

WYSING ARTS CENTRE
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April 2018

WYSING ARTS CENTRE
HEAD OF OPERATIONS

The Head of Operations is central to the delivery of Wysing’s ambitious activity. The role leads on the day to day operations of the organisation including administration, site and resource management, financial management, staffing, and board engagement. The role works collaboratively as part of Wysing’s senior management team, alongside the Director and Head of Partnerships, in shaping the future growth and sustainability of Wysing. The successful applicant will have at least five years’ experience in a similar senior role. The deadline for applications is Sunday 20 May 2018. Interviews will take place on Tuesday 29 May at Wysing Arts Centre.

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THE ROLE

Position: Head of Operations

Hours: Full-time

Salary: £36,500 per annum

Contract: Permanent

Reporting to: Director

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Key Duties

- To support the implementation of Wysing Arts Centre's Business Plan 2018-22 and to play a role in shaping future plans.
- To play an active role in shaping the future growth and sustainability of Wysing as part of the senior management team, alongside the Director and Head of Partnerships.
- To take responsibility for delegated areas of the organisation's activity; Operations, Finance, Resources, and Governance.

Operations

- To oversee the day to day running of Wysing Arts Centre to ensure its smooth operation and efficient use of resources and capacity.
- To line manage the Site and Technical Manager to ensure Wysing Arts Centre's site, buildings and programmes are effectively and efficiently managed.
- To line manage the Administrator & Receptionist to ensure front of house, event planning support and administration is effectively and efficiently provided. To support the planning and delivery of programmes and activities and to ensure operational support across the organisation.
- To be responsible for the organisation's IT and to manage the external IT consultant, with the support of the Site and Technical Manager.
- To provide general office management duties.
- To act as Wysing Arts Centre's Health and Safety Officer, ensuring that the Health and Safety Policy is regularly reviewed and up-dated and that necessary risk assessments are carried out.

Finance

- To lead on all aspects of financial management of the organisation including line management of the Book-keeper.
- To effectively manage delegated budgets and financial resources in line with organisational priorities and procedures.
- To be responsible for reporting on the overall financial management of the organisation, ensuring budgets are adhered to and effective cost control mechanisms are in place.
- To provide accurate monitoring and financial reporting for funders.

Resources

- To liaise with Wysing's onsite tenants, including studio artists, the café and others, in the preparation of licence agreements and inductions.

- To co-ordinate external bookings of facilities including meeting rooms, the farmhouse and onsite recording studio, alongside the licensing of artist studios.
- To ensure inventories across the site are maintained and accurate.
- To lead on the recruitment of new staff, employees and volunteers and their inductions.
- To ensure Staff Handbooks, which include information on Health and Safety as well as Policies, are up-dated and appropriately distributed.
- To keep confidential personnel records on all members of staff and ensure that all staff records are kept up to date, including staff appraisals and sickness and absence records.
- To support and develop the role of volunteers within the organisation and take lead responsibility for volunteers in the delegated operational areas.

Governance

- To act as Company Secretary and to attend and service Board meetings for the organisation and sub-committees as appropriate, preparing reports and papers as required.
- To work with the Board, Director and Senior Management Team to devise, monitor and review all organisational policies and procedures.
- To co-ordinate the annual returns for Companies House, Charity Commission and funding bodies and other legal requirements.

To undertake any other duties related to the role as requested by the Director.

The post-holder will be expected to work in accordance with Wysing Arts Centre's Equality and Diversity Policy and within the organisation's Health and Safety Policy.

Person specification

Essential:

At least five years' experience in a senior management role.

Outstanding organisational skills and the ability to work under pressure and manage multiple priorities.

Strong communications skills (both verbal and written).

Excellent interpersonal and problem-solving skills.

Relevant experience of service development and developing sustainable funding sources.

Experience of managing complex budgets across multiple areas and departments.

Fully financially literate and experienced in the accurate presentation and interrogation of management and statutory accounts, setting of budgets, budgetary management and control.

A high level of computer literacy, including use of Microsoft Word and Excel.

An understanding and empathy with the aims of Wysing Arts Centre.

Willingness to work occasional evenings and weekends as required.

Desirable:

Experience of devising, implementation and monitoring of policies and plans.

Experience of developing income generation opportunities.

Knowledge of national arts policies, networks and trends.

Experience of working with artists.

An interest in contemporary visual arts.

"Wysing, a modernist campus which means business... a hotbed of study, a hub of artistic industry, a nationwide resource for art theory and a factory of inspiration" Mark Sheerin, Artdependence Magazine

WYSING'S VISION

To be a progressive and inclusive arts organisation that develops new ways to support artists, and to enable art and ideas to reach a wide range of people in unexpected ways.

WYSING'S MISSION

To enable artists of all backgrounds and ages to thrive, by providing a discursive environment within which they can experiment, make new work, develop new networks and collaborators, and reach new audiences.

WYSING'S VALUES

We believe that art and artists have a vital role to play in society and that opportunities in the arts have not always been fairly shared or accessed by all. Working closely with artists from a diversity of backgrounds and at different points in their careers, we develop programmes that offer time and space for personal development, artistic growth and experimentation, and access to supportive networks. We are committed to establishing national and international partnerships and collaborations that support innovative and experimental art to be created, and for art to be experienced by existing and new audiences.

ORGANISATIONAL OBJECTIVES 2018 – 2022

1. **ARTISTS:** Enable artists of all backgrounds to thrive
 - Develop a range of programmes that support artists and artistic practice
 - Increase the diversity of artists we support
 - Develop local, national and international strategic partnerships and networks
2. **AUDIENCES:** Enable a range of audiences to access contemporary art
 - Deliver high quality public and education programmes
 - Be strategic in targeting audiences for art
 - Work beyond our geographic boundaries
3. **ASSETS:** Enable financial and organisational resilience
 - Develop and sustain new models of self-generated and contributed income
 - Invest in staff development and governance
 - Maximise the potential of our unique site

STRATEGIC OVERVIEW

Through its innovative work, Wysing influences the development of the visual arts sector in the UK, Europe and, increasingly, the wider world. As a respected and well-connected institution operating outside the usual gallery system and urban context, Wysing is uniquely positioned to develop programmes that provide opportunities for the exchange of knowledge and ideas, and which reflect on the role of art, artists, and arts organisations in society; acting as a testing ground for new ideas that are fed productively back into the art mainstream through extensive networks and partnerships.

Integral to Wysing's ethos is the provision of space, support and finance to enable a diversity of artists to progress their ideas. Artists of all backgrounds and at all stages in their lives participate in a range of programmes that are developed in response to their needs. Artists often speak of Wysing as a defining

moment in the development of their practices. In addition, there are specialist programmes for young artists, which include free studio provision, mentoring, workshops and public presentations. Wysing delivers a range of public programmes that provide different entry points for a wide range of interests and abilities to access contemporary art. Public programmes reflect the complexities of contemporary life and have included explorations in race, gender, ecology, societal issues, and alternative educational and learning structures. To develop programme content Wysing draws on the resources of neighbouring Cambridge University as well as its significant artist alumni which includes Turner Prize winners and artists who have been awarded the prestigious Paul Hamlyn Award.

Wysing ensures that the innovative work developed by artists participating in its programmes reaches a wide range of audiences through digital and online initiatives, and through a range of partnerships that enable it to reach audiences regionally, nationally and internationally. Established in 1989, Wysing's large site in rural Cambridgeshire has been significantly developed and encompasses artist studios, a large gallery, a music recording studio, educational and project spaces, onsite accommodation, ceramics facilities, outdoor space with sculpture, and a café.

'Wysing has established a brave and imaginative emphasis on experimentation and critical discussion in which the Wysing community and the broader community, are given every opportunity to participate. They offer the practical support of space, time and resources for artists to engage with the more challenging aspects of their creative activities and to bring these to fruition.' Phyllida Barlow CBE, Artist representing the UK at the Venice Biennial 2017

2018 PROGRAMMES

ARTIST RESIDENCIES

Following an Open Call for applications in December 2017, the artists selected to be in-residence across 2018 are:

- Camae Ayewa, aka Moor Mother, will be in-residence ahead of Wysing's 2018 music festival at which she will be performing.
- Leah Clements and collaborators Rebecca Bligh, Uma Breakdown, Elena Colman, Alice Hattrick and Lizzy Rose will form a new network of art practitioners who identify as 'crip', disabled, or otherwise non-conforming to standard ideas of good health.
- Phoebe Collings James and Last Yearz Interesting Negro/ Jamila Johnson-Small will create a collaborative work embodied through a symbiotic relationship between dance, music and sculpture, asking what an anti-assimilationist practice might look and sound like in 2018.
- Brandon Covington Sam-Sumara, aka N-Prolenta, will produce a monograph that will incorporate fifteen short essays.
- Julia Crabtree & William Evans, previous residency artists returning to Wysing to work with invited collaborators to expand upon key themes from recent research including botany, fungal ecologies, co-evolving, feminist sci-fi, bodies and critters.
- Formerly Called (Tamar Clarke-Brown, Ibrahim Cissé, Atum Farah, Cédric Fauq, Georgia Lucas-Going, Elijah Maja, Olu Ogunnaike, Cindy Sissokho, Kefiloe Siwisa, Dominique White, and others) will meet at Wysing across several retreats to reinforce their existing network of People of Colour operating within the art world and beyond.
- Anna McMahan and Salote Tawale will research and develop new UK networks, including accessing collections of Fijian cultural objects held in Cambridge University Museums and developing a podcast series through interviews on gender, race, post-colonial theory, queerness, family, and food.

- Joe Moran will work with dancers and dramaturges to develop a body of research traversing expanded choreography, discourse and form conceived in a spirit of urgency, collectivity and self-definition.
- Sonic Cyberfeminisms (Annie Goh, Marlo De Lara, Jane Frances Dunlop, Natalie Hyacinth, Miranda Iossifidis, Frances Morgan, Shanti Suki Osman and Marie Thompson) will develop a series of podcasts, broadcasts and a zine.
- Tessa Norton and family will be in-residence during which Norton will explore how the experience of parenthood has changed her perception of time, and the implications that this renewed perspective has for thinking about art.
- Nastja Säde Rönkkö and family will be in-residence during which Rönkkö will be developing an ambitious new project to be realised in 2018.
- Rachael Rosen working with a small team of coders and performers including Henry Rodrick, will develop a performance and playable archive for pOrtals; an ongoing collaborative world building and storytelling exercise.
- Liv Wynter will work with a script writer and stage hand to develop a new installation and performance piece.

EXHIBITION – MORE OF AN AVALANCHE 11 FEBRUARY TO 8 APRIL

The 2018 programme will launch with the group exhibition, more of an avalanche, which will present new work produced at Wysing in 2017, alongside existing and historical work, that considers what it means to have political sensitivity in the current political climate. The exhibition takes the term "snowflake" as a starting point, a term used pejoratively by the political right to code dissent as whining, vulnerability as over-sensitivity and the right to protest as a willingness to take offence. Across Wysing's gallery and a screening room, works take sensitivity and fragility as a starting point and look for strength in numbers and strength in networks. With artists Helen Cammock, Ilker Cınarel, Jesse Darling, Maryam Monalisa Gharavi, Juliet Jacques, Carolyn Lazard, Zinzi Minott, The Newsreel Collective, Harold Offeh, Raju Rage, S1 Portland/Women's Beat League, Syllabus III and Liv Wynter.

EXHIBITION – WORLDS AMONG US 7 OCTOBER TO 9 DECEMBER.

Worlds Among Us is an exhibition of a new commission developed by artist Anne Bunting-Branch which emerged from a specialist retreat at Wysing in December 2017. Working with partners, The Mechatronic Library, FACT Liverpool and QUAD, Derby, the retreat supported artists to work with new digital technologies such as Augmented Reality, Virtual Reality and Game-Engines. Alongside artists developing their practice through these new technologies, the commissions reflect on the philosophical and political implications of their increasing adoption by society.

KOREAN POTTERY CAMP

Wysing is working with Grizedale Arts to deliver a residency that will encompass a 'pottery camp' and conference in June/July. The camp will bring Korean and UK artists working with ceramics together fire a rare anagama kiln on Wysing's site. The Korean artists will be selected along with Korean partners during a research trip and residency by Adam Sutherland and UK artists Aaron Angell and Mark Essen, in April 2018.

MUSIC FESTIVAL 1 SEPTEMBER

The ninth edition of our annual festival of art and music, which has received 5 star reviews in The Guardian for the past two years, returns for twelve hours of art and music on a series of stages across Wysing's site. The initial line-up, which will include key historic acts alongside contemporary artists and musicians, will be announced in spring 2018.

WYSING POLYPHONIC STUDIO

Our new Wysing Polyphonic recording studio will open in early 2018. The studio includes a vocal booth, a fully operational studio including software Ableton and Logic, and access to a larger space for large scale set-ups. Alongside being available to residency artists, the studio will be open to hires, including combined with accommodation in our onsite farmhouse.

NEW COMMISSION

Ravioli Me Away (Sian Dorrer, Rosie Ridgway and Alice Theobald) have been working with us across 2017 and 2018 developing an ambitious new musical production that will be premiered in early 2019. To date this has included a public event to develop characters for their new opera, View from Behind the Futuristic Rose Trellis, and recording tracks in our new Wysing Polyphonic recording studio.

PARTNERSHIP PROJECTS – SYLLABUS III/IV

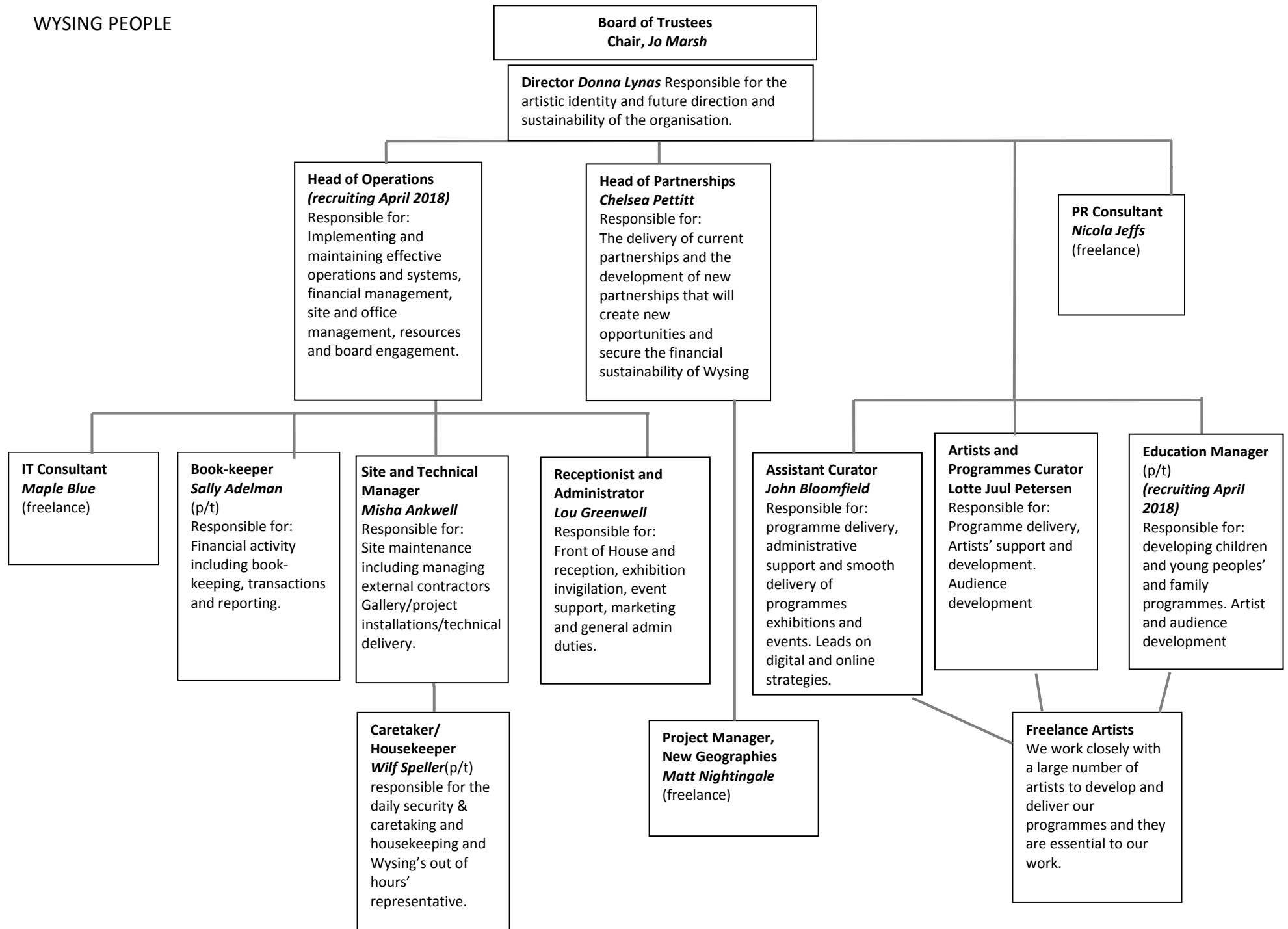
Syllabus III is the third year of our alternative learning programme, delivered by Wysing in partnership with Eastside Projects, Iniva, New Contemporaries, S1 Artspace, Spike Island and Studio Voltaire.

Syllabus III is led by artists Jesse Darling and Harold Offeh, and the selected participants for the ten-month programme are Frederica Agbah, Chris Alton, Conor Baird, Ilker Cinarel, Phoebe Davies, Freya Dooley, Rose Gibbs, Jill McKnight, Ben Sanderson and Karis Upton. The next Open Call for Syllabus IV will go out in spring 2018.

PARTNERSHIP PROJECTS – NEW GEOGRAPHIES

Wysing is leading 'New Geographies', an Arts Council England funded project to create a new map of the East of England based on personal thoughts, reflections and stories of unexplored or over-looked places. The map forms the basis of 10 major site-responsive art commissions across the East of England, to be delivered over the next two years. The first phase of the project invited members of the public to nominate locations for the map, over a three-month nomination process in Summer of 2017. During 2018 and 2019 ten national and international artists will create new works in response to the locations. The first artists selected will be announced in spring 2018.

WYSING PEOPLE



WYSING STAFF

Donna Lynas, Director

Donna Lynas has been Director of Wysing Arts Centre since 2005 and has developed Wysing's identity as a research centre for the visual arts; introducing experimental artists' residencies and retreats and commissioning and curating ambitious projects including the annual festival of art and music. Donna is Chair of the Contemporary Visual Arts Network in the East and part of the Plus Tate network of Directors. Previously, Donna was Curator at South London Gallery (1999-2005) where she established the gallery's influential performance and off-site programmes and worked with artists including Christian Boltanski, On Kawara, Joelle Tuerlinckx and Keith Tyson on their solo exhibitions, alongside curating a number of group exhibitions. Prior to that, Donna was Curator (1997-99) and Touring Exhibitions Organiser (1995-1997) at Modern Art Oxford.

Head of Operations (recruiting April 2018).

Chelsea Pettitt, Head of Partnerships

Chelsea Pettitt joined Wysing in 2015 having previously worked at Southbank Centre, initially as Exhibitions Assistant for Hayward Gallery where she worked on a number of exhibitions including *The New Décor* (2010) and *Move: Choreographing You* (2010-11) which toured to Germany and Korea. She joined the Hayward Touring team as Assistant Curator in 2011, organising tours of exhibitions across the UK. She led on major collaborative projects for Hayward Touring including exhibitions *The Universal Addressability of Dumb Things* (2013) curated by Mark Leckey and *Art from Elsewhere* (2014-15). Born in California, and after a short period living in Beijing in 2006, Chelsea came to the UK to study Visual Anthropology at Goldsmiths College, London.

Lotte Juul Petersen, Artists and Programmes Curator

Lotte has been a Curator at Wysing since 2008. She has a MA in art history and cultural studies from University of Copenhagen and University of Leeds. Before joining Wysing Lotte developed the residency and artistic program at the Factory of Art and Design, Copenhagen, during which time she was also employed as curator at the Fynen Art Academy. Prior to this she was part of the curatorial team at CPH Kunsthall, directed by Jacob Fabricius, and at Malmö Konsthall, Sweden. Lotte recently co-edited an anthology on curating with Sanne Kofod Olsen, Malene Vest Hansen and Malene Ratcliffe, published by the Museum of Contemporary Art, Roskilde.

John Eng Kiet Bloomfield, Assistant Curator

John was until recently an editor at Black Dog Publishing alongside which he worked as a freelance curator, developing exhibitions and projects for Arcadia Missa, Flat Time House, MOT International and Tate. John has held positions at the British Film Institute and Rich Mix, London and has also worked as researcher and talks and screenings manager for the artist Isaac Julien. John has an MA in Film Studies from UCL, London and takes a leading role in developing new online and digital curatorial platforms and content for Wysing.

Education Manager (recruiting April 2018).

Misha Ankwel, Site and Technical Manager

Misha Ankwel joined Wysing in March 2018 as Site and Technical Manager. Prior to this, she worked as the Technical Production Manager for Wimbledon College of Art, and as a Technician at Tristan Bates Theatre, Leicester Square Theatre and Museum of Comedy, The Drayton Theatre, and Forest Hill School theatre. Before this she was Crew Leader and Assistant Producer at Amused Moose Productions which included producing work for the Edinburgh Fringe festival. Misha has a BA(Hons) in Theatre Practice from the Royal Central School of Speech and Drama and in her spare time organises events for Roller Derby exhibition teams.

Lou Greenwell, Receptionist & Administrator

Lou joined Wysing in November 2014 and first worked with the organisation as a Wysing Young Artist in 2012. She then completed a Creative Apprenticeship at Wysing 2012–2013, as part of a shared role with the Fitzwilliam Museum, and gained an NVQ in Cultural Heritage. Since 2013 Lou has been part of Cambridge Junction's Event Team alongside assisting with several UCM projects and events. Lou continues to make her own work, as well as being an active member of the Wysing and Kettle's Yard Circuit group.

Wilf Speller, Caretaker/Housekeeper

Wilf is a visual artist and filmmaker who lives and works at Wysing. In his role as Caretaker/Housekeeper, he is the first point of contact for most people staying at our Bourn site. Prior to moving to Wysing, Wilf was Assistant Director at the Villa Lena Foundation in Tuscany where he assisted with the day to day running of the foundation and their international residency programme. Prior to this he worked at Waddington Studios in London as Assistant Studio Manager, was Image Archivist at Gagosian Gallery, London.

BOARD OF TRUSTEES

Jo Marsh, Chair - Jo is a Director at Jane Wentworth Associates, where she develops brand strategies for organisations in the cultural sector. She is also responsible for generating the company's new business and extensive network of international Associates. She joined the board in 2015.

John Bickley - John is a freelance arts consultant and was previously Managing Director of the international choir The Sixteen. Prior to this he was Development Director at Britten Symphonia, and for twenty-five years an Artists' Manager. He joined the Board in 2009

Jenny Brooks - Jenny was one of four founding directors of Wysing in 1989, and then became a member of the Board when the organisation became a charity in 1994.

Terry Brooks - Terry was one of four founding directors of Wysing in 1989. He served as its chair until June 2002.

Michaela Crimmin - Michaela is a co-director of Culture+Conflict. She is also an independent curator and writer and is on the academic staff of the Royal College of Art where she teaches in the School of Humanities. She joined the board in 2013.

Jessica Lack - Jessica is writer and arts journalist writing regularly for the Guardian and other national broadsheets. She was the previews arts editor of The Guide for ten years and now contributes to G2 and the arts and culture section online. She joined the board in 2012.

Harold Offeh – Harold is an artist whose work encompasses performance, social practice, video and photography. He studied at the University of Brighton and the Royal College of Art, London. He has shown widely both in the UK and abroad and joined the Board in March 2018.

Sarah Wells - Sarah is an experienced Finance Director and was previously Finance Manager at Wysing before moving onto the board. She has a wealth of financial experience including as CEO of The Arches, Glasgow. She joined the board in 2016.

Jack Cornell & Soheila Sohkanvari - Jack and Soheila are Observers to the Board, representing Wysing's studio artists.

RECRUITMENT PROCESS

The deadline for applications is Sunday 20 May 2018.

Interviews will take place on Tuesday 29 May at Wysing Arts Centre.

Applications should be made online via Submittable, [here](#).

Once you have set up a Submittable account you can return to your application any time up until the deadline which is midnight on Sunday 20 May 2018. Please allow enough time to approach us with any questions or queries in using the Submittable website. We are not able to accept applications after the deadline.

Please include:

1. Details of your previous employment and relevant work experience. List each employer and give a short description of your role alongside dates of employment and reason for leaving.
2. What interests you about the post and working at Wysing Arts Centre? Please use this section to articulate why you want to work at Wysing.
3. Information on how your skills, abilities, and experience match the key points in the job description and person specification.
4. Your contact details.
5. Contact details for two referees.

Wysing's Director, Donna Lynas, is available to have an informal conversation about the position. Please call 01954 718881 or email donna.lynas@wysingartscentre.org