



Artist Resource Pack

Working in Education

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www.keap.org.uk

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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 Cultivator about how they might help you develop this side of your creative business www.cultivatorcornwall.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. Describe clearly what you have to offer and don't make it too wordy – short and sweet!

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, or look at your local school's website as they all publish their curriculum online.

<https://www.gov.uk/government/collections/national-curriculum>

www.accessart.org.uk Visual arts teaching, learning and practice resources

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 e.g. sink, CD player
- 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. 15](#))

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. What are the aims of the workshop and the learning outcomes for the children?
5. Plan your evaluation at the start of the project
6. How the project will be evaluated ([see 'Evaluation' p. 5](#))
7. 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.
- Ensure that the project is delivering the aims of all partners
- 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 do.

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. 9)
- 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.

[A template contract can be found on p. 32.](#)

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. You can register as self employed with the tax office and you will receive a Unique Tax Reference (UTR) which proves to a school that you are self employed and responsible for your own tax.

The Legal Bit

On the legal side of things, before you work in a school you need Public Liability Insurance, and you may need an Enhanced Disclosure certificate from the Disclosure and Barring Service (DBS).

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.12.](#)

Enhanced Disclosure – DBS check (formerly CRB check)

Not everyone who works with children needs an Enhanced Disclosure DBS check.

Someone who undertakes 'regulated activity' with children does need a DBS check with a Barred List Check. The new definition of regulated activity is:

- (i) Unsupervised activities: teach, train, instruct, care for or supervise children, or provide advice/guidance on well-being, or drive a vehicle only for children;
- (ii) Work for a limited range of establishments ('specified places'), with opportunity for contact: for example, schools, children's homes, childcare premises. Not work by supervised volunteers;

Work under (i) or (ii) is regulated activity only if done regularly i.e. carried out by the same person frequently (once a week or more often), or on 4 or more days within a 30-day period, or overnight.

There is a very useful online tool created by the DBS which allows you to check if a certain role requires a disclosure and to what level. <https://www.gov.uk/find-out-dbs-check>

Most schools will not allow people who do not have a valid DBS check to be unsupervised in the school.

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.

There is now a DBS update service available which should remove the need to get new checks every few years, or for different jobs. The Disclosure and Barring Service (DBS) update service lets applicants keep their DBS certificates up to date online and allows employers to check a certificate online. Only new DBS checks can be registered on the service, and this needs to be done within 14 days of the certificate being issued. It costs an additional £13 per year. Go to www.gov.uk/dbs-update-service for more information.

If you do need a DBS check, KEAP can advise you on where best to get one done, depending who are working for. The cost is around £56. For more information, please contact Helen Reynolds on 01872 275187 or email helen.reynolds@keap.org.uk

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 15](#). 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 Safeguarding

Child protection is a very important and complicated issue. KEAP has adopted a Child Safeguarding policy and requires all its 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 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 Teaching 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.

After school clubs and holiday activities are examples where you are very likely to be delivering an activity on your own, as this is part of a school's extra curricular provision rather than something the teacher's are responsible for. In this situation you should be very clear about where your responsibilities lie and where you can get support if needed.

A copy of KEAP's Child Safeguarding Policy which includes a Code of Conduct is found on p. 16.

Public Liability Insurance Providers

a-n The Artists Information Company

PLI of £5 million included in membership. Package 'Artist & AIR subscription' for practicing visual or applied artists.

From £36 for online only membership

Go to www.a-n.co.uk and click on AIR

SAA (The Society for all Artists)

PO Box 50

Newark

Nottinghamshire NG23 5GY

Tel: 01949 844050

Fax: 01949 844051

Email: info@saa.co.uk

Web: www.saa.co.uk

SAA offers various services to members, including a legal free help line. In addition membership can include free all risks insurance for UK exhibitions, goods in transit and public liability up to £5,000,000 for workshops.

Equity *Suitable for performance artists*

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

Wales and South West England

Simon Curtis, Wayne Bebb and Mair James

Third floor, 1 Cathedral Road, Cardiff, CF11 9SD

Tel: 029 2039 7971 Fax: 029 2023 0754

Mobile: 07798 750 254

Email: wales@equity.org.uk, cymru@equity.org.uk, southwestengland@equity.org.uk

www.equity.org.uk

Musicians Union *suitable for musicians*

Members only- PLI of up to £10 million is built into membership. Membership is £183.00 per year

020 7582 5566 or email info@theMU.org

www.musiciansunion.org.uk

BECTU *insures freelances and employed staff in the film, broadcasting, arts and entertainment industries.*

Members only, PLI is £21 on top of the membership fee which is 1% of your regular earnings.

Tel: 020 7346 0900

www.bectu.org.uk

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

PO Box 5063

Verwood

Dorset

BH31 6WB

Tel: 0800 919359

www.craftinsurance.co.uk

Gwennap Stevenson Brown Ltd

1 Tomlins Corner

Queen Street

Gillingham

Dorset SP8 4DJ

Tel: 01747 821188

Fax: 01747 821177

Contact: Pauline Gwennap

Phillipa Levy *Specialist insurers of:-Fine Art, Art Galleries, Craft Studios, Working from home cover, Public Liability, Employers Liability, Professional Indemnity, Musical Instruments, Exhibitions, conferences and events*

Phillipa Levy & Assoc.

19 Louisa Street

London

E1 4NF

Tel: 0207 790 1963

National Association of Field Study Officers

Can cover outdoor work with young people

You will need to join NAFSO

They can then help to arrange insurance with Zurich

www.nafso.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

Risk Assessment

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

How to use this form

1. Identify potential hazards e.g. walking on roads, sunburn, getting lost, travelling on a ferry.
2. Identify those at risk e.g. young persons, leaders, other adults.
3. Identify severity of potential outcome and its likelihood and give a numerical value using the Likelihood and Severity Chart.
4. Identify the action required to reduce the risk or do not proceed with the activity.

Likelihood and Severity Chart					
Likelihood					
Certain = 5	5	10	15	20	25
Very Likely = 4	4	8	12	16	20
Likely = 3	3	6	9	12	15
Unlikely = 2	2	4	6	8	10
Very unlikely = 1	1	2	3	4	5
Severity	Delay/reportable incident = 1	Minor injury = 2	Injury/non disabling = 3	Major injury = 4	Death = 5

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

Risk Rating	
1-5	Low
6-12	Medium
12+	High

KEAP – Child Safeguarding Policy & Procedures

Updated April 2018

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 Safeguarding 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 safeguarding 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, usually to the KEAP Director.

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 if undertaking regulated activity.
- Schools have different Child Protection codes of conduct, for instance no use of first names. Check with the school about their policies.
- 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 stay side on to the child.
- 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 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.

Communicating with Children & Young People by Email, Phone, Text and Social media

It is recognised that from time to time KEAP may deliver work directly with young people rather than through a school or youth group and that most areas of work allow us to communicate through a virtual medium such as online, or via texting, so it is important to consider young people's safety when they use this form of media.

Where these situations are expected to arise, the Director should be informed and the following code of conduct should be followed.

Contacting a young person:

All under 18's must have parental/guardian permission for KEAP to contact the young person via email or mobile phone.

Via email

When emailing young people about a KEAP piece of work, all email addresses of young people must be "blind carbon copied" (bcc) so their email address can be concealed. You must always copy in a member of staff so no emails are just between just you and a young person.

Via mobile phone

Contacting a young person on their mobile should be done within office hours and when another member of staff is present. If contact takes place outside these hours or when there are no other staff members present ensure that it is recorded and emailed to the Director on amanda.harris@keap.org.uk .

Social media

You should never use social media to contact or communicate with a young person. You should not accept their friend requests on Facebook, or use any type of instant messaging service such as messenger, WhatsApp or Snapchat.

You should also recognise that your personal social media profile and behaviour will reflect on you as a professional working with young people, so you should review who is able to view your posts, and where it is not possible to control this (e.g. Instagram) you should consider your content carefully.

If a young person initiates inappropriate contact via email, text, phone or social media, KEAP staff must inform the young person that it is inappropriate and then inform the Director.

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 should that be necessary for the post
- 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 safeguarding procedures are explained and training needs are identified.

Disclosure and Barring Service (DBS) Enhanced Disclosure:

The DBS's aim is to help organisations in the public, private and voluntary sectors by identifying candidates who may be unsuitable to work with young people or other vulnerable members of society.

There are three types of check which are undertaken by the DBS:

Standard checks: These are suitable for eligible roles that do not involve regular contact with children or vulnerable groups such as finance or security. A standard check will show any unspent convictions, cautions, warnings or reprimands along with any spent convictions and cautions that are not eligible for filtering.

Enhanced checks: These are suitable for eligible roles where the applicant will be working/volunteering with children, young people and/or vulnerable groups. An enhanced check will show any unspent convictions, cautions, warnings or reprimands along with any spent convictions and cautions that are not eligible for filtering. Intelligence held by the police may also be included if the Police reasonably believe it is pertinent to a recruitment decision.

Enhanced with DBS Barred List checks: These are suitable for roles where the applicant will be working/volunteering in a **regulated activity** with children and / or vulnerable adults. An enhanced check with DBS Barred list check will show the same information as an enhanced check along with any information held on the barred list(s) being checked.

KEAP requires any member of staff whose role is deemed 'regulated activity' by the Disclosure and Barring Service to have an Enhanced Disclosure with a barred list check, which is less than 3 years old or which can be viewed through the DBS Update Service. KEAP reserves the right to ask for a new disclosure if the current one is not deemed suitable. KEAP can process DBS checks, please contact Helen Reynolds on helen.reynolds@keap.org.uk

For more information, please see Disclosure and Barring Service website
<https://www.gov.uk/government/organisations/disclosure-and-barring-service>

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 safeguarding 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 using the process outlined in *Model 5 Flowchart: Reporting child protection concerns*.

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 the Safeguarding Children Unit, Social Services, the police or phone the NSPCC Helpline. These contact details can be found on p10.

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 Safeguarding:

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 child safeguarding officer in full and make an account to the KEAP Director. See *attached Model 2 – Reporting allegations or suspicions of abuse – contact details*.

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. Follow the procedure outlined in *Model 3- Advice on how to respond to a child making an allegation of abuse and Model 4 - a checklist for reporting suspected abuse*. Both documents are based on models provided in NSPCC’s ‘firstcheck’. In confidence, make the KEAP Director 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 the KEAP 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.

Action if bullying is suspected

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

Whistle Blowing Policy

Staff must acknowledge their individual responsibility to bring matters of concern to the attention of senior management and/or relevant agencies. Although this can be difficult this is particularly important where the welfare of children may be at risk.

You may be the first to recognise that something is wrong but may not feel able to express your concerns out of a feeling that this would be disloyal to colleagues or you may fear harassment or victimisation. These feelings, however natural, must never result in a child or young person continuing to be unnecessarily at risk. Remember it is often the most vulnerable children or young person who are targeted. These children need someone like you to safeguard their welfare.

Don't think what if I'm wrong - think what if I'm right

Reasons for whistle blowing

- Each individual has a responsibility for raising concerns about unacceptable practice or behaviour
- To prevent the problem worsening or widening
- To protect or reduce risks to others
- To prevent becoming implicated yourself

What stops people from whistle blowing

- Starting a chain of events which spirals
- Disrupting the work or project
- Fear of getting it wrong
- Fear of repercussions or damaging careers
- Fear of not being believe

How to raise a concern

- You should voice your concerns, suspicions or uneasiness as soon as you feel you can. The earlier a concern is expressed the easier and sooner action can be taken
- Try to pinpoint exactly what practice is concerning you and why
- Approach the KEAP Child Protection Officer or School Child Protection Officer.
- If your concern is about your immediate manager/Headteacher, or you feel you need to take it to someone outside the school/organisation, contact the Safeguarding Children Unit.
- Make sure you get a satisfactory response - don't let matters rest.
- Ideally, you should put your concerns in writing, outlining the background and history, giving names, dates and places where you can.
- A member of staff is not expected to prove the truth of an allegation but will need to demonstrate sufficient grounds for the concern.

What happens next

- You should be given information on the nature and progress of any enquiries.
- Your employer has a responsibility to protect you from harassment or victimisation.

- No action will be taken against you if the concern proves to be unfounded and was raised in good faith.
- Malicious allegations may be considered as a disciplinary offence.

Self reporting

There may be occasions where a member of staff has a personal difficulty, perhaps a physical or mental health problem, which they know to be impinging on their professional competence. Staff have a responsibility to discuss such a situation with their line manager so professional and personal support can be offered to the member of staff concerned. Whilst such reporting will remain confidential in most instances, this cannot be guaranteed where personal difficulties raise concerns about the welfare or safety of children.

Further advice and support

It is recognised that whistle blowing can be difficult and stressful. Advice and support is available from the KEAP Director and board of trustees.

Model 1 – Image Permission Form

<ul style="list-style-type: none">• *Organisation/artist would like to use images/film of: (please give brief description of the project activity or specific image)
Other partner organisations in this project activity are below:
Our intended use is: (e.g. publication title, website etc) To be held by <i>*organisation/artist</i> and partner organisation for use in publications, promotional material and as advocacy and display at events and presentations Please circle to indicate your permission Yes / No To be used by the above organisations on their websites and social media but the name and age of the child will not be stated. Please circle to indicate your permission Yes / No
Name and signature of head teacher/parent/carer: (Print name, sign and date. Please ensure you have read the terms of consent attached as your signature here is acceptance of these) Name: School/Organisation:

1. I consent to **organisation/artist* taking and using any photographs/films, which are produced from the above assignment.
2. If I am the head teacher/director of the group, I confirm that I have obtained the permission of the adult or parent/carer of any children/young persons/vulnerable adults who are participating in the assignment or who appear(s) in the photograph(s)/film(s).
3. I am aware that the school/organisation, children/young persons/vulnerable adults participating in the assignment or persons whose image appears in the photographs/film has no rights of ownership, copyright or other interest in the photograph/film produced from this assignment.
4. I confirm that at all times during the assignment that the school/organisation shall supervise and be responsible for the children/young persons/vulnerable adults participating in the shoot/filming.

5. The storage and retention of images and film is subject to **organisation/artist* Privacy Policy which can be viewed on *website address*.
6. You may revoke your permission for use of images or film at any time. Please email *email address*

Model 2 - Reporting allegations or suspicions of abuse

Important Contact Details

First Point of Contact is KEAP Designated Child Safeguarding Officer:

Name: Amanda Harris
Job: Director of KEAP
Address: Room M004 Merlin Building, Cornwall College, Trevenson Road,
Redruth TR15 3RD
Mobile: 07712 331421

It is not the responsibility of KEAP's staff, freelance or otherwise, to contact the Multi- Agency Referral Unit. This responsibility lies with the school's designated child protection officer and the KEAP Director.

Appropriate contacts outside KEAP to be contacted by KEAP Director if required:

Multi-Agency Referral Unit

T +44 0300 123 1116
E multiagencyreferralunit@cornwall.gcsx.gov.uk

(MARU) provides a multi-disciplinary response to concerns about the welfare or safety of a child in line with the LSCB guidance on interagency thresholds/continuum of need.

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.
- ❖ Refer the case to the school's designated child safeguarding officer and the KEAP Director as soon as possible.
- ❖ Ensure the written account is given to the school's designated child safeguarding officer and the KEAP Director within 24 hours.

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

This form is to help you to describe the information you have, you are not required to seek further information from any parties. This is the responsibility of Social Services should an investigation arise.

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?

(If the child has not spoken to you of their own volition, do not seek to investigate the issue with the child yourself)

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

Have you consulted anybody else? Give details.

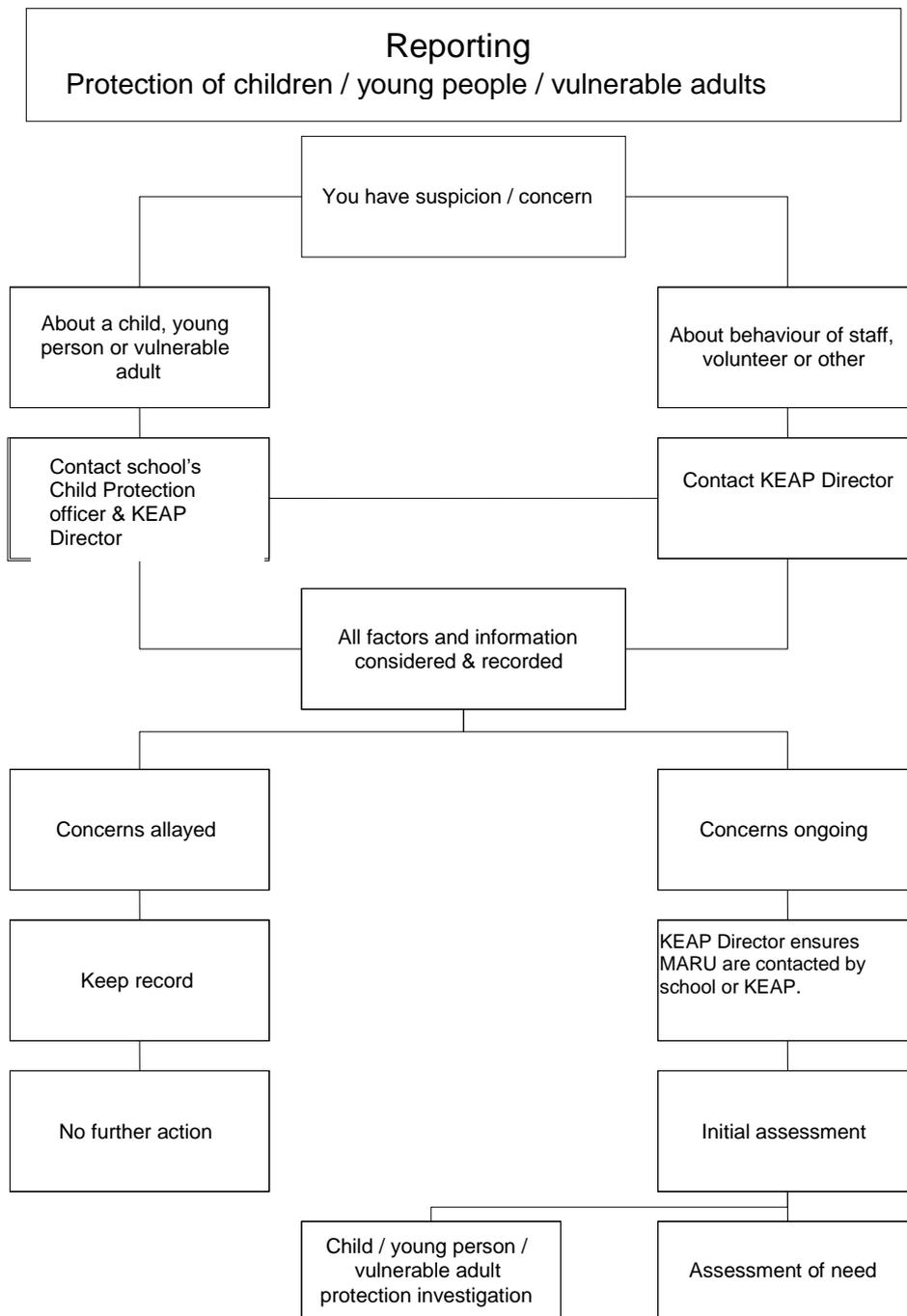
Your name and role

To whom reported and date of reporting

Your signature Today's date

If you are a freelance artist or practitioner working on behalf of KEAP or a member of KEAP's staff, you should refer this to the school's designated child protection officer and the KEAP Director. You should take no action yourself.

Model 5 – Flowchart : Reporting child protection concerns



Template Contract

This contract sets out the terms of agreement between

Artist

Organisation

and

School

and

1. Project Description

This may be attached separately

2. Funding

This project is funded by the following bodies:

The project is co-ordinated by:

3. Duration

The artists work will commence on:

and end on:

4. Project details

Any other agreements between contracting party and artist e.g. details of events, activities, classroom assistance provided by school etc.

5. Fees

The agreed fees and payment terms are as follows:

6. Expenses

The agreed extra project related expenses are as follows:

7. Facilities, equipment and materials

Work will take place in the specified setting.

The following facilities, equipment and materials will be supplied by the contracting school/organisation:

The following facilities, materials and equipment will be supplied by the artist:

8. Evaluation

State how the evaluation is to be carried out, and whose responsibility it is.

9. Insurance details

Artists should have their own public liability insurance. School insurance only covers staff on payroll and students. Schools should undertake risk assessments for activities.

10. Copyright

The artist owns the copyright of any work created by the artist during the project. Any work jointly created by the artist, teachers and pupils will be the joint copyright of all contributors.

The artist agrees to allow the school to reproduce any of his work created during the project for purposes directly related to the project e.g. publicity.

11. Unforeseen circumstances

If an aspect of the project is delayed due to unforeseen circumstances (such as accident, illness or bereavement), the parties agree to discuss the matter with a view to rescheduling.

Signed _____
(Artist)

Date:

Signed _____
(Org)

Date:

Signed _____
(School)

Date: