equity Protocol, Land Acknowledgement). This is because living on Noongar Boodjar owes a great debt to those who have cared for the Land before us. This is part of a process of reconciliation, and a way of doing equity, humility and solidarity.
9. Boost marginalised voices. When media opportunities present themselves, they should be first offered to non cis-white-male makers. There will be no part of the Festival that is wholly represented by cis-white-male makers. This includes but is not limited to panel discussions, workshops, exhibitions, etc.
10. Nothing about us without us. There will be no Aboriginal content without the involvement of Aboriginal practitioners.
11. If you have to go, go. But tell us! Sometimes life is overwhelming, life happens, and you either need to take a break for a few weeks or leave PCAF altogether. That's normal and we will look to support you in that. Just make sure you let us know so we can ensure your project is cared for in your absence and any outro paperwork is done. We also try to do exit interviews whenever possible to hear how your experience in the committee has been.

Collaboration

Our committee operates as a collective and leverages our shared intelligences, rather than acting as a bunch of individual geniuses. However, collaboration is a skill. We work to develop this skill in a few ways.

The first step is to set ground rules, guidelines, or a code of conduct about how we want to work together. What do we think about lates and absences? How do we want to communicate with one another? How do we make decisions? How do we resolve conflicts? You can also do it less formally. We've done it by having facilitated conversations about what we value, and then drawn practices & protocols from those values.

One of our most basic ground rules is: "If you are sick, heartbroken, or exhausted, go home. Work is not more important than your health."

Another part of our training is to recognize that people have different preferences for how they maintain their energy, think, make decisions, and communicate.

Problem-free? No.

These processes don't mean that we don't have problems. We have them all the time. But we work through our issues equitably, supportively, and consistently. As a result, committee members are collectively able to take on riskier work, act autonomously, stretch their limits and skills, and have fun doing it.

Committee Member Perks

- PCAF.org.au email address in your name for official Festival correspondence throughout the duration of your time as a committee member.
- Access to the PCAF Google workspace including the Drive that contains all of our documentation, design resources, photos, etc
- Invitations to PCAF meetings, committee-focused coworking days, professional development groups, etc.
- Inclusion on all group internal communications via our committee mailing list

Becoming a Committee Member

We welcome anyone who loves comics to join the PCAF committee. You do not need to be a comic maker. If someone wants to become an organising committee member, we require the following:

- You must be a general member of PCAF for at least one full year
- In the year leading up to joining the committee, you must shadow a current committee member to gain an understanding of the commitment and duties involved
- Committee member applications are accepted and processed each November for PCAF's AGM
- Committee applications are processed at the discretion of the current committee members by vote and may offer exceptions, such as for previous members who have been on break and wish to return.

If this sounds intimidating, please don't worry! Reach out to the committee to talk about your PCAF hopes and dreams. We're always thrilled to have more help.

Exiting the Committee

Committee members who wish to leave the committee should try to give as much notice as possible. The notice time takes into account the handover and to ensure the future sustainability of the festival.

Non-attendance of 3 meetings without notice may result in the removal of the committee member. This would occur through a committee vote. The committee member's email and access to the Shared Google Drive will be blocked.

Meeting Procedure

Round Robins/Talking Circle

One of the simple facilitation techniques we use every meeting is a round robin or talking circle. We go around to everyone at the table, in order, and they have a chance to speak or weigh in on the topic. Anyone can “pass” and choose not to speak, but it also means the junior researchers, introverts, women, people of colour, new recruits, and others that may not otherwise speak have a chance to share their insights. We often do one of these at the end of the meeting to see how everyone is doing/what their main take away was.

Voting

A motion that requires the committee’s approval can be put forward in a meeting where 50% + 1 of the committee is in attendance.

A motion is passed when 50% + 1 of the votes are in favour of the motion.

Additional Guidelines

PCAF General Member Guidelines

Anyone can be a general member! Think of it as a way to offer a little bit of extra moral and financial support to the Festival. You don't have to be a comics maker, we appreciate comics enablers as well.

Membership costs \$5 per year, to be renewed at the time of the AGM in November or after, and applies until the following year's Annual General Meeting. The committee reserves the right to adjust the cost and benefits of PCAF membership at any time, but this process will always follow the values outlined in our mission statement.

General members are not expected to volunteer or contribute directly to events. But if you ARE interested, please contact the committee and let us know what you have in mind! We'll loop you in accordingly.

The only condition to general membership is that if the relationship between PCAF and a member conflicts with PCAF's values as described throughout this document, PCAF reserves the right to rescind membership perks and decline applications in future years.

You don't have to be a member to participate in our events!

Anyone is welcome to attend our AGM, but voting rights in committee elections are reserved for General Members.

Perks:

- Listed as a general member on our internal members contact list (used for AGM and other relevant organisation invitations)

PCAF Volunteer Guidelines

Volunteers are a pillar of support that help the festival run smoothly, from organising committee members to on-the-day volunteers who help make PCAF possible.

Benefits to Volunteering

- Gaining experience in the events field, to work within a festival structure. Volunteer experience can be added to one's resume as a part of their work experience.
- Opportunities to network with fellow volunteers and artists within the festival. There are many chances to help and interact with the artists who are presenting or selling their wares, which can be an enlightening and fun experience.
- As a part of the PCAF manifesto, it is up to the committee to provide benefits to compensate for the free labour provided by the volunteers. It is only fair to cover some of their expenses during the festival period. This can extend to transportation costs and food vouchers/money to spend on food and drink during the festival. These benefits must always be taken into consideration for each festival.
- Additional benefits may be discussed if specific situations arise (e.g. a volunteer who wishes to work both days, all day, in multiple roles. This may be more work than a usual volunteer would handle, so paid compensation may be an option.)

While working with PCAF, volunteers are asked to bare in mind the following:

1. If you are sick, heartbroken, or exhausted, then step back. There is not a single part of PCAF that is more important than your well-being.
2. If you need to step back, then let the rest of the committee know. We are a team and will work on solutions together.

PCAF Community & Professional Partners Guidelines

We love partnering with other organisations and local businesses to celebrate Perth comics even better! You could be a bookseller or library looking to host a comics-focused event, or a sponsor looking to have a presence on Market Day, or a gallery interested in a joint exhibition, or a bar hoping to pull patrons in with a rowdy PCAF Stories live read. We're open to all sorts of ideas.

Often we will ask a prospective partner to meet with some of our committee, or attend one of our meetings, to discuss your idea. Then we'll assign a committee member as your PCAF liaison for continued communication.

We just ask some basic requirements of partners to ensure the success of our collaboration:

- Partners looking to collaborate must contact the committee in the early planning stages of the project; typically for collaborations intended to coincide with the annual Festival, this means contacting us early in the calendar year as we settle many important details 4-6 months in advance
- Partners must collaborate meaningfully with the Festival, such as attending planning meetings as needed, continued emphasis on communication to keep the committee informed on progress, and incorporating feedback as needed
- PCAF reserves the right to decline or rescind association with any partner whose actions or words conflict with the values described in this document
- PCAF requires that partner organisations align with our values guidelines as well as our financial objectives.
 - This means that partner projects can not include AI or NFT projects, can not be funded by fossil fuel companies, they must include land acknowledgements and must pay their contributing artists for their time within a reasonable time frame.
- Partners will be provided with a PCAF branding guide that will need to be used for all print and promotional materials.
- Where partner organisations are commercial businesses or state government organisations, consideration must be given to ensuring an equitable contribution from both parties so that PCAF is not providing unreasonable value from a volunteer committee.

PCAF Market Day Participant Guidelines

PCAF Market Hall seeks to celebrate comics and to provide the opportunity for comic makers to present their work to the wider community. The Market Hall is as much a coming together of comic making peers and community as it is an economic endeavour.

PCAF Market Hall's mission is to uplift comic makers of all backgrounds and fields. While representation from established bodies that hold power in comic industry (eg. publishing houses and other corporate entities) are encouraged to participate in the PCAF Market Hall, they will not erode the ability of independent creators to exhibit at PCAF.

Market Hall Exhibitor Selection Process

In order to preserve this mission statement, and in the case of limited capacity of the venue the PCAF organising committee facilitates a selection process for exhibitors.

The fine details of the application process may change from year to year, depending on the capacity and curation of the present year's festival. As such participants must ensure that they read the application rules and instructions provided for the current year.

- Curation of the Market Hall is assessed on the information provided in the current year's application process. Even if a participant has had a successful Market Hall application in a previous year, or believes that the committee has prior knowledge of their work, all requirements laid out in the application instructions must be met. This is to ensure a fair application process.

In regards to successful applicants, any misconduct or failure to meet the requirements set out in the current year's Exhibitor Guide may impact the outcome of a participant's future applications.

- The PCAF Market Hall specifically caters to comic makers.
This means participants:
 - Are required to have at least one original work of sequential art for sale or exhibit on their table.
 - Prioritise representing themselves in their capacity as a comic maker.
- In the case of limited capacity, some additional criteria will be used to prioritise allocation or acceptance of exhibitors
 - The exhibition of comic work not previously shown at previous PCAF events.
 - The amount of different comic works a participant will have available for sale.

For Participants in the Market Hall there is the expectation that:

- The **PCAF Code of Conduct** will be adhered to.
- In line with PCAF's ethos as an all ages event, work containing mature themes and imagery (such as graphic sex, violence, gore etc) must be appropriately displayed and labelled.
- The behaviour of participants and the work they exhibit must uphold the spirit of PCAF.
 - For example, the PCAF Market Hall does not permit the sale or exhibition of works using generative AI, NFTs, or work that could be considered harmful to the community through its content or production.
- PCAF reserves the right to cancel the Market Hall allocation of any participants whose actions or words conflict with the values described in this document.

PCAF Exhibition Partner and Participant Guidelines

Exhibitions are held at public-access gallery spaces, usually at the location where the Perth Comic Arts Festival weekend is being held. The scale and scope of the exhibition adjusts each year in response to the space that is available.

Because of this variability, there are fewer requirements for the exhibition, but there are still key points that need to be understood by each party.

- The length of the exhibition running time
- Bump in and bump out dates
- Whether the gallery are providing their space as a venue for our exhibition, or if they will be managing the entire exhibition themselves
- Whether the gallery will provide install support from their own staff.
- Whether the gallery will provide install hardware and tools
- Whether the gallery will invigilate the space

- What the opening hours of the gallery are
- Whether the gallery is able to provide visitation numbers
- Whether the gallery will cover the catering and staffing costs of an opening event
- If sales are permitted at the gallery and how that will be managed
- Whether the gallery will promote the exhibition through their own channels
- Whether the gallery will provide print support for the exhibition (programs, stickers, signage vinyl window displays etc)
- Whether the gallery will document the exhibition.

For Participants in the exhibition there is the expectation that:

- Participants provide the requested artwork by the given deadlines
- That the artwork is in the agreed format and condition
- That the artwork accurately responds to the given brief
- Participants can expect to be acknowledged in all media releases related to the exhibition and wherever their work appears or is reproduced
- If a sale of their work is made, that they are promptly paid
- Their work will be cared for while in the care of the Festival and returned in the same condition it was received in
- The artwork will be presented in a context that does not diminish or undermine it's original intent

PCAF General Participant Guidelines

This section applies to any participant of the festival, including those not covered above. Examples include individuals running programs over the annual Festival weekend, presenters and panelists at Academy sessions, etc.

- All participants are expected to adhere to the PCAF Code of Conduct.

- PCAF reserves the right to cancel any PCAF-hosted appearance of participants whose actions or words conflict with the values described in this document
- PCAF reserves the right to issue public apologies for any participant whose actions or words conflict with the values described in this document.

Policy Documents

PCAF Code of Conduct

1. This code of conduct applies to all event exhibitors, guests, staff, volunteers and organising committee at PCAF events, hereafter referred to as 'participants'.
 - 1.1. This code of conduct applies to all interactions, whether it be online, via social media or in person events hosted by PCAF.
2. PCAF participants will demonstrate inclusiveness and respect in all interactions with one another. This includes:
Maintaining respectful interactions with others, and referring to the appropriate mediations in the case of conflict.
 - 2.1. Adhering to PCAF's values, as outlined in the PCAF Operating Manual.
 - 2.2. Respecting any person's cultural identity, orientation, pronouns and gender.
 - 2.3. Not allowing or engaging in harassment of any persons.
 - 2.3.1. Harassment encompasses many things. Examples include offensive behaviour or comments that involve gender, appearance, sexual orientation, race, disability, or other forms of identity. It also covers intimidation, aggressive behaviour, stalking, inappropriate physical contact, doxing and unwelcome attention (sexual or otherwise).
 - 2.3.2. Anyone can report harassment. If someone's behaviour has made you uncomfortable, or if you witness the same happening to someone else, you should contact the organising committee.

The best way to do this is via the email info@pcaf.org.au or to a specific committee member via the listed contact details on the website www.pcaf.org.au

3. PCAF celebrates all comic makers and participants are expected to engage with other's work with respect. This includes:
 - 3.1. Treating others and their work with respect, regardless of skill or industry level.
 - 3.2. Practising ethical art creation - for example, not violating others' copyright, using AI to generate art based on other's work, etc.
4. Egregious, intentional or repeated violations of this Code of Conduct may lead to a warning, removal, temporary or permanent banning from PCAF events. Due process as outlined in our operating manual will be followed in assessing the behaviour by the PCAF Committee.

Conflict Resolution Protocol

1. Defining Conflict

Conflict spans minor disagreements to breaches of the PCAF code of conduct to criminal acts. These conflicts can be between attendees, between attendees and the Festival and between Festival committee members.

2. How conflict is resolved

- 2.1. If you feel safe to do so, address the person(s) directly to make them aware of your grievance, and explain the impact their words/actions have had on you. Perhaps have a witness or support person.
- 2.2. Provide the person(s) an opportunity to respond, apologise, and/or rectify their behaviour accordingly.
- 2.3. Should the response be unsatisfactory, then the matter should be taken to the Organising Committee either in person or through written correspondence.
- 2.4. The conflict will then be assessed in relation to our Code of Conduct document and any other rules, terms and conditions relevant to the conflict (eg. venue rules, Market hall guidelines.)
- 2.5. If the Code of Conduct provides clear ruling for the conflict at hand then these will be followed.
- 2.6. If the Code of Conduct is unable to provide a clear pathway, a reasonable resolution will try to be achieved. This might be on-the-spot, or through discussion with the Committee body.
- 2.7. If a reasonable resolution still can not be agreed upon between the parties, it will then be escalated to the Festival Chairperson to deliver a final decision.
- 2.8. If the Festival Chairperson is involved in the dispute, then the final decision will be voted upon by a quorum of the Festival Committee minus the Festival Chairperson.

3. Conflicts that are not up for discussion

Certain types of conflict will not be discussed and will lead to immediate decisions which might result in removal, temporary or permanent banning from PCAF events or referral to the police. This

includes but is not limited to hate-speech, threats of violence and intimidation.

PCAF Privacy Policy

This policy outlines our ongoing obligations to you in respect of how we manage your Personal Information.

We have adopted the Australian Privacy Principles (APPs) contained in the Privacy Act 1988 (Cth) (the Privacy Act). The APPs govern the way in which we collect, use, disclose, store, secure and dispose of your Personal Information.

A copy of the Australian Privacy Principles may be obtained from the website of The Office of the Australian Information Commissioner at www.oaic.gov.au

What is Personal Information and why do we collect it?

Personal Information is information or an opinion that identifies an individual. Examples of Personal Information we collect include: names, addresses, email addresses, phone and facsimile numbers.

This Personal Information is obtained in many ways including your attendance to one of our events, interviews, correspondence, by telephone, by email, via our website www.pcaf.org.au, from your website, from media and publications, from other publicly available sources, from cookies and from third parties. We don't guarantee the policies of other website links or policy of authorised third parties.

We collect your Personal Information for the primary purpose of improving our services for the community and informing our marketing and event decisions. We may also use your Personal Information for secondary purposes closely related to the primary purpose, in circumstances where you would reasonably expect such use or disclosure. You may unsubscribe from our mailing/marketing lists at any time by contacting us in writing.

When we collect Personal Information we will, where appropriate and where possible, explain to you why we are collecting the information and how we plan to use it.

Sensitive Information

Sensitive information is defined in the Privacy Act to include information or opinion about such things as an individual's racial or ethnic origin, political opinions, membership of a political association, religious or philosophical beliefs, membership of a trade union or other professional body, criminal record or health information.

Sensitive information will be used by us only:

- For the primary purpose for which it was obtained
- For a secondary purpose that is directly related to the primary purpose
- With your consent; or where required or authorised by law.

Photography Policy

PCAF usually employs a photographer at our events, and will usually be directed to take photographs of attendees, workshops and crowds. If you are in attendance at a PCAF event and do not wish to have your photograph taken, you can inform the photographer of your wishes.

If media featuring you or your corresponding family is posted publicly by PCAF you may also write to us to request its removal.

Third Parties

Where reasonable and practicable to do so, we will collect your Personal Information only from you. However, in some circumstances we may be provided with information by third parties. In such a case we will take reasonable steps to ensure that you are made aware of the information provided to us by the third party.

Disclosure of Personal Information

Your Personal Information may be disclosed in a number of circumstances including the following:

- Third parties where you consent to the use or disclosure; and
- Where required or authorised by law.

Security of Personal Information

Your Personal Information is stored in a manner that reasonably protects it from misuse and loss and from unauthorised access, modification or disclosure.

When your Personal Information is no longer needed for the purpose for which it was obtained, we will take reasonable steps to destroy or permanently de-identify your Personal Information. However, most of the Personal Information is or will be stored in client files which will be kept by us for a minimum of 7 years.

Access to your Personal Information

You may access the Personal Information we hold about you and to update and/or correct it, subject to certain exceptions. If you wish to access your Personal Information, please contact us in writing.

In order to protect your Personal Information we may require identification from you before releasing the requested information.

Policy Updates

This Policy may change from time to time and is available on our website.

Privacy Policy Complaints and Enquiries

If you have any queries or complaints about our Privacy Policy please contact us at:

info@pcaf.org.au

Appendix

Glossary of Terms

Intersectionality: the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage as well as privilege. i.e.: a white woman and a black woman may have being women in common but race and class may complicate or add further levels for analysis of feminism: bell hooks defines feminism in “Feminism is for Everybody” as “feminism is a movement to end sexism, sexist exploitation, and oppression. (...). Practically, it is a definition which implies that all sexist thinking and action is the problem (...). It is also broad enough to include an understanding of systemic institutionalised sexism. As a definition it is open-ended.

To understand feminism it implies one has to necessarily understand sexism.” Because feminism’s bane is oppression, solidarity with other forms of oppression (race, sexuality, class, etc.) via intersectional feminism is absolutely crucial to feminism. This is why in our committee, we talk about gender, but we also talk about rural living, class, education, and other markers of difference.

(bell hooks participates in an exchange on the nature of feminism as something concrete, not completely subjective: <https://youtu.be/9oMmZIJjgY?t=57m38s>)

Systemic (level of analysis): systemic analysis, as opposed to individual analysis, recognizes that oppression is often structural and not just arising in interaction between individuals; institutions, economics, legislation, and other societal influences can (re)create oppression by limiting, biasing, or compromising our agency/choices and other means (like policing or gatekeeping, etc.); <https://youtu.be/5SBFdtqW0GM>

Discursive: relating to discourse or modes of discussion; analyzing on the level of discussion reflexivity: like reflecting, but fancy. Commonly refers to someone’s capacity to recognize forces of socialisation and alter their place in the social structure; loosely speaking this means being as sceptical of one’s own views, biases, and position, as we are of others as they may be informed by our social environment (e.g.: patriarchy, colonialism, white supremacy, etc.); this happens through a process of deep reflection (<https://youtu.be/xCiKogar570>) living document: a document that is

dynamic and continually updated by members; i.e.: this Book is not an artefact of the past but grows and changes with the committee.

Decolonial: Following Eve Tuck and other Indigenous thinkers, Indigenous decolonization and decolonial acts means: returning sovereignty and Land to Indigenous peoples. In Franz Fanon's terms, it is replacing settlers with the colonised. It is important not to conflate decolonization with anti-colonization, or other forms of doing good in the face of empire, imperialism, and colonialism. See Tuck, E., & Yang, K. W. (2012). Decolonization is not a metaphor. Decolonization: Indigeneity, education & society, 1(1).

Anti-colonial: Fighting against the effects, logics, and structures of colonialism, including relationships with Land that are based on resource extraction or human interests, ways of knowing that exclude non-scientific thought, and/or discourses of discovery and ownership.

Cis(gender): having a gender identity that is consistent with the assignment given at one's birth(i.e.: at birth, doctors declared you a boy, then later in life you saw no reason to dispute this and identify as a boy/man)

Trans(gender): having a gender identity that is somehow different than the assignment given at one's birth; there are many ways this can be inconsistent and many different subsets of trans identity and gender expression (i.e.: at birth, doctors declared you a boy, then later in life you refuted this and instead identify as a woman or neither/both gender(s), or have gone back and forth)

Non-binary/enby (trans): having a gender identity or expression that is neither of the binary--male or female--sexes/genders; non-binary people sometimes use gender neutral pronouns as well (they/them/theirs or ze/zir/zirs, etc.)

Noongar Boodjar: refers to the South Western area of Western Australia within which Perth resides. Noongar, is a collective word that refers to the 14 different Aboriginal groups who are the custodians of this land. Boodjar, means 'land'.

Further Reading

The following references informed the creation of this document.

<https://www.commerce.wa.gov.au/books/inc-guide-incorporated-associations-western-australia/resolving-disputes-internally>

<https://www.acnc.gov.au/about/corporate-information/corporate-policies/commissioners-policy-statement-acncs-approach-internal-disputes-within-charities>

<https://www.acnc.gov.au/raise-concern/concerns-about-charities/internal-disputes>