Excellence in Arts Practise

A core competency framework for participatory arts

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Creative director
Business Development Manager
Organisational Development Manager
Lead Arts Worker
Project Manager
Lead Arts Worker / Project Manager
Arts Administrator
Arts Worker
Trainee Arts Worker

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About the framework - story of it's development

C-PAL (the Consortium for Participatory Arts Learning) was created to promote and support the learning and development of participatory arts practitioners within the North West region of the UK. It quickly saw the need to "*establish a framework that [would] establish a common understanding of expectation and assist in communication across the sector.*" Other benefits of creating such a framework were defined as:

- To improve and sustain quality of participatory arts practice
- To establish a professional standard within the sector
- To identify development needs and progression routes for people within organisations and individual artists
- To enable artists and arts organisations to sell their skills more appropriately
- To raise the professional profile of participatory arts practice to other sectors
- To provide a clear and unified voice to influence policy and funding decisions.

In 2006, C-PAL engaged Gerri Moriarty to facilitate a workshop that might begin to identify some common themes, and with the goal of agreeing the roles to be covered by the framework, and the basic model that would be used.

The conclusions of that workshop were:

- There is a great deal of diversity within the participatory arts sector, which is perhaps defined by the highly independent nature of its organisations.
- There was much concern that "one size will not fit all"
- The sector is unique and driven by its ethos and values
- There may be difficulties in practically implementing and applying the framework
- An HR consultant should be engaged on the project to advise on the development and implementation issues.

In 2007 Jacqui Ruding, an HR and organisational development consultant, joined the project. In reviewing the output of the original workshop she advised that exploring the uniqueness of the sector, and its strong values, was the key to identifying the essence of commonality and to providing the foundation for the framework.

Firstly was the need to identify how an individual demonstrating these values in professional practice might behave. These behaviours would demonstrate **how** something was done, rather than to **what** was done and would therefore be generic to all organisations and sub-sector (e.g. art form or participant focus). The following methodology was adopted:

1. Jacqui created a questionnaire, designed to elicit personal and organisational values. The questionnaire was circulated to all C-PAL organisations for distribution to its staff and freelancers
2. Jacqui collated the data and identified the most popular and highly rated values
3. Jacqui and Gerri facilitated a workshop where a core group of C-PAL representatives discussed the data and agreed on six core common values
4. Jacqui presented an explanation of values-based competencies and led the group in identifying a number of behaviours that would demonstrate the values
5. Jacqui suggested how the behaviours might be grouped together to produce a model for the behavioural framework
6. Jacqui created and distributed a second questionnaire, designed to gather information about organisational structures and roles
7. Jacqui and Gerri created the framework, including the competencies descriptions, the generic organisational structure and roles.
8. The draft framework was endorsed by the C-PAL core group, in October 2007

the consultants

Jacqui Ruding BA (hons) MCIPD

Jacqui is a Human Resources consultant with 14 years experience working in the field of people development and organisational change. She has spent most of her career within the commercial business sector, working both operationally and strategically in the development and delivery of HR initiatives. She has her roots in creative practice, originally obtaining her degree in Drama at the University of Manchester and then initially operating as a performer and workshop facilitator.

Jacqui specialises in strategic HR development and delivery including:

- All aspects of learning and development, from management development programmes, through to coaching and CPD.
- Organisational change - including culture development, organisational restructure, and change management.
- Performance Management and competency design
- Recruitment strategy
- HR Project management including process improvement and systems implementation

Jacqui is a NLP practitioner and believes that successful strategic HR is all about recognising the contribution and potential of everyone within an organisation while understanding that it isn't just the brand or business strategy that makes an organisational culture.

Gerri Moriarty, BA (hons), MSc(Action Learning)

Gerri Moriarty has worked as a community artist and arts consultant in Ireland, England and internationally. She is a theatre practitioner and story-teller, creating community theatre with a wide range of groups and individuals.

She works to support local authorities, the voluntary and community sector on issues of cultural development, strategic planning, organisational and staff development. .

She has written extensively on issues such as quality in community arts, arts and regeneration, monitoring and evaluation.

Gerri believes passionately in the value of community and participatory arts and has seen it change many lives, including her own. It has been a privilege to work with C-PAL and with Jacqui in developing this framework, which she believes will be a major resource for the sector and its partners.

" I was really excited about being invited to work on this project. I am passionate about people development and believe that successful organisations are those that acknowledge the importance of their people, as the inspiration for their development. Participatory arts is all about recognising and developing the creative potential of everyone and understanding that everyone contributes to the character and spirit of a collaborative enterprise. I knew that a competency framework for this sector had to be grown from the common values at the heart of participatory arts and had to be based on definitions of the behaviour of its individuals, rather than on a list of skills, knowledge or tasks."
Jacqui Ruding

C-PAL core group

The C-PAL core group were responsible for the development of this important project and were instrumental in establishing the values and competencies that form the core framework,
The C-PAL core group consisted of:
Brian Chapman – Lime;
Di Cuming / Rik Stack- Prescap;
Cath Ford – Action Factory;
David Martin - CAN;
Simon Ruding – TiPP;
David Smith – Mid-Pennine Arts;
Rick Walker – Cartwheel Arts

What is a competency?

There is often confusion between the terms competence and competency. In truth the two terms mean the same thing, in that they are both used as a word that means: a required behaviour within a job role. However, competence is more usually used when describing a basic minimum level of job behaviour and competency would be more usually understood to be a description of performance excellence. This framework aims to support excellence.

What is a competency framework?

A competency framework is a model that broadly defines the blueprint for 'excellent' performance within an organisation or sector. Generally the framework will consist of a number of competencies, which can be generically applied to a broad number of roles within the organisation or sector. Each of these competencies is then defined in a way that makes them relevant to the organisation or sector , using language that is clear enough to ensure that everyone has a common understanding of what 'excellent' job behaviour looks like within the generic context. This common understanding then becomes the benchmark against which the performance of an individual, team, project, or even entire organisation, can be assessed.

Why do organisations need competency frameworks?

An organisation that neglects to define an expected standard of performance, will be one where judgement of good, bad or excellent will be highly subjective. Without a common understanding of good, bad and excellent, judgement cannot be fair and development priorities are difficult to agree upon. A wellcrafted framework can provide a common language which can be used for the review, evaluation and development of organisations, projects and individuals.

How can the competencies be generic enough to apply across a whole organisation or sector, yet specific enough to be measurable within one individual?

In order to keep a framework simple it must concentrate on the things that will be common to all roles across the organisation or sector. Where activities and contexts are very diverse it becomes difficult to identify actions and skills that are common but it can be easier to agree on what attitudes and approaches could be considered 'excellent' within any context. Therefore the simplest and most flexible frameworks will be those that concentrate on behaviour i.e.'if and how' things are done rather than on the specific skill and knowledge i.e. 'what' is done. Descriptions of 'how' something should be done will concentrate on the specifics of what can be objectively observed and it can be identified when an individual is demonstrating excellence within the behaviour. It therefore becomes easy to assess individuals or projects simply by comparing actual observation with the framework benchmark.

So there are no definitions of required skills and knowledge or expected scope of activity within a competency framework?

There are many different framework models but in general the more specific the framework is, regarding what must be done and what must be known, the more complicated the framework will be because it must incorporate the many different permutations that will be applicable to different roles. This is a generic framework and chooses to concentrate on common benchmarks of 'how' things should be done. Organisations may wish to define skills and knowledge in more detail in supporting documents (for example, job descriptions). However the framework is the common core and any other supporting descriptions or documentation must acknowledge it as the central point of reference. The structure of **this** framework is detailed on the next page.

What is important to us in Participatory Arts

1 creativity

2 passion

3 integrity

4 inclusivity

5 collaboration

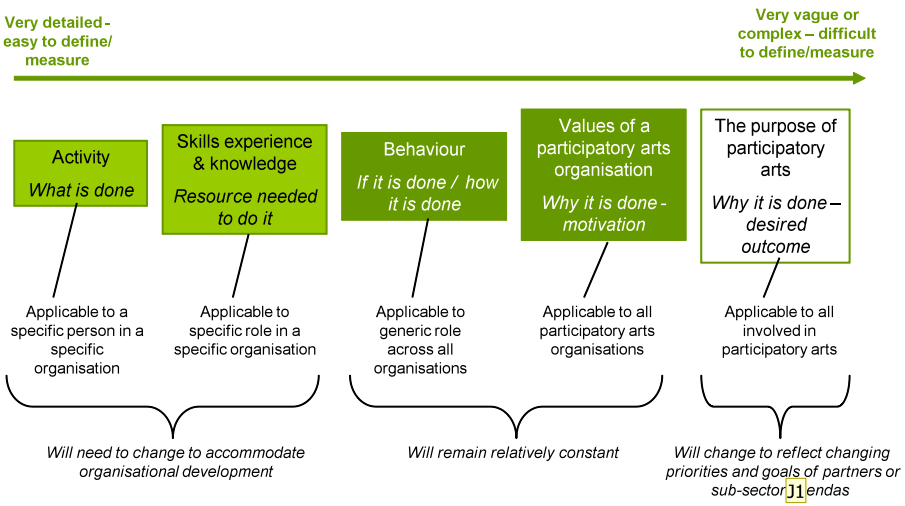
6 professional excellence

"Above all we value creativity as a tool to inspire learning and change and as a personal resource to be discovered and developed. We believe that our passion and energy is the best advocacy and that personal integrity lies at the heart of work that moves and motivates. Our unquestioning commitment to inclusivity recognises that everyone has something to contribute and that only through collaboration will we achieve outcomes that truly add value to groups, communities and individual lives. To deliver all of this, we dedicate ourselves to continuous learning and professional excellence."

C-PAL Consortium for Participatory Arts Learning - 2007

These are the values that unite us at C-PAL and it is from this basis that we have created our competency framework. We have identified the specific behaviours that demonstrate these values and this document provides detailed descriptions of how we might observe them within the different participatory arts roles.

The diagram below illustrates the different elements involved in describing participatory arts.



What makes up the Core Framework?

To the far left of the diagram, **activity** could be unique to every organisation and even to every role within an organisation. It is therefore not common and cannot be included within the framework. While **skills experience and knowledge** may be more generic, they will still be dependant upon role and sub-sector – so these too cannot be included within the framework.

However, common **values** are what define participatory arts as a distinct sector and so these form the inner core of the framework. From these values we identified and agreed a set of **behaviours** that could be seen to embody them. While not all the behaviours are applicable to all roles, the set of behaviours is applicable to all participatory arts organisations and so the behaviours (or competencies) form the outer core of the framework.

The **purpose** of participatory arts stands, to some extent, outside of the control of the participatory arts organisations themselves, as it will be influenced by the priorities of external sectors and clients, and so this stands outside of the framework.

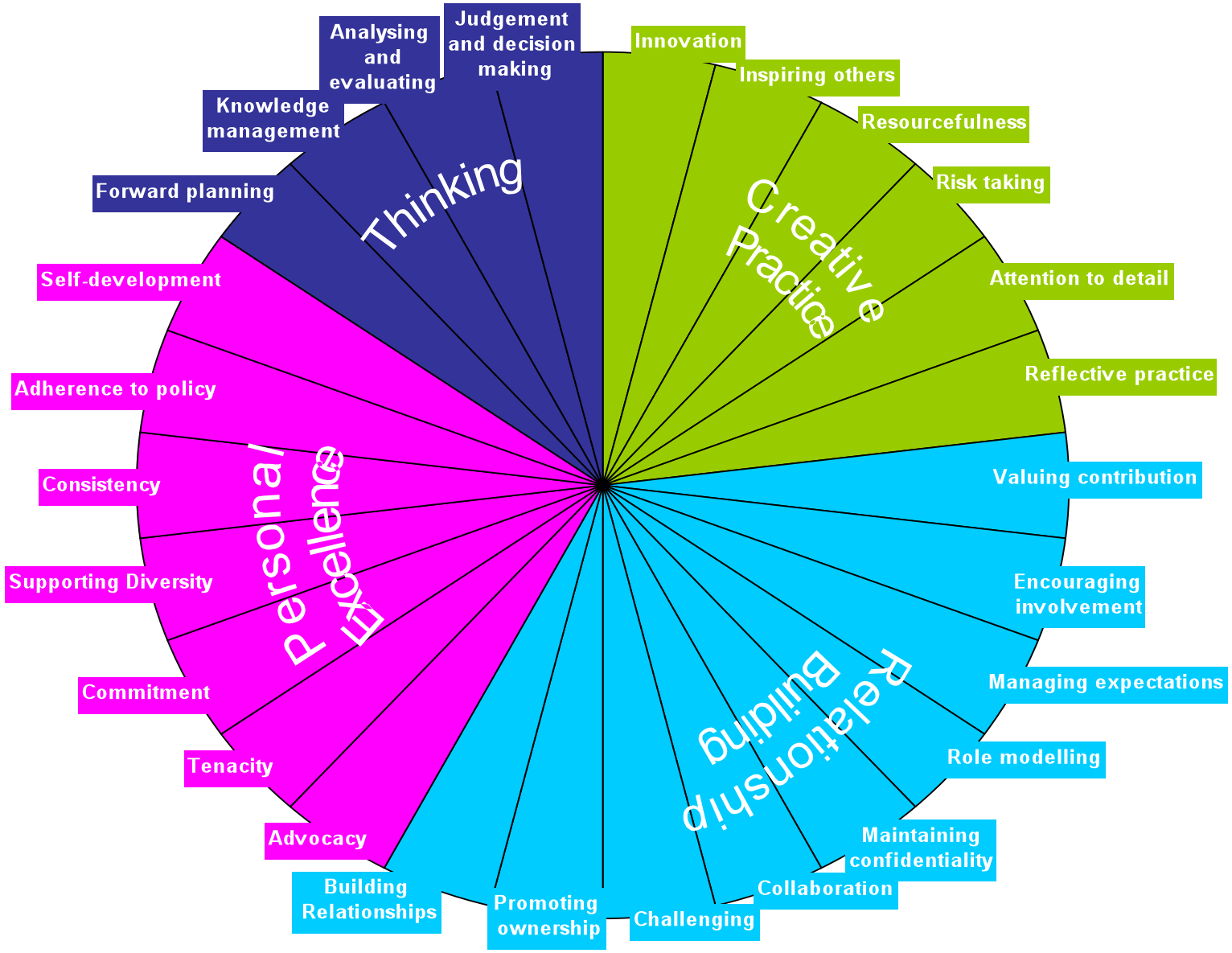
What else is within the framework?

While the detailed definitions of the specific activity, skills and knowledge are too diverse to be included within the Core Framework a set of **generic** role profiles has been created. These profiles provide a general description of eight different roles that could exist within a generic participatory arts organisation and contain a basic description of tasks, skills and knowledge associated with the role. The main purpose of the role profiles is to provide a benchmark of how organisations might be structured and how the work might be allocated to different roles, in an ideal situation. They also provide a basic guide regarding the competencies, skills and knowledge that might be applicable to the roles. These profile documents are a useful companion to the core document but the following distinction must be made:

- The **values** and **competencies** are standard core benchmarks and cannot be altered to suit a context or organisation
- The generic roles are templates and will need supporting detail to be developed, which is specific to the organisation or sub-sector

The diagram below illustrates the framework structure

The Competencies Wheel



The competencies are divided into four categories as show on the left.

Creative Practice contains the competencies that are associated with the **activity** of creating and supporting participatory arts projects

Thinking contains the competencies associated with the **thought processes** that go into creating, evaluating and support ing participatory arts projects

Relationship Building contains the competencies associated with building and maintaining effective working relationships with clients, groups, and colleagues

Personal Excellence contains the competencies associated with personal attitude, energy, integrity, plus commitment to the ethos and standards of participatory arts practice.

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The competency levels

The behaviour descriptions are divided into three levels:

Level 1 describes what you would expect to see from someone operating at the 'doing' and / or 'learning' levels. This would likely be someone in the role of Arts Administrator, Trainee Arts Worker or Arts Worker.

Level 2 describes what you would expect to see from someone operating at the team / group / project leading level. This would likely be someone in the role of Lead Arts Worker or Project Manager.

Level 3 describes what you would expect to see from someone operating at the strategic leading level. This would likely be someone in the role of Creative Director, Business or Organisational Manager.

How the levels work together

To some extent the levels work like a set of Russian dolls, nestling inside each other. There is a general rule that if you are operating at Level 3 then ability to operate at Level 1 and 2 is implicit. However, this may not always be the case, for example:

- Someone operating at a strategic level may not have a practitioner background or may have little experience of group or team management.
- The competencies describe behaviour not skills / knowledge; so someone who normally operates at Level 3 might be skilled and/or experienced at Levels 1 and 2 but not demonstrate these behaviours in the appropriate context. For example, they may be out of practice or they may still (inappropriately) demonstrate Level 3 behaviour whilst acting in a Level 1 or 2 capacity

In some of the competencies there is a slight blurring between what would be expected at Level 1 and 2. This is useful because it should enable you to identify potential Level 2 behaviour in a Level 1 person and/or to identify *excellence* in a Level 1 person.

However, it is important not to *expect* Level 2 behaviour from a Level 1 person. For example, in the Collaboration competency, we would *expect* the group leader to proactively promote and develop collaboration in their capacity of directing the group output. We would *expect* someone at Level 1 to support this approach but would not expect them to lead it and we might *expect* them to take a more proactive role when working with sub-groups or when sharing facilitation of a larger group. However, if the group leader were not proactively promoting and developing collaboration, we might hope (but not expect) that the Level 1 person would intervene.

The levels have been written to express broad sector expectations of the roles of, 'doing/learning', 'leading' and 'leading strategically'. Within the job descriptions of organisations, there is some room for some flexibility to more accurately reflect practical realities.

How would I use a competency framework?

Key points to remember

- First you will need to identify the key activity, but don't overdo it. There will be competencies that are relevant to many activities but only a few will be key.
- Trying to cover too many will dilute the focus. Three or four competencies should be enough to identify as key.
- Identify the 'level' of behaviour description that is applicable to the situation or role (NB. the levels will generally align with the generic roles, as described on page 6, but bear in mind that someone may be acting outside of their usual role).
- If you are reviewing or goal setting for something wide ranging (such as a complex project, or conducting a performance review with some one across the whole scope of their role) you may need to involve many competencies. You should then break down the review areas down into categories and keep the key competencies specific to that area
- The competencies chosen as key should be mutually agreed by all parties involved.
- Where you have specifically identified evaluation or personal development indicators, make sure that you have opportunity to observe performance against the key competences.
- Remember, this is a framework about 'excellence', you can't expect everyone to be consistently demonstrating all the competencies – but you can aspire to it.

innovation / inspiring others / resourcefulness / risk taking / attention to detail / reflective practice

Innovation

Innovation is a key component of creativity: if there is no innovation, then there is no creativity. To be innovative is to have ideas and contribute to, or lead, activities that have not been tried before. As a creative practitioner, innovation should be the constant driver for your work; while originality is your ultimate goal. Consistent innovation requires a strong disciplinary base of knowledge and skills.

There are two main ways in which something can be new: a new method or a new context. Secondly, something could be new to you, new to your client or client group, or completely new to the sector, or even the world – as far as you know!

The more of these boxes it ticks, the closer to 'original' your work will be. However, behaving innovatively is not about achieving an ideal; it is about demonstrating, in all your creative practice, that you are constantly striving to be innovative and that you understand where and how your action is innovative.

What does Innovation look like?

Level 1	Level 2	Level 3
• Is receptive and enthusiastic about new ideas and approaches • Contributes with ideas as part of a group • Responds to a challenge with ideas and or actions, that are appropriate to the context.	• Initiates new ideas, discussion and / or action • Leads others towards new approaches and ideas • Develops approaches and projects that are new to the context and client group.	• Identifies strategic opportunities for innovative approaches • Leads organisation to develop new approaches and projects • Works to create a culture and organisational image that is pioneering.

What we don't want

- Obstructions to the innovation of others
- Repetition of approaches and ideas without review for a new context.

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Inspiring Others

Inspiring others is about engaging others on an emotional and / or intellectually imaginative level, in a way that makes them feel positive and ready to act.

If you are demonstrating that you are inspiring others, you will be full of energy, positive and enthusiastic. You will also be creating rapport and taking the time to understand what is important to those you want to inspire, so that you can communicate with their deeper desires and dreams. It also means setting goals that stretch yourself and others beyond what has already been achieved.

What does Inspiring Others look like?

Level 1	Level 2	Level 3
• Demonstrates a positive and energetic approach in self and others • Creates rapport with others and takes time to understand what is important to them • Sets personal goals that are aspirational - approaches the challenge with energy and enthusiasm • Supports others who want to set goals to stretch themselves beyond what they have already achieved.	• Engages participants and project team on an emotional and/or intellectually imaginative level • Creates an ethos and 'atmosphere" that enables participants and project team to feel supported, motivated and free to pursue their ideas, dreams and aspirations. • Creates plans and strategies, which help others visualise the path of action towards personal and group achievement • Sets goals which encourage participants to move beyond what they have already achieved.	• Leads organisation with energy and vision • Engages project teams and partners on an emotional and/or intellectual and imaginative level • Creates and promotes an organisational profile that uses inspirational words, images and testimonials • Develops organisational ethos, policies and people that are committed to translating dreams and aspirations into reality • Creates an organisational vision and strategy which encourages own organisation and partners/clients to move beyond what they have already achieved.

What we don't want

- Negativity, lack of engagement and motivation
- Disregard of the dreams and aspirations of others
- Unwillingness, over time, to move beyond what has already been achieved

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Resourcefulness

Resourcefulness is having the ability to improvise and think on your feet. While it will always be necessary to have a plan, in terms of knowing what you are aiming to achieve, being resourceful is about being flexible enough to adapt your approach to suit the circumstances you are in.

When a group is working well and actively contributing, being resourceful enables you to pick up ideas and make them work within the structure of the session or project. When a group is volatile or unpredictable, resourcefulness allows you to change direction quickly. Resourcefulness is also about being able to use your imagination to work with limited external resources, helping yourself and other individuals to understand the creativity of their own internal resources and thinking laterally about how to draw in additional resources

What does Resourcefulness look like?

Level 1	Level 2	Level 3
• Adapts own approach to suit circumstances • Picks up ideas within sessions and uses effectively • Able to change direction if required.	• Creates a group work environment that encourages flexibility and imagination • Is able to work flexibly to adapt session or project plans and approaches to new ideas to changes in circumstance • Notices contribution and is able to think 'on the hoof,, to link new ideas to the wider goals • Uses available external and internal resources to full effect • Thinks laterally about how to solve problems, or draw in additional resources, if required.	• Promotes an organisational environment that encourages flexibility and imagination • Develops strategy that is flexible enough to adapt to changing circumstances, while retaining creative and visionary integrity • Recognises and utilises new opportunities to develop business or relationships • Manages resources prudently and flexibly and is able to quickly work to locate additional resources, if required • Develops strategic plans which support resource development.

What we don't want

- Inflexible adherence to plan which is clearly not working
- Unimaginative use of available resources (financial, human, material, other)
- Lack of strategic planning for resource development.

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Risk-taking

Risk-taking, in this context, does not mean disregarding Health and Safety regulations! Creative risk-taking is the willingness to try out new ideas and approaches, to explore the unexpected and unorthodox, to collaborate with new and different kinds of partners and to subvert the conventional. It means scanning for new opportunities and openings whilst testing the potential of them. In design and planning stages, creative risks can be calculated quite carefully and assessments made about their likely value;.In delivery phases, risk-taking is often much more spontaneous, requiring a swift response to context and circumstances. Although this may seem, to the outsider, as almost intuitive, it is still based firmly on professional judgement. Creative risk-taking can involve apparent 'failure', but in this context, failure may provide a much stronger platform for eventual success.

What does Risk-taking look like?

Level 1	Level 2	Level 3
• Contributes unorthodox ideas and suggestions and is willing to assess their potential value as part of a team • Asks constructively challenging questions about assumptions and processes • Understands how apparent 'failure' can be used to build success • Willing to move beyond own comfort zone, in creative practice.	• Considers new ideas and unorthodox approaches at the design and planning stage • Carefully assesses creative risk for value and relevance • Remains open to taking new directions in the delivery phase • Willing to lead the group / project team in experimentation, if judgement is made that the outcome will be relevant and valuable • Creates a supportive atmosphere, where individuals feel safe to take creative risk • Reviews successes and failures in risk taking to learn lessons and inform evaluation.	• Encourages creative risk-taking within the organisation and models using both success and failure in risk taking as ways of building success • Scans for and explores the potential of the unconventional – in terms of partners, opportunities and approaches • Identifies, assesses and seeks out the kinds of external support required when creative risks are being taken (e.g. from funders, from clients, from specialist professionals) • Evaluates programmes to draw out the value of creative risk taking.

What we don't want

- Unwillingness to move beyond the tried and tested
- Carelessness in assessment of potential 'downsides' of risk-taking
- Unwillingness to learn the lessons of success and failure in risk-taking.

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Attention to Detail

Attention to detail is all about approaching a task with an awareness of what is important in getting the job done correctly and completely and a commitment to following it through.

If you are demonstrating attention to detail, you will know exactly what standards are expected and will be continually checking to ensure that information, communication and presentation is accurate and up to date. You will ensure that all aspects of a task or project have been considered and that all loose ends are dealt with before you class the activity as being complete.

What does Attention to Detail look like?

Level 1	Level 2	Level 3
• Carefully follows guidance to ensure contribution to task or project meets expectations • Checks for new information or guidance which emerges during the task / project • Inputs data, or creates communications or written documents, carefully, with minimal errors • Ensures that routine tasks are always completed within agreed timescales. • Completes and checks tasks.	• Identifies and plans the necessary steps for successful project completion • Agrees project expectations and standards and monitors to ensure they are being met. Addresses issues if required • Checks facts, data, communications and documentation, for accuracy • Checks on progress of individual team tasks and implements back up, where someone is unable to complete task • Ensures that other 'non-project" responsibilities are covered • Ensures that task or project is fully completed and "signed-off" or hand over.	• Monitors planning and progress of projects / programmes / organisational development • Identifies and agrees expectations and professional standards with external partners. Monitors to ensure these are being met and issues addressed if required • Checks organisational literature, web site, communications, and proposal funding / financial documentation for accuracy • Ensures organisational policy and practice is current with legislation / best practice • Ensures appraisal systems and external evaluation interventions are fair and informed by sector values.

What we don't want

- Task or project does not meet professional standards - inaccurate, slapdash, ill-defined , carelessly executed or not in line with policy
- Completed task does not match up with defined outcome and expectation
- Task is not completed - or not even started!
- Task is poorly communicated and / or presented.

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Reflective Practice

Reflective practice is about taking the time to reflect on an activity, to ensure that you have understood what you have learnt from the experience:. To identify where things have gone well – so you can repeat successes or where there is room for improvement. It also requires the ability to identify and assess personal / professional strengths / limitations in relation to practice (one's own and others) and develop appropriate action.

While most individuals will mull over events and draw conclusions, reflective practice is about doing this in a more structured way, perhaps by group discussion, by use of a personal learning log, through mentoring or non-managerial supervision.

What does Reflective Practice look like?

Level 1	Level 2	Level 3
• Keeps a personal learning log, diary or similar • Actively contributes to all structured opportunities for reflection (e.g. evaluation, supervision, training tutorial).	• Regularly reviews own practice, assessing strengths and limitations • Encourages and leads reflection processes and discussions with participants and project team • Develops and implements action from reflection • Feeds key findings back to whole organisation.	• Promotes structured approaches to reflective practice within the organisation / team • Uses findings from reflective practice to inform organisational / team strategy, policy and practice • Promotes continuing professional development (CPD) and use of appropriate specialist expertise as a way of addressing limitations within teams / organisations • Promotes reflection processes with external partners / clients.

What we don't want

- Active resistance to opportunities for reflection
- No learning from past failures or achievements
- Exclusion of participants, team members or external partners / clients from reflection processes.

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Building Relationships

Building relationships is about your ability to identify and initiate working relationships and to develop and maintain them in a way that is of mutual benefit to both yourself and the other party.

Good relationships are the key to getting things done and are essential when your success is dependent on others.

What does Building Relationships look like?

Level 1	Level 2	Level 3
• Identifies key professional working relationships and works to develop them over time • Pro-actively works to effectively communicate their own on-going needs within a working relationship. Also to ensure a real understanding of the needs of the other party / ies) • Recognises where there may be a conflict of interest and works to reach a solution, that benefits both parties, ensuring the future development of the relationship.	• Proactively identifies new or important professional working relationships and works to develop them over time • Identifies working relationships between others, within group or team situations and promotes effective development of those relationships • Pro-actively engages in and promotes clear communication of information and needs, within working relationships • Recognises potential conflict of interest within own working relationships and those within the team or group. Seeks to facilitate negotiation of mutually beneficial outcomes, which do not jeopardise the group or team dynamics. Ensures positive future development of personal and group relationships.	• Pro-actively identifies and deliberately develops strategically important external relationships • Uses strategic relationships to develop business opportunity and to influence change within relevant spheres • Works to communicate organisational vision and to understand strategic priorities of other parties, in order to promote recognition of long term mutual benefits, within a relationship • Pre-empts potential conflicts of interest by developing mutually advantageous long term strategies • Works to develop strong relationships with their own organisational members and with peers and colleagues within their own close professional network.

What we don't want

- Failure to understand the nature and / or responsibilities of a professional working relationship
- Failure to identify, or recognise the needs of the other party within a working relationship.
- Apathy towards the relationship, or failure to develop it, in line with potential, or even basic requirement
- Refusal to negotiate, or irrational reasoning or judgements, based upon inappropriate personal feelings
- Deliberate action that fails to acknowledge, or jeopardises, necessary, or important, working relationships.

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Valuing Contribution

Valuing contribution is about you believing that the ideas, comments and opinions of everyone involved in your project, are valuable in respect of the achievement of common goals.

However, it is not enough just to believe that all contribution is valuable, you must also actively demonstrate this belief, in your interaction with colleagues, client groups and organisations. This is vital because one of the primary aims of participatory arts is to facilitate the contribution of all. By providing positive feedback to individuals you will be helping to motivate contribution and to nurture feelings of inclusion and self-worth among participants and team members.

What does Valuing Contribution look like?

Level 1	Level 2	Level 3
• Provides positive feedback regarding the ideas, opinions and active participation of others • Demonstrates that non-verbal communication can be as powerful a way of valuing contribution as verbal communication.	• Provides positive feedback regarding the ideas, opinions and active participation of others. Supports the feedback with specific comment regarding how the contribution is valuable in terms of the achievement of project and / or personal goals • Facilitates group participation in a way that is flexible enough to 'run with' group contribution, while still maintaining focus towards achievement of common goals • Specifically identifies the contributions of group / project team members, with reference to the aims and objectives, in written evaluation reports.	• Seeks out the ideas, opinions and concerns of colleagues, peers and leaders of partner / client organisations. Uses this contribution to inform organisational strategy • Pitches ideas to client organisations in a way that promotes collaboration. Is able to be flexible with proposed project design and outcomes, in response to client suggestion • Specifically identifies the resources and contributions of the client organisation, in written proposals, funding and evaluation reports.

What we don't want

- Feedback that comes across as insincere or feedback that is so vague, that it suggests a lack of real thought.
- Negative or dismissive comments
- Leading discussion, or group work in a way that will not accommodate the contribution of others
- Promotion of own ideas and approaches, as more valuable that those of contributors.

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Encouraging Involvement

Encouraging involvement is about doing all you can to achieve some level of engagement in the project or activity, from all participants or stakeholders. However the word involvement is carefully chosen and should be distinct from the word participation. While participation can be simply about taking part on the day, involvement implies a more long-term engagement on a deeper, emotional level.

Therefore someone who is actively encouraging involvement is likely to concentrate on creating a supportive and relaxed environment, where individuals feel safe and motivated to become involved through their own choice.

What does Encouraging Involvement look like?

Level 1	Level 2	Level 3
• Provides feedback that is non-judgemental • Appears relaxed, approachable and open • Is enthusiastic about joining in • Notices individuals who are reticent or nervous and seeks to involve them, on a peer level.	• Creates a group-work environment that is non-judgemental, by facilitating discussion and participation, which is inclusive. Does not tolerate negative, judgemental or abusive comments and views • Leads group / team work, with a relaxed attitude, and is open to suggestion or digression where this will support involvement • Leads groups / teams with enthusiasm and energy • Is flexible in the use of techniques, changing approach accordingly to suit the mood of the group or individual concerned.	• Promotes an organisational image that is accessible to target client groups • Sets organisational policy that is inclusive and does not tolerate negative, judgemental or abusive comments and views • When pitching or proposing, identifies scope for wider involvement across the client organisation • Regularly communicates with team, to share strategy and information and encourages feedback • Regularly networks with peers and client organisations, to promote cross-sector interest and involvement in current projects and developments.

What we don't want

- Not noticing when the group is not engaged, or not identifying individuals who are uninvolved
- Comments or feedback which are judgemental or threatening, or tolerance of judgemental, abusive, threatening or violent behaviour within a group or team
- Participants feeling bullied into participation.

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Managing Expectations

Managing expectations is essential to avoiding disappointment. Someone will consider whether something has been successful only in relation to how it has met with their own personal definitions of success and failure and where, on that scale, they expected the outcome to be.

In order to actively manage the expectations of your clients or colleagues, you must first identify their desired outcome then, work with them to identify the signs that will indicate whether those expectations have been met, exceeded or not met. When the project or activity is complete you will need to refer them back to the original expectations and evaluate the outcome together. However, bear in mind, if the project is longer term the frame of reference may change and it is easy for priorities to change. Active expectation management is about recognising this and working with your client / colleagues to re-assess your goals, if and when the goal posts have moved.

What does Managing Expectations look like?

Level 1	Level 2	Level 3
• Checks own understanding of what is expected, by feeding back to relevant individual(s) • Keeps relevant people informed, when unforeseen circumstances threaten the achievement of the expected outcome • Questions and / or confirms expectations, when it seems clients' / colleagues' priorities have changed • Confirms on completion, that expectations have been met. • Assesses own performance where expectations have not been met and takes action as appropriate.	• Holds meeting / workshop to agree expectations and measures of success, with client)/ participant project team • Sets down expectations and measures in writing and circulates to relevant parties for agreement • Holds meeting / workshop to evaluate outcome against expectation • Holds meetings / discussions as appropriate, if achievement of outcomes is threatened or if goal posts have moved • Assesses own / team's performance where expectations have not been met and takes appropriate action.	• Ensures brand and marketing clearly demonstrates the organisation's work, approach and the staff's capabilities / experience • Ensures organisational policies, codes of conduct, and terms of business are forwarded to client organisations • Ensures proposals are realistically timed, scoped and budgetted and indicates where terms are dependent, or subject to variation • Agrees high level or long term expectations and sets them down in writing • Evaluates outcome against expectations and sets them down in writing • Assesses own performance and client relationships within political context.

What we don't want

- Assumption, or assertion, of what is expected, and what is good (independent of collaborative agreement with client group / team).
- Surprise at outcome or lack of understanding regarding reasons for disappointment or dissatisfaction.
- Unrealistic goals
- Failure to discuss or action issues potentially affecting goal achievement or expected outcome.

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Role Modelling

When working on projects, or within contexts, where the goal is to inspire behavioural change, it is important that the behaviour of those guiding the change is congruent with what they are trying to affect.

Role modelling is primarily about embodying ethical and pro-social values in your behaviour and language. You are aiming to set the standard for interpersonal communication and relationships, encouraging the group / project team / organisation to meet that standard. Role modelling can also be about mentoring, where a less experienced individual can benefit from modelling your professional strategies and behaviour.

What does Role Modelling look like?

Level 1	Level 2	Level 3
• Turns up on time, appropriately presented and prepared • Uses language and tone which is respectful • Behaves in a way that is respectful, of group rules and other people • Is honest and trustworthy • Demonstrates a willingness to join in and interact with everyone.	• Is punctual and always appropriately presented and prepared • Uses language and tone which is respectful and promotes this in others • Behaves in a way that is respectful of others and defines and promotes a code of conduct to support this • Is honest and trustworthy and promotes this as a group value • Promotes an inclusive culture that allows equal participation and values all contribution. • Deals with conflict in a way that is fair and non-partisan.	• Promotes organisational values that support professional integrity • Internally promotes role modelling as part of organisational culture • Ensures that marketing material, and company profile promotes relevant and appropriate role modelling images • Collaborates with strategic partners to identify issues and opportunities for role modelling • Champions own organisation as a role model organisation • Looks to model successful practice in other organisations.

What we don't want

- Compromising ethical or inclusive values, in order to 'connect with' groups or individuals
- Displaying behaviour that is construed as aggressive, judgementa, unprofessional or unlawful
- Behaviour that implies a reluctance to join in or communicate, or which sets an individual apart from the group
- Mentoring in a way that is inappropriate.

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Maintaining Confidentiality

Maintaining confidentiality means not disclosing personal / private details of individuals, without their permission, to parties outside the situation concerned. As well as being illegal for an organisation to disclose someone's personal details to a third party, client confidentiality is the key and common element to all professional codes of conduct. However, there are some contexts when personal confidences must be disclosed for reasons of legal obligation, child protection or health and safety. In such contexts, it is important to follow organisational policies / procedures and to ask for advice and guidance from senior colleagues or appropriate specialist advisers, if uncertain.

Being sure of confidentiality is vital to create trust within a relationship and while trust is a major component within any successful relationship, it is absolutely fundamental within a context that involves any element of personal risk, especially with vulnerable individuals.

What does Maintaining Confidentiality look like?

Level 1	Level 2	Level 3
• Understands rationale for confidentiality policies and procedures • Adheres to procedure and standards regarding data protection • Obtains informed written consent for publication of photos and personal data from participants • Does not disclose colleagues' personal data to anyone outside the organisation • Does not disclose personal data regarding members of client groups to anyone except project / team leader of that group • Uses discretion regarding personal issues / problems that are shared in a group, team or one-to-one situation • Understands when a personal confidence, must be disclosed to project / team leader, for reasons of legal obligation or health and safety • Asks for appropriate advice / support / guidance from level 2 or 3 colleagues if uncertain about disclosures of confidentiality.	• Actively requests relevant policies and procedures relating to confidentiality from own and client organisation • Adheres to and promotes procedure and standards regarding data protection • Ensures all informed, written consents / permissions for publication of photos, or use of personal data are obtained • Ensures the expressed permission from the individual is received before disclosing any of their personal details or data to anyone outside organisation • Does not disclose personal data regarding members of client groups to anyone except appropriate colleagues Treats issues and problems of colleagues as confidential. • Uses discretion when sharing issues within a group / team context • Acts accordingly when discovering something effecting health and safety of a team, group or individual or where there is a legal obligation to disclose • Asks for appropriate advice / support / guidance from level 3 colleagues if uncertain about disclosures of confidentiality.	• Sets policy regarding data protection and confidentiality, for the organisation • Ensures informed consent and written permission from the individuals concerned is received before publishing photos and personal data • Uses photos, testimonials or creative work of client groups and organisations, only with the relevant, informed and written permissions • Uses discretion when talking about the organisation's project work, or more generally about the work and employees or other organisations • Acts accordingly, where there is a legal obligation to disclose to authorities; or something jeopardising the professional credibility of the organisation • Asks for appropriate advice, support and guidance from external specialists if uncertain about disclosures of confidentiality.

What we don't want

- Disclosure or passing on of personal details / data to third parties
- Irresponsible or inappropriate gossip
- Failure to act appropriately upon information which evidences, or alleges, abuse, criminal activity, or gross misconduct
- Failure to seek appropriate advice, support and guidance when uncertain of what action to take if considering disclosure of confidentiality.

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Collaboration

Collaboration is about working with other people or organisations, on an equal partnership basis, to develop an activity, project or product, in pursuit of a commonly identified goal.

Within participative arts, this is extremely important behaviour, because it affirms that while the creative 'expertise comes from the creative practitioner, the creative output is the result of collaboration between the creative practitioner and the client group, to produce an outcome that is the equal sum of both inputs.

What does Collaboration look like?

Level 1	Level 2	Level 3
• Identifies the common goals of all working relationships and group / team activities • Identifies own skills, personal resources and attributes and how they might contribute to the achievement of common goals • Identifies the individual roles of others in the collaborative process • Accepts the value of skills, personal resources and attributes of colleagues / team members and how they will contribute to the achievement of common goals • Interacts, with colleagues and members of client groups, to work together in equal partnership towards the achievement of common goals.	• Identifies and promotes the desired outcome of a project and how it will meet the goals of the client organisations, group / team members and the creative practitioners • Identifies practitioners' skills, resources including how they will guide and shape the project • Identifies and promotes skills and resources of individual members of the client group, plus how they will inspire and develop the project • Notices and promotes true collaboration during projects and identifies further opportunities to collaborate • Intervenes to address balance when work development becomes one-sided.	• Identifies and promotes areas for strategic collaboration • Identifies and promotes the collaboration skills, resources, expertise and experience, of the organisation and of individual members of the organisation • Supports teams / staff / peers to contribute to the achievement of common goals within the agendas of peer and client organisations, and those of the wider sector, for example social and political contexts. • Identifies and understands resource and personnel development linked to the strategic and political context of the organisation / sector. Utilises this to drive and inform the success of projects and wider social change goals • Exemplifies and promotes models of collaborative working.

What we don't want

- Demonstration of a lack of understanding of, or belief in, the equal nature of partnership, and what each party 'brings to the table'
- Behaviour, or practice, that does not make room for the ideas, skills and resources of collaborative partners.

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Challenging

To be challenging might seem to contradict the ideas of collaboration and valuing contribution, but challenging is usually a necessary part of any discussion, activity or project that involves change.

By definition, an intervention or project will have an end goal, which involves a change from the current state to the desired state. If everyone involved is happy with that change, it is unlikely that there will be opposition to the activity, but where there is resistance to change, you will probably need to confront and challenge that resistance.

What does Challenging look like?

Level 1	Level 2	Level 3
• Challenges using rational argument to persuade that an idea, or approach, is right for the situation • Challenges, using evidence, when contesting the judgement of a leader, participant or partner client • Challenges using knowledge of law / policy / professional values, in voicing opinion or judgement regarding ethical, procedural or legal issues • Where the intention of the activity is to challenge behaviour or to question cultural convention / status quo, supports colleagues and group members to do so.	• Challenges using rational argument, and / or professional experience, to convince groups or individuals to agree with an idea, or approach • Challenges, using evidence, when contesting the judgement of a partner / client, project team members or level 3 staff • Challenges using knowledge of law / policy / professional values, when intervening in, or judging, ethical, procedural, or legal issues • Where the intention of the project, / activity is to challenge behaviour or to question cultural convention / status quo - challenges behaviour, assumptions, attitudes and beliefs through group facilitation.	• Challenges using passion, professional expertise and argument based on knowledge of the sector and wider political context. to be convincing towards colleagues, partners, clients, peers and establishments, of the value of participatory arts as a tool for social development and change • Challenges, using evidence, when contesting the judgement of a client; funding, or regulatory body • Challenges, using knowledge of law, policy and professional values, in dealing with ethical, procedural or legal issues • Continually, yet appropriately, challenges accepted ideas and approaches with peers, partners and clients, - to inspire change; ideas, approaches; new partnerships and continuing development.

What we don't want

- Challenges based on immediate emotional response, that are not backed up by knowledge, evidence, logic, or experienced judgement
- Failure, or reluctance, to challenge behaviour that is unacceptable in legal, professional, ethical or health and safety terms
- Repeated missing of opportunities to challenge culturally, or personally ingrained beliefs, attitudes or behaviour, that are barriers to the achievement of common goals, or to any wider change goals.

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Promoting Ownership

Promoting ownership is about encouraging your client group to own and take responsibility for their own project. While you, as creative practitioners, will be directing and facilitating, the end result is being created for your client group. By actively encouraging participants, partners and clients to take ownership of their work, you will be helping them to value it more and to take more pride in the outcome.

If you can encourage ownership at all levels of the client group or organisation, there is a greater possibility that change will become part of the organisational or group culture. As a result elements of the project may continue to attract investment of time and / or resource.

What does Promoting Ownership look like?

Level 1	Level 2	Level 3
• Encourages participants to recognise and celebrate their own contribution • Encourages participants to take ownership of the development of their own contribution and of the responsibilities that come with playing their par. • Guides and encourages participants to recognise and absorb learning and achievement • Demonstrates, by example, a commitment to taking responsibility for their own part - by developing / delivering, what is expected by the group.	• Leads group / project team in the identification of their contribution and in celebrating achievement • Promotes a group / project team dynamic where everyone takes ownership for and is committed to the development and delivery of their own contribution • Promotes understanding of how all contribution is interdependent and of the responsibilities this brings • Always hands over to the relevant members of the client group / organisation, when a project ends • Sets an example by always recognising responsibilities, delivering commitments and celebrating success.	• Promotes the success and contribution of the partner / client organisation, with the partner / client and with the wider networks / sector • Leads own organisation in the identification and celebration of achievement • Works with partner / client organisations to ensure that the clients' goals are addressed, supports and encourages an enthusiastic ownership of these goals • Helps the partner / client organisation to define its roles and responsibilities in the success of the project, or partnership • Supports the partner / client in identifying ways that the learning and achievement can be absorbed back into the wider organisational culture • Sets an example, by ensuring ownership of personal and organisational commitments.

What we don't want

- Taking all the credit for achievement and not recognising the contribution of others
- Failure to take ownership of the commitment and responsibilities that go with contribution, failing to deliver, or passing the buck
- Repeated missed opportunities to help individuals, groups and organisations to absorb achievement / learning back into their wider personal and organisational contexts.

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advocacy / tenacity / commitment / supporting diversity / consistency / adherence to policy / self-development

Advocacy

Advocacy is about being able to articulate or express the value of the work and of your organisation / sector. If you are advocating, you will be able to explain and demonstrate the vision and rationale behind your work, its practical benefits and impact. You will be able to make connections between these benefits, the impact and the priorities of other individuals or organisations hence attracting them to support the work. You will be able to answer criticisms of the work honestly, courageously and with integrity.

Advocacy is greatly enhanced by a competency in knowledge management.

What does Advocacy look like?

Level 1	Level 2	Level 3
• Demonstrates benefits and impact of the work in practical terms • Shares own vision and passion for the work with others.	• Articulates the vision and values of the work to others • Makes operational connections with the priorities of others • Uses specialist knowledge to present a relevant case for the work • Answers criticisms of the work honestly and with integrity • Actively uses reflective practice and evaluation to gather feedback and evidence for the value of the work.	• Articulates the vision and values of the work to existing and potential partners • Actively seeks out strategic opportunities to advocate on behalf of the work and the sector • Promotes a culture of evidence gathering and research to inform advocacy • Actively uses knowledge management to build the case for the work.

What we don't want

- Inability or reluctance to explain or demonstrate benefits and impact of work
- Lack of interest in connections to the priorities of partners
- Imprecision and advocacy, which is unrelated to evidence, knowledge or research.

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Tenacity

Tenacity is about being determined to achieve a desired outcome in the face of setbacks, obstacles or challenging circumstances. However, this does not mean that you should continue in circumstances, which are exploitative, dangerous or illegal either for yourself or others.

Tenacity is a key competency in a sector which often deliberately chooses to work in challenging circumstances. If you are demonstrating tenacity, you will view each setback as an opportunity to learn and approach each new challenge with energy and focus.

What does Tenacity look like?

Level 1	Level 2	Level 3
• Stays with groups and projects even when progress is slow or difficult • Contributes problem solving ideas • Regards setbacks as an opportunity to learn.	• Distinguishes between challenging circumstances and those that are exploitative / dangerous / illegal • Addresses difficulties and draws on skills, knowledge and understanding to find solutions to problems • Ensures that setbacks and challenges inform the review and evaluation processes • Recognise all peoples' learning and contributes to feedback • Maintains an energetic and focused approach to new or repeated challenges.	• Does not give up on a sector, relationship, or project where there is obvious strategic opportunity • Uses sophisticated influencing skills to play a long-term game of persuasion, with potential strategic partners • Inspires others to continue in challenging circumstances • Addresses those issues which require a response from senior levels in a client organisation • Uses information about setbacks and challenges from reviews to create action plans and to inform CPD • Calls on additional expert specialist advice to problem solve, if required.

What we don't want

- Avoiding confronting difficulties or minimises their significance
- Responding recklessly or without taking appropriate advice
- Despondency
- Exploitation of self or others.

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Commitment

Commitment is about delivering your promises. You can demonstrate your commitment to your personal, organisational and sector's values, in everything you do, by behaving in the ways described in this document. You can demonstrate your commitment to delivering your project goals by, 'going the extra mile' to ensure that they are not only met, but exceeded. However, it is important to be sure that the promises, which you commit to, are realistic, achievable and that unreasonable expectations are not used to exploit yourself or others.

What does Commitment look like?

Level 1	Level 2	Level 3
• Understands professional standards and works hard to attain them • Understands project goals and works to deliver them • Contributes suggestions for meeting and exceeding project goals • Is prepared, where appropriate, to step in to the breach, in order to meet the goals of the group / team / project • Encourages participants to set their own goals and to follow them through to achievement.	• Works hard to understand, embody and lead on professional standards and best practice • Understands project and organisational / sector goals and works to deliver them • Monitors goals and if necessary modifies, to ensure relevance and achievability • Identifies ways in which project and organisational / sector goals may be exceeded • Will 'go the extra mile' to ensure that project goals are delivered to the highest possible standard and that no opportunity is missed to facilitate an exceptional outcome • Encourages participants and client group to contribute to goal setting.	• Understands the importance of professional standards and best practice to organisational reputation • Works hard to achieve professional excellence, in person and for the organisation • Sets clear project / organisation goals and reviews regularly • Continually looks for ways for the organisation to meet and exceed goals • Identifies and negotiates ways in which external partners can help in meeting and exceeding goals • Prepared to get stuck in with projects, where extra resource, inspiration or influence is needed (but not at the expense of strategic activity!) • Promotes an organisational culture of exceeding project goals.

What we don't want

- Setting no goals, low goals or unachievable goals
- Not involving participants / partners in goal setting
- Encouraging a 'that'll do' attitude to project / organisational goals
- Being reluctant to "go the extra mile", where circumstances allow.

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Supporting Diversity

Supporting Diversity is about embracing the range / variety of experience and talent which can be found within society.
If you are actively supporting diversity, you will demonstrate respect for the beliefs, values and commitments of others. You will identify and address barriers to inclusivity, ensuring that your planned activity is flexible enough to be fully inclusive. You will be prepared to be challenged about your own unconscious prejudices and assumptions and to challenge discriminatory practices.

You will actively seek to create focus and review groups that are truly representative of the community or organisation you are working with. You will build a work force, project teams and trustee boards that can draw upon a diversity of skill, experience and creative energy.

What does Supporting Diversity look like?

Level 1	Level 2	Level 3
• Demonstrates respect for the beliefs, values and commitments of others, in communication and in actions • Is prepared to question own unconscious prejudices and assumptions • Draws on the full range of experience and talents of others • Challenges discriminatory processes and practices • Asks for advice, support and guidance from Level 2 and Level 3 staff if required.	• Plans and leads activity with pro-active consideration of diversity • Identifies barriers to inclusivity and plans flexible ways of addressing these barriers in working practice, including project design • Ensures planning and review groups are truly representative • Challenges discriminatory processes and practices • Asks for advice, support and guidance from Level 3 staff if required • Feeds back learning from pro-diversity action to support learning of whole organisation.	• Produces, promotes and monitors a range of policies which encourage diversity • Ensures external clients are aware of the organisation's commitment to diversity • Seeks to develop programmes that actively address diversity and inclusivity • Builds a work force, project teams and trustee board that can draw upon a diversity of skills, experience and creative energy • Evaluates programmes to identify how well inclusivity has been achieved and to learn from any diversity 'issues'.

What we don't want

- Disrespect of beliefs, values and commitments of others
- Consistently acting in ways that are discriminatory or unquestioning
- Lack of motivation to address barriers to inclusivity.

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Consistency

Consistency is about repeatedly acting in a certain way. You must first understand the way that you will be expected to act as a professional, as a representative of your organisation and of the sector. If you are consistently operating in a way that demonstrates these values and standards, you will be demonstrating professional integrity, which will inspire others to feel that they can rely on you. This, in turn, will inspire a level of trust which is the key to a successful creative partnership.
.
It could be argued that you are aiming for consistency in *all* the competencies but this competency draws particular attention to values, standards and fairness.

Consistency is also vital for demonstrating quality, as the key feature of quality measurement is a consistent attainment of quality standards.

What does Consistency look like?

Level 1	Level 2	Level 3
• Understands and consistently applies, sector / organisational values • Consistently aims for high standards in practice and relationships • Consistently delivers what is expected	• Consistently prepares, delivers and finishes in a thorough manner • Understands and consistently demonstrates a wide range of sector competencies • Consistently achieves high standards in practice and relationships • Is fair and consistent when dealing with conflict and when making judgements, regarding assessment or action to be taken	• Promotes and monitors consistency in values, standards, processes and outcomes within the team / organisation • Ensures all external relationships are informed by sector values and standards • Reviews and revises quality standards on a regular basis • Networks with peers and other organisations, to look for ways in which any standards can be commonly defined and / or monitored across the sector(s)

What we don't want

- Carelessness that is in contradiction of sector values
- Lack of attention to quality processes and outcomes
- Lack of attention to preparation, delivery or finishing
- Lack of fairness.

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Adherence to Policy

Adherence to policy is about understanding and upholding the policies that are relevant to participatory arts, to your specific sub-sector, and to your organisation. It is also about understanding and upholding key policies of client groups. It should go without saying that this competency also applies to any relevant legislation. Adherence to policy requires a pro-active approach to training in and implementation of policy – not just skimming through relevant documents.

If you are demonstrating adherence to policy, you will ensure that you always familiarise yourself with new policy, each time you work within a new context or organisation and that your behaviour reflects this knowledge. You will understand the implications of failing to follow relevant policies and be able to explain these to others. If you are planning or evaluating activities, you will apply policy to practice in deciding project goals and measures of evaluation.

What does Adherence to Policy look like?

Level 1	Level 2	Level 3
• Understands and upholds key sector and organisational policies • Understands the implications of failing to follow key policies and/or legal requirements • Asks questions to ascertain whether new policies apply in new contexts and reflects any new knowledge in behaviours • Pro-active in maintaining knowledge of key sector and organisational policies	• Applies policy to practice in planning and reflecting on all activities • Understands the implication of failing to follow relevant policies, legal requirements and is able to explain these to participants • Contributes to policy formation by feeding back information gained through practice or through working with other sectors	• Monitors and ensures policy implementation and advises organisation on potential policy developments emerging from practice • Regularly reviews existing policy frameworks and scans emerging external issues and legislation to inform policy development • Identifies any organisational CPD needs in order to support policy implementation

What we don't want

- Disregard or even dismissal of policy
- Refusing to apply policy to practice
- Reluctance to engage pro-actively with policy formation.

Self-development

Self-development means that you recognise that continual personal and professional development (CPD) is a pre-requisite for the long term success of anyone working within creative practice.

If you are demonstrating self-development, you will have a clear understanding of what skills, knowledge and experience you would like to develop and will have a personal development plan. You may keep a personal log of CPD so that you can record and demonstrate your learning. You will recognise your current limitations, as well as strengths and will welcome appropriate feedback on your performance.

What does Self-development look like?

Level 1	Level 2	Level 3
• Has a written personal development plan with clear actions identified • Welcomes constructive feedback and takes appropriate action in response to feedback • Uses reflective practice to identify when learning has occurred	• Keeps a CPD log (or similar method of demonstrating learning) • Actively seeks out a range of opportunities for personal and professional development • Fully considers the potential validity of challenging feedback and takes appropriate action • Feeds learning back from professional development to benefit whole organisation	• Identifies strategic approaches to support own personal development and that of other workers • Aligns personal development with organisational development and creates a personal development strategy which is focused on long term career achievement • Develops and implements a CPD plan for the team or organisation • Actively encourages the culture of a learning organisation

What we don't want

- Acting as if there is no possible room for improvement
- Refusing to recognise any current limitations
- Refusal to engage in team or organisation CPD
- Regarding all feedback as threatening.

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knowledge management / analysing and evaluating / judgement and decision making / forward planning

Knowledge Management

Specialist knowledge is an important component to any role and undoubtedly the more knowledge you have about your specialist area or the sector you work in, the more potentially expert you will be within your chosen field. However what use is knowledge that is never shared?

Knowledge management is not just about what knowledge you have, but how you choose to use it. It is also about understanding where there are gaps in your knowledge and about actively keeping up to date with developments in your field of practice. If you are demonstrating good knowledge management, you will be able to contribute confidently and effectively to any discussion and inspire confidence in those around you, that you are professionally competent in your field.

What does Knowledge Management look like?

Level 1	Level 2	Level 3
• Is aware of the key areas of specialist knowledge that are essential for their role • Is actively working towards developing their knowledge to fulfil requirements for the role • Responds accurately and confidently to client queries, at a level appropriate to their role • Refers queries outside of the scope of their role to a more experienced team member.	• Can demonstrate full knowledge and understanding of key areas of specialist knowledge, as appropriate to the role. • Uses variety of media to actively keep up with best practice and developments within the wider, political, social and environmental context • Answers all partner / client queries accurately and confidently; refers back to Level 3 members for further guidance if this is necessary • Demonstrates an understanding of the wider context, by making links with other activities and goals within the sector concerned.	• Can demonstrate in-depth knowledge and understanding, regarding all aspects of the work and partner / client contexts that are appropriate to the organisation • Uses a variety of media and extensive peer and client networking opportunities to keep up to date with the impact of political, social and environment change on partner / client groups and organisations • Shares knowledge appropriately with team and identifies new areas for knowledge development • Uses knowledge and understanding of best practice and social, environmental and political context, to inform organisational strategy and anticipate partner / client queries and concerns.

What we don't want

- Inaccurate or vague responses to the queries or concerns of client groups or organisations
- A lack of motivation to develop knowledge
- Consistent irrelevant or inappropriate use of knowledge.

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knowledge management / analysing and evaluating / judgement and decision making / forward planning

Analysing and evaluating

Analysing and evaluating is all about assessing a problem or an outcome, in a systematic way. A full investigation of all information sources; the use of strategies and frameworks to analyse and present your findings, allows you to draw conclusions that are fully backed by evidence and research.

Analysing and evaluating is an important discipline, because when you plan or complete a project you can often be guided by "gut feeling" and enthusiasm. The formality of written analysis or evaluation can seem unnecessary. Using systematic analysis and evaluation techniques is essential, when you need to employ rational persuasion to justify your strategy or project, or to qualify your achievement.

What does analysing and evaluating look like?

Level 1	Level 2	Level 3
• Can demonstrate that some thought has gone into identifying the component parts of any problem or task and its potential impact • Can base decisions regarding an approach to a problem or task, on logical assessment • Uses basic evaluative technique to prioritise tasks and to assess the success of an approach or activity • Uses standard assessment or evaluation tools and paperwork consistently and accurately, where required.	• Produces analysis of project context and issues and uses these to inform written project definition • Can base problem solving decisions on thorough assessment of circumstances, relationships, resources and risk • Makes judgements regarding personal behaviour of team, using competency framework to guide an objective view • Works with client to develop criteria for project decision making and evaluation of project outcome • Uses range of assessment and evaluation techniques to provide written evaluation of a project • Recommends future action based on evaluation findings.	• Researches and analyses issues and policies of client sector and own resources, in order to inform written project proposals • Develops and uses a full range of financial reporting to inform strategic business decisions, funding application and financial forecasting • Widely consults network of peers and clients, to inform strategy, problem solving and decision making and to identify benchmarks • Disseminates learning as appropriate within the organisation • Evaluates organisational performance, based on competency standards and benchmarks. • Evaluates organisational success on an annual basis, to inform strategy. Considers financial status, organisational development, creative impact, project success • Develops standard assessment and evaluation tools and paperwork.

What we don't want

- Decisions, judgements and proposals that cannot be backed up by a coherent written analysis of the context, resources and intentions
- Analysis or evaluation based on subjective measures, inaccurate data or irrelevant detail
- Evaluation not being used to learn and develop.

knowledge management / analysing and evaluating / judgement and decision making / forward planning

Judgement and Decision Making

Judgement and decision making is about understanding when you need to use your personal judgement, in order to make decisions that fall within your area of responsibility. Your ability to make "good" judgements will be based on your understanding of the context and on your consistency in up-holding your professional values. If you are demonstrating judgement and decision making, you will be seen to be confident in your own judgement and happy to bear the responsibility for making decisions that fall within your remit.

A team or organisation where everyone knows what they are empowered to decide, is one that runs confidently and efficiently, which inspires confidence and trust in those who work with it.

What does Judgement and Decision making look like?

Level 1	Level 2	Level 3
• Uses evidence and analysis to make reflective judgement, of own performance • In situations where judgement must be reflexive, demonstrates ability to confidently use personal judgement that reflects organisational values and professional ethical standards • Confidently uses judgement based on skill, knowledge and experience. Makes independent task and time management decisions within the remit specified in the role • Understands when limited knowledge or experience inhibits "good" judgement and knows when to refer a decision.	• Uses evidence and analysis to make reflective judgement of team performance and decides on action • In situations where judgement must be reflexive, demonstrates ability to confidently use personal judgement that reflects organisational values and professional ethical standards; and to firmly make quick decisions regarding management of project or group • Confidently uses judgement based on skill, knowledge and experience. Takes responsibility for general project management decisions • Involves stakeholders in major project decisions and knows when partners / clients should take responsibility for a decision.	• Uses evidence and analysis to make reflective judgement of organisational performance and decide on action. • Where reflexive judgements and decisions must be made, in developing relationships or addressing conflict; confidently uses personal judgement that reflects organisational values and professional ethical standards • Confidently uses judgement based on skill, knowledge and experience, to develop strategy and make decisions regarding financial / creative / business management and development • Involves wider network of peers and clients, where decisions affect the sector as a whole or other organisations.

What we don't want

- Failure to make clear, independent decisions within own area of everyday remit. Frequent indecision or delay
- Major judgements or decisions that reflect a lack of appropriate analysis or consultation
- Reflexive judgements or decisions that contradict organisational values and / or professional ethical standards.

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Forward Planning

Forward planning is about the ability to think ahead when considering the planning of activity, projects or strategy. This is important because being aware of what may lie ahead, allows you to be prepared and more pro-active in tackling issues or opportunities. Demonstrating forward planning is about taking the time to plan what you know you have to do and about actively discussing and exploring things that might be on the horizon.

What does Forward Planning look like?

Level 1	Level 2	Level 3
• Thinks ahead towards deadlines and key events and anticipates likely tasks or problems • Plans and organises own work and time • Recognises the importance of planning and the impact of failure to plan, on the plans and activities of others.	• Sets project deadlines and milestones and identifies potential risks affecting timescales and delivery • Manages and schedules the project work, resources and people, to ensure delivery within agreed schedules and timescales • Manages and schedules project meetings and reporting • Plans and organises personal or team management activity, around project activity • Analyses and communicates the project dependencies and potential impact of failure to deliver certain elements, on the project as a whole • Anticipates project closure and evaluation, by defining and agreeing hand-over and evaluation criteria, up front.	• Sets organisational strategy over a 3-5 year period and plans in detail on an annual basis • Continually forecasts financial status, to manage cash flow • Organises networking and cross-sector events to maximise likelihood of attendance of key people • Holds regular planning and strategy review meetings, to communicate strategic priorities and to assess progress against plans • Anticipates how changes to legislation, sector structure or policy, may affect strategy • Recognises the value of building long term relationships and identifying long terms goals.

What we don't want

- Deadlines being missed due to poor planning. Events "creeping up" and last minute panic
- Consistent failure to anticipate problems and regular "fire-fighting
- Lack of prioritising of tasks or no evidence of plan for delivery
- Long term strategy and day to day planning, that do not "link up"
- No review of progress against plans and strategy.

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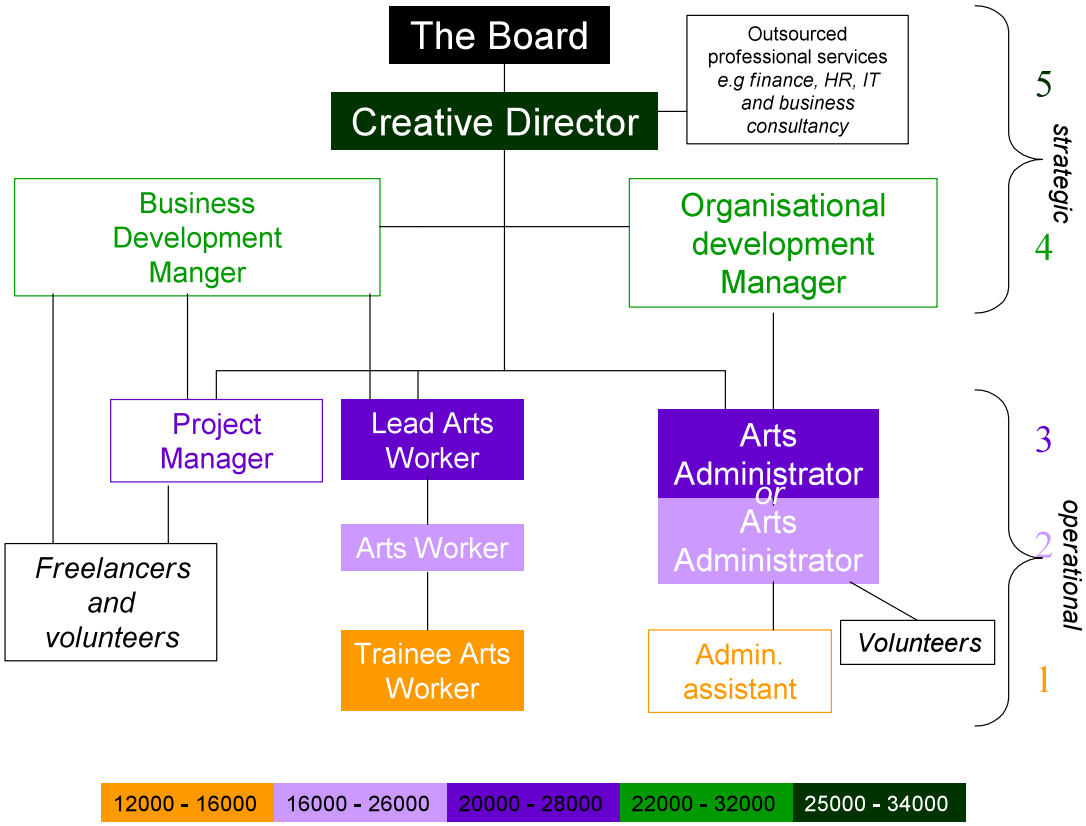
Generic roles within an organisational structure



Within any participatory arts organisation there will be a similar range of tasks and responsibilities that will need to be assigned to someone. Basically, these can be divided into two categories:

- Outward looking – projects, advocacy and relationship development
- Inward looking – organisational development, staff management, finance and resource development, evaluation and quality management.

Regardless of the size of the organisation, all of these tasks and responsibilities will have to be covered but in a small organisation it might be necessary for a few people to have a very wide remit, in order to get things done.

In a smaller organisation, the majority of the focus will be outward looking but as an organisation expands, it will need to devote more time to inward-looking activity. Often this does not happen, as this is not seen as a priority, as it's neither directly creative nor income generating. When this starts to happen an organisation will need to start thinking about how to handle this extra activity. When things suddenly seem busier, it can often be a gut reaction to think about engaging an extra project manager but this may not always be the best solution.

The diagram on the left shows how an organisation might be structured and how the responsibilities might be divided, within a set of generic roles.

The shaded boxes represent roles that will be generic to any participatory arts organisation, while the un-shaded boxes represent roles that can be created to specifically deal with the tasks and responsibilities that are associated with an expanding organisation.

Role title	Role purpose	Key competencies
Creative Director (Org Level 5)	To lead and develop organisational, vision, strategy, image and creative direction; and to manage and develop resources and relationships, in order to collaboratively produce an innovative programme of work that meets the goals and expectations of all stakeholders	Generally at level 3 Innovation, risk taking, collaboration advocacy, building relationships, tenacity, knowledge management, forward planning, inspiring others, commitment, resourcefulness
Business Development Manager (Org level 4)	To work with the Creative Director to develop the organisation's vision, strategy and the delivery of its creative programme of work. To manage and develop project management staff and delivery standards. To develop long term partner relationships and funding opportunity and strategy. To ensure that programmes are strategically relevant and are collaboratively and professionally delivered to meet the goals and expectations of all stakeholders.	Generally at level 3 Advocacy, tenacity, building relationships, attention to detail, reflective practice, challenging, inspiring others, managing expectations, analysing and evaluating.
Organisational Development Manager (Org. level 4 or 5)	To work with the Creative Director to manage and develop the organisation's structure and support infrastructure, in order to support the creative aims and professional standards of the organisation. To network with other organisations to identify best practice and opportunity for collaboration in the development of common standards and assessment measures.	Generally at level 3 Knowledge management, forward planning, analysing and evaluating, innovation, advocacy, adherence to policy, encouraging involvement,
Lead Arts Worker (Org. Level 3)	To lead a project team in designing, planning, delivering and evaluating a programme of work or large-scale project/s. To liaise with client groups and external partners in these processes. To support the creative aims and professional standards of the organisation and to contribute to the overall strategic development of the organisation	Generally at level 2 Inspiring others, collaboration, innovation, risk taking, resourcefulness, role modelling, judgement and decision making, challenging, encouraging involvement, promoting ownership, advocacy
Project Manager (Org. level 3)	To lead creative projects, in collaboration with the client group and project partners and to deliver an outcome that meets the goals and expectations of all stakeholders. To manage the project journey in a way that maintains clarity and governance, whilst being flexible enough to accommodate and recognise, the value added by inclusive contribution and creativity.	Generally at level 2 Collaboration, managing expectations, analysing and evaluating, forward planning, commitment, consistence, attention to detail, judgement and decision making, resourcefulness, challenging, promoting ownership,
Arts Administrator Org. level 3 Or 2)	To manage all administration activities, resources and infrastructure to support the creative aims and professional standards of the organisation.	Generally at level 1, or possibly level 2 Attention to detail, forward planning consistence, maintaining confidentiality,, adherence to policy, challenging, resourcefulness, commitment,
Arts Worker (Org. level 2)	To design, plan, deliver and evaluate arts workshops and projects and to liaise with client groups in these processes. To support the creative aims and professional standards of the organisation.	Generally at Level 1 Collaboration, innovation, risk taking, judgement and decision making, consistency, role modelling, supporting diversity, challenging, maintaining confidentiality, reflective practice, self-development
Trainee Arts Worker (Org. level 1)	To participate in and learn from structured and semi-structured training opportunities, with the aim of becoming an arts worker or equivalent. To contribute to and support the design, planning and delivery of creative workshops and projects and to encourage the involvement of participants, with an appropriate level of supervision and support	Generally at Level 1 Self-development, commitment, tenacity, reflective practice collaboration, encouraging involvement, resourcefulness, adherence to policy

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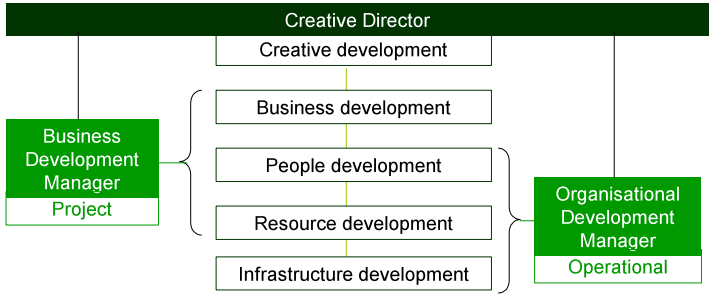
The strategic roles

The Creative Director is the organisational leader, and will always sit at the top of the hierarchy, although he / she will sometimes report to a board. This role encompasses a great deal and it is fair to say that it is unlikely anyone would be able to give full attention to all the activities. However the core activities of the role are Creative Development, Business Development and People Development. In a larger organisation with a more extensive programme and larger infrastructure, the Creative Director would undoubtedly need support to fulfil the full function of the role.

The Business Development Manager and the Organisational Development Manager roles, develop different elements of the Creative Director role, as show below:



The **Business Development Manager** role is essentially responsible for the management of the programme of work and development of practitioners and client relationships. He / she might also take responsibility for project-based fundraising.

The **Organisational Development Manager** role is essentially responsible for everything else connected with the operational business processes, strategy and infrastructure. He / she would be responsible for revenue funding or for bids to fund organisational development projects or the purchase of capital items such as vehicles or IT.

The roles have been split this way because it is easier to find individuals with skills / experience that would be grouped in this way. The Business Development Manager would have to have experience of developing arts projects and practitioners, but the Organisational Development Manager could have a non-arts business or public sector background. However the roles could be split in a different way depending on the particular strengths of the Creative Director or on the balance of the work within a particular organisation; or elements of the work could be outsourced to the appropriate professionals.

Lead Arts Worker and Project Manager roles

The Lead Arts Worker and Project Manager roles seem to be the same, at first glance, in that they both have a focus of Project Leading. However there are significant differences, which can be shown below:

Lead Arts Worker	Project Manager
Develops the ideas and creative direction of the project	Develops the project definitions and objectives
Manages the group and creative work and process	Manages the planning of time, finances and resources, as well as all meetings reviewing and reporting
Builds relationships to inspire, engage and advocate	Builds relationships to promote ownership, manage expectations and “get things done”
Identifies resource requirements	Obtains resources
Output is creative outcome	Output is documented record of goals process, stakeholders and evaluation
Facilitates Reflective Practice	Formally evaluates

In small organisations and / or smaller projects, it is likely that the same person will perform both roles. However, it is rare to find an individual capable or willing to give equal attention to both parts. It is therefore important to distinguish between the two functions, in order to properly evaluate the success of the project, to identify where additional support may be required or to help with personal development.

Where the size of an organisation supports it, it may be possible to have a permanent “pure” (i.e. no involvement with creative development) project management role. This person would work alongside the Lead Arts Worker and need not necessarily have a creative practitioner background.

Arts Worker and Trainee Arts Worker

The Arts Worker role is one of "doing" and not of "leading", therefore he / she would not be expected to take responsibility for the leading of relationships with project partners or for the leading and direction of the group and its creative output. In a small organisation it might be likely that an Arts Worker is given a small project to lead and manage. Where this is the case, it should be acknowledged that the Arts Worker is "acting up" and this should be viewed as a development opportunity for that individual.

As with the Project manager and Lead Artist roles, it is important that it is identified, when different roles are being performed and performance development / review conversations should distinguish between performance in these roles, rather than trying to assess solely against the main role. However, if an Arts Worker is "acting-up" for the majority of the time, you should consider whether he or she should be in a Lead Arts Worker role. Lead Arts Worker is a role description and not a mark of long service, so if you feel there is a significant gap between the experience and capability of various Lead Arts Workers within your organisation, you should consider developing two levels of seniority within the generic role.

The Trainee Arts Worker should be seen as a progression and there should be a very clear (competency-based) development plan, leading towards attainment of the Arts Worker role.

Administrative staff

The Arts Administrator role can be seen at Organisational Level 2 or 3, depending on the size of the organisation.

In a small organisation, the administrator role can often be a "dumping ground" for the tasks that others do not have the time or the inclination to do. It is therefore possible that in some organisations an administrator will do some project management, or will possibly take some of the organisational development tasks and responsibilities from the Creative Director (e.g. financial management). There is no problem with this, providing it is clear that this is the intended design of the role.

It is therefore of absolute importance that the specific role description for the Arts Administrator, within each organisation, is considered as a part of the whole organisational design. There should be an acknowledgement of what elements of other roles are incorporated within the role and this should be assessed carefully when deciding the organisational level of the role. For instance, if your Level 3 Administrator has the capability and desire to do many of the level 4/5 organisational tasks, might progression to Organisational Development Manager be worth considering, alongside the recruitment of another administrator at Level 2?

In larger organisations it may be necessary to create a Level 1 admin support role. This should be developed by the administrator, by the delegation of suitable tasks.

In summary

The generic organisational structure and roles are designed to represent a logical model for the allocation of the various tasks and responsibilities that are common to most participatory arts organisations.

Many participatory arts organisations have developed organically and opportunistically, over a period of time and may not have had the opportunity to reflect on the structure of their organisation and whether or not it best serves their needs. This generic roles model does not argue for a specific 'one size fits all' organisational model, but rather to set out the range of tasks, which need to be covered. It should be used a tool for reflection on current effectiveness and for long-term organisational development; it should also support organisations in making the link between the generic framework and own their unique and specific needs.

After reviewing your own organisational structure, the next stage is to create "specific" role descriptions for the roles within your own organisation. Use the generic roles as templates and try to match them up with the headings and themes as closely as you can. If you feel there is a gap, which would ideally be covered with a new role, but you can't afford any further recruitment, create the role description anyway and put it on your organisational diagram as "vacant". This will help you to identify how and where your organisation might be working beyond capacity and may help you to present a clearer case for future recruitment.