

Codes of practice: mapping examples for participatory arts

Kathryn Deane, Sound Sense, for ArtWorks Navigator

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This paper explores codes of conduct relevant to participatory arts, and asks if a generic code covering all artforms, types and purposes of participatory could be constructed

1 What is a code of conduct/practice?

- 1.1 According to Wikipedia (http://en.wikipedia.org/wiki/Code_of_conduct) a code of conduct "is a set of rules outlining the responsibilities of or proper practices for an individual, party or organization. Related concepts include ethical codes and honor codes."

In its 2007 International Good Practice Guidance, *Defining and Developing an Effective Code of Conduct for Organizations*, the International Federation of Accountants provided the following working definition:

"Principles, values, standards, or rules of behavior that guide the decisions, procedures and systems of an organization in a way that (a) contributes to the welfare of its key stakeholders, and (b) respects the rights of all constituents affected by its operations."

And according to Collins, "A code of practice is a set of written rules which explains how people working in a particular profession should behave."

- 1.2 There seems to be little or no difference in practice between the two terms. Searches indicate that code of practice is more widely used; and the Collins's definition seems to be reasonable and appropriate for ArtWorks Navigator's purposes.

2 Who has codes of practice?

- 2.1 Of the Navigator partners, examples of codes of practice include Sound Sense, the original co-author of the music education code of practice for practitioners (www.soundsense.org/metadot/index.pl?id=25842&isa=Category&op=show); a-n's Code of Practice for the Visual Arts (www.a-n.co.uk/knowledge_bank/article/92660); and FCD's code of conduct (www.communitydance.org.uk/code-of-conduct.html).
- 2.2 A Google search on "code of practice practitioners" (without the quotes) returned many results for the regulated professions, all of whom had codes: solicitors, barristers, teachers, doctors, complementary medics, therapists, counsellors, advisers, etc. There were very few codes from participatory arts.
- 2.3 From the codes examined, five codes representative of counselling, music teaching, arts therapy, dance teaching, and community arts were selected:
- Federation of Drug & Alcohol Professionals Code of Practice
 - Incorporated Society of Musicians code of practice for private music teachers
 - Association for Dance Movement Psychotherapy UK CODE OF PROFESSIONAL PRACTICE
 - Code of Professional Conduct and Practice for Teachers of Dance 2008/2009
 - Cartwheel Arts Code of Practice for Freelance Artists

And those, plus the three Navigator partners' codes described in 2.1, were mapped into Table 1 (bottom of this paper).

3 What do the codes do?

- 3.1 The codes of practice examined set out how you, as a practitioner in a particular field, should behave: in that sense they are codes of ethics, too. Provided they cover all the ground they should, they are also quality indicators: a practitioner abiding by their code should be providing at least a baseline quality of service to their clients. In a regulated or quasi-regulated profession a code will have teeth: breaches of it are accompanied by sanctions, including disbarment from the professional association (which in a regulated profession means disbarment from permission to practice). In our non-regulated world, practitioners who make a show of signing up to a code are at least demonstrating a commitment to quality, even if that demonstration cannot be enforced.
- 3.2 A code can be seen as part of a trajectory for practitioners, perhaps including definitions of what quality work is occupational standards and qualifications:
“The core areas are really around examining the *quality* of what we do as practitioners and exploring how we might be able to do that better. Starting points include defining what we mean by quality. Peeling back to the next layer of this onion you’d get to *codes of practice*: descriptions of the work of a community artist, which don’t guarantee quality but do demonstrate your commitment to quality. [...] Next layer would be *occupational standards*: a clear description of what you need to know and what you need to be able to do to perform a job successfully [...] Next layer would be qualifications: anyone can say they meet a standard, or follow a code of practice, but can they prove that? A *qualification* – which has assessed your performance against the standard, which is built on a code of practice, which is derived from an understanding of what quality work is – will do that.”
Deane, Kathryn (2011) ‘Learning your trade’ *Sounding Board* issue 2: Sound Sense
- 3.3 Though even this, as a linear journey, is not correct. A qualification doesn’t trump a code: you may need a qualification to demonstrate your knowledge, skills and understanding gained at a particular point; but a code is a commitment to an ongoing behaviour in implementing that knowledge, skills and understanding properly throughout your professional life.

4 How do the codes do that?

- 4.1 A typical code will make a series of high-level statements about how a practitioner should behave – being well-prepared or treating clients respectfully, say – with a number of subsidiary statements under each one with more detail, unpacking what the high-level statement means in practice.
- 4.2 The music education code of practice keeps both these levels of statement as broad as possible, recognising that practice varies a lot in community music depending on the participants you’re working with and the intents and purposes of the work. Some of the other codes mapped go into quite mechanical details over particular issues that clearly concern that profession.

5 What does the mapping tell us?

- 5.1 The Table takes the music education code as a baseline (partly because it was deliberately written to be generic-within-music-education), lists its high-level and sub-level statements, and maps the statements of other codes against those statements.

- 5.2 For each code at least the high-level statements and at least the initial sub-statement under each of those have been mapped. The codes were often structured so that the first of each sub-statements was an unpacking of the high-level statement and a summary of further sub-statements; but where further sub-statements went off on different tangents those have included those too. The individual statements have been edited quite ruthlessly for space (and ellipses ([...]) note the major cuts.) With these caveats, it is believed that the substantive measure of each code has been included.
- 5.3 Clearly, other codes are available, and other mappings of the code statements here could be argued for. But overall there seems to be a remarkable degree of congruence between all the codes: in only two instances did it seem impossible to map particular sub-statements against any sub-statement of the music education code.
- 5.4 The degree of emphasis placed on different sub-statements (as measured by the length of the text) varies according to the practice: in broad terms, it seems the arts/community arts codes have more to say about artistic practice and how this relates to their participants; the therapy/counselling ones say more about informed consent and ethical principles of relationships; the teachers' codes concentrate on child safeguarding.

6 Could a code be generic across artforms and settings?

6.1 Of the music education code high-level statements:

- Be well prepared and organised
- Be safe and responsible
- Have appropriate musical skills
- Work well with people
- Evaluate and reflect on the work
- Commit to professional development

only one is artform-specific; and the sub-statements for that one:

- I ensure my level of skills, knowledge and understanding are sufficient to undertake the work I am doing
- I can demonstrate musical expertise, creativity and versatility
- I have appropriate musical resources to be able to adapt and react to changing circumstances

are clearly easily adaptable to different artforms.

- 6.2 The codes examined, despite their wide variety, were all easily and almost completely mappable across to the sub-statements of the baseline music education code. In essence, what a code of practice does is to describe the professionalism of a professional working with people in an ethical way; and the actual nature of that professional work is largely irrelevant.
- 6.3 **The codes mapped therefore provide good evidence that a generic code could be created which keeps its statements broad enough to be generic while not so broad that they become anodyne.**

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
Music education code of practice	Foundation for Community Dance Code of conduct	Federation of Drug & Alcohol Professionals Code of Practice	Incorporated Society of Musicians code of practice for private music teachers	Association for Dance Movement Psychotherapy UK CODE OF PROFESSIONAL PRACTICE	Code of Professional Conduct and Practice for Teachers of Dance 2008/2009	Cartwheel Arts Code of Practice for Freelance Artists	Code of Practice for the Visual Arts
www.soundsense.org/metadot/index.pl?id=25842&isa=Category&op=show	www.communitydance.org.uk/code-of-conduct.html	www.fdap.org.uk/code_of_practice.php	www.ism.org/advice/article/ism_code_of_practice_for_private_music_teachers	www.admt.org.uk/documents/CodesetSept10RTS.pdf	www.cdet.org.uk/teaching-and-qualifications/code-of-conduct/	www.cartwheelarts.org.uk/Policies/Freelance%20code%20of%20practice%202008.doc	www.artsonline.co.uk/knowledge_bank/article/92660
Be well prepared and organised					Fundamental principles	ACCOUNTABILITY SELF - MANAGEMENT	Prepare thoroughly
I will work effectively by having specialist knowledge and skills	I have the necessary range of skills, knowledge and experience for the work I do I do what is necessary to ensure that I am competent to do the work I do and take steps to practice in a fully skilled manner	Drug and alcohol practitioners should act in a professional and responsible way at all times. They should be honest and fair in their professional dealings,	Teachers have a responsibility to carry out their part of the contract for services meticulously and professionally in terms of teaching methods and procedures, facilities and equipment		strive for objectivity in all professional and business judgements behave with integrity in all professional and business relationships		

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
I negotiate with contractors and employers the aims, objectives and desired outcomes for the work and maintain communication for the duration of the project.	I take responsibility for enabling other people to understand what I do I do what I say I will do, and take responsibility for my own actions I am honest, open and consistent in all my professional and business relationships I maintain effective communication and work in a collaborative and cooperative manner with employers, other professionals and organisations I ensure that others who might cover my work in my absence have appropriate levels of competence and are adequately informed about the purpose of the session, the context and the participants	Any service provided by a practitioner should be based on an assessment of the individual's need, and take account of the practitioner's professional responsibilities and the relevant evidence base on effective practice. Before providing a service, practitioners should secure the informed consent of the person concerned	Teachers should not solicit pupils of fellow teachers. However, members of the public have the right to choose their own teachers [...] When a student of one teacher wishes to transfer to another, it is the responsibility of the new teacher to be satisfied that the pupil has satisfactorily terminated all obligations with the previous teacher Teachers are expected to initiate and maintain good communications with parents, schools and other private teachers, as well as with pupils, and to communicate clearly and openly at all times.	The therapist and client shall, at the outset and in their common interest, agree on terms of engagement if the client is already in therapy or under medical treatment communication among all parties is encouraged		fulfil all contractual obligations. liaise appropriately with fellow artists, the Projects Co-ordinator and Cartwheel staff. implement contingency plans, if necessary, with approval of the Cartwheel staff. liaising with venue staff and making appropriate decisions	by finding out about where, with whom and how they will be working; by researching [...], legislative implications, location, environmental concerns, potential impact, and interests of partners and colleagues.
I understand the context of a programme or project to ensure success of the activity for participants	I prepare thoroughly, and undertake the research and discussion necessary for me and others to understand and agree the context for my work, the aims and desired outcomes, who I will be working with, where and how						by researching context

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
I adopt the appropriate attitude, behaviour and dress code	I ensure that my appearance and behaviour are appropriate to the context I am working in, the participants I am working with, and present me and my employers in a positive light						
I manage my time effectively starting and finishing as planned and agreed	I turn up in time for work (or if I can't communicate this to others in good time)					responsible for: travel arrangements to meetings, workshops etc. good time keeping throughout the contracted period.	
I am aware of the support I may need and request help when necessary	I am clear in advance about the support I need to do my work effectively, and work in partnership with others to ensure this support is available and in place			he/she is expected to acquire the requisite knowledge and/or training. If necessary, the therapist will consult with - or refer clients to - relevant specialists.			
I keep up to date with all relevant paperwork, such as course planning documents, hand-outs, evaluation forms, invoices and budgets	I carry out, and keep up to date with, all relevant paperwork and administration to support my work, including that required by my employers and colleagues				comply with all the statutory requirements affecting the running of the business ensure that he or she is in accordance with the law with regard to copyright, recording, public performance	gathering of specialised materials and resources when appropriate. keeping of receipts and evidence of resource purchases	
I charge appropriately for my services	I charge appropriately for my services, to reflect the extent and quality of the work that I do, and the continuing professional development I undertake		Accepting unrealistically low fees can compromise your professional standing, as well as that of colleagues.				

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
				Responsibilities to trainees, trainees on placement and in supervision [...] If there are serious doubts about a trainee's development into a competent therapist the training course convenor/coordinator should [...] discuss these concerns			
Be safe and responsible						HEALTH AND SAFETY	
I take reasonable steps to ensure the safety of everyone in my care, especially children and vulnerable adults	I will work within the required health and safety legislation [...] and are in line with current safe dance practice guidelines [...] I do not take on, or continue with work that I cannot do safely, and ensure that I report to the appropriate person when safety is compromised I encourage participants to take active responsibility for their own welfare, behaviour and actions, and assist other staff and supporters to participate safely and happily [...]	Practitioners should refrain from practice when their ability to act professionally is impaired Practitioners must not condone, support, conceal or otherwise enable the unethical conduct of colleagues.	Teachers should not communicate with child pupils by internet, email or text message without a parent's prior permission.	The therapist will refrain from practice if his/her professional competence is significantly impaired by health-related or other problems or by being under the influence of intoxicants or drugs If confronted with what seem to be professionally or deontologically compelling reasons for believing that an ADMP colleague is placing a client at serious risk of harm, the therapist should raise his/her concerns	comply with all statutory requirements affecting health and safety at work	be aware of Cartwheel's health and safety policy. be aware of the issues of health and safety at each venue, and implement procedures at all times.	

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
	I set, agree, and monitor clear and appropriate personal boundaries to ensure the integrity of my relationships with participants and employers.						
I ensure that the activity is adequately insured	I comply with all statutory requirements affecting health and safety at work and ensure the provision of adequate insurance cover for the work I do I have relevant insurance from an accredited broker	Practitioners should ensure that their work is adequately covered by insurance		Holding a certificate of insurance against possible claims for damages arising from their work either in private practice or undertaken for an employer, is a sine qua non for the ADMP therapist.	ensure the provision of adequate public/products liability insurance and employer liability insurance	be aware of the position with regard to public liability insurance.	
I ensure risk assessments are carried out and manage risks accordingly	I ensure that risk assessments are carried out on my sessions and I manage risks accordingly					conduct appropriate risk assessments in conjunction with the Projects Co-ordinator.	

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
I understand the contractor's policies, routines and procedures e.g. child protection / equal opportunities / behaviour management / data protection	I will fulfil all my obligations with regard to health and safety, equal opportunities and human rights. I familiarise myself with the procedures and protocols of the places I work in, and agree with outside employers the policies, processes, roles and responsibilities that will support the safe delivery of my work	Personally identifiable information about clients should normally be disclosed to others only with the valid informed consent of the person concerned the requirements of the Data Protection Act should be complied with at all times	Confidentiality of personal information must be maintained at all times, except where disclosure of information is deemed necessary to safeguard the welfare of a child. Teachers should ask parents to fill in a form on any health needs and allergies the pupil may have that may require physical attention. Teachers should ask parents to be clear about who is collecting pupils	The therapist will, at the outset, explain to the clients the nature of and limitations to confidentiality surrounding therapeutic material Unless authorized by the client or required – at the appropriate level – by the law, the therapist shall shield from disclosure all sensitive information pertaining to the client[...] Legitimate disclosures of a confidential nature should be handled with due care and in a manner that respects the client's trust in the therapist and the Association	confidential information obtained in the course of his or her professional work should not be used for personal advantage or be disclosed without consent A teacher should behave in accordance with sound data protection principles		
I provide references for my work and a Criminal Records Bureau disclosure where necessary		Practitioners must disclose to their employer and supervisor any past disciplinary action taken against them by an employer or professional body in relation to unprofessional or unethical conduct.			aware of developments in Child Protection legislation and undertake Criminal Records Bureau enhanced disclosure as required	produce relevant documentation in support of freelance credibility and self employment.	
Have appropriate musical skills						ARTISTIC PRACTICE	Contribute confidently

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
I ensure my level of skills, knowledge and understanding are sufficient to undertake the work I am doing	I am clear about the boundaries of my professional competence and work within them	They should not attempt to work beyond their competence.		the therapist practices within the limits of her/his own level of training, experience and competence.	not accept a teaching post or undertake work for which he or she is not competent or qualified carry out his or her professional work with due skill, care	offer a high level of artistic and professional service.	
I can demonstrate musical expertise, creativity and versatility					use adequate and flexible teaching skills to create a productive learning environment	have a wide knowledge of particular art form(s).	by engaging with the development of ideas, and solution of problems; by refusing to pigeonhole and to be pigeonholed; by challenging stereotypes and assumptions about who knows what; by being generous with their knowledge and their skills; by knowing their worth.
I have appropriate musical resources to be able to adapt and react to changing circumstances							
Work well with people					Courtesy and consideration	WORKING WITH GROUPS	Collaboarate creatively

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
I value all participants and treat them with respect	I am committed to the principles of equal opportunities and human rights I invite feedback, encourage input from individuals, and build positively on their contributions; I am willing to be a co-learner and share ownership of the dance activity I enable and assist individuals to make independent choices and decisions I use appropriate and inclusive language that can be understood by all participants, is culturally appropriate and enables individuals to access the dance experience	Practitioners must at all times respect the rights, dignity and interests of their clients. They should treat all clients equitably, and must not discriminate Written consent must always be secured for a person's involvement in research Practitioners must not abuse their client's trust for personal advantage. should not engage in sexual relations with or towards clients. should exercise considerable caution before entering into relationships with former clients should not carry out an intervention with, someone with whom they have an existing relationship.	Clients should be treated courteously and their rights as individuals respected. Teachers should be familiar with the contents of our advice pages, professional conduct with children and young people and child protection: the law. All teachers are in a position of trust with their pupils. Any sexual activity [..] between a teacher and a pupil under the age of 18[..] could constitute a criminal offence. Teachers should be aware of the ISM child protection policy. Teachers should be aware of the boundaries of appropriate and inappropriate touch	she/he assures a practice in which the client is treated in a just and fair manner, [...] considerate of the person's culture and beliefs and respect his/her rights. The boundaries of the therapeutic relationship must be respected at all times. [...]Therapists should be especially aware of the diverse and complex types of physical contact within the therapeutic relationship. it is unacceptable (1) to engage in sexual intimacy with a client or 2) to employ or involve a client in a business venture. The therapist is mindful too of the importance that any relationship with a client after therapy terminates is not exploitative. The practitioner shall explain to clients the objectives of any research project in which they are asked to participate [and] strictly respects the right of the client to anonymous representation	always act in such a manner as to promote and safeguard the interests and well-being of students. justify student trust and confidence.	– implement equal opportunities for all participants in accordance with Cartwheel's Equal Opps Policy. – remain impartial, when working with groups who are exploring particular issues and concerns.	by establishing mutual respect and recognition: through identifying shared goals, encouraging the views of others, [...] cooperating and collaborating in achieving a vision without losing sight of their own identity and integrity.

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
I am sensitive and responsive to both group and individual dynamics	I work in an open, encouraging and sensitive manner to create an inclusive and supportive environment in which individual experiences, abilities and interests are acknowledged and given space to be shared I create time / space to build relationships that acknowledge and respect individual difference, perception and need		Teachers are expected to have a suitably equipped studio with access to cloakroom facilities for pupils' use and a waiting area for pupils and parents.	ensure that the therapeutic environment meets satisfactory standards of safety, security and privacy The therapist,[...] will make sure that clients are fully informed about the purposes and use of any audio/video recordings made or photographs taken within the therapeutic environment	ensure that classes are of a size appropriate to the levels and techniques being taught and the space being used	be supportive, non judgmental and sensitive to the needs of all individuals working within a group	
I motivate and inspire participants	I am aware of, and able to take responsibility for my own wellbeing, and enable other people to take responsibility for their behaviour and relationships with others.					encourage participants to acquire new art form skills.	welcoming open and informed discussion, valuing complementary skills,
I lead high quality and enjoyable music experiences	I respect and acknowledge the position, experience and expertise of other specialist and support staff		Teachers are expected to provide a varied and balanced course of study appropriate to the age and ability of each pupil, with regard to both technique and repertoire			demonstrate art skills in a coherent and stimulating way, when working with groups.	
I am friendly, approachable and professional in my manner		In making statements[...] practitioners should[..] acknowledge where professional opinions differ				be honest at all times when dealing with groups and clients.	

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Evaluate and reflect on my work							
I collect monitoring data for contractors and employers as required.						assist the Projects Co-ordinator in evaluating and documenting the contracted work.	
I collect feedback from contractors, employers and participants	I monitor the quality of my work, seeking and acting on feedback from participants, employers and colleagues						
I reflect on my work and learn lessons for improved performance in the future	I reflect on my work and apply what I learn from this to improve my performance	All practitioners should have regular professional supervision, focusing on reviewing, guiding and supporting their practice.					
Commit to professional development							aim high
I improve and update my skills, knowledge and creativity through regular training, personal reflection and membership of professional bodies	I demonstrate my commitment to developing and improving my skills, knowledge and abilities through engaging in ongoing professional development I keep up-to-date with developments in practice, training, legislation and agendas that inform my work	Practitioners should keep their knowledge and skills up-to-date.	Teachers are expected to continue their professional development and to keep abreast of developments in music education,				

Music	Dance	Drug & alcohol	ISM	Dance psycho'y	Dance teachers	Cartwheel Arts	Visual arts
I maintain my professional portfolio and CV	I am forthcoming and truthful about my professional experience and qualifications		Teachers listed in the ISM Register of Professional Private Music Teachers may describe themselves as an 'ISM registered teacher'. In professional advertisements teachers should use the highest degrees and/or diplomas held teachers should not make claims to develop character or personality through their teaching methods.		A teacher may seek publicity for his or her own services, and advertise his or her services, achievements and school in any way consistent with the dignity of the profession A teacher may teach under whatever name or title he or she sees fit.		
							by aspiring to bring quality to everything they do, whether presenting ideas, managing professional relationships, negotiating, or producing the work.