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**Project Delivery Plan**

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| Project Name | Diversity and Equality in the Arts Course – Module  |
| Project Lead | Neil Rustill |
| Project Start Date | 3rd April 2017 |
| Project End Date | 30th November 2017 |

**Document Checklist**

**The document checklist is to be completed for each project. Enter N/A where the document is not applicable.**

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| --- | --- | --- | --- |
| **Document Type** | **Amount Expected** | **Amount Completed** | **Date Completed** |
| Gallery Checklist | N/A | N/A | N/A |
| Workshop Checklist | N/A | N/A | N/A |
| Risk Assessment | N/A | N/A | N/A |
| Artist Brief/contract | N/A | N/A | N/A |
| Signed inventory of works/condition report | N/A | N/A | N/A |
| Social media accounts | N/A | N/A | N/A |
| Completed budget sheet | £5,000 | £1,757.80 |  |
| 2017 end of project report |  |  |  |
| Audience Finder Surveys | N/A | N/A | N/A |
| Completed 2017 Audience Surveys | N/A | N/A | N/A |

**Baseline Report**

**To be completed on the start date of the project.**

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|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | 6 | 4 |
| Average time on website pages linked to project | 8 Hours | 16 Hours |

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| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes | N/A | N/A | N/A |
| SMS subscribers via project routes | N/A | N/A | N/A |

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|  | **LIKES/FOLLOWERS/SUBCRIBERS AT START OF PROJECT** | **LIKES/FOLLOWERS/SUBSCRIBERS AT END OF PROJECT**  | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | N/A | N/A | N/A | N/A |
| Twitter | N/A | N/A | N/A | N/A |
| Instagram | N/A | N/A | N/A | N/A |
| Other | N/A | N/A | N/A | N/A |

**Project Outline**

**Enter a description of the project including: expected outcomes, predicted audience numbers, project location.**

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| **Diversity Training Course - Module**As part of the Artlink Square Peg Project being delivered throughout Hull City of Culture 2017, a need has been identified to address diversity and equality in the arts. Extensive service experience in the sector recognises that the most effective means of impacting awareness on audiences would be the creation of a training module deliverable through training. The curriculum has considered the ACE Creative Case for Diversity, and it is intended to incorporate the three interlocking progressions of:1. **Equality** by removing potential barriers to participation.
2. **Recognition** through conversation which will lead to the restoration of diverse artists.
3. **A New Vision** which embraces diversity and specifically the role of disability in art.

A module is being developed which will complement current delivery, as part of an established course in community arts practice, but will be flexible enough to adapt to audience needs through delivery of a ‘stand alone’ course.The existing Community Arts Worker Training Course established in 2001 introduces learners to all of the essential elements needed to plan and facilitate a successful arts project with audiences. The programme currently consists of seven Learning Outcomes including:1. Understand how to plan an arts project.
2. Understand how to manage an arts project.
3. Be able to facilitate an arts project.
4. Be able to manage a project budget.
5. Understand how to publicise an event.
6. Understand and act on Health and Safety legislation.
7. Understand how to evaluate.

LO 8 will include elements of diversity and equality as identified through application of the Creative Case, whilst introducing the 9 Protected Characteristics including: Age, disability, religion and belief, gender, race, sexual orientation, pregnancy and maternity, marriage and civil partnership.The current course does include aspects of diversity, disability and learning difficulties, with barriers to participation and access already being addressed. It is however intended to expand on this area through the creation of the new module, the aim of which is to better prepare potential arts project managers and facilitators of workshops to consider inclusiveness whilst providing greater access to arts related workshops for all, and thus ‘Achieving great art for everyone’.Whilst recognising the Creative Case for diversity, stand alone courses are intended to apply the ACE key guiding principles in that inclusivity of outlook and practice creates a better, richer and more dynamic arts sector and that training will reflect the societies being served. Whilst developing the new module, it has been identified that ACE themselves have acknowledged that they do not have a monopoly on this initial debate through publication of the Creative Case, but want to create opportunities for others to contribute to the discussion. The course will therefore provide opportunities for discussion and debate, whilst providing prompts for course candidates to take on more ownership and direction whilst providing convincing evidence for their assertions and viewpoints.It is with this in mind that tailored courses / modules will incorporate these prompts through adapted Learning Outcomes which meet the needs of the group. Example 1 (Curriculum Development is ongoing)**Course Aims** (Subject to Adaptation):1. To consider those with disabilities and from diverse backgrounds when planning and providing arts project activity.
2. To better understand the needs of those with a range of disabilities and learning difficulties in order to improve access and participation.
3. To identify barriers which prevent those from hard to reach communities to engage in the arts through greater understanding of issues preventing participation.

**Objectives** (Not a definitive list): By the end of the course/module learners will have gained a greater awareness of:1. Disabilities.
2. Equality and Diversity.
3. Legal responsibilities.
4. Barriers for the Disabled.
5. Overcoming Barriers to Access and Communication.
6. Mental Health.
7. Physical Disabilities.
8. Learning Disabilities.
9. Safeguarding.
10. Excluded Communities.
11. Health and Safety.

The unique approach to provision will be that aims will be adapted to meet specific needs or subject specialism of individuals and groups through collaboration with audiences. A choice of optional objectives will also be offered where the initial assessment process has identified the benefits of inclusion.The course is being designed to engage up to 10 learners on course which can be delivered in-house at the Artlink Centre in Hull, at a host organisation venue as identified or bought in/outsourced from/to external providers. |

**Project Team**

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| **Staff member/Artist name** | **Role and responsibilities** | **Contract Issue Date** |
| **Neil Rustill** | **Research** | **3rd April 2017** |
| **Neil Rustill** | **Curriculum Development** | **3rd April 2017** |
| **Neil Rustill** | **Pilot run course trainer** | **3rd April 2017** |

**Project timeline**

**Enter a predicted timeline for your project and include any changes experienced throughout the project delivery. Add more rows where necessary.**

|  |  |  |
| --- | --- | --- |
| **Date****10 Hrs p/week.****Week Commencing** | **Action** | **Person responsible** |
| 3rd April 2017 | Familiarisation with learning requirements | Neil Rustill |
| 10th April 2017 | Research the ACE Creative Case for Diversity | Neil Rustill |
| 17th April 2017 | Assess current provision | Neil Rustill |
| 24th April 2017 | Contact diversity and disability providers to gauge existing provision | Neil Rustill |
| 2nd May 2017 | Collate existing provision and establish the level of need | Neil Rustill |
| 8th May 2017 | Review existing training provision currently being delivered by Artlink | Neil Rustill |
| 15th May 2017 | Explore appropriate regulated and non-regulated provision | Neil Rustill |
| 22nd May 2017 | Develop a list of potential aims and objectives | Neil Rustill |
| 30th May 2017 | Continue curriculum development of aims and objectives | Neil Rustill |
| 5th June 2017 | Write up overview and course / module brief | Neil Rustill |
| 12th June 2017 | Write up potential aims, objectives and learning outcomes | Neil Rustill |

**Project Evaluation**

**For each project we will collect audience finder surveys and 2017 audience surveys. These will be completed in the gallery or will be issued to the artist to take to workshops and events. Please enter details of any other evaluation you expect to undertake throughout your project.**

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| * The project lead, Creative Director and staff team will be consulted at each stage of the curriculum development process, with past learners and achievers being invited to comment on the proposed delivery.
* Evaluation will also be conducted at the end of a pilot run of the proposed new course / module, which will inform future improvement to content and methods of delivery.
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