

ArtWorks Navigator: Good Practice Gets Better

16 May 2013

1. Purpose of this paper

This paper has been drawn up by the ArtWorks Navigator partnership to set out our proposed work programme for the Phase three of the initiative, based on what we have learnt from our own programme over the past phase of work and our learning from other ArtWorks Pathfinders in the same period.

What has been interesting is the journey that the Navigator group has travelled as its commitment to the ArtWorks initiative overall has grown. Starting as a collaboration between largely likeminded organisations wanting to benefit from the funding that came from PHF, to a consortium that began to have some common understandings and ambitions, to a more developed partnership that shares common values, is thinking of the common needs across the participatory arts and has begun looking at common activities and how we can make them more widely understood and accessible to all our members.

2. Introduction

This is a re-focused proposal and plan from the ArtWorks Navigator partnership for the next phase of our work. It supports the overall ambitions of ArtWorks to help develop artists of any artform working in any way in any participatory setting ('artists' hereafter).

It is based not only on work by Navigator over the past two years – notably the recent Artist Labs – but also takes into account the learning of the other ArtWorks Pathfinders, which we gratefully acknowledge.

The Navigator partners a-n, Artquest, engage, Foundation for Community Dance, NAWA and Sound Sense believe they are best placed to do this job because of their:

- **Reach:** currently over 25,000 artists across the UK. An increase from at the start of the ArtWorks programme
- **Track record** in assisting in the development of artists at all stages of their careers
- **Connections and embeddedness** within higher education
- **Longevity:** organisational ages range from 11 to 33 years
- **Resilience** in the face of public funding cuts, with some of us receiving uplifts and diversifying income streams
- **Expertise:** bodies of knowledge and relationships with artists and employers at the core of each organisation

In addition we'd like to extend the timeframe for our work by six months to September 2014. We have reflected this in the budget, which also includes adequate provision for more coherent cross partner working and programme management.

3. What we've done so far

During the first 18 months of the ArtWorks initiative, the Navigator partnership has:

- Published a bibliography of community and participatory arts which was widely disseminated through each of our websites and beyond
- Reviewed and reported on codes of professional conduct in the arts and beyond
- Reviewed CPD and member services across the Navigator partnership
- Developed and produced three promotional booklets about NOS in Dance Leadership
- Led and developed NOS in community arts in association with CCSkills
- Each partner ran intensive Artist Labs to address key questions facing participatory arts
- Artquest, a-n and engage conducted an extensive survey of visual artists in the participatory sector to scope with employers and artists how working relationships and expectations could be improved, along with and to identify what resources and support could usefully be provided and delivered
- We have participated fully in the ArtWorks initiative and built constructive relationships with other Pathfinders including an ongoing action-learning network with all Pathfinders
- Helped develop Level 4 certificate for music educators
- Embedded the work of Navigator into the programmes of our respective organisations towards sustainable practices
- Undertook a professional development audit in Quarter 4
- Led debates with our individual memberships on Level 3 qualification being proposed at the time by ACE and CCSkills to which we made formal responses
- [Contributed evidence from our work to date to conferences and sectoral consultations.](#)

4. Next steps

4.1 Strategic objectives

The original purposes of our programme were as follows

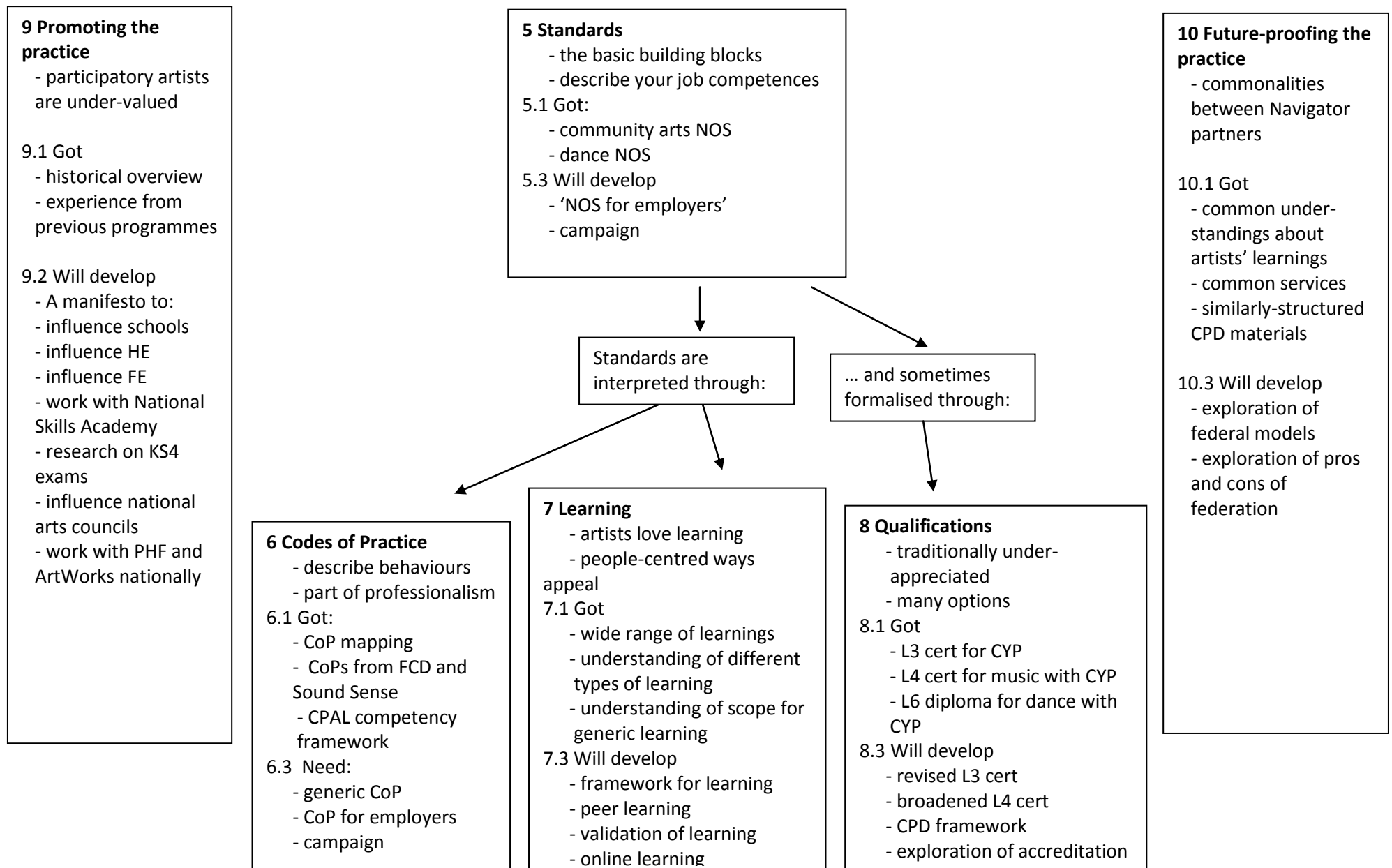
- **share and add value to what partners already achieve** in support of artists, professional development, and advocacy, and create more effective and clearer routes to professional development for artists engaged in participatory practice
- **develop a collective voice for artists** as leaders in participatory settings, with a cohesive message to affect policy, sector skills councils, educational networks, and artist employers/CPD providers
- **provide a flexible and accessible online resource for artists and employers, with a national quality assurance framework.**

Having worked on these in the first phase of Navigator and ArtWorks, and learnt from our own experience and the work of the other Pathfinders, we have tightened our aims and objectives to the following, which we believe will still remain true to the original purposes:

- Make real the research, opinions, learning and understanding of Navigator and the other ArtWorks Pathfinders
- Provide coherent and understandable pathways to development for artists that take into account the special considerations of working in diverse participatory settings now and in the future
- Advocate the value of the work and of the artists who perform it (and the impacts it has)
- Use the combined strength, influence and reach of the partners in Navigator to affect these changes
- Further develop the understanding amongst diverse employers of artists of the criteria and benefits for employment of artists to undertake participatory arts work in specific contexts.

4.2 Proposed activities

Below is set out in diagrammatic form six areas of activity that Navigator wishes to pursue over the next 18 months against the above objectives.



5. Standards

‘Standards’ are qualities: they’re not about ‘standardisation.’ National Occupational Standards (NOS) describe what a competent person should be able to do in their job. Artists can use them to check-list knowledge, skills and understanding they would need to acquire to progress in their work; employers, hirers and commissioners (employers hereafter) can use them to write job descriptions and appraisals; training providers can use them to plan CPD initiatives (courses and materials).

Because of the emphasis on ‘knowledge, skills and understanding’ it has been thought that the important dimension of behaviours cannot be captured in NOS. But the work in the steering group developing the Community Arts NOS indicated that behaviours could be included. They are also explicit in the Codes of Professional Practice work (see below).

5.1 What we’ve got

We brought into ArtWorks NOS for Dance Leadership. The full document is comprehensive, but was thought by some to be difficult for artists and employers to access; Foundation for Community Dance has therefore interpreted the NOS in a number of smaller more accessible documents targeted at artists, employers and CPD providers available online and in hard copy.

We developed during the first two years of ArtWorks Community Arts Leadership NOS. Based on a stripped-down version of the Dance Leadership NOS, and relevant to all artforms, client groups, and purposes of work, these NOS have the potential to be common currency among all community and (notwithstanding the title) participatory artists.

5.2 What we need to know

That the NOS for Community and Participatory Arts are relevant for all artists, contests and employers. NOS (nor other standards such as codes of practice) are not ‘common currency’ in participatory arts: artists find them cumbersome, employers hardly know they exist; employers don’t know of their needs parallel to artists for knowledge, skills and understanding in how to employ artists.

5.3 What we intend to do

We intend to work with an employer forum such as Arts Development UK and/or CCSkills to develop ‘NOS for employers’ in other words support and guidance for employers to develop greater understanding and use of NOS in the dealings with participatory artists. We will base the ‘NOS for employers’ on existing documents including FCD’s interpretive booklets of NOS for Dance Leadership and a-n’s Code of Practice for the Visual Arts

We will develop a campaign to promote awareness of the (community arts/participatory arts) NOS among both artists and employers. We will:

- Encourage the use of guidance for employers
- Develop other print and online materials interpreting and distributing the NOS, based on FCD's Dance NOS examples
- Encourage our ArtWorks colleagues to use these materials, and assist them (as the next bullet) to do so
- Look for opportunities to deliver the messages of NOS in our own and other people's print, online, conferences and other outlets.

We will test the materials we create across the ArtWorks partnership.

It is likely this will be combined with the parallel campaigns on codes of practice and methods of validating artists' learning.

6. Codes of Practice

Codes of practice (or conduct; there is no distinction between the terms in practice) describe how a professional should behave in their professional setting (and sometimes beyond it). They aren't 'baby steps' on the way to learning or qualifications, but sit alongside these elements. They are important both for promoting artists' professionalism and for ensuring the practice is indeed professional and ethical.

6.1 What we've got

For ArtWorks we mapped codes of practice across a wide range of fields in the arts, teaching and counselling and found that the underlying principles were very similar and in the arts almost congruent. We also looked at the similar, though more practically detailed, 'competency framework' from C-PAL (Consortium for Participatory Arts Learning, in the North West of England: <http://participatoryartslearning.wordpress.com/>).

6.2 What we need to know

That there are sufficient commonalities across artform and contexts to allow us to develop a common code of professional practice

6.3 What we intend to do

Not all Navigator partners have codes of practice, nor do other ArtWorks' colleagues or artists or employers outside of ArtWorks. They are not part of the currency of employing or commissioning artists, nor of the professional practice of most artists. Although where they already exists as part of membership packages within Navigator they clearly support artists in the articulation of their role within participatory practice

We will develop a common code of practice that is acceptable and adoptable across all artists and employers, regardless of artform, client group and intent of the work. We are encouraged that this would be possible following the findings of our mapping.

We will develop a code of practice for employers that will describe the professional responsibilities employers owe to artists. We want to do this in conjunction with an artist employer forum, such as Arts Development UK and/or CCSkills. We will base this code on existing documents such as a-n's Code of Practice for the Visual Arts.

The NOS for Community Arts and the common Code of Practice will form the basis of the content of our proposed Campaign (see below)

We will develop a campaign to promote awareness and use of the common Code of Practice among both artists and employers. We will:

- Use the Code of Practice for employers
- Develop other print and online materials interpreting and selling the common code
- Encourage our ArtWorks colleagues to use these materials, and assist them (as the next bullet) to do so
- Look for opportunities to deliver the messages of codes of practice in our own and other people's print, online, conferences and other outlets
- Build into our website methods of showing which artists have signed up to the code of practice
- Incentivise artists (e.g. through a professional membership category) to adopt and work to the code of practice.
- Encourage other related organisations e.g. AD:UK to incorporate the Code of Practice into CPD accreditation for members

We will test the materials we create across the ArtWorks partnership (and of course all Navigator partners will adopt and use the common Code).

It is likely this will be combined with the parallel campaigns on NOS and methods of validating artists' learning.

7. Learning

Artists love to learn, and love to find creative, people-centred ways of learning. Across ArtWorks a huge range of learning modalities have been examined, piloted and explored.

7.1 What we've got

Navigator's Artist Labs have given us understanding of what types of learning are best suited to artists and their development; how much learning can be carried out cross-artform; and to what extent the skills needed of artists are generic across artform, client group and extent and purpose.

7.2 What we need to know

ArtWorks hasn't as yet covered all learning possibilities for artists, and Navigator has not mapped the learning modalities covered by the other Artworks Pathfinders onto its own knowledge of activity in the field. In the longer term we believe that it will be the Navigator partners who will be promoting, profiling and delivering the range of learning opportunities and activities for artists.

This aspect of our proposal is key, in that it absolutely supports the overall ArtWorks aim "to support the initial training and continuous professional development of artist working in participatory settings in order to enhance the quality of people's engagement in arts-led activity and the arts."

We need therefore to:

- Understand the detail of the ArtWorks learning activities carried out so far and to come; how they relate to activities carried out by Navigator members; how we can help take them forward in the future
- Map the gaps – areas where learning techniques have not been/ will not be explored by other ArtWorks partners – and explore what our role in filling them might be and address the barriers to adoption and how to remove them
- Document the useful results of the above, disseminate and advocate

Which will involve us in clarifying and setting down the following:

- Understanding and believing - the values attitudes/behaviours
- Learning the practice – skills, artform and pedagogic
- Knowing our contexts – knowledge (eg child development, Dementia etc.)

7.3 What we intend to do

Artists' learning involves paying attention to professional development needs and making a commitment to developing them in whatever way is suitable and/or relevant. We would want to establish a framework of what is valid learning for artists post graduation, this is in part being tackled

by FCD within the DTAP programme and would be rolled out across Navigator. We would want to focus on:

- Intergenerational peer learning
- Apprenticeships - developing and providing all apprentices and their host organisations with standard induction materials, collation of good apprenticeship stories
- Apprenticeships: Creative Employment Programme – we will consider making an application ourselves or evaluating another successful consortium bid as it relates to the work of Navigator
- Adaptability learning - developing input into courses, internships, placements

7.3.1 Peer learning

- Supporting people to evidence reflective practice;
- Developing and clarifying the importance of people skills so that they are better recognised and valued by artists and their employers
- We will run a pilot network for artists to test experienced pioneers training the trainers and another looking at the experienced practitioner developing high level practice

7.3.2 Validating learning

Missing from analyses so far is how artists can validate learning that isn't accredited on the Qualifications and Credit Framework (QCF) or Scottish Qualifications and Credit Framework (SCQF). There are schemes, such as Skills Active's Passport. The Fellowship programme being developed by FCD for its members and echoed by a similar initiative of Arts Development UK allocates a score to the types of CPD artist engage in which allows them to progress from an Associate Fellow to Fellow to Senior Fellow dependent on the level of CPD undertaken and achieved in any year. We will explore the potential and feasibility of developing a fellowship programme across the Navigator Partnership.

In addition we will:

- Explore methods of validating all kinds of artists' learning including prior learning
- Select suitable one(s) for use across Navigator partners
- Prosecute their use across ArtWorks' partners, and the wider community
- Build a campaign to promote their understanding and use by employers
- Ensure we link and share synergies and avoid duplications with the London Pathfinder's work on fellowships.

7.3.3 Online learning

Whilst we believe the most important way for artists to learn is experientially, situated in the practice, there is much that can be learned about the practice online. According to the Scotland infographics and the evaluation of artists taking part in a-n's Granted programme lots of artists want to learn this way. FCD has brought into Navigator its online Development Needs Analysis and is currently reviewing members views on the kinds of learning opportunities they want and can get, in a cash and time poor industry analyses; a-n is investigating Moocs (Massive Open Online Courses); Sound Sense member Prof. Lee Higgins at Boston University runs a Mooc in community music. We all are engaged in some way or another with new learning formats in informal as well as formal settings

– student-led role modelling platform (a-n), embedded courses (Artquest), distance learning (engage), MOOCS are part of this and the emerging ‘alternative art schools’ and ‘public university’ activism.

We will:

- Explore the potential for cross artform online DNA
- Explore the kinds of learning and content that is suited to both online and face to face/peer learning
- Explore the potential for and partners (especially academic) in participatory arts Moocs
- If any of the above is feasible, develop plans to initiate them
- Work with the North East Pathfinder in the development of a learning portal, looking at how an ArtWorks initiative in the North East could be rolled out nationally through Navigator.

This section also references to the CPD Framework described in Section 8, below.

8. Qualifications

Qualifications have traditionally been under-appreciated in participatory work. Having said that, there are an awful lot of them. It will be Navigator’s role to help ‘make sense’ of them for practitioners and to some extent for employers by pinpointing the packages, options, routes and levels

8.1 What we’ve got

There is a wide range of accredited courses at a range of levels, from doctorates to level 3 certificates. There are even more modules in other courses at HE and FE level. Following on from the dance Level 6 DDTAL Qualification that has delivered a route to qualified teacher status (which emphasised modular learning) brought into ArtWorks via FCD, there have been two further certificates: a general one at Level 3 on safe practice with Children and Young People and a Level 4 for music educators working with children and young people. The development of both of these qualifications has been heavily influenced by Navigator partners.

8.2 What we need to know

There are still gaps and issues. The Level 3 certificate has been heavily criticised by the sector for its heavy-handed approach to safe working. All three of the new qualifications relate only to work with children and young people. The danger is that particular qualifications for working with other client groups will either not be developed or be developed piece-meal, leading to more fragmentation. FCD is currently in negotiations with Trinity College London about developing a new range of qualifications at different levels more closely linked to the types of work community and participatory dance artists would want beyond the scope of the children and young people’s

programmes as well as developing courses of study that would be available in modular, online and face to face formats. Some of these will be artform specific but others will be of relevance across the arts. Engage will collaborate with A New Direction (one of the London 'Bridge' organisations) on testing the Level 3 qualification within the heritage sector.

Qualifications are not curricula or courses of learning. These qualifications are open to significant interpretation depending on the approach of the various awarding organisations involved. Therefore, we would hope to develop courses/modules of study that are Navigator accredited.

We will therefore:

- Work with CCSkills and ACE on a revision of the Level 3 certificate, making it fit better with artists' roles with Children and Young People. Engage and NAWA are already closely involved in this
- Prosecute the case for and lead revision of/and addition to the Level 4 certificate for music educators that covers i) the generic skills common to a) all artforms b) all types of participant c) all types of intent and purpose of the practice; ii) an understanding of the specific skills needed to work effectively in each subsection of a), b) and c) above
- We will following FCDs work leading the DTAP work package in establishing a CPD framework for the participatory Dance Sector (that will include qualifications) We will work to make it relevant across the artforms and contexts.

For the issue of curricula, we will:

Investigate the possibility of Navigator, as a federation or alliance of its partners becoming an awarding organisation – looking at the pros and cons for the partners, the artists, and the participants.

This section also references to the Fellowship programme described in Section 7, above.

9. Promoting the practice

Most of the campaigning we intend to do is linked to specific actions: encouraging artists to sign up and use codes of practice, or informing employers how to employ artists better, say. Specific campaigns have a focus that can promote better success, not only in the specific area of the campaign but more generally too. But some of the work we need to do is more wide-ranging. Some, particularly, goes to the heart of the reason for ArtWorks: that artists working in participatory settings are undervalued by employers, by the education system, and by themselves.

9.1 What we've got

Each of the Navigator partners has been addressing this undervaluing for years, and brings all its experience and knowledge into ArtWorks.

- Experience from FCD's Making a Move Programme that led to the development of NOS in Dance Leadership grew out of challenges by employers and lack of confidence by artists when facing the challenge 'What qualifies you to do this work in this field'
- A long history and understanding of artists engaging in non-arts contexts.

9.2 What we intend to do

We have never worked together on a sustained campaign to address the issue of undervaluing. We will:

- Produce a manifesto, based on the existing documentation and research undertaken by all the ArtWorks Pathfinders to describe and promote the range of practices that artists undertake, and the underlying values (difference and diversity, inclusive practice, etc); enabling people to get a sense of being in a profession, to reduce isolation.
- Influence what happens in schools, particularly at A level and in the light of the new curriculum and continuing plans for an 'ABacc': running a campaign through artists working in schools colleges and universities to explain to students that artists do more than perform or make
- Influence what happens in HE and FE with a simple message to both students and institutions about employability which may need to counteract misunderstandings about arts practices and the statistics around employment in the wider arts industries
- Explore specifically how we might influence what happens in FE through the National Skills Academy
- Work with ACE on research on examinations in arts subjects at KS4 – engage is part of the steering group for this already
- Influence what happens in National Arts Councils alongside, in particular, our colleagues in ArtWorks Cymru and Scotland, with a targeted campaign to senior staff about the value of participatory arts across all artforms, client groups and intents
- Work with ArtWorks nationally, the Paul Hamlyn Foundation and Jon Flynn at DHA to develop and implement campaigns to amplify the impact of Navigator, of ArtWorks more broadly and to help establish the ArtWorks brand beyond the initial period of funding.

10. Future-proofing the practice

As we have stated earlier we believe that ArtWorks Navigator partners will be working to support participatory artists long into the future because of the services and inspiration they offer. Our Artist Labs, particularly that of FCD demonstrates that artists themselves, as they mature, are keen to work with and learn from artists working in other forms.

As our partnership has grown we have seen, particularly the work undertaken by NAWE Looking at the commonalities and differences in our current CPD offer to our memberships, that there may be some value in looking at a more sturdy federal approach to our work.

10.1 What we know

We have all developed sophisticated and common understandings about artists' learning and we have a number of common practical services such as DBS and insurance schemes as well as websites that support our members with up to date information, orientation materials about national initiatives, funding and CPD information. Case Studies through hard copy and online journals, home grown and targeted CPD events for our members, which indicate that it would be worthwhile exploring a more federal approach in the future.

10.2 What we need to know

- Whether a federal approach would benefit artists and strengthen the practice
- Whether a federal approach would damage individual organisations and their business models
- Whether it would be appropriate and/or feasible for Navigator, in a federalised form, to become an awarding body.

10.3 What we intend to do

- Commission a consultant to identify the benefits and drawbacks of proceeding to a federal approach and indicate potential models.
- Commission a consultant to assist us in identifying the benefits, drawbacks and process involved in becoming an awarding body.

11. Communications strategy

It is recognised that Navigator has undergone a great deal of change, both internally and in terms of external purpose and activity. Now that the stage has been re-set for the third phase of the project the time is right to re-prioritise communications and dissemination through designing and implementing a comprehensive communications strategy for Navigator.

This will form a significant part of the Project Manager's brief, with specific input from experienced staff within partner organisations and under the guidance of the Management Group. We will ensure that our strategy is complementary to those of the other Pathfinders and central plans for ArtWorks seeking to share capacity and avoid duplication wherever possible.

The strategy will address:

- A clear articulation of target audiences (artists, organisations, other networks and Pathfinders, supporters) and the benefits of Navigator to them - *revealing the impact and reach of Navigator*
- Identification of key messages, and brand development through these messages - *making the outcomes and outputs of work delivered by Navigator clear and meaningful*
- Sharing of messages and generation of debate/discourse through effect communications materials and interfaces – *presenting Navigator as current, relevant and future-facing*
- Advocacy and high level messaging to funder-stakeholders - *ensuring reach, diversity, impacts, outcomes and outputs are known, understood, valued and considered within strategy development.*

12. Management

With the refocusing of planned activities for Navigator between April 2013 and September 2014, there is a need to re-prioritise management resource at a level not originally envisaged within the first phase of the programme. As Navigator and the ArtWorks programme has grown in significance and scale – with new opportunities being more fully revealed as we move forward – we now believe that the following structure will meet the needs of the programme in its final phase.

12.1 Project Lead

The Creative/Artistic Director at the Foundation for Community Dance will take an oversight of the programme as a whole, providing leadership, direction and strategic input. Their role is to keep the project 'moving forward' but grounded in the principles and objectives of the Navigator partnership.

The Creative/Artistic Director will be the 'accountable officer' to the Paul Hamlyn Foundation and the ArtWorks Project Director. The Director will attend Pathfinder meetings and engage with other Pathfinders at senior level.

The current post-holder has already informed the Project Director of his retirement in August 2013. Recruitment for the post of Artistic Director will take place in late Spring/early Summer 2013 with the post-holder in place ideally by the end of September 2013. During the interim period, FCD's Development/Executive Director will oversee the work, to ensure continuity and will with the other partners ensure that the new post-holder has a full induction/orientation to the programme, and that handover is managed responsibly and effectively.

12.2 Project Manager

We will recruit and appoint a Project Manager to undertake the day-to-day management and delivery of the work programme. This post will be offered on a fixed-term basis (for 18 months/or until the end of September 2014) based on 2.5 days per week. The post-holder will be employed by the Foundation for Community Dance, on the same salary scale as the organisation's Producers, starting at £27,455 PA (pro rata). The main purposes of the post are to:

- Act as the main point of contact with the Project Director/PHF and other Pathfinders, to ensure that Navigator is fully connected and communicated across ArtWorks, and the grant agreement is serviced
- Lead and deliver the shared programme activities identified in the plan, to ensure Navigator make maximum strategic impact to time and to budget
- Facilitate the management group, and support shared leadership within the consortium.

The post – and the work undertaken by the post-holder – will be overseen by FCD's Creative/Artistic Director on a day-to-day basis, or in their absence by FCD's Development/Executive Director, but will report to the Navigator Management Group. Administrative support will be provided by FCD's Programme Coordinator. The post-holder will work closely with FCD's Producer, Professional Development and colleagues with similar responsibilities within other partner organisations.

Subject to sign-off from the Paul Hamlyn Foundation, we wish to begin recruitment as soon as possible, with interviews in mid-June and a start date in July 2013. This is ambitious but we have a sense that based on current job market conditions, recruitment could be fairly speedy.

A job description is included for the Project Manager in Appendix 1.

12.3 Management Group

The role of the Management Group is to maintain oversight of the programme in all aspects. The Management Group, which meets bi-monthly, consists of one senior member of staff from each partner organisation, with others invited to attend as and when. Specific responsibilities of the group include:

- Ensure cross-organisational cohesion and developments
- Provide strategic insight and direction
- Engagement at a senior level by each partner with ArtWorks and Pathfinders nationally
- Embed the vision of Navigator within each partner organisation
- Identify and act upon opportunities for future development that provides a lasting legacy
- Development/delivery of work packages for which the partner has particular expertise/knowledge.

This is very much as 'shared leadership' model. We believe this provides ArtWorks Navigator with some significant benefits. Each partner brings a 'dowry' to the table:

- Our individual, in-depth work in the field over many years
- Our extensive artform and other networks
- Initiatives taking place outside of ArtWorks for which we are making connections with ArtWorks (eg The Dance Training and Accreditation Partnership; Community Arts NOS, etc.)
- Increased reach and impact, allowing the partnership to work on many bases and senior level relationships simultaneously.

13. Work summary & timeframe

Key: numbers below = paras in paper. Eg 8.2.b1=bullet point 1 in section 8.2. Tint = work active this month, so showing milestones of start and finish

Milestones	Jun 13	Jul	Aug	Sep	Oct	Nov	Dec	Jan 14	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep 14
7.2 explore the gaps in learning possibilities uncovered in research so far, and propose ways forward																
8.2.b1 work with CCSkills on a revision of the L3 certificate																
5.3 develop a 'NOS for employers'																
6.3 Develop a common code of practice for artists																
6.3 Develop a code of practice for employers																
7.3.2 Explore feasibility of developing a fellowship programme across the Navigator partnership																
5.3, 6.2, 7.3.2 Test NOS for employers, CoP, Fellowship across ArtWorks																
6.3.b5 List members signing up to CoP on our websites																
5.3, 6.3, 7.3.2.b5 Develop and deliver campaigns to promote the NOS, CoPs, and validation of learning - internally within ArtWorks, externally to prospects																

Milestones	Jun 13	Jul	Aug	Sep	Oct	Nov	Dec	Jan 14	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep 14
7.3 Explore potential for work in intergenerational peer learning, apprenticeships, adaptability learning; propose ways forward																
7.3.1 Develop and run a pilot network on artists' peer learning																
8.2.b3 explore a cross-artform CPD framework																
9.2.b4 explore influencing FE through the National Skills Academy																
7.3.3 explore the potential for cross artform online learning; if feasible, develop plans to initiate																
8.2.b2 prosecute the case for and lead revision of broadening out the L4 certificate for music educators																
10.3.b2 investigate the feasibility of becoming an awarding organisation																
9.2.b1, 9.2.b7 work with ArtWorks nationally to prosecute the overall messages, pass through manifesto																
9.2.b2 influence school's understanding of 'artists'																
9.2.b3 influence HE and FE's attitude to employability																
9.2.b5 influence what happens in arts councils																
10.3.b1 explore the issues around greater federalism																

APPENDIX 1

Job Description: Project Manager, ArtWorks Navigator

Salary: £27,455- £28,723 PA pro-rata

0.5 post, 2.5 days per week equivalent to 17.5 hours per week

Fixed-term, to 30 September 2014

Location/Base – Flexible but subject to appropriate ‘office’ time

1. Principal purposes of the post

The Project Manager will undertake the day-to-day management and delivery of the ArtWorks Navigator work programme. This post is offered on a fixed-term until the end of September 2014, based on 2.5 days per week. The post-holder will be employed by the Foundation for Community Dance (FCD).

The main purposes of the post are to:

- Act as the main point of contact with the Project Director/Paul Hamlyn Foundation and other Pathfinders, to service the grant agreement; and to ensure that Navigator is fully connected and communicated across ArtWorks
- Lead and deliver the shared programme activities identified in the plan, to ensure Navigator make maximum strategic impact to time and to budget
- Facilitate the management group, and support shared leadership within the consortium.

The post – and the work undertaken by the post-holder – will be overseen by FCD’s Creative Director/Artistic Director on a day-to-day basis, or in their absence by FCD’s Development/Executive Director, but will report to the Management Group. Some administrative support will be provided by FCD’s Programme Coordinator. The post-holder will work closely with FCD’s Producer, Professional Development and colleagues with similar responsibilities within other partner organisations.

2. Key responsibilities and accountabilities

Project development and delivery

- Manage the development of research briefs and commissioning of external consultants and suppliers
- Support the Management Group with the strategic development of the project, as appropriate
- Produce and disseminate publications, research findings and other materials online and in print, as set out in the project activity plan
- Represent, and make presentations about, ArtWorks Navigator at meetings and events as and when required including the quarterly UK ArtWorks meetings
- Engage with Higher Education, and promote models of excellent access
- Support fundraising activities

Communications

- Meet with the UK evaluation team as needed
- Develop effective communication and relationships with stakeholders and including developing online information
- Lead on and develop a Communications strategy for the project to ensure active and relevant communication flow at all levels of the sector, in association with DHA
- Ensure that information, case studies and models of practice are being captured and disseminated in a variety of ways throughout the project
- Develop and undertake as appropriate the project evaluation in discussion with evaluation team at DHA
- Develop the image of the project both through marketing, communications and branding where necessary
- Be the first point of contact for ArtWorks Navigator for partners, Pathfinders and the public

Management and reporting

- Contribute to regular Producer/Manager (senior team) meetings at FCD
- Support the Creative Director to produce regular reports to the Board
- Coordinate the meeting of Navigator partners and collaborators
- Provide briefings to colleagues about programme activities, current developments and initiatives in the field, as appropriate.
- Ensure effective delivery of the project according to the delivery milestones and timeline
- Report back on project development to the Creative Director and Management Group
- Continue to work with the Paul Hamlyn Foundation to review project progress against agreed milestones
- Meet the monitoring and reporting requirements are met (eg, quarterly activity reports)
- To liaise with relevant staff in partner organisations as appropriate

Organisational Development (common to all staff at FCD)

- Contribute to the efficiency and effectiveness of current information and communication technology systems and the development and implementation of new ones, as appropriate.
- Participate in the organisation's Staff Development and Appraisal schemes.
- Implement where required the organisation's Health and Safety policies.
- Carry out duties with an understanding of, and commitment to, the organisation's Equal Opportunities policy and strategies.
- Undertake whatever other duties may be necessary to help achieve the purpose of this post and the mission of the organisation.

3. Person Specification

Experience

- Initiating, developing and managing partnerships; including brokerage and network building
- Working within the arts/cultural sector, ideally within a professional development / education environment

- Producing accessible events and materials
- Developing a range of accessible communication tools for a variety of audiences, including publications, newsletters and on-line resources
- Able to demonstrate and evidence an ability to lead on project development and implementation at a national or strategic level
- Experience of developing research briefs, commissioning and managing a research process

Knowledge

- Good understanding of current developments in professional development in the arts
- Well-established professional relationships and networks
- Understanding of arts funding and contemporary development issues for a publicly funded organisation
- Understanding of community and participatory [arts practices](#)
- A sound knowledge of relevant networks including within the arts and Further/Higher Education

Skills

- Strong communication skills, and confidence to communicate clearly with a wide range of internal and external contacts
- Ability to develop constructive and cooperative working relationships with others, internal and external, and maintaining them over time.
- Outstanding written and verbal communication skills and diligent attention to detail in producing concise, compelling and targeted information for stakeholders and public audiences
- Highly developed partnership working skills with an eagerness to work alongside team members and external partners to deliver against strategies
- Research and analytical skills to understand current context and future trends
- Strong interpersonal and presentational skills with the ability to cultivate and sustain relationships with a range of partners, stakeholders and individuals
- Computer literate, comfortable working with databases and competent with figures and spreadsheets
- Experience of effective budgeting and budgetary control
- Excellent organisation, time-management and administrative skills

4. Competency framework - key behaviours and attitudes for post-holders.

Shared purpose, Direction and Leadership

I am committed to the delivery of the Navigator Partners' strategic and leadership role within the participatory arts sector.

- Is passionate about the values and ethos underpinning the partners.
- Has a good knowledge of the partner's members and open to developing my knowledge to improve service to the sector.
- Is able to inspire and motivate others with their vision
- Adapts leadership style to a range of situations and audiences
- Delivers excellent results and achieves challenging goals

Planning and Strategies

I am able to develop and deliver viable plans and strategies both within specialist areas and contribute more broadly to business planning.

- Is a confident decision maker, skilful at drawing on multiple reference points
- Thinks creatively to develop achievable and SMART project plans and strategies
- Evaluates work and makes judgement calls about how and when to act on the outcomes
- Contributes to overall strategies and Business Plans as well as those within specialist areas.

Advocacy and Communication

I am a confident and clear communicator and able to embrace new and digital media to further Navigator's missions and goals.

- Is an excellent communicator and is able to communicate complex ideas in dynamic ways
- Employs a range of communication styles and techniques, including embracing digital and new media, to advocate and communicate the Foundation's mission
- Is able, where appropriate, to be contentious, provocative or challenging in a non-aggressive way.

Relationships and Partnerships

I understand the value of partnership working and that more can be achieved with others than separately by sharing goals and resources.

- Feels positive about partnership working; brings people together to work on joint initiatives in a supportive and positive environment
- Builds networks with external stakeholders and is comfortable adopting a flexible approach to partnerships
- Takes a flexible approach to work; is able to accommodate and help manage change.

Management

I show drive and self-confidence, take the initiative and am motivated to deliver solutions to further the Navigator's objectives

- Shows accountability and commitment to the Foundation's mission and goals
- Sets clear and demanding objectives to achieve the Foundation's goals
- Shows persistence and resilience to overcome obstacles
- Is a capable problem-solver and takes responsibility when things go wrong.

Continuous Improvement

I regularly evaluate my performance and seek to develop my own skills and knowledge.

- Regularly evaluates own and others' performance
- Assesses how processes and situations can be improved by introducing change and monitors the effects of whatever changes have been introduced
- Shares praise with others
- Anticipates, assesses and deals effectively with risk
- Is able to offer and receive constructive feedback on own and others' performance.