

## JOB DETAILS

### Principal Artist 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>	Principal Artist 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>Assistant 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 Principal Artist Facilitator is a freelance creative practitioner responsible for designing, leading, and delivering inclusive, cloth-based art workshops for young people and adults as part of the Cornwallis Cloth community engagement project at the Old Royal Naval College (ORNC). Working in partnership with ORNC, Sweet Patootee Arts, and the IWM Legacy Project, the role supports participants to explore the impact of the Second World War in the Caribbean through creative practice, culminating in a collaborative artwork displayed within the Visitor Centre exhibition space.</p>		

## RESPONSIBILITIES

### A. ROLE SPECIFIC

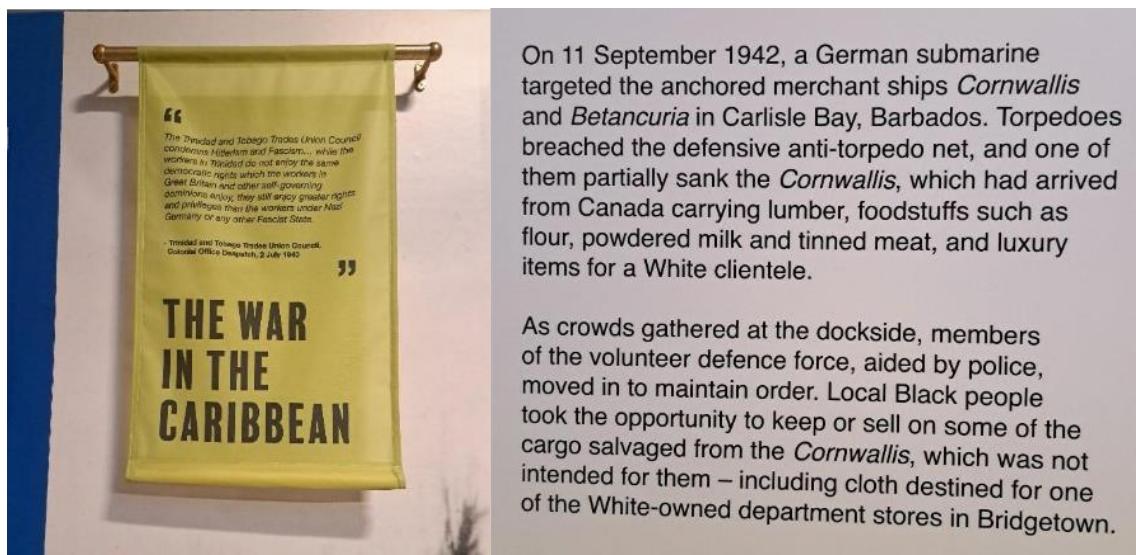
#### Overview

The Greenwich Foundation for the Old Royal Naval College (ORNC) **seeks a professional Art Education Facilitator experienced in working with 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 Facilitator will **lead on design and delivery of 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 contextualising 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**



\* 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 clothing for the wants and nations 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 while the opportunity to receive the attention of some one or other of the many lady attendants, prides that there are greater numbers in the world than in the nation which possesses the soul of the crowd. That great quality 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 all that is good and proper. 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 must have differentiation elements to include diversity of abilities. Depending on participant needs, selected volunteers may be available to assist in workshops. The Community Programme Manager can also support Artist Facilitator practically where needed.*

The Facilitator/s will design, plan, and deliver accessible creative content to meet the following **agreed outcomes**. Participants will:

- gain understanding of the Caribbean region during the Second World War



- 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

Facilitator/s 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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### Principal Facilitator

The successful candidate will have freedom to propose the way in which pieces made by participants of various ages and abilities can together create a final display.

The main stipulation is that the work is to be associated with the medium of **cloth** – probably



cotton and preferably in keeping with 1940s patterns/colours. (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 as we will also require Assistant facilitators, and/or depending on applicant availability, we will consider job-share coverage of this post.

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

Assistant facilitators will also be in place to support the workshops.

### **Person Specifications**

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

- experience of working collaboratively with young people and/or adults in an informal learning setting
- ability to inspire participants to engage with and find enjoyment in creating something using fabric and/or other art materials
- excellent interpersonal skills and a genuinely inclusive approach
- commitment to communicative collaboration with project partners
- readiness to recognise participants' personal creative expression
- experience of working with diverse needs and 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.
- Plan and run facilitated sessions to provide opportunity to a variety of participants to experiment with and enjoy using art materials, ultimately to produce original pieces which will contribute to a collaborative work to be displayed to the public.
- Submit draft session plan/s to Community Manager two weeks before first workshop date (to be discussed and agreed before use). We understand that workshops don't always run *exactly* to plan; the plan document provides information needed to book required spaces, request equipment, and order art and other materials.
- Provide lists of materials required in a timely manner and ensure that supplies can be sourced, ordered, and delivered in good time for workshop. Lists of supplies can be given to Community Programme Manager to be ordered online, and/or Facilitator can directly source items and claim back for them via invoice.
- Lead the delivery of cloth-based art/craft workshops on and off the ORNC site, as per Pay Schedule (see next section).
- Attend Progress Meetings with Community Programme Manager as per Pay Schedule (see next section).



- Plan and Deliver one training day to 1-2 Assistant Facilitators as per Pay Schedule (next section).
- Communicate clearly and readily with Community Programme Manager (who will be supportive while fully respecting Principal Facilitator as creative lead), and with Assistant Facilitator/s, and other personnel.
- Take active part in project evaluation after workshops 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)

A first draft of your workshop plan must be submitted two weeks prior to first delivery of each type of workshop so that we can place requests for everything from use of various venues/spaces to positioning of furniture, order all required art materials, and advertise need of any volunteers to support. Historical content may also need to be checked.

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**Pay Schedule** Principal Facilitator time requirements and pay is as follows:

Description	Number of days	Rate	PROJECT TOTAL
<b>costs</b> Time to research & read through materials produced by Interpretation team, and become familiar with ORNC site.  3 days @ £120/day	3	120.00	£360.00
Develop ideas around theme, and design creative activity for participants (of various ages, abilities, and backgrounds)  5 days @ £120/day	5	120.00	£600.00
Meetings with Community Prog Manager to update on progress and ask any questions as we go along (and debrief at end of project)  x 3 meetings (2h each) @ £55 per meeting	x3 mtgs	55.00	£165.00
Train 1-2 assistant facilitators  x 1 session @ £135	1	135.00	£135.00
Deliver workshop sessions at local Community Fair in Summer (with support of staff and/or assistant facilitators) £180	1	180.00	£180.00



Deliver sessions @ secondary schools, community centres, FE colleges	6	180.00	£1,080.00
6 days @ £180/day			
Deliver sessions at ORNC for public <i>in the</i> exhibition space	4	180.00	£720.00
X 4 @ £180 each			
Installation of artwork in exhibition space	2	180.00	£360.00
x 2 days @ £180/day			
Adjustments/additions to artwork <i>in situ</i> during exhibition	1 total	100.00	£200.00
x 2 separate half-days @ £100 each			
Research, sourcing, and procuring materials X 2d @ £180/day	2	180.00	£360.00
<i>Total to be earned:</i>			£4,160

Note: Workshops last 3-4 hours (sometimes including lunch or refreshment break for some groups), 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 and group requirements.

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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 Facilitator’s preference.

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

Should the Facilitator wish to incorporate a visit to the Painted Hall or our other spaces for group inspiration or breakout sessions, this can be arranged.

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.

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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.

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## Application Process

Do you feel inspired by the themes listed in this brief and by working with the intended participants and audiences as outlined above? Could you inspire others to engage with these topics in a meaningful, constructive way?

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

1. Are you able to initiate your Research and Development by March 5<sup>th</sup> 2026?
2. Can you work both collaboratively and independently to create this offer?
3. Are you available to deliver workshops across spring and summer 2026?
4. Are you available to install a display within exhibit space this spring & summer ?
5. Do you work well with people of all ages from 16+ in various contexts?



6. 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 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 attention of Community Programme Manager.**

**Your proposal should include the following:**

1. A short creative response to the brief (not detailed session plans, just an idea of the type of activities you propose and how this will engage both workshop participants and, later, exhibition visitors with the topic)
2. Demonstration of relevant previous experience, *responding to Person Specifications*
3. Your general availability (e.g. days of week, certain weeks away, etc) for workshop delivery across May, June, July, August, and September 2026
4. Statement of your consent (or non-consent) to be photographed occasionally during delivery of workshops; images may be used for promotional purposes
5. Confirmation that you hold a DBS check less than a year old (or will apply immediately)
6. Contact details of two professional references

**If you are chosen for interview, you will hear from us by 4pm 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.