



Artist Resource Pack

Working in Education

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Getting Started

Working as an artist in education can be very rewarding, with many benefits. Exploring your art form with children will not only engage them in the creative process but also develop your confidence and abilities in this area. You never know- they might teach *you* something new!

If you haven't worked in schools before, you need to get some experience. This can be in the form of voluntary work, or shadowing more experienced lead artists in educational settings. There are also training courses available in various aspects of work including child protection, workshop leading and best practice. Talk to Creative Skills about the seminars and advice they can offer you. Creative Skills exists to support the development of individual skills for practitioners who work in the Creative Industries in Cornwall. Contact them at The Old Grammar School, West Park, Redruth, TR15 3AJ. Tel 01209 218879 or email admin@creativeskills.org.uk.

You will need to let the schools know what you have to offer. Put together a leaflet, with pictures if possible, that tells schools the arts forms, skills and experience you have including the projects you've already undertaken and the people you've worked with. Make sure you build up a portfolio of all the work you've done, including pictures and examples of work; yours and the workshop participants.

Teachers are under lots of pressure to meet their curriculum targets, so if the project you're offering links into the curriculum, then it will be more attractive to teachers. Have a look at the following websites for more information.

www.dfes.gov.uk

www.curriculumonline.gov.uk

www.qca.org.uk

www.accessart.org.uk

Also consider how you would like to work. Can you undertake a residency in the school, do you prefer to work with large groups of children, which age range do you best connect with.

The Project

Planning Sessions

You will need to plan the project thoroughly with the teacher and school to ensure that it completely meets all the aims and requirements. This is important whether you are providing a one off workshop, or a longer term residency.

You will also need to know:

- Location of school/college
- Facilities available for the project. Check that you all understand what is needed and what is available.
- Contact name
- Parking arrangements
- Assistant (a teacher if at all possible, who could also learn at the same time as the pupils)
- How the fee is to be paid and when ([See 'Getting Paid' p. 7](#))
- How many pupils, their age and ability.

The teacher will need to know:

- Artistic medium (sculpture, textiles etc.)
- Availability
- Materials provided and what you need to provide
- What facilities you need
- Fee and exactly what is included in the fee
- As much information as possible about the activity so the risk assessment is accurate. ([See 'Risk Assessment Forms' p. 13](#))

This information should be set out in a contract as below.

The Project Plan

Once you have had the planning session, it is useful for you and the teacher to write a project plan to be used with the contract. Use the information set out in the original brief, but also make sure the following is included:

1. Outline timetable
2. Who will be responsible for coordinating the project
3. Which members of the school staff will be involved?
4. Plan your evaluation at the start of the project
5. How the project will be evaluated ([see 'Evaluation' p. 5](#))
6. What resources are to be used and who is responsible for supplying them?

Evaluation

'Evaluation often becomes an after thought, grudgingly engaged to satisfy funding bodies'

Quote from 'Artists in schools' document from the One World One County project (Gloss- Gloucestershire Arts Education Partnership)

The above comment epitomises what evaluation often becomes. Evaluation should be an integral part of every project as it can:

- Help the project to develop as it goes along by increasing day-to-day awareness and discussion.
- Allow the participants to value what they're doing
- Provide effective ways of celebrating the whole project - which may vanish without a trace once it is over
- Provide valuable evidence to parents/governors/colleagues of the nature of the whole process and its benefits and assist in creating further opportunities
- Helps you to plan, improve and fundraise for other projects.

There are many different ways you can evaluate your project, and it needs to reflect the length of the project and the requirements you may have from a funding body. The most effective starting point is to outline the aims and objectives of the project before you begin the work. Any evaluation should reflect on whether these aims and objectives have been achieved. Write your methods of evaluation in the project proposal and make sure it is discussed at planning meetings with the school.

Be creative- you don't just have to use forms for evaluation. If the school has a video camera, why not get one of the students to film their friends taking part and their reactions to the project, or take sound bites and make into an audio backdrop for the work. If you start the evaluation process right at the beginning, you can incorporate the experiences into the final product.

Copyright

If you as an artist create original literary, dramatic, musical or artistic works – from sound recordings to information booklets and computer programmes you will automatically have copyright on them. However, issues of copyright, ownership and reproduction rights especially where work has been produced or contributed to by several people can be complex. All residency or workshop contracts that involve the creation of work must be clear about who owns the copyright and/or who can reproduce the work for different purposes.

Ownership of Copyright- The law as stated in the Copyright Designs and Patents Act 1988, says that all artists or others who create original work will own the copyright in that work and therefore will have exclusive right to reproduce it.

The artist still owns the copyright if the work has been commissioned by someone else.

If more than one person has created the work and the separate contributions cannot be distinguished – all the contributors own the copyright jointly.

Reproduction Rights- In general copyright owners will have the exclusive right to reproduce or copy the work and so to prevent others from doing so.

Ownership of work- All residency contracts must make clear who owns and work created and any preliminary drawings, maquettes or designs. This is separate from copyright ownership. The artist will continue to own the work unless it is stated otherwise in the contract.

The owner of the work does however have legal responsibilities for it; make it clear in the residency contract:

- Who is responsible for maintaining it and repairing it
- Who is responsible for insuring it against public liability

Children and Young People's Work- If you have created a piece of work in collaboration with children then remember that this is their intellectual property as well as yours. If the work has been produced solely by the children in a workshop directed by you, the work is their intellectual property, or possibly the schools'. This is especially relevant if pieces of their work are being published in magazines, made into displays, or postcards for example and their permission should be sought.

Contracts and Getting Paid

Contracts

A contract is a simple way of confirming all the details of the project in a written form: it can be a helpful planning device even if it is only a one-day project.

A contract should clearly set out the following information, and also include any relevant information from the planning meeting:

- The parties who the agreement is between
- Duration and dates of the project
- What activities are happening.
- Who and what numbers are taking part in the activity.
- Who is supplying materials/equipment e.g. The artist will bring: The school will supply:
- Funding for the project, or where it is coming from.
- Fees and expenses and when they will be paid. (See 'Getting Paid' p. 7)
- Insurance details (see 'Public Liability Insurance' p. 8)
- How the project will be evaluated/ documented. (some funders require the submission of an evaluation report as a condition of their grant)
- Copyrights (See 'Copyright' p. 6)
- Cancellation or curtailment of contract and unforeseen circumstances.
- Signatures of both parties.

Getting Paid

How the school pays you will depend on the nature of the project and the funding. For a one day or short term project, you should send an invoice when the work is complete. For a longer term project, you should arrange to be paid in instalments, and if you have to make a large outlay for materials before the project, you may be able to arrange an initial payment to cover this.

Be aware that it may take up to four weeks for your invoice to be paid.

Employed or Self- Employed?

When working with schools, you will need to prove to the Inland Revenue that you are self-employed and not an employee of the school. If you do not prove you are self-employed, you will be paid as an employee with emergency tax deducted. Talk to the school bursar or finance manager about this, and they should be able to provide you with the correct forms and advise on how they usually pay practitioners.

The Legal Bit

On the legal side of things, before you work in a school you need to have an Enhanced Disclosure, and Public Liability Insurance.

Enhanced Disclosure

All practitioners working in schools, or with children, young people or vulnerable adults, should have an Enhanced Disclosure Certificate. Disclosure is an information service run by the Criminal Records Bureau which supercedes the previous police check procedures and helps organisations make informed recruitment decisions.

The law has not defined how long a Disclosure check is 'current'. Someone could be checked through the Disclosure service and soon after commit an offence and be convicted. Therefore, different organisations and schools will have different policies with regard to Disclosure and you will need to comply with these.

KEAP can process your Disclosure with a cost of £49.50. For more information, please contact Helen Reynolds or Katy Luxton on 01872 275187 or email hreynolds@cornwall.gov.uk

Public Liability Insurance

Any artist who works freelance in education must have their own Public Liability Insurance to cover them for at least £2 million. This insurance covers you for an accident for which you could be held personally liable. It does not cover you or your equipment. The school's insurance will not cover you as you are not employed by them.

Phone around for different quotes and try to find a policy to suit your needs. Often you can get cover that covers your equipment, studio/workspace and gives you PLI. If you are part of a studio group or organisation it may be cheaper to get cover as a group.

There is a list of companies who offer different types of PLI on p.11.

Health and Safety & Risk Assessments

When working in a school the overall responsibility for general Health and Safety lies with the Head Teacher and School Governors. However as an artist or group of artists working in schools you too have a responsibility for the health and safety of the group of children you are working with and for yourself. You need to you take out your own public liability insurance and in addition you should check with the school about insurance cover for the project you are working on in school. These guidelines have been written to help ensure that when you deliver your workshop or performance you have

taken all the necessary precautions to comply with Health and Safety Legislation.

Health & Safety Policy- When you begin planning your workshop/performance ask for a copy of the School's Health and Safety policy and note the aspects of the policy that will apply to your workshop/performance.

Risk Assessment- This is a careful examination of what could cause harm to people so that a judgement can be made as to whether enough precautions have been taken or whether more should be done to prevent harm. The key judgement is whether a hazard is significant and whether the precautions taken make the risks smaller. The Risk Assessment may be carried out by the teacher or by yourself. We have set out an example of a risk assessment for you to use if you don't already have a model to follow, there are sample forms on page 13. The five steps involved are:

1. Look for hazards
2. Decide who might be harmed and how
3. Evaluate the risk and decide whether more precautions are necessary
4. Make a record of your findings
5. Review and revise the assessment if necessary

Workshop Rules- At the beginning of your workshop or performance you may wish to agree some "Golden Rules" with the children which apply to their time in your workshop. These could include safety rules, following recommendations about dress and or dangerous jewellery, only touching equipment at the appropriate time, ways of addressing each other and use of language, respect for differing views etc.

Practicalities- It is highly likely that during your workshop or performance you will wish to have access to areas normally closed to pupils or access after school hours. We strongly recommend that you inform those responsible for the building and school site about your needs so that arrangements can be made in advance. This might include storage of work in progress or of materials, it may relate to out of hours access and security measures or to waste materials and rubbish.

Emergency Procedures- The school should have clear guidelines on what to do in the case of an emergency and you should ensure that you are aware of these before you begin working in school. Ask to be shown where first aid boxes are located around the school. It is also important to establish whether any of the children in your workshop have special needs or medical conditions so that you are aware of any possible incidents during your work with them.

COSHH- The control of substances hazardous to health. Make sure you use substances and products which are in their original containers and have their original label clearly visible. Don't decant substances or products for use in

workshops with children and young people. Follow the instructions on the product label for safe use and take the stated steps in the case of an accident.

Child Protection

Child protection is a very important and complicated issue. KEAP has adopted a Child Protection policy and requires all artists to read, and follow the policy.

One issue which occurs very often is being left alone with children in a workshop or classroom setting. You as the artist should never be left *'in loco parentis'*. You should make it very clear that you are not in the classroom in place of the teacher and should not be left alone. Situations such as working with small groups of children away from the main class can often result in working on your own. In these cases it should be possible to have a Learning Assistant to work with you. Apart from the issue of child protection, it is very valuable to the teacher to work alongside you to give them a chance to enjoy, observe, participate and get new ideas to use in the classroom themselves.

A copy of the Child Protection Policy which includes a Code of Conduct is found on p. 16. Please ensure you are aware of the issues, and contact KEAP if you have any queries.

Public Liability Insurance Providers

Equity *Suitable for performance artists*

Members only, PLI is built into membership and rates are linked to your professional earnings.

Wales and South West Office
Transport House
1 Cathedral Road
Cardiff
CF1 9SD

tel: 029 2039 7971
fax: 029 2023 0754
www.equity.org.uk

Musicians Union *suitable for musicians*

Members only- PLI of up to £10 million is built into membership. Membership starts from £99.00

60-62 Clapham Road
London
SW9 0JJ

Tel: 020 75825566
www.musiciansunion.org.uk

BECTU *insures freelance artists and practitioners in the entertainment industries*

Members only, PLI is £12 on top of the membership fee for £3 million cover. The PLI provider is AON Ltd, Capital House, Houndwell Place, Southampton, S01 1HW on 0845 6010380.

373-377 Clapham Road
London
SW9 9BT

Tel: 020 7346 0900
www.bectu.org.uk

Dixon Chalmers Ltd *offers policies for circus performers including workshops. May also offer cover for other performance artists.*

Huntvita House
32 Haygate Road
Wellington
Telford
TF1 1QT
Tel: 01952 641321

SAA- Society for All Artists

Insurance available with certain types of membership.

PO BOX 50
Newark
Notts.
NG23 5GY
Tel: 01949 844050
www.saa.co.uk

Country Mutual Insurance Brokers *Performing arts package and may also insure workshops run by visual artists*

Cover runs from September to September. Rates at 26/11/04 are £110 for £2 million, £140 for £2 million if using fire/light or £165 for £5 million

32 Haygate Road
Wellington
Telford
Shropshire
TF1 1QT
Tel: 01952 641321

Ian W. Wallace *Special insurance package for crafts people.*

PO Box 5063
Verwood
Dorset
BH31 6WB
Tel: 0800 919359
www.craftinsurnace.co.uk

GSB Insurance *Insures artists*

1 Tomlins Corner
Queens Street
Gillingham
Dorset
SP8 4PJ
Tel: 01747 821188

Blake Insurance Services

Max Piper on 01278 453345 or max@blakeis.co.uk

Designed exclusively to protect Creative Arts and Literary Professionals working in the community.

Phillipa Levy *Insures Flameworks in Plymouth*

Phillipa Levy & Assoc.

19 Louisa Street
London
E1 4NF
Tel: 0207 790 1963

Geoffreys Group

Stephen Ward 01228 552946 textile and craft insurance.
Issued by Norwich Union

Eden House,
1 Wavell Drive
Rose hill
Carlisle
Cumbria
CA1 2FT

National Association of Field Study Officers

Can cover outdoor work with young people

You will need to join NAFSO- £35

They can then help to arrange insurance with Zurich approx £120

www.nafso.org.uk

Risk Assessment

How to use this form

1. Identify potential hazards e.g. walking on roads, sunburn, getting lost, tripping on cables etc. The form includes many potential hazards associated with workshops, but make sure you identify any others.
2. Identify those at risk e.g. young persons, leaders, other adults.
3. Identify potential outcome and its likelihood and give a numerical value. Using the tables below.
4. Multiply your two values to arrive at your risk rating.
5. Where the risk is medium or high, either use the Risk Assessment Action Plan in the second section to identify the action required to reduce the risk, or do not proceed with the activity.

Persons at Risk	
<i>L</i>	<i>Leader</i>
<i>OA</i>	<i>Other Adults</i>
<i>Y</i>	<i>Young People</i>
<i>I</i>	<i>Instructor</i>
<i>PV</i>	<i>Public Visitor</i>

Potential Outcome	Numerical value
<i>Minor Injury</i>	<i>1</i>
<i>Injury needing medical attention</i>	<i>2</i>
<i>Injury - off work / school 5 days</i>	<i>3</i>
<i>Serious Injury / Long term sickness</i>	<i>4</i>
<i>Fatality</i>	<i>5</i>

Risk Rating	
<i>1-5</i>	<i>Low</i>
<i>6-12</i>	<i>Medium</i>
<i>12+</i>	<i>High</i>

Likelihood / Probability	Numerical Value
<i>Unlikely</i>	<i>1</i>
<i>Low possibility</i>	<i>2</i>
<i>Possible</i>	<i>3</i>
<i>Probable</i>	<i>4</i>
<i>Near Certainty</i>	<i>5</i>

Risk Assessment Form

<i>Site Location:</i>		<i>Date of last assessment:</i>		<i>Date of new assessment:</i>	
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<i>Activity / situation:</i>					
<i>Leader:</i>		<i>Qualification:</i>			

<i>Hazards Identified</i>	<i>Person at Risk</i>	<i>Potential Outcome</i>	<i>Likelihood / Probability</i>	<i>Risk Rating</i>	<i>Risk L/M/H</i>
Electricity Cables					
Gangways					
Equipment – secure? - safe - storage - PAT test					
Staging, Scenery, Displays, Props, Finished Pieces etc					
Floors					
Sharp objects					
Dangerous Substances					
Work in Progress					
Rubbish, Waste materials					
Furniture, Lighting, Sound					
<i>Other risks you can identify</i>					

KEAP – Child Protection Policy & Procedures

Policy Statement

KEAP has a duty of care to safeguard all children involved in KEAP activities from harm. All children have a right to protection and the needs of disabled children and others who may be particularly vulnerable are taken into account. KEAP will ensure the safety and protection of all children involved in KEAP activities through adherence to the Child Protection guidelines adopted by KEAP. KEAP is fully committed to this aim, which over-rides all other concerns.

We believe that:

- The welfare of the child or young person is paramount.
- All children and young people, whatever their age, culture, disability, gender, language, racial origin, religious beliefs and/or sexual identity have the right to protection from abuse.
- All suspicions and allegations of abuse should be taken seriously and responded to swiftly and appropriately.
- Staff and volunteers should be clear on how to respond appropriately.

Policy Aims

The aim of KEAP's Child Protection Policy is to promote good practice and to allow all staff and volunteers to make informed and confident responses to specific child protection issues

Where the policy refers to 'staff' this includes anyone employed by KEAP through the payroll or on a freelance basis or working with KEAP as a volunteer.

Review of Policy

This policy will be reviewed annually and amended when necessary.

Promote Good Practice

Abuse (emotional, neglect, physical or sexual) can occur within many situations including the home, the school and the arts environment. Some individuals will actively seek employment or voluntary work with young people in order to harm them. An artist or KEAP volunteer may have regular contact with young people and should seek to adhere to the highest standards of child protection at all times. They should be an important link in identifying cases where they need protection. All suspicious cases of poor practice should be reported following the guidelines in this document.

Code of Conduct

Definition of terms: For the purposes of this Code of Conduct, the term 'staff' or 'member of staff' will include all artists, volunteers, trustees and paid employees who work on behalf of KEAP.

The term 'child', where used on its own, will include all children and young people under the age of 18.

All staff will be encouraged to demonstrate exemplary behaviour in order to protect themselves from false allegations. The following Code of Conduct illustrates how to create a positive culture and climate. It is based on the Independent Theatre Council's report, 'Working in Schools: A Practical Guide to Partnership' and Sport England's model Child Protection policy.

Your vehicle:

- Drive slowly on the school premises. Take particular care when reversing.
- If you do not know where the school entrance is, it is better to stop and go into the school on foot rather than drive around the school grounds.
- It is a good idea to switch off any music when arriving on school premises
- Never obstruct fire exits when parking, even if only temporarily, to find out where to go or unload.
- Check with Reception where you can park. You may be allowed nearer to the school to unload.
- Keep the vehicle locked at all times.
- Never give a pupil a lift in your vehicle.

Reception:

- Go to Reception to get signed in. You will be given a Visitor badge to wear.
- Make sure you know and follow school procedures and times.
- Ask where the staff toilets are, never use the children's toilets.
- Avoid wandering around the school.

Conduct around the school:

- You are an ambassador for the arts and a role model for the children. Everything you do should reflect this.
- Do not smoke anywhere on the school premises including in your vehicle.
- Alcohol and recreational drugs should never be taken onto school premises under any circumstances.
- No-one should consume alcohol before arriving at a school.
- Prescribed drugs should be kept hidden and out of reach of the children e.g. in the locked vehicle.
- Move around the school quietly. Avoid shouting, loud laughter, slamming doors, or any unnecessary noise.
- Make sure language and conversation is appropriate.
- Ensure your actions do not conflict with school rules. Some schools do not allow sweets or chewing gum.

- Take responsibility for clearing up after a workshop or performance. Take any rubbish with you.
- Report any accidents or breakages immediately.
- Wear your named visitor badge (except if in costume).

Conduct with Children:

- All artists should have an Enhanced Disclosure certificate which is less than 3 years old.
- Treat all children and young people with respect. Don't automatically laugh at something a child says to you; they may not have intended it to be funny.
- Never reprimand or shout at a child.
- Give enthusiastic and constructive feedback rather than negative criticism.
- Avoid being left alone with a single child.
- Do not initiate any physical contact with children. It should not be necessary. If the nature of the workshop requires any physical contact this should be discussed with the teachers in advance.
- If a child initiates physical contact such as approaching you for a hug, deflect them if possible and offer a handshake instead.
- Do not encourage children to sit on your knee. Sit beside them.
- You are not in the school in a disciplinary capacity. Leave that to the teachers.
- Avoid getting involved in issues that arise amongst the children. For instance, don't try to break up a fight.
- If a child informs you of a problem, tell a teacher. Don't hang around while the teacher deals with the situation.
- If a child has an accident the staff are responsible for administering first aid.
- If you are exploring sensitive issues, such as bullying or drugs, children could approach you with their problems. Without being dismissive, try to avoid becoming involved. Do not agree to keep the issue secret and encourage them to tell a teacher or parent.
- If something a child tells you leads you to suspect that they are being abused you are obliged to report it to the designated child protection teacher at the school. Also report it, in brief, to KEAP's designated child protection officer, the Director.
- Maintain professional behaviour at all times.

Practices never to be allowed

The following should never be allowed. You should never:

- Engage in rough, physical or sexually provocative activities, including horseplay
- Never work or perform without the presence of a teacher/s.
- Share a bedroom with a child. If alone with a child in a room, for any reason, the door should be left open.
- Allow or engage in any form of inappropriate touching.
- Allow children to use inappropriate language unchallenged.
- Make sexually suggestive comments to a child, even in fun.
- Reduce a child to tears as a form of control.

- Allow allegations made by a child to go unchallenged, unrecorded or not acted upon.
- Do things of a personal nature for children that they can do for themselves.
- Never take responsibility for a child under any circumstances.

Health and Safety

- Staff and volunteers are expected to promote Health and Safety considerations to children and young people.
- All volunteers and staff must agree to work in accordance with KEAP's policy on Health and Safety and to work without causing danger to themselves, to other volunteers or to the general public.
- Risk assessment should be a part of planning any project and should take into account all aspects of the project, but particularly any risks relating to protection of children and young people. Risk management should be an ongoing part of every project.

Recruitment and Training of Staff and Volunteers

KEAP recognises that anyone may have the potential to abuse children in some way. All reasonable steps are taken to ensure suitable people are recruited.

Interview and induction:

- Consent should be obtained from an applicant to seek an Enhanced Disclosure.
- Two confidential references will be required, of which one should be regarding previous work with children (for posts in which there will be direct contact with children).
- Evidence of identity (passport or driving licence with photo) will be required.
- All staff and volunteers will be required to undergo an interview carried out to acceptable protocol and recommendations.

All staff and volunteers should receive formal or informal induction, during which:

- A check will be made that qualifications can be substantiated.
- The job requirements and responsibilities will be clarified.
- They should receive a copy of and sign up to KEAP's Code of Conduct.
- Child protection procedures are explained and training needs are identified.

Training:

Staff and volunteers will receive training to:

- Analyse their own practice against established good practice and to ensure their practice is likely to protect them against false allegations.
- Recognise their responsibilities and report any concerns about suspected poor practice or possible abuse.
- Respond to concerns expressed by a child or young person.
- Work safely and effectively with children or young people.

KEAP requires staff and volunteers to attend at least one good practice and child protection awareness training workshop, to ensure their practice is exemplary and to facilitate the development of a positive culture towards good practice and child protection.

Supervision:

- Staff and volunteers will have access to a complaints procedure.
- Staff will have an annual review meeting.

Use of photographs and video

- Schools will be asked to give their permission for photographs to be taken.
- Schools must give prior written permission for the use of any photographs or video (*see attached permission form – Model 1*).
- Children's names will not accompany photographs unless they are, for example, prizewinners or members of a troupe where we have the permission of either their parent or school.

Responding to allegations or suspicions

It is not the responsibility of anyone working for KEAP, in a paid or unpaid capacity, to decide whether or not child abuse has taken place. However, there is a responsibility to act on any concerns through contact with the appropriate authorities.

KEAP assure all staff that it will fully support and protect anyone who in good faith reports their concern that a colleague is, or may be, abusing a child.

If a member of staff or volunteer was worried about sharing concerns about abuse with a senior colleague, they can contact social services or the police direct or phone the NSPCC Helpline.

Where there is a complaint against a member of staff there may be three types of investigation:

- A criminal investigation.
- A child protection investigation.
- A disciplinary or misconduct investigation.

Complaints against a member of staff will always and without exception be investigated. The police and other agencies will be informed at the discretion of the school/KEAP and the designated officer will be informed in all cases. The results of the police and child protection investigation may influence the disciplinary investigation, but not necessarily.

KEAP's Designated Officer with responsibility for Child Protection

The designated officer will, in all cases, be the Director of KEAP. When an artist is working in a school and has a concern or is disclosed to, they should report to the school's designated officer in full and make a brief account to the KEAP Director. *See attached Model 2 – Reporting allegations or suspicions of abuse – contact details.*

Suspicious

- If a member of staff sees or suspects abuse of a child or young person, they should make the person with legal responsibility for the child or young person (e.g. teacher) aware of the problem.
- If they suspect that the person with legal responsibility (e.g. the teacher) is actually the source of the problem, they should make their concerns known to another member of staff employed at the school.
- The member of staff should make a note for their own records of what they have witnessed as well as their response, and must always make their line manager (or project manager) aware of the situation, in case there is a follow-up.

Accidents and injuries

If a child or young person is injured – while at a KEAP event or participating in a KEAP project in a school – the KEAP member of staff or volunteer must make a record of the injury in KEAP's or the school's accident book. This record should be counter-signed by a teacher if in a school.

If a child or young person arrives for a KEAP arts activity with an obvious physical injury, a record must be made in the school's accident book. This record should be counter-signed by the person with responsibility for the individual. This record can be useful if a formal allegation is made later. It will also be a record that the individual did not sustain the injury whilst working with KEAP.

If someone discloses to KEAP staff

It is possible that a child or young person who is suffering, or has suffered, abuse will disclose to a KEAP member of staff. This is something that everyone should be prepared for and must handle carefully. The following action should be taken:

- Remain calm and in control but don't delay acting.
- Listen carefully to what is said. Allow the person to tell the story at their own pace and ask questions only for clarification. Don't ask questions that suggest a particular answer.
- Don't promise to 'keep it a secret'. The first opportunity should be taken to say that this information will have to be shared with others. It should be made clear that only people who need to know will be told and they should be able to help.
- The child should be reassured that they 'did the right thing' in telling someone.
- The child should be told what is going to happen next.
- The person with designated responsibility for child protection in the organisation (usually the Headteacher of a school) should be told immediately. It is that person's responsibility to liaise with relevant authorities, usually social services.
- As soon as possible a note should be made of what was said, using the child's own words. Note the date, time, any names that were involved or

mentioned and who the information was given to. Sign and date the record.

Advice on how to respond to a child making an allegation of abuse (Model 3) and a checklist for reporting suspected abuse (Model 4) are attached. Both documents are based on models provided in NSPCC's 'firstcheck'.

- In confidence, make your line or project manager aware of the situation.

Rights and confidentiality

If a complaint or allegation is made against a member of KEAP's staff, they should be made aware of their rights under both employment law and internal disciplinary procedures. This is the responsibility of KEAP's Director. Both the alleged abuser and the person who is thought to have been abused have the right to confidentiality under the Data Protection Act 1998. In criminal law the Crown or other prosecuting authority has to prove guilt and the defendant is presumed innocent until proven guilty. See *attached NSPCC flowchart for reporting of concerns (Model 5)*.

Internal enquiries and suspension

In the event of an accusation of abuse being made against any member of KEAP's staff, the individual accused will be automatically suspended pending further investigations. The temporary suspension of a member of staff in no way implies guilt or innocence. It is a measure intended to protect and reassure both staff and children.

KEAP's Disciplinary Committee (composed of the Director, Chair of Trustees and one other Trustee) will assess all cases based upon available information.

The member of staff against whom an accusation of abuse has been made will be summoned to an interview with the Disciplinary Committee as early as possible. They are entitled to be accompanied to this interview. Minutes will be taken of the interview. The task of the Disciplinary Committee is to decide whether or not the accused member of staff should be allowed to continue to work with children. At all times the welfare of children should be of paramount importance.

In all cases where the accusation of abuse is found to be true, the Disciplinary Committee will normally terminate the employment, contract or agreement with the individual. A Trustee found to have abused a child will be asked to stand down from KEAP. Lesser measures may be taken at the discretion of the Disciplinary Committee.

NSPCC Helpline

The NSPCC helpline is available to give advice 0808 800 5000.

Action if bullying is suspected

The same procedure should be followed as set out above in 'Responding to allegations or suspicions'.

Model 1 - Reporting allegations or suspicions of abuse

Important Contact Details

KEAP Designated Child Protection Officer:

Name Amanda Harris
 Job title Director of KEAP
 Address 21b Pydar Street, Truro, Cornwall TR1 2AY.
 Telephone 01872 275187

NSPCC Child Protection Helpline 0808 800 5000

Other Local Authority Contacts

JOINT CONSULTANCY TEAM (CHILD PROTECTION) Pendragon House Gloweth Truro TR1 3LS 01872 253549/254552	SOCIAL SERVICES Headquarters: Old County Hall Station Road Truro TR1 3AY 01872 322000
Social Services Local Offices Penzance Office: Roscadghill Parc Heamoor Penzance TR18 3QX 01736 365714	Camborne Office: The White House 24 Basset Road Camborne TR14 8SL 01209 714721
Liskeard Office: Westbourne House West Street Liskeard PL14 6BY 01579 342919	Bodmin Office: Priory House Priority Road Bodmin PL31 2AD 01208 74491/78020
St Austell Office: 6 Carlyon Road St Austell PL25 4NG 01726 63582	Truro Office: Cathedral Close Truro TR1 2TE 01872 278533
Launceston Office: Hendra House Dunheved Road Launceston PL15 7JG 01566 773750	Out of Hours Service 01208 25130 (St Lawrence's Hospital)
DEVON AND CORNWALL CONSTABULARY	
Family Protection Unit Area 1 - Kerrier/Penwith Chy Cosel 33 Church Road Pool, Redruth	Family Protection Unit Area 1 - Carrick/Restormal 1 Palace Road St Austell PL25 4AL

TR15 3PT 01209 613083 01209 613082 answerphone	01726 222484
Family Protection Unit Area 1 - North Cornwall/Caradon 2/4 Moorland Road Launceston PL15 7HY 01566 771329 (main Office) 01566 771326 (Det Sergeant)	

Model 2- Photo/Video/Web Release form

KEAP would like to use the following image:
<i>(brief description of image)</i>

Our intended use is:
<i>(e.g. website, newsletter, advocacy material, presentation material)</i>

Name of subject	
Home address	
School address	
Tel	

I consent to Kernow Education Arts Partnership using the above image as detailed for the purpose as outlined above.

I confirm that I have obtained the permission of the parent, carer, or person with custody of any children, young people, and/or vulnerable adults who appear in the photograph(s) or film(s).

Signature of head teacher,
director, or responsible
adult:

Name: (Please print)

Date:

**Please return this form to Helen Reynolds, KEAP, 21b Pydar St, Truro,
TR1 2AY**

Model 3 – Responding to a child making an allegation of abuse

- ❖ Stay calm
- ❖ Listen carefully to what is said
- ❖ Find an appropriate early opportunity to explain that it is likely that the information will need to be shared with others – do not promise to keep secrets
- ❖ Allow the child to continue at his/her own pace
- ❖ Ask questions for clarification only and at all times avoid asking questions that suggest a particular answer
- ❖ Reassure the child that they have done the right thing in telling you
- ❖ Tell them what you will do next and with whom the information will be shared
- ❖ Record in writing what was said using the child's own words as soon as possible – note date, time, any names mentioned, to whom the information was given and ensure that the record is signed and dated.

REMEMBER:

It is important that everyone in KEAP is aware that the person who first encounters a case of alleged or suspected abuse is not responsible for deciding whether or not abuse has occurred. That is a task for the professional child protection agencies following a referral to them of concern about a child.

Model 4 – Checklist for reporting suspected abuse

Name of child:

Age:

Home address and home number (if known) :

Are you reporting your own concerns or passing on those of somebody else?
Give details.

Brief description of what has prompted the concerns: include dates, times etc
of any specific incidents.

Any physical signs? Behavioural signs? Indirect signs?

Have you spoken to the child? If so, what was said?

Have you spoken to the parent(s)? If so, what was said?

Has anybody been alleged to be the abuser? If so, give details.

Have you consulted anybody else? Give details.

Your name and role

To whom reported and date of reporting

Your signature Today's date

Model 5 – Flowchart : Reporting child protection concerns

