

## JOB DETAILS

### Freelance Assistant Facilitator

Supporting the Principal Facilitator on an Active Inclusion arts project, delivering creative craft and art workshops for young people and adults, in partnership with the IWM Legacy Project and Sweet Patootee Arts.

<b>Post Title:</b>	Freelance Assistant Facilitator	<b>Job Ref:</b>	
<b>Area:</b>	Community Engagement Programme	<b>Location:</b>	Greenwich, London, SE10
<b>Staff Management:</b>	None	<b>DBS Check Required:</b>	Enhanced DBS check
<b>Reports to:</b>	Principal Facilitator (with coordination and communication alongside the Community Programme Manager)		
<b>Relationships:</b>	<ul style="list-style-type: none"> <li>Principal Facilitator</li> <li>Community Programme Manager</li> <li>Other ORNC personnel involved in delivery, training, evaluation, and interpretation of the project</li> <li>External partners including Sweet Patootee Arts</li> </ul>		
<b>Short Summary:</b>	<p>The Freelance Assistant Facilitator will support the Principal Facilitator in delivering inclusive, creative art and craft workshops for young people and adults as part of the <i>Cornwallis Cloth</i> community engagement project at the Old Royal Naval College. Working with a diverse range of participants, the role supports creative responses to hidden histories of the Second World War in the Caribbean, explored through film, exhibition content, and hands on making.</p> <p>The Assistant Facilitator will contribute to a welcoming, supportive learning environment across a range of settings, including the Clore Learning Centre, exhibition spaces, schools, and community venues, helping participants of all ages and abilities to develop confidence, agency, and creative expression.</p>		

## RESPONSIBILITIES

### A. ROLE SPECIFIC

#### Overview

The Greenwich Foundation for the Old Royal Naval College (ORNC) **seeks Assistant Facilitator/s (may be a job share) to support Principal Art Facilitator in providing creative, informative workshops for young people and adults – e.g. groups from secondary schools, FE colleges, community centres, and public visitors to our onsite mezzanine gallery and Clore Learning Centre.**

The Assistant Facilitator will support creatively and practically a programme of art/craft workshops in which local people of various ages and backgrounds have the opportunity to respond creatively to the content of *Cornwallis Cloth*, a film\* and exhibition about the experience of people living in the West Indies during the World War II.

**The project will explore a selection of the following themes** in the context of the Second World War's arrival in the Caribbean – its impact on communities and the geo-politics of the region, as well as the ongoing struggle for civil and human rights:

- **Colonisation**
- **Loyalty**
- **Freedom**
- **Agency**
- **Resistance**
- **Patriotism**



On 11 September 1942, a German submarine targeted the anchored merchant ships *Cornwallis* and *Betancuria* in Carlisle Bay, Barbados. Torpedoes breached the defensive anti-torpedo net, and one of them partially sank the *Cornwallis*, which had arrived from Canada carrying lumber, foodstuffs such as flour, powdered milk and tinned meat, and luxury items for a White clientele.

As crowds gathered at the dockside, members of the volunteer defence force, aided by police, moved in to maintain order. Local Black people took the opportunity to keep or sell on some of the cargo salvaged from the *Cornwallis*, which was not intended for them – including cloth destined for one of the White-owned department stores in Bridgetown.

\* The film is set in Barbados in the early 1940s. Its title derives from the torpedoing by a German U-boat on 11 September 1942 of a ship, the *Cornwallis*, that was carrying, among other goods, high-quality **fabric** destined for a department store in Bridgetown, Barbados. This cloth is emblematic both of the moment people in Barbados realised that the war had reached them, and of resistance to Empire as local residents appropriated cloth and other cargo which had been intended for an expensive, White-owned department store in Bridgetown.



14 CAVE, SHEPHERD & CO.

LADIES' DRESS GOODS

NEXT in order of progress through the bazaar the visitor will reach the first section of the department devoted to catering for the wants and notions of the gender sex. It is the section where are stabled COTTON and WOOLLEN DRESS GOODS. At this counter there is invariably to be met a crowd of customers representative of every rank in local society; and the perfect order in evidence, the marvellous patience and forbearance being exhibited; the calm and composure with which the rows of applicants—for their great number compel them to stand in rows and take their turn



DRESS GOODS DEPARTMENT

one after another—will baffle the opportunity to receive the attention of some one or other of the many lady attendants, prides of their trade, great skill and tact in dealing with the visitors which possesses the soul of the crowd. That great measure is EXCELLENT QUALITY, and the reward of those who stand and wait is a substantial premium on each dollar. In this, as in all other lines of goods they sell, Messrs. Cave, Shepherd and Co. are the leaders in the field of public supply. That is the secret of the extraordinary degree of public favour and popularity which this firm enjoys. There on the shelves and counters before the visitor is a wonderful variety of goods of the kind that make glad

Cave Shepherd department store brochure, 1911. Cave Shepherd and C.F. Harrison's, White-owned department stores in Bridgetown, Barbados, had been attacked in the protests of 1937

Archives.org



(images of panels currently within the Cornwallis Cloth exhibition at the Old Royal Naval College)

## Aim, Outcomes, Purpose

**The aims** of this project are to...

- Highlight the importance of uncovering the stories of the past, especially where these have been hidden within British History
- Interpret information: develop understanding, perspective, imagination
- Encourage participants to recognise and value their own creative responses to historical accounts; gain confidence using art supplies and techniques
- Provide an opportunity for participants to have a positive experience working independently and/or with others in a relaxed, encouraging environment

*Please note: Activities will be differentiated for inclusion of the diversity of abilities.*

**Agreed outcomes – Participants will:**

- Gain general understanding of the Caribbean region during World War II
- Come away with a sense of enlightenment and enjoyment from exploring previously hidden history in a creative and accessible way

- Create an object which will become part of a larger piece, to be displayed in our Visitor Centre exhibition space

**The purpose** of a collaborative community display as part of the exhibition is to:

- Elevate (individual and communal) awareness of the theme
- Demonstrate the importance of including the Caribbean in WWII history
- Feature creative responses by members of the community
- Attract attention to the exhibition and prompt curiosity
- Provide context for the film made by Sweet Patootee Arts
- Engage with a range of local communities, including Caribbean heritage

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**Participants will journey with the guidance of Principal and Assistant Facilitators to produce their own individual work and be supported and encouraged to grow in agency, confidence, and skill as they draft, rework, and share their creations.**  
Each participant will create their own element which will contribute to a collaborative display.

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### Topics / Themes

All Facilitators will support discovery of and interest in the following **themes**:

- the Second World War in the Caribbean and its impact on the region and diaspora, particularly in relation to the family and community backgrounds of people in Greenwich and surrounding boroughs
- the torpedoing of the *Cornwallis* and its aftermath
- resistance and freedom – What did freedom mean at the time of the Second World War, and what does it mean now?
- the geopolitics of the Caribbean region: competing spheres of military, economic and political influence

There is general information on relevant topics and themes here:

<https://ornc.org>

<https://sweetpatootee.co.uk/>

<https://www.iwm.org.uk/iwm-14-18-now-legacy-fund-commissions>

<https://www.bajanthings.com/cornwallis-torpedoing-carlisle-bay-1942-75th-anniversary/>

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### Assistant Facilitator

The successful candidate/s will support the Principal Facilitator in delivering accessible cloth-based craft/art workshops to participants of all ages, abilities, and backgrounds.

(The exact type of cloth that went down with the *Cornwallis* ship is unknown, so there is room for conjecture, creative interpretation, and compatible experimentation!)

Please note: In keeping with the nature of this project, we particularly invite applications from individuals of Caribbean/ West Indian descent. Please feel free to apply regardless of ethnic heritage, however, as no ethnicity will be a disqualifying factor in itself.

We take Safeguarding very seriously. All Facilitators must have or acquire an enhanced Disclosure and Barring Service (DBS) check (with a check on both lists).

### Person Specifications

Proposals should include your examples to demonstrate the following (word limit 800):

- experience of working with young people and/or adults in an informal creative, community, or learning setting
- ability to inspire others to engage with and find enjoyment in creative activity
- excellent interpersonal skills and a genuinely inclusive approach
- readiness to recognise participants' personal creative expression
- experience of working with particular age groups (please specify) and/or supporting activities created to engage participants with a range of abilities
- committed to best practice in Safeguarding: an enhanced DBS check (with a check on both barred lists) issued within the past two years is required. You may be asked to update your DBS check if it is more than one year old.

### Tasks for the successful applicant

- Become familiar with the history of how the Second World War affected the Caribbean, in particular the torpedoing of the ship Cornwallis and impact on nearby residents.
- Attend Training – a day led by Principal Facilitator with support from Community Programme Manager; plus responsive adjustment to any updates in training deriving from learnings taking place during the course of the project.
- Actively support the Principal Facilitator in providing participants with the opportunity to experiment with and enjoy using art materials, ultimately to produce original pieces which will contribute to a collaborative work to be displayed in public.
- Communicate clearly and readily with the Principal Facilitator, Community Programme Manager, and other personnel.
- Take active part in project evaluation after workshop/s are completed.

If you have questions about the topical content or role practicalities, contact Community Programme Manager on [learning@ornc.org](mailto:learning@ornc.org)

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### Locations

Classes of e.g. secondary pupils or wellbeing support groups will attend workshops in the Clore Learning Centre on our site. Other sessions will be offered as facilitated drop-in visitor/public activities within the exhibition space itself. Still other workshops will take place *in* schools, community centres, and other locations.

Applicants can explore [our website](#) for more information about the Old Royal Naval College, part of the Maritime Greenwich UNESCO World Heritage Site.

The ORNC occupies an 18-acre estate associated with royal and naval history since Tudor times. The current buildings, complete with the iconic twin domes, were designed by Sir Christopher Wren and Nicholas Hawksmoor between 1696 and 1705, under initial instruction of joint monarchs William III and Mary II. The Royal Hospital for Seamen was a place of refuge for retired and injured sailors, many of whom travelled widely during their working lives and originated in various parts of the world.

The most famous structures on this site are *The Chapel of St. Peter and St. Paul* and the spectacular *Painted Hall*. These two buildings mirror each other architecturally and are known for their iconic twin domes.

The Painted Hall is a prime example of an English Baroque interior. Painted between 1707 and 1726, Sir James Thornhill's paintings cover all the walls and the vast ceiling, together forming an elaborate piece of propaganda designed to promote Britain as a prosperous and powerful sea-faring nation. Its themes are echoed across the site and include trade, empire, science, naval power, charity, religious politics, and monarchy.

Applicants may be asked to visit our site in Greenwich for a guided tour of our Clore learning centre and other historic spaces, at the interview stage.

**A map of the Old Royal Naval College can be found here.**

Although our iconic buildings and grounds are not directly associated with this project, an awareness of their history is applicable to working with our organisation: The Foundation for the Old Royal Naval College is a charity set up to maintain the site for posterity and ensure it is open to all. The *Cornwallis Cloth* exhibition and community project contribute to highlighting our presence and making known our welcome to all.

**Pay Schedule** Assistant Facilitator (x2) time requirements and pay is as follows:

Description	Number of days	Rate	PROJECT TOTAL
Assistant artist facilitator: 1x attendance at training day @ £115 for session	1	115.00	£115.00
Assistant Artist / facilitator: 3x workshop sessions at e.g. Community Fairs or other public spaces @ £115/day	3	115.00	£345.00
Assistant artist / facilitator: 6x sessions @ at secondary schools , community centres, FE colleges @ £115/day	6	115.00	£690.00
Assistant artist facilitator: 4x sessions at ORNC in the exhibition space @ £115/day	4	115.00	£460.00
Total to be earned			£1,610.00

Note: Workshops last 3-4 hours (sometimes including lunch or refreshment break, depending on requirements of group), plus up to an hour both before and after the session (to set up and set down), so “1 day” = 5-6 hours depending on session type.

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## Delivery Format

Our Clore Learning Centre is a large classroom with sinks, tables, chairs and is located within our Visitor Centre building. Furnishings and materials in this classroom can be laid out according to the requirements of each workshop.

Sessions at other locations will be formatted according to venue – e.g. school halls, community centres, or tables/stalls at community events and in public spaces

Some offers may incorporate a visit to the Painted Hall or other spaces on our site for group inspiration or breakout sessions.

Once the sessions are composed and trialled, they may be repeated as many times as there is demand from schools, colleges, and community groups. The workshops will be adjustable to suit slightly different ages or interests, but their core substance will be agreed between Principal Facilitator, Community Programme Manager, and Interpretation colleagues. Assistant Facilitators are also invited to make suggestions.

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## Application Process

If you feel inspired by the themes listed in this brief and are keen to support participants and colleagues as outlined above, do consider applying for this role in a fun, supportive, educational environment based at this rather magnificent heritage site.

If you wish to apply, please carefully consider the following:

1. Do you work cooperatively with colleagues?
2. Do you interact with people of all backgrounds, ages, and abilities in a friendly yet professional manner?
3. Are you available to help deliver workshops across spring and summer 2026?
4. Are you willing to work in multiple locations and various contexts?
5. Is your DBS certificate less than two years old (or will you update/register right away), and does it include checks on both barred lists (child and vulnerable adult)?

**Please submit your CV (max 2 sides A4) and a short proposal (max 2 sides A4) by 11pm March 1<sup>st</sup> 2026 to [learning@ornc.org](mailto:learning@ornc.org) for the attention of Community Programme Manager.**

Your proposal should include the following:

1. Demonstration of relevant previous experience (in a professional context, personal life, or volunteering/other roles) *responding to Person Specifications*
2. Your general availability (e.g. days of week, certain weeks away, etc) for workshop delivery across May, June, July, August, and September 2026
3. Statement of your consent (or non-consent) to be photographed occasionally during delivery of workshops; images may be used for promotional purposes



4. Confirmation that you hold a DBS check less than two years old (or will apply immediately)
5. Contact details of two professional references

**If you are chosen for interview, you will hear from us by 4pm am Friday March 6<sup>th</sup>.**

If you have not heard from us by that time, your application has not been successful on this occasion.