5 templates and guidelines

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NOTTINGHAM CITY
MUSEUMS & GALLERIES

Partnership Policy
Learning & Access Team

Nottingham City Council works in partnership with other public bodies, the private, voluntary and community sectors to achieve our objectives as set out in the City's Community Plan. Through partnerships with those who share our vision and values we seek to influence other key players in Nottingham to bring out the strong strategic leadership required for the capital of the East Midlands and a great European City. (NCC Core Values)

This Partnership Policy has been developed by the Access Team in consultation with APT (Creative Pathways for Young People) and piloted with a number of community agencies. At the start of each partnership project all partners, associated agencies and professionals will meet to develop a project-specific partnership agreement based on this general policy.

Partners will;

1. Jointly **define the project in writing**, including the individual and shared objectives of project partners and participants and the exit strategy for the project/partnership.

2. Agree and **document clear roles and responsibilities** including lines of management. All relevant contact details to be shared among partners prior to the start of the project.

3. **Agree clear working practices** following; City Council policies, partner's policies, respect of confidentiality, photography/film consents, risk assessments, release of information relating to participants as necessary.

4. **Use the Access Team project monitoring and documentation procedures**. Partners and funders may wish to use additional monitoring procedures.

5. **Define project funding and budget management** at the start of the project. The Access Team will follow City Council financial regulations. All partners must commit to fundraising and/or financial support as required.

6. **Acknowledge and respect all policies and working practices** with regard to the buildings, grounds, collections, exhibitions, equipment and resources of Nottingham City Museums & Galleries.

7. **Share mutual respect** and work to promote diversity and equal opportunities. We are aware of the differing needs and experiences of local people. Partnerships will be designed to secure equal opportunities and to empower people (as outlined in Nottingham City Council's core values).

8. **Have an agreed evaluation format** prior to the start of the project which will include an exit strategy. Evaluation reports are to be agreed by and shared with all partners.

9. **Be offered an induction/introduction** to working with museums and galleries including collections and exhibitions. Partners may wish to offer the equivalent. Other training opportunities are to be identified as part of project planning.

10. **Agree a communication strategy** including;
    - appropriate levels and methods of communication between each other and participants, for the duration and post-project
    - use of City Council, partner's and funder's logos as required
    - approval of all publicity by Nottingham City Museums & Galleries before release, including reports, press releases and publications
    - acknowledgement of all partners in conference and seminar presentations and informing partners before the presentation takes place
    - agreement of how participants are to be acknowledged and represented within the public forum, including exhibition, web, press and publicity, conferences, project reports.

Freelance Artists Contract

City Arts

An agreement between

City Arts Apt Project Unit 7, Provident Works Newdigate Street Nottingham NG7 4FD	<Freelance Artists Details> (referred to in this contract as the Artist)
Phone – 0115 9782463	Phone
Email – info@city-arts.org.uk	Email
Fax – 0115 9424644	Fax
Staff Contact – <Staff contact>	Mobile
Please submit invoices to the above address	Date of Birth NI Number
	Unique Tax Reference No.
	Please note you are responsible for your own tax/NI contributions

To be employed as part of the <Project Name> project, as outlined in the attached project brief, subject to the following terms and conditions.

Project: APT

Description:

Workshop Details:

Date	Times	Venue

The Artist agrees to:

- Support the workshops / event (as part of a team) as agreed except in the case of illness or other emergency outside of their control. If such an emergency arises the Artist will notify Apt immediately.
- Notify Apt of any difficulties experienced, relevant to the project, at the earliest opportunity.
- Work in line with City Arts policies on Health & Safety, Child Protection etc.
- Undertake a Criminal Records Bureau Disclosure Check through City Arts (police records).
- Contribute to evaluation/feedback sessions at the end of each workshop / activity, and attend planning and a final evaluation meeting.

- Be responsible for helping tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found.
- Ensure that their working practice is safe and that any personal equipment or possessions brought into the workshop space are insured.

City Arts agrees to:

- Provide the necessary technical and support staff to supervise the workshop
- Ensure that the Artsworker is not given sole responsibility of care for the project participants, and that a safe working environment is provided.
- Provide supervision / feedback as required

Both parties agree to:

- Carry out the work in line with the City Arts' Equal Opportunities Policy

General Conditions:

Copyright:

The artist owns copyright of any work produced by the artist during the project. Copyright of work created jointly by the Artist and participants will be jointly owned. The Artist agrees to allow images of the work created during the project and the workshop process to be reproduced for purposes connected to the project and/or City Arts' business.

Cancellation

- In the event of cancellation by City Arts the following scale of fees will be payable: 4 weeks+: no fee | 2 weeks+: 25% of fee | 1 week+: 50% of fee | less than 7 days: full fee.
- In the event of cancellation by the artist no fee will be payable by City Arts and any materials budget already supplied or materials purchased must be returned with receipts to City Arts immediately.

Resources:

- The Artist will be responsible for sourcing necessary materials and equipment for the workshop program in consultation with APT staff.
- Expenditure on materials and equipment should not exceed the agreed budget and should be sourced from the most cost-effective outlets (advice available from City Arts/Apt.)
- Receipts will need to be presented in order to claim back expenditure.
- The maximum materials budget for this project is £X.

Payment:

City Arts will pay the Artist in respect of the above workshop / event:

Details of fee payable and for what services.

Payment will be made on receipt of invoice from the Artist providing details of Unique Tax Reference and NI Number.

The Artist will be paid as a self-employed freelancer and is responsible for organising their own self-employment details with the tax office.

Payments cannot be paid unless invoices are presented.

Signed in agreement:

_____	_____
<Staff Name>	<Freelance Name>
City Arts	
Apt Project Coordinator	
Date:	Date:

Please retain one copy of this contract for your records, and return the other to City Arts, Apt Project.

3

Apt Dance Project: Dance Artist

Roles and responsibilities:

- In consultation with apt staff, to develop a program of dance workshops, accessible to young people (13-19 years), accommodating a range of participants interests and abilities.
- To devise and facilitate the dance workshops, with the young people and with support from the project staff
- To ensure workshops are safely facilitated. With paramount importance being given to promoting the health, safety and wellbeing of participants at all times.
- Encourage young people to engage in the artistic process and to develop their creative and personal skills
- Inform the project coordinator of any issues that may affect the young peoples' involvement in the project.
- Offer advice on strategies to best meet the needs of the participants in the structure and delivery of the workshops
- Contribute to the evaluation and feedback sessions at the end of each workshop and attend a planning and final evaluation meeting
- Be responsible for helping to tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found
- Inform the project coordinator of any difficulties experienced, relevant to the project, at the earliest opportunity
- Ensure that City Arts policies and best practice are adhered to, including equal opportunities, health and safety, child protection.

Support Worker Contract

An agreement between

City Arts Apt Project Unit 7, Provident Works Newdigate Street Nottingham NG7 4FD	Name (referred to in this contract as the Support Worker)
Phone - 0115 978 2463	Phone
Email – info@city-arts.org.uk	Email
Fax – 0115 9424644	Fax
Staff Contact – <staff contact>	Mobile
Please submit invoices to the above address	Date of Birth
	NI Number
	Unique Tax Reference No.
	Please note you are responsible for your own tax/NI contributions

To be employed as part of the <project>, as outlined in the attached project brief, subject to the following terms and conditions.

Workshop Details:

Date	Times	Venue

The Support Worker agrees to:

- Support the workshops / event (as part of a team) as agreed except in the case of illness or other emergency outside of their control. If such an emergency arises the Support Worker will notify Apt immediately.
- Notify Apt of any difficulties experienced, relevant to the project, at the earliest opportunity.
- Work in line with City Arts policies on Health & Safety, Child Protection etc.
- Undertake a Criminal Records Bureau Disclosure Check through City Arts (police records).

- Contribute to evaluation/feedback sessions at the end of each workshop / activity, and attend planning and a final evaluation meeting.
- Be responsible for helping tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found.
- Ensure that their working practice is safe and that any personal equipment or possessions brought into the workshop space are insured.

City Arts agrees to:

- Provide the necessary technical and support staff to supervise the workshop
- Ensure that the Supportworker is not given sole responsibility of care for the project participants, and that a safe working environment is provided.
- Provide supervision / feedback as required

Both parties agree to:

- Carry out the work in line with the City Arts' Equal Opportunities Policy

General Conditions:

Copyright:

The Support Worker agrees to allow images of the work created during the project and the workshop process to be reproduced for purposes connected to the project and/or City Arts' business.

Cancellation

- In the event of cancellation by City Arts the following scale of fees will be payable: 4 weeks+: no fee | 2 weeks+: 25% of fee | 1 week+: 50% of fee | less than 7 days: full fee.
- In the event of cancellation by the Support Worker no fee will be payable by City Arts and any materials budget already supplied or materials purchased must be returned with receipts to City Arts immediately.

Resources:

- Expenditure on materials and equipment should not exceed the agreed budget and should be sourced from the most cost-effective outlets (advice available from City Arts/Apt.)
- Receipts will need to be presented in order to claim back expenditure.

Payment:

City Arts will pay the Support Worker in respect of the above workshop / event:

£

Any additional project meetings will be also paid at £9.20 per hour

Payment will be made on receipt of invoice from the Support Worker providing details of Unique Tax Reference and NI Number. The invoice should be

accompanied by a completed timesheet, signed and approved by the apt project coordinator.

The Support Worker will be paid as a self-employed freelancer and is responsible for organising their own self-employment details with the tax office.
Payments cannot be paid unless invoices are presented.

Signed in agreement:

_____	_____
name	name
City Arts	Support Worker
Apt Project Coordinator	
Date:_____	Date:_____

Please retain one copy of this contract for your records, and return the other to City Arts, Apt Project.

3

Apt Project: Support Worker

Roles and responsibilities:

- Support the workshop leader to facilitate the workshops, with the young people
- Encourage young people to engage in the artistic process and to develop their creative and personal skills
- Ensure the safe involvement of young people within the activities, during the workshop times. Inform the project coordinator of any issues that may affect the young peoples' involvement in the project.
- Offer advice on strategies to best meet the needs of the participants in the structure and delivery of the workshops
- Contribute to the evaluation and feedback sessions at the end of each workshop and attend a planning and final evaluation meeting
- Be responsible for helping to tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found
- Inform the project coordinator of any difficulties experienced, relevant to the project, at the earliest opportunity
- Ensure that City Arts policies and best practice are adhered to, including equal opportunities, health and safety, child protection.

Guidance for City Arts Staff and Freelancers
Appropriate Behaviour with Young People

Through City Arts, staff and volunteers work with a variety of individual young people in the course of their duties. In many instances this will not be an immediately recognised role as 'teacher' or 'social worker' and may be perceived as just as a friendly adult. It is of prime importance, therefore, that all staff behave in ways which are not open to misinterpretation and observe a code of professional conduct.

This means being clear about boundaries between personal and professional life, being prepared for the tensions which may arise between developing a caring and supportive relationship with young people and the need to maintain an appropriate professional conduct.

As a staff committed to working together with young people to raise self-esteem and contribute to personal development, it is important to remember that a vital part of our role is to 'model' appropriate behaviour to young people. This must show how an adult can be anti-oppressive and non-exploitative, but still caring, assertive and able to join in fun.

We need to be able to develop relationships of trust between ourselves and young people, but be clear about the boundaries of our professional role.

When other staff from referring agencies eg Social Services are not present then we as a staff team have a legal 'duty of care'. This is seen as 'a duty to act as a careful parent would'. This has not been directly defined in the law, but generally interpreted as 'exercising adequate provision'. This will depend upon things such as age, the maturity of the young people, type of activity, and numbers involved etc. and should be discussed in relation to filling in the Risk Assessment form for the activity/ project.

Avoiding Vulnerable Situations

Staff and volunteers should take particular care not to develop close personal, and or sexual relationships with the young people they are working with as this may be against the law, exploitative or result in preferential treatment.

To avoid situations which could be interpreted as showing sexual interest in the young people you are working with, staff should employ the following strategies|:

- Avoid allowing a situation to arise where you are on your own behind a closed door with a young person, unless part of your directed role.
- Do not invite a young people to your home or visit them at their home alone, unless part of your directed role and you have informed a colleague of your intention.
- Avoid touching young people, either in a casual way or when helping them with equipment except where necessary as part of a directed role.
- Do not use inappropriate terms of endearment in general conversation
- Do not share personal possessions/clothing (except for reasons of health and safety).
- Do not appear to offer preferential treatment to any individuals.
- Avoid giving individual young people lifts in your car, unless part of your directed role (if this does arise in an emergency situation they should sit in the back whilst you drive).

NB All employees and volunteers carrying young people in their cars must have appropriate 'Business Use' insurance.

Occasionally members of staff may find that a young person show signs of developing a 'crush' on them. It is important that this is in no way encouraged, but shouldn't be ignored either. These guidelines should be followed:

- A firm statement 'that is not acceptable', delivered in a caring way
- Inform the project coordinator / City Arts manager at the earliest opportunity.
- Have your concerns noted in supervision or sessional recordings.

Emergencies

In case of emergency situations if any of the above become necessary, unless part of your directed role, then inform the project coordinator / City Arts manager or the young person's parent/ carers at the earliest opportunity.

Child Protection

Staff should note that if an allegation of any sort is made against a member of staff then the ACPC Child Protection Procedures require that a member of staff is immediately suspended prior to and during investigation.

Substance Misuse

City Arts policy prohibits any smoking, drinking or drug taking in their projects. Staff will not buy alcohol for any young person regardless of age or allow young people to drink whilst in their care (except when this is part of a controlled social educational project).

City Arts expects staff not to indulge in any of these activities at any time whilst they are on duty, as we expect staff to provide a good example to young people. This includes talking about their behaviour outside of work e.g. "I got really drunk/ wasted last weekend".

Behaviour

City Arts 2005

City Arts strive to carry out it's activities in a safe, positive and encouraging atmosphere. Standards of behaviour for all aim to set a clear benchmark of what is acceptable.

Managers and senior staff of City Arts are committed to promoting a culture that ensures young people are listened to and respected as individuals.

City Arts' Child Protection procedures, guidance and training aims to help staff and volunteers to recognise the additional vulnerability of some children and the extra barriers they face to getting help.

Discrimination; prejudice; oppressive behaviour or language in relation to any of the following are not acceptable: race, culture, age, gender, disability, religion, sexuality or political persuasion.

Any discriminatory, offensive and violent behaviour are unacceptable and complaints will be acted upon.

For each group project or activity the young people and staff should help each other to design a group agreement outlining acceptable standards of behaviour for all. The staff and young people should then sign the group agreement and where appropriate, be displayed in a prominent position for each session.

Where behaviour from a young person is deemed unacceptable, the staff will discuss the situation at the earliest possible opportunity. Either during the session or at the debriefing session and decide as a staff group the correct course of action. Depending on the severity of the behaviour, options could include asking the young person to apologise and reflect on their behaviour, organise transport for them to return home immediately or for them to miss the next session but come for the rest of the project.

Staff should ensure that all disciplinary measures / sanctions are non-violent and do not involve humiliating the young person in any way. No form of physical punishment is legal, and could amount to assault or threat of assault. Restraint is only to be used as a last resort, and only 'reasonable' force can be used.

Staff should wear appropriate clothing according to the activity they are undertaking with young people.

It is not appropriate to indulge in work related activities for personal gain or to accept gifts or favours from either young people or local adults (except as a 'leaving present'). Staff should equally not enter into financial transactions for goods with young people, give or lend money or buy gifts for them.

It is not appropriate to support / employ young people you know through youth work in your personal/private life.

City Arts 2005

There will always be circumstances where there will be a need for using 'professional judgement'. So if in doubt, SEEK ADVICE.

Resources Used:

- Procedures for Appropriate behaviour with Young people written by Culture and Community Young Person's Division Nottingham County Council
- NSPCC 'Stopcheck' publication.
- Nottingham City Council Youth Service Health and Safety and Professional Boundaries training notes.

Guidance for City Arts Staff and Freelancers
Dealing with Challenging Behaviour

Although we are very keen to celebrate young people and focus on the positives of engaging with them – we also don't want to ignore the fact that sometimes young people can bring with them challenging behaviour. Each individual case will be different, and reasons for the behaviour diverse, but we hope the following guidelines will help to provide a useful approach to dealing with these situations.

Group Agreement
In the initial session it's important to discuss housekeeping for the venue, and set groundrules for behaviour in the project – in a creative way perhaps? Encourage participants to contribute to this and sign up to it. Egs, respect for others respect for the venue.

Use teamwork with colleagues
Know your roles and responsibilities and those of other staff – support staff, coordinators, venue staff and who to contact.
Find out as much as you can about the client group, venue,
and consider this in your planning.
Communicate any issue with the project staff team as soon as it arises, call for support.
Carry out a risk assessment of the project with the coordinator. Consider materials, trips out, equipment, staff numbers etc.

Treat young people as individuals
Even with prior knowledge of individuals backgrounds / referral information - be non-judgemental and avoid stereotyping from one group to the next or individuals within a group.

Be diplomatic, patient and tolerant
Listen and respect a young person's viewpoint of the situation, before making assumptions.

Do give feedback to project staff about all positive and negative experiences
Debrief with project staff after every session and note any issues and discuss as a team how you will manage the situation at the next session – how will this impact on your planning for the rest of the project?

City Arts 2005

No violence or physical contact
Firstly no form of physical punishment is legal, and could amount to charges of assault or threat of assault. Restraint is only used as a very last resort. You would have to prove that you used 'reasonable force' that it was justified. And violence usually provoke a violent response…

Don't talk down
Treat young people as equals who have a reason to be angry or upset - hear them out. Don't over-simplify language but don't assume literacy.

Don't incite or provoke
Fairly obvious- don't do anything that could make the situation worse - eg squaring up to a yp who's obviously anxious upset, verbally abusive.
By maintaining control you can help the young person to set limits for his / her behaviour

ARTS COUNCIL ENGLAND
LOTTERY FUNDED

Leadership Responsibility - *Is this your group?*

This sheet summarises some of the important issues raised and contains the basic procedures you should be aiming to follow as group leaders. Use this sheet as a discussion starter with other leaders or when you are introducing potential new helpers to the way you operate.

As leaders you need to:

have at least two registered leaders present and ideally a third adult at all your activities to ensure a safe environment. Think of the rule of three - should an accident occur you need one person to go for help, one to look after the injured party and one to supervise the rest of the group.

- For youth age range (13-19 yrs) aim for a regular adult: young person ratio of at least 1:10 for land -based activities, 1.8 where water is involved. There are differing ratios for younger children and those with special needs etc
- try to have both male and female leaders present.
- have clear start and finish times for meetings activities and events.
- know who the leaders will be in any given situation and what their roles and responsibilities are. This will help to avoid uncertainties about casual volunteers.
- have agreed procedures with parents for collecting and delivering young people as appropriate for the activity.
- avoid being alone with a young person in private. When it is not always possible, for example to administer first aid, then leaders should ensure that other leaders are aware of the situation and support the action to be taken.
- have at least one leader trained in basic first aid at all your events. An appropriate first aid kit should be available at all times.
- have one of the group's registered leaders responsible for overseeing the safety at indoor and outdoor activities. (This may be a good role for a junior leader to help with.) Make sure all leaders know what to do in the event of an emergency.
- Drinking alcohol and smoking in the presence of young people should be strictly avoided.
- use the Parental Consent /contact forms. Each member of the group should have filled one in. They should be taken to each meeting and treated as confidential. See attached sample consent form.
- keep some record of the young people who attend. You need to end an activity with the same number you started with, or know that they have definitely left.
- Assess the risks of all the activities you plan to carry out. Once you have looked at the risks you can set about minimising them. Write down results and plan accordingly. See attached sample risk assessment.
- Never touch a young person in a way that could be misconstrued, e.g. engaging in rough and tumble games, or during wet activities.
- never make a suggestive or inappropriate remark in the presence of young people; it may seem like fun but could provide ideal ammunition for accusations against you.
- Be aware of the procedure involved in dealing with a child protection issue. This should involve telephone numbers for an initial contact person as well as other agencies who may need to be involved. These should include Social Services, Management Committee, Youth Service and support agencies such as NSPCC.

Remember: Your responsibilities to young people must take into account their age and abilities as well as parental wishes. The guidelines are basically common sense and good ways to ensure not only the welfare of the young people in your group but also their safety.

Active participation or ("Arggggh !!!! Not another focus group!")

It could be true to say that The Arts have been marginalised in formal education, Warwickshire County Council's Draft Arts Strategy 2002-2005 states…

> *In formal education the.. "...subject-centred approach tended to fragment the role of creativity in the curriculum".(Warwickshire County Council 1:02)*[1]

Therefore, if the role of creativity is being fragmented within our schools, it is even more imperative that as custodians of the arts, gallery education workers and informal educators we recognise the important role that the arts play in forming our cultural identities, developing our ability to think creatively, (thus preparing young people for continual change in the work place) and, in celebrating and uniting our communities.

You may be familiar with the opinion that youth arts are primarily about participation, in the sense that young people are physically involved in making art. To some extent this definition of artwork with young people is sufficient but one might argue that by defining arts activities in this way, we often exclude many young people who for what ever reason do not feel they are capable of being art "makers".

In any group there will be a variety of young people, some who are good at making and want to take part in everything, some who dabble, and some who claim *"doing art is a waste of time and they're no good at it anyway"*. You may also find those who are not even sure what art is or what it can be. More often than not young people have made these decisions based on the cultures that they grow up with. If the arts are part of every day life i.e. the young people already go to the theatre or take drumming lessons then they are more likely to feel confident about their artistic abilities and are more likely to participate. However if the arts are not part of our every day experience or maybe in some cases they are actively discouraged – it often takes more courage to be artistic. *(if you haven't seen the film Billy Elliot now's the time to rent a copy!)*

By seeing youth arts only as the ***"doing"*** bit you'll probably find that the participants in the arts activities you set up are the ones who already have the confidence to take part. If as youth workers we are addressing the *Education, Empowerment, Equality and Participation* (*the "3 E's and a P"*[2]) *needs* of the young people we work with, we should be providing arts activities at a variety of "participation levels".

It is for this reason that contemporary thinking about arts activities that young people engage in has come to recognise different levels at which young people participate, and how they can progress on to more developed levels of participation. So, while

[1] Draft arts Policy 2002-5 as of may 2002 Warwickshire County Council
[2]. Warwickshire County Council. 6:2000 (taken from Induction Pack for Part time Youth Workers)

there's still the ***"doing"*** *and* ***"leading"*** bit, the ***"experimenting"*** and ***"just looking"*** bit is just as important and valid. (See *Curriculum Development Model*)

By recognising the different levels at which young people want to be involved in the arts, not only are you able to develop creative opportunities for those who might want to follow a career in the arts, but you are also creating opportunities for young people who really want to be a car mechanic but actually also quite enjoy going to the theatre as well. Its important to recognise how not everyone can be, (or wants to be) a "Supastar DJ" or lead actor in The Royal Shakespeare Co. but how we all should feel that we can go to a club or the theatre if we want to.

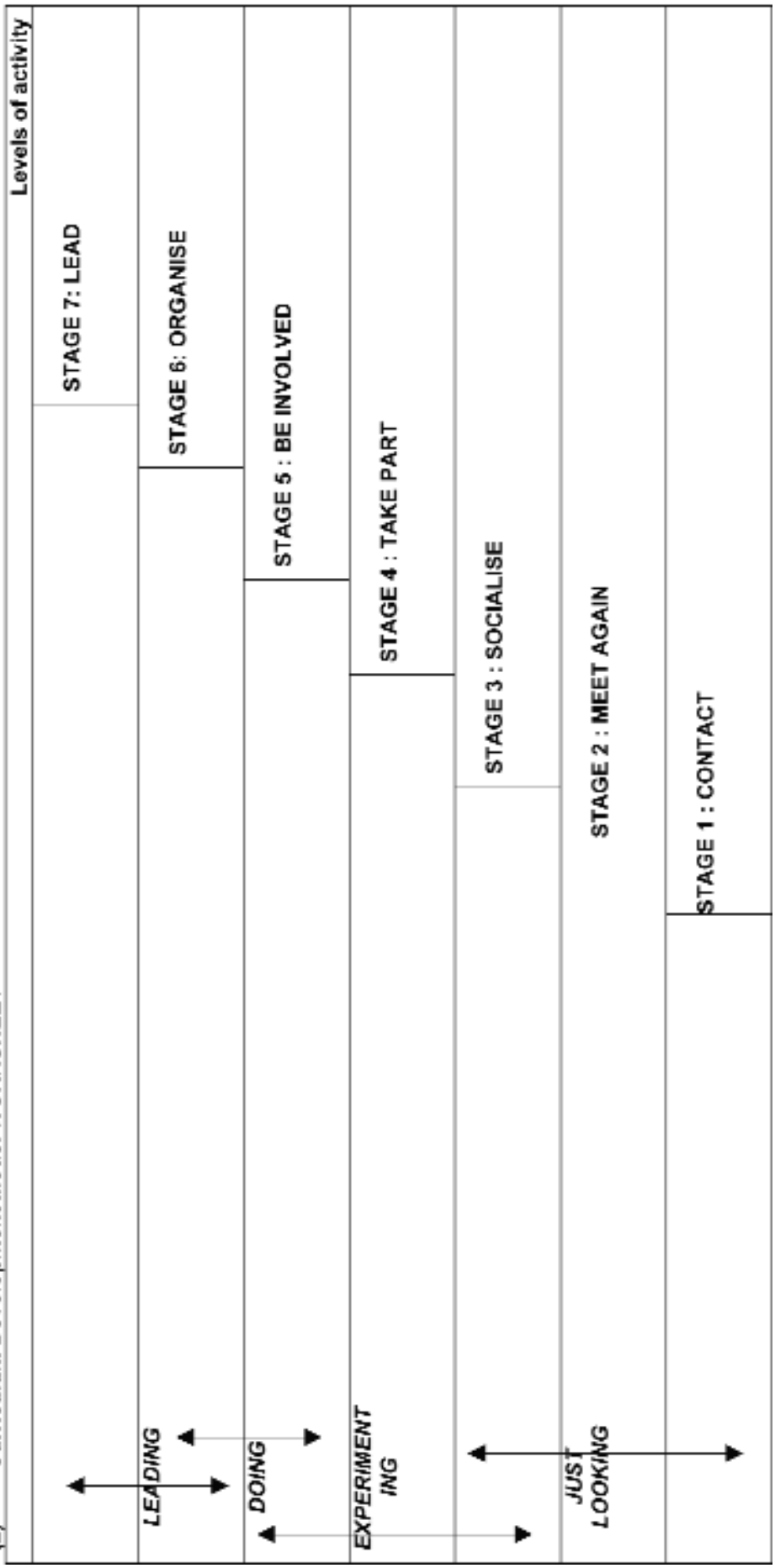
Therefore good arts practice with young people does not simply see the arts as a vehicle on which to load issue based work but is, by its very nature, experiential education. It is for this reason that the artwork you undertake with young people should be a place to challenge and be challenged, a place to explore and understand and a place to play and celebrate. The arts are not just an issue in education but belong to the core of informal education practice.

Clare Mitchell
W Y A N **C o - o r d i n a t o r**

(2) Curriculum Development Model EXAMPLE

		Levels of activity
	• Leadership role taken by young people, (as musicians leading workshops or performing etc) • Intensive artwork as individuals or groups, initiated by young people (ie. Working as a band, touring, recording etc.) • Arts projects planned and run by young people.	**STAGE 7: LEAD**
LEADING	• Young people take responsibility for planning and running an arts programme (young people setting up band rehearsal night with support) • Group work led by young people	**STAGE 6: ORGANISE**
DOING	• Take active part in planning and running arts activities • Young people set the agenda, raising issues and making responses (i.e. shared planning for a musician to come in to teach guitar etc.)	**STAGE 5 : BE INVOLVED**
EXPERIMENTING	• Take part in arts activities developed from interests and needs going to a concert together, "taster" work	**STAGE 4 : TAKE PART**
	• Regular discussion about arts i.e. Music they like/don't like and why.	**STAGE 3 : SOCIALISE**
JUST LOOKING	• Meet regularly and begin to discuss. (I.e. Music quizzes, try playing different style of music in the club, rock, opera, hip-hop. Bound to provoke a response!)	**STAGE 2 : MEET AGAIN**
	• Initial contact through for example notice boards of information or music on stereo	**STAGE 1 : CONTACT**

(2) **Curriculum Development Model WORKSHEET**



Sample

apt arts: Parent / Guardian Consent Form

Name of project	Stranger Than Fiction APT film project
Details of activities	Taster film sessions at Nottingham Castle Museum followed by 9 intensive sessions for the young people to create, film and edit their own stories.
Dates	Taster: Thursday 17 & Friday 18 February at Nottingham Castle Museum all 11-3 Sessions:5, 12, 21, 22, 24, 30 & 31 March, 1 & 9 April at Nottingham Castle Museum all 11-3pm Screening 24 April time tbc Private View 29 April time tbc

To be completed for each young person taking part in the project and returned to project coordinator before the activity. Information on this form will ensure safe inclusion for all participants.

MEDICAL INFORMATION

Name of Young Person
Does your son/ daughter suffer from any condition requiring medical treatment?
YES / NO

If YES, please give brief details and medication taken.

Is your son / daughter allergic to any foods / medication? YES / NO
If YES, please give details

PHOTO RELEASE

I give consent for photographs or video footage of myself during this project, to be used by apt a and Nottingham Castle Museum, to be displayed in public places and to be used professionally i any reports about this project.

Signature of young person: Date:
Signature of parent / guardian:_____ Date: _____

ANY OTHER DETAILS THAT WE SHOULD BE AWARE OF

DECLARATION

I agree to my son / daughter attending this project. In the event of a medical emergency I give m consent for my son / daughter to receive emergency treatment as considered necessary by medical staff. I may be contacted during the course of the event/program at:

Parent / Carer Details	Alternative Emergency Contact
Name	Name

Please return this form and those attached to Sarah Greaves, apt arts

apt arts: Parent / Guardian Consent Form

Relationship to young person	Relationship to young person
Contact phone number	Contact phone number
Address	Address – if different

Signature of parent / guardian_____ Date: _____

Please return this form and those attached to Sarah Greaves, apt arts

Sample

Photo Release

I give consent for photographs or video footage of myself during this project to be used by apt arts and Nottingham Castle Museum to be displayed where appropriate in public places and used in any reports about this project.

Signature of Young Person_____

Date_____

Signature of parent/guardian_____

Date_____

Please return this form to Alison Denholm, apt arts, Unit 7, Provident Works, Newdigate Street, Nottingham, NG7 4FD

0115 9782463

City Arts (Nottingham) Ltd is a company limited by guarantee registered in England and Wales, registration number 5181856.
Charity Number: 1106088.

City Arts

apt

Parent/Guardian Consent Form
For the Compagnie Kafig

Name of young person_____

Name of parent/guardian_____

I agree to my son/daughter attending this trip. In the event of a medical emergency I give consent for my son/daughter to receive emergency treatment as considered necessary by medical staff. I may be contacted on:

Address_____

_____

_____Phone_____

Alternative emergency contact name_____
Address_____

_____phone_____

Medical Information
Does your son/daughter suffer from any condition requiring medical treatment **YES/NO**
If **YES** please give brief details and medication taken

_____

_____

Is your son/daughter allergic to any foods/medication **YES/NO**
If **YES** please give details_____

_____

_____

City Arts Risk Assessment form *(project example)*

Project Name	Stranger than Fiction
Location	Nottingham Castle Museum
Assessor	Jo Wheeler, Alison Denholm, Marie Shaw
Event Date	17 & 18 Feb, 5, 12, 21, 22, 24, 30, 31 March, 1, 9, 24 &29 April 2005

Event Description
Based at Nottingham Castle Museum, the young people will work with a film maker and to make their own short film.

Hazards Identified	Persons at Risk	Risk: High, Medium Low	Measures required to control risk	Action to be taken by whom (add date and signature when completed)
Handling objects	Young people	Low	Rae to chose appropriate objects from handling collection	
Fire	Young People and workers	Low	Aware of fire procedures of the site	
First Aid Cover	Young people and workers		First Aid provision on site. Be aware of any medical needs within the group	
Trip Hazards – leads from equipment	Young people and workers	Low	Try not to have leads trailing around. Make sure people are all aware of where equipment is plugged in.	
Arts and crafts tools	Young people and workers	Low	Monitor use of scissors and other sharp objects. Try and chose activities that are appropriate to the group.	
Loosing young people on site and on trips out	Young people	Medium	Issue young people with contact numbers for workers in case they get lost. Arrange meeting points that people know.	
Damage to venue		Low	Choosing appropriate activities and maintaining a positive atmosphere within the group to avoid any incidents	
Young people running away	Young people	Medium	If YP leave unauthorised call parents to inform them, call police if necessary.	

Hazards Identified	Persons at Risk	Risk: High, Medium Low	Measures required to control risk	Action to be taken by whom (add date and signature when completed)
Injury to self	Young people and workers	low	Monitor activities of young people, and choose appropriate activities if necessary	
Emotional wellbeing	Young people and workers	Low	Maintain a positive environment within the project	

ASSESSED BY……..SIGNED……

DATE ACTION TO BE COMPLETED BY……DATE COMPLETED…….

LINE MANAGER……..SIGNED……..DATE……..

LINE MANAGER COMMENTS: (eg list any action required which has been referred to a higher management, and state to whom it has been referred)

Sample

City Arts Risk Assessment form *(off-site visit example)*

Project Name	Stranger than Fiction
Location	Nottingham Castle Museum
Assessor	Jo Wheeler, Alison Denholm, Marie Shaw
Event Date	21 March 2005

Event Description - Trip to London with the Stranger than Fiction Film Project

Hazards Identified	Persons at Risk	Risk: High, Medium Low	Measures required to control risk	Action to be taken by whom (add date and signature when completed)
Tate Modern	Young people and workers	Low	Monitor the young people to ensure they don't get lost. Check appropriateness of exhibitions?	
Fire	Young People and workers	Low	Aware of fire procedures of the site	
First Aid Cover	Young people and workers	Medium	One person on the trip has had training but their certificate has lapsed. However, there is First Aid provision on all sites and transport that the group is using. We will take a medical kit in case of minor injuries, but will contact NHS Direct or call an ambulance if the need arises. We will be aware of any medical needs within the group	
Train Travel	Young people and workers	Medium	Supervise young people on and off trains to ensure no-one is left behind and no one injures themselves. Allocate young people to workers so no one person is responsible for the whole group.	
London Underground	Young people and workers	Medium	Supervise young people on and off underground trains to ensure no-one is left behind and no one injures themselves. Allocate young people to workers so no one person is responsible for the whole group. Issue emergency contact numbers so if any one is lost they can get in touch.	

Loosing young people on site and on trips out	Young people	Medium	Issue young people with contact numbers for workers in case they get lost. Arrange meeting points that people know. Consider the appropriateness of including particular young people.	
Damage to venue		Low	Choosing appropriate activities and maintaining a positive atmosphere within the group to avoid any incidents	
Young people running away	Young people	Medium	If YP leave unauthorised call parents to inform them, call police if necessary.	

Injury to self	Young people and workers	low	Monitor activities of young people, and choose appropriate activities if necessary	
Emotional wellbeing	Young people and workers	Low	Maintain a positive environment within the project	
London Eye	Young People and workers	Low	Possible fear of heights. If any one does not want to go on the eye respect that decision.	

ASSESSED BY……..SIGNED……

DATE ACTION TO BE COMPLETED BY……DATE COMPLETED……

LINE MANAGER……..SIGNED……..DATE…….

LINE MANAGER COMMENTS: (eg list any action required which has been referred to a higher management, and state to whom it has been referred)

Sample

Sample

Stranger Than Fiction

Young Person's Personal Record

Name: Date:

How would you rate yourself at the moment?

	Not so great				Ok					Great
	1	2	3	4	5	6	7	8	9	10
Learning new skills	1	2	3	4	5	6	7	8	9	10
Working with others in a group	1	2	3	4	5	6	7	8	9	10
Solving problems	1	2	3	4	5	6	7	8	9	10
My self confidence	1	2	3	4	5	6	7	8	9	10
Making my own decisions	1	2	3	4	5	6	7	8	9	10
Communicating with people I don't know	1	2	3	4	5	6	7	8	9	10

What would YOU like to get out of this project? ....Are there any particular skills you'd like to gain?

Stranger than Fiction

Young Person's Personal Record

Name: Date:

AFTER THE PROJECT!!!

How would you rate yourself now?

	Not so great				Ok					Great
	1	2	3	4	5	6	7	8	9	10
Learning new skills	1	2	3	4	5	6	7	8	9	10
Working with others in a group	1	2	3	4	5	6	7	8	9	10
Solving problems	1	2	3	4	5	6	7	8	9	10
My self confidence	1	2	3	4	5	6	7	8	9	10
Making my own decisions	1	2	3	4	5	6	7	8	9	10
Communicating with people I don't know	1	2	3	4	5	6	7	8	9	10

What have you gained from this project? ….Are there any creative skills you have developed?

What have you gained from this project? ….Are there any personal skills you have developed?

What has challenged you the most within the project?

What have you most enjoyed about the project?

Are there any ways in which this project could be improved? What suggestions could you make?

Are you interested to do more workshops with apt arts?

Yes / No

What are your interests / thoughts?

Sample

*en*vision core values

The following are a set of goals and principles designed to guide ***en*vision's** work.

Our purpose:

- To promote practice which makes a positive and additional contribution to the inclusion of young people within galleries.

- To support galleries to create sustainable and beneficial opportunities for young people, and promote recognition of the role they can play in re-engaging and nurturing the skills and aspirations of young people experiencing social exclusion.

- To work within a spirit of collaboration and inclusion, ensuring that young people and key agencies who support young people's personal, social, educational and creative development are genuinely included within the development of all aspects of our work.

Our practice:

To develop contrasting examples of practice relevant to diverse venues which:

- Build on and are informed by existing examples of good practice from within a broad professional field supporting work with young people.
- Address key priorities/research questions within the national and local context.
- Prioritise effective, honest and reflective documentation and evaluation.
- Address the professional development needs of all participating staff and facilitators.
- Are aspirational, and seek to ensure that the outcomes inform, and are permanently rooted in, future practice.
- Identify tangible sustainable approaches to engaging young people within visual arts venues, maintaining the specific contribution galleries can offer and promoting quality experiences with practising artists, original work and cultural venues.
- Nurture equal and positive partnerships and promote collaborative working practices with agencies who support young people.
- Promote the philosophy of broadening access to the visual arts for young people, and promote the ethos of a youth-friendly gallery throughout the culture of the whole organisation.
- Share the learning benefits across a broad national field.

Our relationships with young people:

- To provide specific benefits for disadvantaged and marginalized young people.
- To develop this work within the context of broader youth engagement/access strategies to support inclusion in mainstream or complimentary provision, enlisting the support of other professionals and agencies where appropriate.
- To respond to young people in a responsible, professional and ethical manner, and work within appropriate policy, legislation and good practice guidelines.
- To commit to a youth-centred approach, ensuring that we prioritise the needs of participants, and that we support young people's genuine and active participation in the design and delivery of our current and future work.