

# ORGANISATION HANDBOOK

**PUPPET  
ANIMATION  
SCOTLAND**

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# INTRODUCTION

This handbook contains comprehensive information about the duties and responsibilities of Puppet Animation Scotland's Board of Directors and employees, as well as details about Puppet Animation Scotland's aims, objectives and policies.

*Puppet Animation Scotland nurtures and promotes the art forms of puppetry and animation in Scotland.*



The current Business Plan contains more in-depth information about the organisation's strategic objectives. The Business Plan also provides the basis and articulation for all aspects of the organisation's current on-going functions and operations.

Puppet Animation Scotland is a company limited by guarantee, incorporated under the Companies Act and is subject to the terms and conditions contained in the company's Memorandum and Articles of Association. Puppet Animation Scotland is a recognised Scottish charity (SC022042). The company is obliged to file an annual report and accounts each year, within ten months of its financial year end: 30 June. Puppet Animation Scotland's accounts are audited by McFadden Associates, 19 Rutland Square, Edinburgh. The organisation is managed by its Board of Directors.

Board membership comprises of artists, arts administrators and those with significant experience in the cultural and creative industries sector, as well as persons from other professions – law, accountancy, marketing and media etc – that have a strategic importance for Puppet Animation Scotland.

- The Board has a maximum membership of ten
- One third of Board membership will always comprise of professional puppetry practitioners
- Board members serve for three years, with the option to be confirmed for another three years by their peers, after which they are required to step down
- The Board meets four times a year, with a facility for further occasional attendance at sub-committees if required. The company's Annual General Meeting – normally scheduled as part of one of these Board meetings – is held in the Autumn
- Unless more time is required for special purposes, the Chair will aim to complete each Board meeting within two and a half hours
- Minutes will be circulated within two weeks of a Board meeting
- An agenda with supporting papers will be circulated seven days before each Board meeting

Puppet Animation Scotland employs an Artistic Director and a Festivals & Projects Manager, both on a full time basis, whose role is to help the Board of Directors articulate the organisation's aims and objectives through its various activities and initiatives, and to ensure their practical implementation and realisation. The Artistic Director and Festivals & Projects Manager are responsible to the Board of Directors. A detailed exposition of the terms and conditions of their employment is contained in Section 6: Employee & Human Resources Policy.

#### **Board of Directors:**

Phil Adams  
 Lisette Boxman  
 Norah Campbell  
 Andy Catlin  
 Dougie Irvine  
 Dee Isaacs  
 Neil Kempzell  
 Elspeth Murray (Chair)  
 David Stewart  
 Hugh Wallace

#### **Staff:**

Simon Hart, Artistic Director (& Company Treasurer)  
 Jen White, Festivals & Projects Manager (& Company Secretary)  
 Ailie Crerar, Festivals & Projects Administrator

# Section 1 : DUTIES & RESPONSIBILITIES

## 1.1 The role of the Board of Directors is:

- To ensure the organisation and Board of Director's compliance with the law, especially in relation to:
  - Puppet Animation Scotland's Memorandum and Articles of Association
  - Current Companies Acts legislation
  - All relevant Health and Safety and Employer/Employee and financial legislation
  - Current Office of Scottish Charity Regulator guidelines and requirements
- To articulate, promote and maintain the vision, aims and strategic objectives of the organisation
- To ensure sufficient financial and logistical resources are available to allow the organisation's vision, aims and strategic objectives to be realised, and to account fully for their appropriate and responsible use
- To resolve major policy and operational issues
- To act as a responsible employer

## 1.2 Duties and responsibilities - each Board Member of Puppet Animation Scotland:

- Ensures that s/he understands their legal responsibilities and obligations to the Board of Directors and to Puppet Animation Scotland
- Ensures that the organisation complies with all relevant companies and charities legislation
- Ensures that s/he understands and articulates fully their responsibilities for the organisation, its monitoring and evaluation, and financial planning and control of all aspects of Puppet Animation Scotland's activities
- Works in partnership with the rest of the Board and the staff of Puppet Animation Scotland to further the organisation's vision, aims and strategic objectives
- Offers honest, supportive, imaginative, constructive and rigorous views and opinions at meetings
- Regularly attends Board and other important related meetings
- Makes a serious commitment to participate in and contribute to all aspects of the Board's work
- Keeps informed about all aspects of the Board's operation, preparing diligently, with the aid of Minutes and appropriate discussion documents, to be able to make relevant and informed contributions at meetings
- Willingly accepts assignments and completes them thoroughly and on time
- Represents Puppet Animation Scotland in a professional, enthusiastic and responsible way, and actively promotes the organisation
- Actively and regularly seeks out opportunities to see the work of Scottish and international puppeteers and animators, the better to develop their knowledge and understanding of these art forms, and their roles and position in the wider arts sector
- Explores appropriate fundraising opportunities for Puppet Animation Scotland
- Regularly self-evaluates their contribution to the Board, participates in Board performance evaluations and attends any appropriate training opportunities identified

## 1.3 Personal interests

Each member of the Board of Puppet Animation Scotland:

- Will not put themselves in a position where there is any perceived or actual conflict of interest between themselves and any activities or plans Puppet Animation Scotland is undertaking, or which might influence their opinions, viewpoints and independent judgements on any issues relating to Puppet Animation Scotland
- Will disclose any financial interest or contract which they have or will have in the supply of goods or work to Puppet Animation Scotland
- Will disclose to Puppet Animation Scotland and routinely update any other relevant interests held
- Will promptly report any perceived or actual conflict of interest to the Chair of the Board of Directors. All such issues will then be fully discussed by the Board of Directors before an appropriate course of action is agreed upon

When one of Puppet Animation Scotland's Board Members who is a professional puppeteer applies to its Creative Fund that person will not attend any Board meeting where the deliberations and decisions of the Fund's Selection Panel are discussed and approved.

#### **1.4 Collective responsibility**

The Board of Directors of Puppet Animation Scotland makes all decisions – by majority consensus at quorate meetings (one third of the total Board Membership) – concerning all aspects of the organisation's operation. Thus all decisions approved by the Board - even when not unanimous - are collective and, having been taken, each Board member has a duty to support them all fully, even if they were not present when a decision with which they may dissent was approved.

If a Director disagrees with any decision taken by the Board it is their responsibility to ensure their views are fully discussed and minuted. If the issue is urgent and of sufficient significance, and differing viewpoints can not be reconciled, and the next Board meeting is not deemed to be soon enough, an individual Board member or the Chair may call a special meeting. The dissenting Director may also have their views circulated to all other Board members in advance of the special meeting.

It is vital that the Board of Directors and its Sub-Committees are able to engage in full, frank and open discussion at all times, in order to take all decisions responsibly and collectively. To do so there must be complete trust between all Directors and a full acceptance of shared corporate responsibility for all decisions.

A Director may resign – in writing - at any time from the Board of Puppet Animation Scotland for sincere, legitimate personal and/or professional reasons.

#### **1.5 Induction**

Once a prospective Board member has been identified by other Directors or Puppet Animation Scotland employees they will be invited to attend the next scheduled meeting, to gain a clear idea about how the Board operates and how their skills and expertise might add to Puppet Animation Scotland's further development. There will also be an opportunity to visit the Puppet Animation Scotland office and spend time with the Artistic Director and Festivals & Projects Manager to familiarise themselves with the day to day running of the organisation. During this process the prospective Board member will be able to decline the invitation to join Puppet Animation Scotland at any time.

Having decided to join the Board the new member will then be welcomed by the other Directors and will have the opportunity after each of their first three meetings to have a short one to one discussion with the Chair and/or Artistic Director about any aspect of Puppet Animation Scotland's activities and/or their involvement with and contribution to the Board and the organisation.

Following their induction new Board members will receive a PDF copy of the organisation's Articles & Memoranda, as well as a Directors' Boards Membership document, on which they will be asked to list any/all other organisations whose Boards they serve on.

Board members will also be set up with an account on [www.claimexpenses.com](http://www.claimexpenses.com), and will receive training on claiming expenses through this online tool. Puppet Animation Scotland uses [claimexpenses.com](http://claimexpenses.com) for all expenses claims, as carbon emissions are automatically calculated by the tool and allows for easier reporting. Board members are asked to log any and all travel on behalf of Puppet Animation Scotland (for example, travel to board meetings), and can also use their account to claim expenses including travel, tickets, or other expenses incurred which are considered appropriate.

#### **1.6 Board Meetings Procedures**

In the Agenda and accompanying papers that Board members receive prior to meetings there are two types of Terms: For Information and For Discussion/Approval.

The reading and digesting of For Information Items prior to a meeting provides important knowledge about the on-going running of the organisation. The Chair will acknowledge each Item and ask if there are any specific issues a Board member wishes to address. If there are, and these require any significant amount of time over that allocated in the Agenda, the Board will agree to carry the Item(s) forward to the next meeting as a For Discussion/Approval Item, unless there are significant deadline constraints that require immediate action.

This process ensures that no Item falls off the Agenda and always receives the appropriate time and consideration it deserves. It also protects the designated space necessary to discuss what, in the context of any particular meeting, are the most important For Discussion/Approval Items. These are topics that the Board needs to talk about in depth and usually make decisions about.

Being pragmatic and recognising how busy each Board member is, whilst reading all of the For Information Items and any accompanying papers is important, if Board members can only prepare the For Discussion/Approval Items on any Agenda the work of the Board can still run smoothly. It is then expected that reading of the For Information Items takes place after the meeting.

Adhering to the Agenda timings during each meeting, particularly for the For Information Items, ensures both that there is sufficient time to discuss the substantial For Approval Items, and also that meetings finish on time. If, in discussing a For Approval Item, the Board runs out of time, this Item will either be held over to the next meeting, or if necessary, the Chair, staff and selected Board members can arrange a further meeting to complete discussions and approve actions etc. Each agenda Item will be appended with a reference to the specific Priority in the current Business Plan to which it relates.

## **1.7 Legal Liability of Board Members**

### **Board of Directors - Personal & Company Indemnity**

Professional indemnity insurance is designed to help protect the non-executive directors of companies if legal claims are brought against them by any persons who, as a result of working with the organisation, have a grievance or outstanding issue which could not be resolved by other means.

In the 31 years of its existence neither Puppet Animation Scotland – nor any of its Board of Directors - has received a single complaint or grievance that has even remotely threatened any type of legal redress, let alone to a level where an indemnity policy might have needed to be utilised.

Puppet Animation Scotland always seeks to adopt current best practice in all areas of its activities and provision, and the purchasing of this protection for our Board members is a strong example of this commitment.

Puppet Animation Scotland has taken out professional indemnity insurance to provide for:

#### **Director and individual liability cover:**

- Claims brought against company directors, employees and volunteers
- Legal costs for allegations of breach of Health & Safety legislation, including corporate manslaughter
- Legal costs for representation at an investigation (eg: The Office of the Scottish Charity Regulator)
- Legal costs for allegations of fraud or dishonesty (until admission or judgement)
- Legal costs and awards for claims by fellow directors, employees or volunteers
- Automatic 72 month discovery period for retired directors

#### **Employment practices liability cover:**

- Claims bought against the organisation, its directors, officers, employees or volunteers
- Third party claims, including harassment or discrimination brought by employees or volunteers
- Legal costs of representation at an investigation

Professional and legal liability cover:

- Defence costs and awards for claims against the organisation, including negligence, misuse of funds, libel and slander
- Direct financial loss to the organisation following dishonesty of employees or volunteers
- Costs of replacement of lost or damaged data or documents

Puppet Animation Scotland's professional indemnity policy provides up to £250,000 of cover for individual Directors, or for the organisation as a whole, in each of the main sections above. This insurance has been purchased from W & P Longreach, one of the UK's leading brokers advising theatres and arts organisations, whose clients include venues, major theatrical producers and touring companies throughout Britain.

# Section 2 : BOARD MEMBERSHIP & PERSONNEL

**Board of Directors:** Phil Adams  
Lisette Boxman  
Norah Campbell  
Andy Catlin  
Dougie Irvine  
Dee Isaacs  
Neil Kempzell  
Elspeth Murray (Chair)  
David Stewart  
Hugh Wallace

**Staff:** Simon Hart, Artistic Director (& Company Treasurer)  
Jen White, Festivals & Projects Manager (& Company Secretary)  
Ailie Crerar, Festivals & Projects Administrator

## PHIL ADAMS

Phil has worked in marketing communications for 27 years, 18 of these in traditional advertising and the last 9 in a digital marketing agency. He is currently Planning Director at Blonde Digital, where his team is responsible for strategy, research, social media, content planning, SEO and user experience. His clients include Royal Mail, BASF and RBS. Prior to Blonde Phil spent 12 years at The Leith Agency, arguably Scotland's leading advertising agency, including 6 years as Managing Director.

At Leith he worked on iconic campaigns for the likes of IRN-BRU (including The Snowman), Tennent's Lager (including "Pintlings" through Aardman), Honda, Grolsch and Standard Life. Whilst at Leith Phil served a two year term as Chairman of the Scottish IPA (Institute of Practitioners in Advertising). Phil is a regular conference speaker and keen blogger, who is branching out into short stories and amateur music journalism. He performed one of his stories at the 2014 Edinburgh International Book Festival.

## LISETTE BOXMAN



Lisette Boxman was born in the Netherlands. During her BA in Theatre and Education in Utrecht she developed her interests in puppetry, improvisation comedy, masks and puppet design, singing and African dance. During her studies she chose teaching and performing puppetry for adults and teenagers as her specialty. In 2008 she had several international internships in Belgium and in the UK. Lisette fell in love with Edinburgh and its culture as soon as she set foot in the city and decided make it her new home after she graduated. In October 2009 she started a Full Time Diploma in Physical Theatre Practice in association with the Arches in Glasgow. There she founded a group of performers to start an improvisation comedy show with puppets and masks instead of actors.

Being at the start of her career she hopes to combine puppetry with other theatre disciplines and find work in performing as well as teaching, making and design.

NORAH CAMPBELL

ANDY CATLIN

Andy Catlin, Marketing Manager, The Queen's Hall. Prior to joining The Queen's Hall in January 2009, Andy previously worked as Marketing Manager at Edinburgh's Traverse Theatre (2002-09), Marketing Manager at Aberdeen's The Lemon Tree (1996-2002) and freelance arts marketer in the East Midlands (1994-96). He is also a member of the Edinburgh Pilot Portal Project Strategy Working Group ([www.clicket.co.uk](http://www.clicket.co.uk)), a guest lecturer at Queen Margaret University, Edinburgh, and has presented arts & technology case studies for the Arts Marketing Association, The Audience Business and Ambition Scotland. He is also currently the freelance marketing consultant for Alba Brass, a young Glasgow-based brass ensemble.



DOUGIE IRVINE



Douglas Irvine is the Artistic Director of Visible Fictions. His theatre work has toured and been presented in Scotland, England, Ireland, Australia, Denmark, Germany, Canada and the USA. He led the Company to be the first Scottish theatre company to perform on Broadway and more recently his work has been presented at The Sydney Opera House. He has closely collaborated, co-produced, written and directed with and for various companies including CTC Minneapolis, The Mark Taper Forum in Los Angeles, The Seattle Children's Theatre, Oran Mor, the Traverse Theatre, BBC Radio Scotland and BBC Television.

DEE ISAACS

Dee Isaacs is a lecturer in Music in the Community at the University of Edinburgh. Dee is passionate about the creation of music and its wider value. For the past 20 years she has worked predominantly in the area of Community Music throughout Scotland and the UK. She has been commissioned by a wide range of professional arts bodies including: Opera North, London Symphony Orchestra, Northern Sinfonia, Scottish Chamber Orchestra, Live Music Now, and Creative Scotland. In 2003 & 2006 she was nominated by the British Academy of Composers for *Festus* and *Suppose Life*. In 2012 she was awarded the Principal's Medal by the University of Edinburgh for her work in music education and outreach. She has worked for War Child as UK Co-ordinator for War Child in the Caucasus working with refugee communities and psychologists specifically using music to help children suffering from trauma. Dee continues to work across cultures and within marginalised communities both near and far.



## NEIL KEMPESELL



Neil Kempseell was born and educated in Scotland and joined the Merchant Navy in 1976 at the age of 17, to explore the world. Seven years later, he went to Edinburgh College Of Art and completed a BA(hons) and Post Grad in Design, specialising in Illustration and Animation.

From 1990 to present, he has taught Animation full time at Edinburgh College Of Art, as well as continue to freelance, drawing cartoons, illustrations and caricatures for national newspapers and magazines. Neil has made many short animated films and several commercials. Recently he directed an international award winning animated film "Hallaig", in collaboration with the late musician Martyn Bennett. Neil continues to make short experimental animations for International Film Festivals.

## ELSPETH MURRAY

Elsbeth Murray has a background in educational anthropology and health policy with a focus on engaging parents in schools and patients/carers in healthcare decisions. As a freelance poet and wordsmith, her work has often involved residencies in workplaces, participatory settings or commissions. Recent writing commissions include scripts for Conference of the Birds with Edinburgh University and the Royal Botanic Gardens Edinburgh and Scandalous Edinburgh, The Walking Tour with the World Development Movement Scotland.

Elsbeth is Company Manager of Puppet State Theatre Company and has toured, Scotland-wide and internationally, with The Man Who Planted Trees since 2006. She is a member of the Authentic Artist Collective and is on the Tasting Panel of the Scotch Malt Whisky Society.



## DAVID STEWART

## HUGH WALLACE

Hugh Wallace is Head of Digital Media at National Museums Scotland, where he has overall responsibility for their digital strategy and online presence.

Having gained an MA in Electronic Media in 1997 he then worked in education and for a specialist web development agency. Prior to joining the arts and culture sector he was Head of Interactive Media for Oxfam GB, the UK's largest development charity, where he led the online approach to fundraising, campaigning and awareness raising. In 2009 he joined National Museums Scotland and his work to date includes the overhaul of the organisational website, integrated social media planning and a number of mobile initiatives



## SIMON HART



Simon has worked as an actor, director and singer throughout the UK. Having gained an honours degree in music at the University of Glasgow, he studied singing at the Royal College and the Royal Academy of Music in London before embarking on a busy performing and teaching career. With his cabaret group, Songs Unlimited, Simon appeared at the Royal Festival Hall and the Royal National Theatre as well as working as a soloist with choral societies and choirs throughout the south of England and Scotland. He also taught singing at RADA and the Webber Douglas Academy of Drama in London and at Queen Margaret University College's

Drama Department in Edinburgh. Simon also trained as an actor at the Bristol Old Vic Theatre School and has worked with, among others; Scottish Opera, Bristol Old Vic, the Wolsey Theatre, Ipswich, Dundee Rep, the Brunton Theatre, Royal Lyceum Theatre, Perth Rep and Fifth Estate, as well as on TV on Taggart and Take the High Road. Simon has been the Artistic Director of Puppet Animation Scotland since 1993.

## JEN WHITE

Jen's background is in visual art having studied Painting and Printmaking at Glasgow School of Art. Following the completion of her degree, Jen began the artist's collective, The Mutual, which focussed on artist development for emerging visual artists. In 2011 Jen became a founding Co-Director of, and Programmer for, Glasgow venue, The Glue Factory. The movement into cross art form programming in a raw and self funded space allowed for experimentation and led to a greater interest in theatre and performance.

After relocating to Edinburgh, Jen took up post as Summerhall's Programme Manager and following two very busy festivals – moved to Puppet Animation Scotland as the organisations Festivals and Projects Manager.



## AILIE CRERAR



A graduate in Italian, Swedish, and EU Studies from the University of Edinburgh, Ailie has long been interested in the arts and in other cultures (particularly when that interest allows her to spend six months living in Italy!). While still at university, Ailie worked with Festivals Edinburgh on their International Delegate Programme *Momentum* over two consecutive summers. On graduation, she worked with the French Film Festival, before relocating to Glasgow to join the Press Department of Glasgow Film Festival, where, amongst other things, she developed her love of photobooths.

Following the stint in Glasgow, Ailie returned to Edinburgh to take up the post of Festivals & Projects Administrator with Puppet Animation Scotland.

# Section 3 : CHILDREN AND YOUNG PEOPLE POLICY

A summary of good practice

## **The United Nations Conventions on the Rights of the Child: article 31**

Every child has the right to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

Member governments shall respect and promote the rights of the child to participate fully in cultural and life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

## **Framework For Standards – Scottish Executive (2004)**

All children and young people in Scotland have the right to be cared for and protected from harm and grow up in a safe environment in which their rights and needs are respected. The welfare of the child is paramount - everyone involved in working with children has a fundamental duty of care towards them.

### The Children's Charter

This Charter presents thirteen statements presented from children and young people to adults:

- Get to know us
- Speak with us
- Listen to us
- Take us seriously
- Involve us
- Respect our privacy
- Be responsible to us
- Think about our lives as a whole
- Think carefully about how you use information about us
- Put us in touch with the right people
- Use your power to help
- Make things happen when they should
- Help us be safe



Copies of this Charter and the Framework For Standards are available from the Scottish Executive's website:

<http://www.gov.scot/Resource/Doc/1181/0008817.pdf>

### **3.1 Guidelines for Practitioners Working with Children**

Guidelines for practitioners working with children in all contexts as part of Puppet Animation Scotland's activities:

- Although there is no statutory requirement to do so, if you do not already have one, Puppet Animation Scotland strongly recommends that you have a robust child care and protection policy in place covering all aspects of your work with children and young people
- The best interests of the child or young person must always be the primary consideration
- All children and young people should be treated fairly and with dignity and respect
- All children and young people have the right to protection from all forms of harm, abuse, neglect and exploitation
- All children and young people have the right to express their views on matters that affect them, and their voiced concerns treated seriously and sensitively
- All children and young people have the right to personal privacy

#### **Puppet Animation Scotland recommends you:**

- Provide a positive example of good conduct you would wish others to follow
- Remember that someone else may misinterpret your actions, no matter how well intentioned
- Be aware that even caring physical contact with a child or young person may be misinterpreted
- Ensure that whenever possible there is more than one adult present during your organisation's activities with children and young people, or at least that you are within sight and/or hearing of other adults
- Recognise that special sensitivity and caution is required when discussing sensitive issues with children and young people

#### **You must not:**

- Have inappropriate physical or verbal contact with children and young people
- Allow yourself to be drawn into inappropriate behaviour or situations
- Make suggestive or derogatory remarks or gestures in front of children and young people or exaggerate or trivialise issues of child abuse or cruelty
- Jump to conclusions about others without checking relevant facts
- Show favouritism to any child or young person
- Rely on good name, or that of your company or the organisation you working for to protect you in the event of a complaint or negative situation
- Believe: "it could never happen to me"
- Be afraid or reluctant to report any difficult or potentially compromising situation no matter how difficult. Delay will only exacerbate the situation
- Take a chance when common sense, policy and practice might suggest another more prudent approach
- Ignore these guidelines for good practice

## Why might you be concerned about a child?

Children rarely tell if they are being abused. However there may be signs that make you concerned and may be an indication of abuse or neglect. You may notice one, or a combination of the following. A child or young person may:

- Have unexplained bruising, or bruising in an unusual place
- Appear afraid, quiet or withdrawn
- Be afraid to go home
- Appear constantly hungry, tired or untidy
- Be left unattended or unsupervised without good reason by a parent or carer
- Have too much responsibility for their age
- Be acting in a sexually inappropriate way
- Be behaving in an unnatural way because of the misuse of drugs or alcohol
- Tell you something that sounds as if they have been hurt or threatened by someone

The behaviour of adults may cause you concern if they:

- Are acting in an aggressive, violent or sexual manner towards a child or young person
- Are misusing drink or drugs while caring for a child or young person
- Leave their child or young person unattended or with unsuitable adults

## 3.2 Correct Actions and Responses

### (i) What to do....If you suspect a child or young person is being physically, emotionally or sexually abused:

- Without revealing details report your concerns as soon as you can to the director of the venue or organisation where you are working, and then to Puppet Animation Scotland's Artistic Director, upon which, after consultation with the Board of Director and the relevant statutory organisations, the appropriate course of action will be mutually agreed. Any details you provide, including your name, will not be revealed unless the child or young person's safety and well-being depends on it. Any information you give may need to be shared with other professionals to ensure appropriate action is taken to protect the child or young person

### (ii) What to do....If a child or young person discloses to you any information about possible abuse or cruelty by someone else:

- Treat this information very seriously
- React and respond in a neutral and non-judgemental but attentive and supportive way
- Allow him or her to speak without interruption, accepting what is said, but not attempting to probe or cross-examine, or asking leading questions
- If appropriate begin to alleviate feelings of guilt or isolation, while attempting not to pass judgement
- Re-assure the child that they have been brave in telling you
- Never promise the child or young person that you will not tell anyone else
- Keep in mind that they may have been told not to tell anyone about the violence or abuse
- Advise the child or young person that you must pass the information disclosed to an appropriate responsible organisation, and will do so as soon as is appropriate
- If the child decides to withdraw at any stage you should stress that they can always have further discussions in the future, that there will always be someone who will listen to them. They should also be given alternative sources of support, such as: Childline – 0800 1111; NSPCC - 0808 800 5000
- Explain the next stages of this process, reassuring the child that they will be kept fully informed of everything that happens and that they will receive appropriate support. You should always be open and honest in explaining the course of action you will have to take
- Write down what the child or young person has told you as soon as you can
- Without revealing details report the disclosure as soon as you can to the director of the venue or organisation where you are working and then to Puppet Animation Scotland's Artistic Director, upon which, after consultation with the Board of Directors and the relevant

- statutory organisations, the appropriate course of action will be mutually agreed
- On no account should you speak with the child's parent or carer about this issue until you have discussed everything fully with Puppet Animation Scotland's Artistic Director, who in turn will contact the relevant social work personnel. Involvement of parents and or carers will always be determined on the advice of Social Work
- Ask for support if you need it. Dealing with these types of child protection concerns can have stressful consequences so do not be afraid to request help in dealing with any aspect of this situation

**(iii) What to do....If you receive an allegation of any type of abuse about any other adult or yourself:**

- Attempt to ensure that the person accused is not placed in any situation that could cause further compromise
- Without revealing details report the disclosure as soon as you can to the director of the venue or organisation where you are working and then to Puppet Animation Scotland's Artistic Director, upon which, after consultation with the Board of Directors and the relevant statutory organisations, the appropriate course of action will be mutually agreed

**(iv) In ALL cases:**

Record all appropriate information in as much detail as is practically possible and then, without revealing details, report the disclosure as soon as you can to the director of the venue or organisation where you are working and then to Puppet Animation Scotland's Artistic Director, upon which, after consultation with the Board of Directors and the relevant statutory organisations, the appropriate course of action will be mutually agreed.

**Please remember - you must refer, you must not investigate**



### 3.3 Next Stages

#### What will happen to the child or young person, and their family?

Once you report your concerns, a childcare professional may become involved. This person will make initial enquiries before taking any action, unless the child or young person is in immediate danger. They will check whether the child is already known to them and if any information about them is already held. All information will be treated seriously and acted upon. This may lead to immediate action or a more planned response. Following enquiries professionals may for example:

- Take immediate action to secure the safety of the child or young person
- Provide support, help or advice to the family
- Provide a service to the child or young person and their family and, where necessary, referral to another agency may be initiated
- Conduct criminal proceedings
- Record your concerns but take no further action at this time

Janusz Korczak's Declaration of Children's Rights: (Dr Korczak's work before and during World War Two with the children of his native Warsaw became the basis for the United Nations Convention on the Rights of the Child)

Every child should have:

The right to love

The right to respect

The right to the best conditions to grow and develop

The right to live in the present

The right to be himself or herself

The right to make mistakes

The right to fail

The right to be taken seriously

The right to desire, to claim and ask

The right to have secrets

The right to have respect for his or her possessions – however small

The right to education

The right to resist education

The right to protest

The right to a court of his peers

The right to a defence

The right to commune with God

# Section 4 : EQUALITIES POLICY

Puppet Animation Scotland is committed to actively promoting equality and diversity in all its work. This applies to both the services the organisation provides to others, and the way in which the organisation operates.

## 4.1 Employment

Puppet Animation Scotland is committed to equal opportunities in employment and recruitment, and is opposed to all discrimination on the grounds of age, sexuality, marital status, colour, race, ethnic or national origin, nationality, religion or disability, history of illness, needs of dependents and/or parenthood.

All employees shall have equal access to training and promotion on the basis of ability, qualifications and fitness for work. In particular Puppet Animation Scotland aims to ensure that no potential or actual employee receives more or less favourable treatment on the grounds of age, sexuality, marital status, colour, race, ethnic or national origin, nationality, religion or disability, history of illness, needs of dependents and/or parenthood.

Puppet Animation Scotland is committed to make this policy effective by encouraging staff awareness of, and where and whenever possible practical implementation of, the policy and its codes of good practice.

An annual review of each staff member's performance and job development opportunities will be held to establish training needs and targets. These targets will be monitored by Puppet Animation Scotland's Board of Directors.

## 4.2 Programme

Puppet Animation Scotland is committed to equality of access to the arts – and its effective implementation - to all members of the community, irrespective of age, sexuality, marital status, colour, race, ethnic or national origin, nationality, religion or disability, history of illness, needs of dependents and/or parenthood. In particular in its activities planning and programming Puppet Animation Scotland actively promotes events that are aimed at and are accessible to children, young people, child-rearers, people with learning difficulties, and to ethnic and linguistic minorities.

Puppet Animation Scotland is committed to ensuring that access to all the venues used for its programmes and activities is as wide as possible, particularly for wheelchair users and the physically disabled.

## 4.3 Awareness

Puppet Animation Scotland seeks to practice an awareness of and sensitivity to age, gender, ethnicity, cultural diversity and disability in all aspects of its customer care, its communications and the use of language, and all its arts programming.

Puppet Animation Scotland will also work with its suppliers and partners to encourage them to adopt the same principles in their work.

## 4.4 Implementation

This policy is fully supported and welcomed by all employees and has been agreed by the Board of Directors.

All staff and Board Members have a responsibility to ensure their own language and actions are consistent with the spirit as well as the contents of this policy.

Overall responsibility for this policy lies with Puppet Animation Scotland's Artistic Director and the Board of Directors, who will review this policy on an annual basis.

# Section 5 : ENVIRONMENTAL POLICY

Puppet Animation Scotland strives to operate in an environmentally sustainable manner, developing our own systems to measure and reduce our environmental impacts and applying this to our day-to-day operations. We also strive to encourage environmentally sustainable behaviour among the individuals and organisations which we work with and support.

## Our Aims

- We will continue our work as a member of Creative Carbon Scotland's Green Arts Initiative (GAI) in improving monitoring and management of environmental impacts
- We will continue to monitor our environmental impacts through Creative Carbon Scotland's claimexpenses.com website, in order to better understand and work towards reducing our CO2 emissions
- We will produce written guidance and support for the individuals and organisations with whom we work, in order to encourage positive sustainable behaviour and thereby contribute to CO2 emission reduction
- We will complete an annual report of our environmental performance, as part of our Annual Report to Creative Scotland, which will also be submitted to the Board and Creative Carbon Scotland
- Following this report, we will discuss with the Board of Directors timescales for the annual review and refreshing of our environmental policy, with the articulation of specific targets, targets and performance indicators.

## Our Environmental Commitments

### Operations

- We will run a greener office through the efficient use of lighting, recycling and waste management
  - We aim to buy energy efficient bulbs and only switch on lights when necessary
  - All paper, cardboard, plastics and cans will be recycled through the communal recycling provided by building management. Printer cartridges and batteries will be recycled through the Green Champion. For all other items, we will contact the Green Champion to determine whether they can be recycled.
  - We will monitor the amount of refuse we contribute to the building's general waste
  - We will request and record energy and water usage for Puppet Animation Scotland's offices where possible
- Whenever possible, double sided printing, draft settings and multiple pages per sheet will be used, to minimise paper and ink usage. Documents and correspondence will only be printed when strictly necessary. Puppet Animation Scotland staff and the Board of Directors aim to bring laptops/tablets/netbooks to meetings
- When travelling on company business, the method of travel will be chosen on a balanced basis of environmental impact and cost effectiveness. For journeys within Edinburgh we aim, whenever schedules permit, to use public transport rather than taxis. We will encourage the planning of multipurpose journeys whenever possible
- Whenever possible for journeys within the UK, trains will be chosen instead of air travel. Additionally, for international flights, non-stop flights will be chosen instead of multiple short haul stops. Where appropriate we aim to increase our use of video-conferencing
- When claiming travel expenses members of staff will log the method, distance and number of people travelling using Creative Carbon Scotland's claimexpenses.com website, so that the related travel emissions can be monitored
- We aim to switch off all electronic equipment when not in use. At the end of the working day, the last staff member to leave the office will check equipment to ensure that all computers are shut down and the printer is switched off
- Environmental sustainability is every member of staff's responsibility and will be built into future job descriptions and contracts. All temporary staff and volunteers will be informed of our Policy, which will also be circulated on our website
- We will monitor, evaluate and report on the above to the Board of Directors on a regular basis, articulating our carbon footprint on an annual basis in line with Creative Scotland's new regulations

## Suppliers and Equipment

- Whenever possible we aim to work with suppliers who operate in a sustainable manner and who, ideally, have environmental policies of their own
- We aim to buy equipment that is as energy efficient as possible, balancing this with the cost efficiency for the organisation
- We aim to source equipment locally, where possible, rather than transporting it on tour
- We aim to include environmental criteria in all tendering documents
- When booking accommodation for company business we aim to check the Green Tourism Scheme listings for sustainable accommodation:  
(<http://www.green-tourism.com/visit/scotland/>)

## Communications

- Whenever possible we will communicate digitally via email, website and social media and in person, and only use print when necessary. This will apply to publications, newsletters, leaflets, and other communications materials
- We will always encourage recycling of our printed materials
- We will monitor print runs of publicity material to ensure efficiency and low wastage, and monitor the distribution of publicity material to avoid oversubscription or distribution to inappropriate venues
- On our websites we will ensure that we articulate clearly our environmental work, including the organisation's environmental policy

## Working with Artists and Touring Companies

- We will provide guidance to those with whom we work, setting out aspirations for positive sustainable behaviour
  - Guidance on travel options will be added to touring information shared with freelancers and artists, and we will encourage vehicle sharing for touring artists
  - We will provide information about Industry Green tools and how to use these to record production waste, as well as encouraging the use of [claimexpenses.com](http://claimexpenses.com) amongst the companies and artists with whom we work to measure environmental impact
  - We will also provide guidance to companies and artists about reusing/repurposing sets for future productions, and about what do with sets once a production finishes

This environmental policy will be reviewed by the Board of Directors of Puppet Animation Scotland every twelve months and, if necessary, amended and updated to reflect current best practice, and then acted upon by company employees and users and, where possible, the projects and activities of partners and organisations.

Signed..... (Chairperson, Puppet Animation Scotland)

Date .....

# Section 6 : OCCUPATIONAL HEALTH & SAFETY

## 6.1 Overall Policy Statement

It is the policy of Puppet Animation Scotland to comply with the terms of the Health & Safety At Work Act 1974, and all subsequent relevant legislation, to take all reasonably practicable steps to ensure the health, safety and welfare at work of its employees and all those persons who come into contact with the organisation through any of its activities. A high standard of Health and Safety performance is one of the Puppet Animation Scotland's primary objectives and is recognized as an integral part of the delivery of its services for all its users. These standards will be achieved and maintained by:

- creating and maintaining a positive Health and Safety culture which secures the commitment and participation of its employees
- meeting its responsibilities to its employees, to its service users and all other people coming into contact with the organisation in any context, in a way which recognises that legal requirements are the minimum standard
- adopting a planned and systematic approach to the implementation of the organisation's Occupational Health and Safety Policy to ensure:
  - i the provision and maintenance of plant and systems of work that are, so far as is reasonably practicable, safe and without risks to health
  - ii arrangements for ensuring, so far as is reasonably practicable, safety and absence of risks to health in connection with the use, handling, storage and transportation of articles and substances
  - iii the provision of such information, instruction, training and supervision as is necessary to ensure, so far as is reasonably practicable, the Health and Safety at work of its employees
  - iv the maintenance, so far as is reasonably practicable, of any place of work under Puppet Animation Scotland's control in a condition that is safe and without risks to health and the provision and maintenance of means of access to it that are safe and without such risks
  - v the provision and maintenance of a working environment that is, so far as is reasonably practicable, safe without risks to health and with adequate facilities and arrangements for employees welfare at work
- identifying and assessing the risks associated with all activities undertaken by Puppet Animation Scotland with the aim of eliminating or controlling the risks, so far as is reasonably practicable
- where necessary allocating resources to meet the requirements of Puppet Animation Scotland's Occupational Health and Safety Policy, as well as the results of any risk assessments undertaken for any of its on-going activities
- planning for health and safety including the setting of realistic short and long term objectives, deciding priorities and establishing adequate performance standards
- monitoring and reviewing all aspects of its Health & Safety Policy, provisions and implementation mechanisms, with the organisation's Board of Directors on an annual basis to ensure that high standards are maintained

## 6.2 Artistic Director's responsibilities

The Artistic Director has overall responsibility for ensuring that Puppet Animation Scotland's Occupational Health & Safety Policy is implemented. This will be achieved by:

- detailing the specific mechanisms by which the organisation's Occupational Health & Safety Policy will be implemented and monitored
- ensuring that adequate resources are made available to enable all aspects of the Policy to be implemented fully
- ensuring that Health & Safety is an integral part of the overall management culture of the organisation by developing and maintaining a positive attitude to Health and Safety amongst employees and service users, as well as by visibly demonstrating a strong personal commitment to the achievement of high standards in all aspects of the organisation's Health & Safety performance

- appointing where appropriate a competent person to assist the organisation in applying the provisions of Health and Safety Legislation for its on-going activities
- ensuring the establishment and maintenance of appropriate Health & Safety management systems within the organisation, for the assessment of risks and the effective planning, organisation, control, monitoring and review of the preventive and protective measures necessary to control these risks
- ensuring that employee development programmes adequately address the requirement for Health & Safety management skills and knowledge

### **6.3 Employees and service users responsibilities**

All employees and service users will be expected to co-operate in the implementation of Puppet Animation Scotland's Occupational Health & Safety Policy by:

- acting in the course of their employment or involvement with the organisation with due care for their own safety and that of others, who may be affected by their acts or omissions at work
- co-operating, so far as is necessary, to enable Puppet Animation Scotland to perform any duty or to comply with any requirements, as a result of any Health and Safety Legislation which may be in force
- using correctly all work/activity items provided by Puppet Animation Scotland in accordance with the training and the instructions they have received to enable them to use the items safely
- to bring to the attention of the Artistic Director – or any competent person identified as having responsibility for the organisation's Occupational Health & Safety Policy in the course of any of its on-going activities - any work/activity situation that they believe might present a serious and imminent danger to themselves or others
- reporting promptly to the Artistic Director – or any competent person identified as having responsibility for the organisation's Occupational Health & Safety Policy in the course of any of its work or on-going activities - any accidents or incidents that relate in any way to the organisation's Occupational Health & Safety Policy

### **6.4 Health & Safety Executive Contacts**

- Aberdeen – Lord Cullen House, Fraser Place, Aberdeen AB25 3UB 01224 252555
- Edinburgh – Belford House, 59 Belford Road, Edinburgh EH4 3UE 0131 247 2000
- Glasgow – 1st Floor, Mercantile Chambers, 53 Bothwell Street, Glasgow G2 6TS 0141 275 3100
- Inverness - Longman House, 28 Longman Road, Longman Industrial Estate, Inverness IV1 1SF 01463 713459
- HSE Publications – HSE Books, PO Box 1999, Sudbury, Suffolk CO10 6FS 01787 881165 [www.hsebooks.com](http://www.hsebooks.com)

# Section 7 : HUMAN RESOURCES POLICY

The purpose of this section is to provide you with clear and helpful advice about your rights and responsibilities while working with Puppet Animation Scotland. These policies and guidelines incorporate “The Seven Principles of Public Life”, identified by the Nolan Committee on Standards in Public Life and set forth below. You should be guided by these principles in all the work you undertake for Puppet Animation Scotland.

## 7.1 The Key Principles of Public Life

<b>Selflessness</b>	Decisions should be based solely on Puppet Animation Scotland’s best interests. Employees should not take decisions that will result in any financial or other benefit to themselves, their family or their friends
<b>Integrity</b>	Employees should always act with integrity and not place themselves under any financial or other obligation to any individual or organisation that might influence them negatively in their work with Puppet Animation Scotland
<b>Objectivity</b>	Any decisions that are made in the course of an employee’s work with Puppet Animation Scotland - including making appointments, awarding contracts or recommending individuals for rewards or benefits - must be based solely on merit
<b>Accountability</b>	Employees are accountable to Puppet Animation Scotland as their employer. Puppet Animation Scotland is in turn accountable to the public
<b>Openness</b>	Employees should be as open as possible in all the decisions and actions that they take. Employees should give reasons for their decisions and should not restrict information unless this is clearly required by Puppet Animation Scotland or by law
<b>Honesty</b>	Employees have a duty to declare any private interests that might affect their work for Puppet Animation Scotland
<b>Respect</b>	Employees must respect all other employees and service users, treating them with courtesy at all times
<b>Leadership</b>	The senior members of Puppet Animation Scotland should promote and support these principles at all times through their leadership and example

## 7.2 Relationships

You will have frequent, consistent contact in a wide variety of contexts with professional practitioners in the puppet theatre and animation sectors, service users of the activities Puppet Animation Scotland provides, members of the general public, as well as other Puppet Animation Scotland personnel. You should always be courteous and helpful. You should deal fairly, equitably and consistently with every person you meet in the course of your work for Puppet Animation Scotland.

## 7.3 Confidentiality

Puppet Animation Scotland operates a strict confidentiality policy, which must be adhered to by all personnel employed in whatever context by the organisation. All employees should make sure that they fully understand, and are prepared to commit to upholding the points noted below. Failure to adhere to the confidentiality policy could result in disciplinary action.

## 7.4 Ethical and moral responsibility

Puppet Animation Scotland personnel will not in general receive confidential information about service users but this can happen from time to time (e.g. when the organisation is notified of bereavements). Puppet Animation Scotland has an ethical and moral responsibility to protect the service users it works with by never divulging information about them outside the appropriate

channels. Failure to observe and monitor this ethical and moral responsibility is a serious breach of trust and respect for the organisation's service users and could result in disciplinary action.

## **7.5 Legal responsibility**

Puppet Animation Scotland has a legal responsibility to abide by the Data Protection Act.

## **7.6 Protection of the Company's interests**

Puppet Animation Scotland personnel have a responsibility to protect the organisation by behaving appropriately and discretely at all times. A breach of trust and respect by any individual will be dealt with accordingly by the organisation.

All materials produced by Puppet Animation Scotland (including handbooks, photography, video, website content, marketing materials etc) are the company's intellectual property unless explicitly stated otherwise. Its use or distribution outside the organisation must be approved in advance with written permission from the Artistic Director or Festivals & Projects Manager.

## **7.7 Conduct**

As an employee of Puppet Animation Scotland you are expected to:

- Adhere to all the policies outlined in the written statement of employment and in the organisation's Employee & Human Resources Policies & Guidelines (below)
- Carry out all tasks to the best of your ability and to agreed deadlines
- Always act in the best interests of Puppet Animation Scotland, and practitioners and services users connected to the organisation in any way
- Be punctual and ready to start work at the agreed time each day
- Dress appropriately (i.e. smart casual clothes day to day and business clothes as appropriate for more formal meetings)
- Able to describe confidently and with authority Puppet Animation Scotland's ethos and activities to others

If your conduct falls below the expected level of conduct, this may result in disciplinary action.

## **7.8 Company property**

Employees must take due care with all of Puppet Animation Scotland's property and equipment.

All faults, damage or problems with any of the organisation's equipment must be reported to the Festivals & Projects Manager as soon as possible.

Employees may use discretion for limited personal use of the company's communication systems outside of working hours. Excessive or inappropriate use of these systems (e.g. accessing material of an offensive nature) will result in disciplinary action.

## **7.9 Smoking, Alcohol & Drugs Policy**

The Puppet Animation Scotland office, and all premises where any of its activities take place, are strictly no smoking.

Arrival at work under the influence of alcohol or illegal drugs, or the imbibing of alcohol or illegal drugs during working hours, may result in disciplinary action, and possibly dismissal.

However, consumption of alcohol is recognised as part of social life and Puppet Animation Scotland acknowledges that employees may be required to attend social events such as launch parties as part of their working life. In these circumstances, employees are permitted to drink alcohol but are required to moderate their intake. An employee may be disciplined if they drink to an extent that results in a state of drunkenness that is inappropriate when representing the company and will be detrimental to its functioning and/or public image.

## **7.10 Payment**

Employees are paid monthly and retrospectively.

Employees are paid directly into their bank account by standing order and/or Direct Banking. The payment will reach their account by the last day of the month.

## **7.11 Salary review**

Salaries and rates of pay are reviewed annually by the Chair and Artistic Director. Due to the charitable nature of the organisation it is not possible to guarantee annual salary increases.

## **7.12 Flexibility and overtime**

Full time employees may from time to time be expected to work outside the normal working hours for the benefit of Puppet Animation Scotland.

The organisation reserves the right to request a part-time and hourly paid worker to undertake additional hours as agreed between the Artistic Director and the employee. Employees may be required to work overtime to meet deadlines.

Overtime will be unpaid, however an employee may take time off in lieu (TOIL) as discussed and agreed with their line manager. If an employee has accrued both annual leave and TOIL, the latter should be taken first.

## **7.13 Expenses Policy**

All expenses must be agreed in advance with the Festivals & Project Manager or the Artistic Director. At the discretion of the Festival & Project Manager, expenses will be paid either in cash from petty cash or by cheque, or direct banking on the last day of the month (payments of £50 or more are likely to be paid by cheque or direct banking). If payment is by cheque or direct banking, you will also be required to complete an expenses form via [www.claimexpenses.com](http://www.claimexpenses.com), as this will allow the organisation to track carbon emissions from travel expenses by employees.

## **7.14 Paid employment outwith Puppet Animation Scotland**

Secondary employment - particularly activities that can provide any continuous professional development opportunities - is acceptable as long as it is not in conflict with your work, duties and responsibilities with Puppet Animation Scotland, and there is mutual agreement to this effect between the Artistic Director and yourself.

## **7.15 Personnel review**

A personnel review for each member of staff will take place annually. It will take the form of a one-to-one meeting between the employee, the Chair of the Board of Directors, and one other Director. The meeting will last approximately one and a half hours. Its purpose is to give employees and management an opportunity to give each other feedback on all aspects of the employee's terms of employment and their interaction with the organisation. Any more pressing problems, concerns or issues that need immediate attention should be raised as soon as is possible.

## **7.16 Holidays**

Your written statement of employment includes your allowances for paid leave and public holidays. This section provides further guidance.

All holidays must first be discussed and agreed with the Artistic Director who will give fair consideration to your needs balanced with the efficient running of the organisation. There are certain necessary restrictions on when holidays can be taken because it is essential that the office is working to full capacity at all times. Employees are asked to give as much notice of requested holidays as possible.

The office is always closed on Christmas Day, Boxing Day, 1st January, 2nd January, but cannot close on certain other Public Holidays because of the nature of the activities Puppet Animation Scotland organises. If you are asked to work on such occasions, you will be able to take a days

leave at another time, as agreed with the Artistic Director.

The dates of all activities and programmes and office closures will vary each year and are determined by the Artistic Director. Only in exceptional circumstances will the company agree to allow an employee to take more than 10 consecutive working days holiday at any one time.

### **7.17 Absence Policy**

As Puppet Animation Scotland is a small organisation, all absences have an impact on the organisation and on other members of staff. In the case of planned absences it is possible to make arrangements to reduce this impact. Therefore this policy applies mainly to unplanned absences.

After any period of absence (including short term absence), the Artistic Director may arrange a 'return to work' meeting with you at their discretion so that you can explain your absence.

In cases of prolonged absence, the employee must contact Puppet Animation Scotland on a weekly basis and submit a Medical Certificate to cover all periods of absence over the previous seven calendar days. Failure to contact the organisation will be regarded as a disciplinary matter.

In the case of long periods of absence due to sickness (over 3-4 weeks), the organisation will stay in periodic contact with you, in order to maintain communication with you about your return to work. Puppet Animation Scotland will aim to look at your situation sympathetically and consider measures to ease your return to the workplace.

If your level of attendance due to ill health gives cause for concern, Puppet Animation Scotland has the right to request that you be examined by either your own Doctor or a Doctor appointed by the organisation, at the organisation's expense, and to request a Medical Report subject to the provisions of the Access to Medical Reports Act 1988.

Should you be absent from work for fewer than seven days at frequent intervals, Puppet Animation Scotland has the right to require you to obtain a Doctor's Certificate for each and every absence. Any cost incurred to provide the organisation with this Certificate will be borne by Puppet Animation Scotland.

While Puppet Animation Scotland will be sympathetic to cases of genuine sickness, illness or accident, prolonged or persistent absence will be investigated to determine the course of any appropriate action to be taken.

### **7.18 Unpaid and compassionate leave**

Unpaid leave will only be granted in exceptional circumstances by the organisation and not when paid leave is outstanding. Compassionate leave of three days is admissible for the death of next of kin, and this may be extended by the Artistic Director on request, depending on circumstances.

### **7.19 Terminating employment**

Any employment contracts can be terminated at any time by either Puppet Animation Scotland or the employee, whether through resignation, retirement, redundancy or dismissal. Puppet Animation Scotland's disciplinary procedures, and policies on dismissal, are set out in section 7.33 of this handbook.

#### **7.19 (i) Resignation**

Should they wish to terminate employment with Puppet Animation Scotland, all employees should adhere to the notice period set out in their contract, as far as possible. Employees will retain their normal pay and benefits during the notice period. Notice should be given in writing. Confirmation of resignation will also be made in writing. On resigning, employees and Puppet Animation Scotland will agree on when the employee's last day will be, and confirm with the employee whether they will work all or part of their notice period.

In cases where employees of Puppet Animation Scotland terminate their employment with unused holiday days remaining, payment will be given in lieu up to a maximum equivalent of 7 holiday days.

## 7.19 (ii) Retirement

As of 2011, the default pension age has been abolished in the UK. Employees of Puppet Animation Scotland can work for as long as they want to, and cannot be discriminated against for this.

Employee decisions to retire are a form of resignation, and should follow the same procedure: confirming resignation in writing, agreeing the notice period and when the employee's last day at work will be, and confirming whether the employee should work all or part of their notice period.

## 7.19 (iii) Redundancy

Employees of Puppet Animation Scotland are entitled to eight weeks' redundancy pay. Under the statutory redundancy scheme, redundancy pay is paid at the employee's weekly pay rate, up to a cap of £475 per week (2015/16).

Statutory notice periods for redundancy are as follows:

- at least one week's notice if the employee has been employed between one month and two years
- one week's notice for each year of employment between two and 12 years
- 12 weeks' notice for someone who has been employed for 12 or more years

## 7.21 Family Friendly Policies: Maternity, Paternity, & Shared Parental Leave and Pay

### 7.21 (i) Maternity Leave

Statutory provisions concerning notice of leave, length of leave, and returning to work shall provide minimum conditions. The earliest that leave can be taken is 11 weeks before the expected week of childbirth (EWC).

If the woman is absent for a pregnancy-related reason within four weeks of the EWC, but before the notified beginning of her maternity leave, this automatically triggers the beginning of maternity leave. If the baby is born early, leave starts the day after birth. Employees must provide Puppet Animation Scotland with the child's birth certificate or a document signed by a doctor or midwife that contains the actual date of birth. Puppet Animation Scotland will then write to the employee to confirm the new leave end date.

It is a criminal offence to employ any woman within two weeks of childbirth. It is also automatically unfair to dismiss a woman, or subject her to unfair treatment, for any reason connected with her pregnancy, or for taking maternity leave, parental leave or time off for dependants. It is automatically unfair to select a woman for redundancy for any of these reasons. Where a pregnant woman, or woman on maternity leave, is selected for redundancy, she is entitled to be offered any suitable alternative employment. These rights apply to all women employees, regardless of length of service.

### 7.21 (ii) Maternity Pay

Provided the employee meets the qualifying requirements for Statutory Maternity Pay, this will be paid at statutory levels. SMP is paid whether or not the employee intends to return to work, as long as she leaves work after the start of the Qualifying Week. Employees who do not qualify may be entitled to Maternity Allowance where they meet contributions and employment requirements.

Statutory provisions concerning notification and returning to work will apply.

### 7.21 (iii) Paternity Leave

Provided employees satisfy statutory conditions for parental leave, statutory provisions concerning notice of leave, length of leave, and returning to work shall provide minimum conditions. Puppet Animation Scotland can ask its employee to provide a self-certificate as evidence that they meet the eligibility conditions.

Employees are protected from suffering unfair treatment or dismissal for taking, or seeking to take, paternity leave. Employees who believe they have been treated unfairly can complain to an

employment tribunal.

#### 7.21 (iv) Paternity Pay

Provided the employee meets the qualifying requirements for Statutory Paternity Pay, this will be paid at statutory levels. Statutory provisions concerning notification and returning to work will also apply.

#### 7.21 (v) Shared Parental Leave

Employees of Puppet Animation Scotland may be eligible for Shared Parental Leave (SPL). SPL can be taken in blocks separated by periods of work, if preferred. Statutory provisions concerning eligibility, notice of leave, length of leave, and returning to work shall provide minimum conditions.

SPL can be shared between a couple if both are eligible, with the parents choosing how to split leave and/or pay between them. SPL must be taken between the baby's birth and first birthday (or within one year of adoption). SPL can be taken in up to 3 separate blocks.

#### 7.21 (vi) Statutory Shared Parental Pay

Employees of Puppet Animation Scotland may be eligible for Statutory Shared Parental Pay (ShPP). Statutory provisions concerning eligibility, notice of leave, length of leave, and returning to work shall provide minimum conditions.

SHPP can be shared between a couple if both are eligible, with the parents choosing how to split leave and/or pay between them. ShPP must be taken between the baby's birth and first birthday (or within one year of adoption).

Employees must give written notice if they wish to start SPL or ShPP. They must also give 8 weeks' notice of any leave they wish to take, except where this is not practical. Within 14 days of receiving notice, Puppet Animation Scotland may request a copy of the child's birth certificate, and the name and address of their partner's employer.

#### 7.21 (vii) Adoption Leave and Pay

The rights to adoption and paternity leave and pay entitle eligible employees to take paid leave when a child is newly placed for adoption. Adoption leave and pay are available to:

- Individuals who adopt
- One member of a couple where the couple adopt jointly (the couple must choose which partner takes maternity leave)

The partner of an individual who adopts, or the other member of a couple who are adopting jointly, may under certain circumstances also be entitled to paternity leave and pay, or Shared Parental Leave and Statutory Shared Parental Pay.

Statutory provisions concerning eligibility, notice of leave and pay, length of leave, levels of pay, and returning to work shall provide minimum conditions. Employees are protected from suffering detriment or unfair dismissal for reasons related to taking, or seeking to take, adoption or paternity leave. Employees who believe they have been treated unfairly can complain to an employment tribunal.

### 7.22 Family Friendly Leave

#### 7.22 (i) Time off for antenatal care

- All pregnant employees are entitled to time off for antenatal care
- All time off for antenatal care must be paid at the employee's normal rate of pay
- Antenatal care may include relaxation and parent craft classes, as well as medical examinations
- These rights apply regardless of the employee's length of service

All pregnant employees are entitled to time off to keep appointments for antenatal care made on the advice of a registered medical practitioner, registered midwife or registered health visitor. Antenatal care is not restricted to medical examinations, for example it could include relaxation

classes and parent craft classes as long as these are advised by a registered medical practitioner, registered midwife or registered health visitor.

Except in the case of her first appointment, the employee must be prepared to show Puppet Animation Scotland on request:

- A certificate from a registered medical practitioner, registered midwife or registered health visitor confirming that she is pregnant; and
- An appointment card or some other document showing that an appointment has been made

#### 7.22 (ii) Parental Leave

The right to parental leave entitles all eligible employees who have completed one year's qualifying service to take a period of unpaid leave to care for each child under the age of 18. The right applies to all employees who are named on a child's birth or adoption certificate, or who have or expect to have parental responsibility. Parents are able to start taking parental leave as soon as the child is born or placed for adoption, or as soon as they have completed the required one year's qualifying service with their employer, whichever is later.

Statutory provisions concerning return to work and length of leave will provide minimum conditions. Puppet Animation Scotland and employees will come to individual agreements about how parental leave will work on an individual basis, be it in days, weeks, one long block, or as reduced working hours, or a mixture of all of these. Agreements can also cover matters such as how much notice of parental leave must be given, arrangements for postponing the leave when Puppet Animation Scotland cannot cope or could be harmed by the employee's absence, and how it should be taken.

Employees have the right to go to an employment tribunal if Puppet Animation Scotland prevents or attempts to prevent them from taking parental leave. An employee who takes parental leave is also protected from victimisation, including dismissal, for taking it. Requests for parental leave cannot be unreasonably refused, but may be postponed to take into account maintenance of the running of the organisation (by agreement). Leave cannot be postponed when the employee gives notice to take it immediately after the time the child is born or is placed with the family for adoption.

#### 7.22 (iii) Dependants Leave

In many cases employees have the legal right to take time off to deal with an emergency involving someone who depends on them. Employees cannot be penalised for taking time off, providing the reasons given are genuine. Time may also be taken off if a dependent dies and you need to make funeral arrangements or attend the funeral.

This legal right only covers emergencies. If the employee knows beforehand that they are going to need time off they will be able to arrange this with Puppet Animation Scotland by taking another form of leave. In this context the amount of time taken relates only to the immediate emergency in question.

There is no legal obligation for Puppet Animation Scotland to pay the employee for the time taken under this policy. The employee must notify Puppet Animation Scotland of the reason for their absence as soon as is feasible, as well as providing a clear idea of the amount of time they plan to take off to resolve the situation satisfactorily.

#### 7.22 (iv) The right to request flexible working

All employees have the right to apply to work flexibly providing they have the qualifying length of service. As an employer Puppet Animation Scotland has a statutory duty to consider such applications seriously. This right enables parents and carers to request to work flexibly. It does not provide an automatic right to work flexibly as there will always be circumstances when Puppet Animation Scotland is unable to accommodate the employee's desired work pattern.

Statutory provisions concerning eligibility, eligible requests, applications and notification periods will provide minimum conditions.

Employees also have right to appeal against Puppet Animation Scotland's decision within 14 days of being notified of it. The appeal can be on any grounds. The appeal must be made in writing. If the employee appeals, Puppet Animation Scotland has to arrange an appeal meeting within 14

days of the receipt of the request. Puppet Animation Scotland must inform the employee of the outcome of the appeal in writing within 14 days of the meeting.

If the parties cannot resolve their differences informally the employee can make a formal complaint to an employment tribunal, or through the ACAS arbitration service, but only if Puppet Animation Scotland has failed to follow the set procedure, or Puppet Animation Scotland's refusal was based on incorrect facts. There is no right of appeal against the decision itself.

## **7.28 Dignity and fair and reasonable treatment at work**

You are entitled to expect fair and reasonable treatment from senior staff, colleagues and animation and puppet theatre practitioners working for Puppet Animation Scotland, as well as service users and members of the public. If you feel that you have been unfairly treated or have been discriminated against in any way, or have suffered from harassment or intimidation of any type, you are entitled to make use of the appropriate Puppet Animation Scotland procedures.

This policy covers any form of behaviour or abuse affecting the dignity of men and women at work that is of a physical, verbal or non-verbal nature which is unwanted, unsolicited, and personally offensive to the recipient, irrespective of the intentions. Such behaviour may be persistent or an isolated incident.

Whatever form the harassment takes, it will be unwanted behaviour that is unwelcome by the recipient. Although harassment may involve an overt abuse of power, coercion or violence, it can also appear in more subtle guises. Less extreme forms of harassment can sometimes be unintentional, yet still have an adverse impact on the recipient. Claims that there was no malicious intent do not negate the effects of harassment. The key is that the actions and/or comments of one person or persons can have a detrimental effect on an individual.

Harassment should not be assumed to be the result of touchiness or oversensitivity by the recipient. It is irrelevant that the perpetrator claims to have been only flirting, joking or intending to be friendly. If he/she is in doubt as to whether such behaviour is acceptable to the recipient he/she should desist from using it.

### **Definitions**

#### **7.28(i) Harassment**

"Harassment" is any form of behaviour of a physical, verbal or nonverbal nature that is unwanted, and personally offensive to the recipient, irrespective of any intentions. Harassment does not refer to behaviour of a mutually acceptable nature : it refers to behaviour that is unsolicited, that is personally offensive and that fails to respect the rights of others, or fails to recognise the impact that such behaviour may have on others. It takes many forms - jokes, comments, suggestions, actions, abuse, ridicule, physical contact, verbal or nonverbal (e.g. printed material). Such behaviour may be persistent or may be an isolated incident.

#### **7.28 (ii) Direct Discrimination**

"Direct Discrimination" occurs where a person is treated less favourably because of sex, pregnancy, marital status, race, colour, nationality, ethnic or national origins or disability.

#### **7.28 (iii) Indirect Discrimination**

"Indirect Discrimination" occurs where a requirement or condition is applied equally to all groups of people but has a disproportionately adverse effect on one particular group.

#### **7.28 (iv) Victimisation**

"Victimisation" occurs when an individual is given less favourable treatment than others in the same circumstances because he or she has made allegations or complaints of discrimination, harassment or bullying or provided information about such allegations or complaints.

#### **7.28 (v) Bullying**

"Bullying" means offensive, intimidating, malicious, insulting or humiliating behaviour or an abuse

of power or authority which attempts to undermine an individual or group of individuals and may cause the recipient to suffer stress and/or distress. Specific examples of the types of unacceptable behaviour covered by these definitions (and therefore the policy of Puppet Animation Scotland) are listed below. This list is not exhaustive.

## **7.29 The Legal Framework: Harassment, Discrimination and the Equality Act 2010**

Under the Equality Act 2010, employees are protected from harassment, discrimination and victimisation on the grounds of a 'protected characteristic' (race, sex, sexual orientation, disability, religion or belief, being a transsexual person, pregnancy or maternity, being married or in a civil partnership, or age), or on grounds of the employee being perceived to have or associating with someone who has a protected characteristic. If an employee feels they have been harassed, discriminated against or victimised because of a protected characteristic, they may raise a claim under the Equality Act 2010. It is possible to defend certain discrimination claims by arguing that the treatment or practice is justified. Those claims are:

- Indirect discrimination
- Direct age discrimination
- Discrimination arising from disability

Employees are also protected from harassment, discrimination or victimisation on the basis of raising a claim under the Equality Act 2010. Regard must also be shown to the alleged harasser, as a failure to follow a proper procedure in investigating the matter and disciplining the offender may result in an unfair dismissal claim. These guidelines should ensure that complaints of harassment are dealt with properly.

## **7.30 Other forms of harassment**

If a member of staff is harassed at work for any reason they may be entitled to resign and complain that they have been unfairly constructively dismissed. Additionally, the company is under a civil duty to protect employees' health, safety and welfare at work. This duty arises by virtue of an implied term in the employment contract. It also exists as a common law duty of care under the law of tort and as a statutory duty under the Health and Safety at Work Act 1974.

It should also be noted that serious bullying may give rise to criminal liability on the part of the perpetrator. In some cases the offender may commit a criminal assault, and criminal liability may also arise under the Public Order Act 1986. A member of staff may also commit a criminal offence under the Protection from Harassment Act 1997 in cases of harassment where the victim suffers alarm or distress.

## **7.31 Responsibilities**

### **7.31 (i) Employees**

Harassment is not acceptable under any circumstances within Puppet Animation Scotland. Every employee has a responsibility to ensure that s/he does not incite, perpetrate or condone any form of harassment within the place of work or work related social functions. Any such action which cannot be resolved on an informal basis, or which is serious, or which continues following a request to stop, will be subject to formal investigation.

Any employee, regardless of grade or position, found to be responsible for inciting, perpetrating or condoning harassment may face disciplinary action which may lead to dismissal. In addition, the harasser can be held personally liable if the person who has been harassed undertakes legal proceedings via an employment tribunal or other channel. In some cases the harasser may have committed a criminal act and be liable for prosecution.

Whilst the organisation will always take these matters extremely seriously, if it transpires that a member of staff claiming harassment has deliberately misled Puppet Animation Scotland, or that a complaint has been made maliciously, this will be deemed to be gross misconduct and disciplinary action will be taken under the organisation's disciplinary procedures.

### **7.31(ii) Managers**

Puppet Animation Scotland's Artistic Director and Festival & Projects Manager are responsible for

ensuring that harassment does not occur in the work place or during any activities attended by service users that the organization organizes. They must ensure that:

- they fully understand Puppet Animation Scotland's harassment policy and are able to offer informed and objective advice on all appropriate procedures when required to do so
- they brief fully all practitioners engaged in the delivery any of the organisation's activities and programmes about Puppet Animation Scotland's Dignity and Fair and Reasonable Treatment at Work Policy
- they are alert to physical and verbal harassment in the work place – or any other place where the organisation's activities take place - and deal with it immediately, whether or not it is brought formally to their attention
- they maintain, at all times, complete confidentiality relating to all aspects of cases of harassment and do not mention or discuss the case unnecessarily with any person not involved in its investigation

## **7.32 Action against harassment**

### **7.32 (i) Informal Procedure**

If you believe that you are being harassed then a written record of the alleged incidents of harassment should be kept. The record should, where possible, include the date and time of the incident/s, details of what was said or done, and names of any witnesses who were present. This record may be needed as evidence should harassment continue or subsequently reoccur.

If you feel that you have been harassed in a way that breaches this Policy you may wish to, if you feel comfortable enough, confront the alleged harasser. Many problems of harassment can be solved in the early stages. This will be particularly true if the individual is unaware that their behaviour is causing offence. The following notes provide some guidance on how to make an informal approach:

- Plan what you want to say. Choose a suitable time and place when you can talk without interruption or being overheard
- Be specific about their behaviour. Have an example ready to support what you are saying
- Say how you felt, how it affected you. Were you hurt, embarrassed, humiliated, angry?
- You do not have to justify why you were offended or why you want things to change
- Do not discuss or debate their behaviour with them

Alternatively the above steps could be carried out in a written format.

If the harassment continues, or you feel unable for whatever reason to confront the harasser, then you will need to speak to the Artistic Director or Festivals & Projects Manager. They will then speak to the individual/s concerned about their alleged unacceptable behaviour, stating that if they persist, formal disciplinary action may be taken. If you find it difficult to speak to your line manager, or if they are the harasser, you should raise it with the Artistic Director or a member of the Board of Directors. If the harassment continues, or is of a serious nature from the outset, then the formal procedure should be followed.

### **7.32 (ii) Formal Procedure**

The formal procedure is adopted when the informal procedure has been exhausted but the harassment continues, and/or the harassment is of such a serious nature that it would not be appropriate to follow the informal stage, and/or you do not wish to pursue the informal stage. The responsibility of pursuing the complaint to the formal stage rests with you and not the person to whom you may have turned to for help.

You should raise the case formally through Puppet Animation Scotland's Artistic Director or Festivals & Projects Manager. If this is not appropriate or you feel unable to do this, you should raise it with a member of the Board of Directors.

At this stage of the formal procedure all cases, if they have not already done so, will be referred formally to the Board of Directors. A prompt and thorough investigation will be carried out (in accordance with a timetable that will be discussed with you) to gather all the relevant information in order to decide how to resolve the issue. The investigation will be thorough, impartial and objective. It will be conducted by a member of the Board of Directors, in close consultation with the

Chair. During the investigation, which will be managed in confidence, your rights and the rights of the alleged harasser will be protected.

Initially, you will be interviewed by the Director to establish full details of what has happened. They will review the information that you provide including any written records that you have taken, in respect of names, dates, places, nature of the events and any witnesses that were present. You will be entitled to have a colleague, a friend or another Director present for support. The alleged harasser, and any witnesses present to the events, will then also be interviewed by the Director. The alleged harasser will be given the full details of the nature of the complaint and will be given the opportunity to respond.

All members of staff who are interviewed will be entitled to have a colleague, friend or Director of their choice present while being interviewed. All complaints will be dealt with as promptly as possible. Under normal circumstances the investigation should take no more than four weeks.

During the investigation, if both you and the harasser are employees it may be necessary for you or the harasser to work from an alternative office space. If two practitioners are involved on the same activity or programme then it may be necessary to provide separate working environments for them. In more serious cases it may be necessary to suspend the alleged harasser, pending further investigation, in line with Puppet Animation Scotland's normal disciplinary procedures.

### 7.32 (iii) Outcome of the investigation

Once the investigation is complete and all the information has been reviewed, it will be decided whether there are reasonable grounds to uphold the complaint.

### 7.32(iv) If the complaint is upheld

If the complaint is upheld then all appropriate action will be taken to ensure that the harassment stops and relevant steps are taken to prevent it reoccurring in the future.

Disciplinary action may be taken against the alleged harasser(s) which may result in the dismissal of that person(s) or the termination of their contract(s). It must be noted that the harasser, their supervisors and their managers may be held personally liable in the event of any legal proceedings.

### 7.32 (v) If the complaint is not upheld

If it is found that the case is unjustified, the individual bringing the allegation will be advised of the situation, and an explanation will be given to the reasoning behind the decision.

If it transpires that the individual claiming harassment has deliberately misled Puppet Animation Scotland or a complaint has been made maliciously and in bad faith, this will be deemed to be potential gross misconduct and disciplinary action will be taken under the company's Disciplinary Code of Conduct. If a member of staff believes that their case of harassment has not been resolved satisfactorily then Puppet Animation Scotland's grievance procedure can be invoked.

## **7.33 Grievance and disciplinary procedures**

If you have a legitimate grievance, or are the subject of any disciplinary action, Puppet Animation Scotland has a two stage procedure to deal with the situation:

### 7.33(i) Grievances and disciplinary procedures – informal discussion

Before embarking on the formal grievance or disciplinary process, the Artistic Director - or a designated line manager - will make every effort to resolve the matter by informal discussions with you.

Only when this fails to resolve the situation satisfactorily for both sides will the more formal grievance/disciplinary procedure be implemented. Puppet Animation Scotland is confident that that the majority of concerns will be resolved through informal discussion.

### 7.33(ii) Grievances and disciplinary procedures – formal process

If you are subject to disciplinary action, or have a serious grievance that cannot be resolved through informal discussion:

No action – disciplinary or otherwise - will be taken until the matter has been fully investigated, at a specially convened meeting of the Board of Directors of Puppet Animation Scotland, at which a minimum of four Directors, including the Chair, will be present. The aim of this meeting will be to establish the facts quickly and then to agree on an appropriate course of action.

If subject to disciplinary action you will be advised of the nature of the complaint in good time before this meeting, to which you will be invited. At this meeting you will be given an opportunity to state your case, and if you choose, to be represented and/or supported by a Board member of your choice. You will not be dismissed for a first breach of discipline except in the case of gross misconduct, when the penalty will normally be dismissal without notice and without pay in lieu of notice.

You will have a right to appeal against any disciplinary action taken against you, or if you feel your serious grievance has not been dealt with satisfactorily. At this point Puppet Animation Scotland will organize a further meeting – attended by you and representatives of Puppet Animation Scotland - at which an independent panel, whose members have been mutually agreed upon by you and Puppet Animation Scotland, will adjudicate. Its decision will be final.

These procedures may be implemented at any stage if your alleged misconduct warrants such action.

### 7.33(ii) Sanctions

Depending on the offence committed, one of the following sanctions will be implemented:

#### ***Verbal Warning***

For a minor offence a verbal warning may be issued advising what action is necessary in order for the employee to avoid being liable to further disciplinary action involving more severe consequences. The warning will be recorded in the employee's personal file. A verbal warning will be disregarded after a period of six months.

#### ***Written Warning***

For a more serious offence, or the commission of a lesser offence after a verbal warning has previously been issued and remains in force, a written warning may be issued. A written warning will advise what action is necessary for the employee to take in order to avoid being liable to further disciplinary action involving more severe consequences. A copy of the letter will be recorded in the employee's personal file. A written warning will be disregarded after a period of twelve months.

#### ***Final Written Warning***

For other more serious offences or for a less serious offence if a written warning remains unspent, a final warning may be issued. A final written warning will advise what action is necessary for the employee to take in order to avoid being liable to further disciplinary action, possibly resulting in dismissal. A copy of the letter will be placed in the employee's personal file. A final written warning will be disregarded after a period of eighteen months.

#### ***Dismissal***

After concluding that the misconduct or gross misconduct warrants dismissal the Chair of Puppet Animation Scotland will consider whether there are any mitigating circumstances. If there are, then the Chair will use his/her discretion to decide whether the mitigating circumstances are strong enough to warrant the substitution of dismissal by the issuing of a final warning. This may be accompanied by a demotion of the employee where it is considered inappropriate for the employee to remain in their post.

## ***Dismissal With Notice***

For an act or acts of further misconduct by an employee who has an unspent final warning on record, the employee may be liable to dismissal with notice or with pay in lieu of notice following consultation with the Board of Puppet Animation Scotland. The employee will be informed of the reasons for dismissal and of the right of appeal.

## ***Instant Dismissal Without Notice***

Where an act of gross misconduct is committed the employee may be dismissed with effect from the date of the disciplinary hearing and following consultation with the Board of Puppet Animation Scotland. This will be without notice or pay in lieu of notice. The employee will be informed of the reasons for dismissal and of the right of appeal.

### **7.34 Expiry of Warnings**

At the end of the disciplinary warning period, all reference to the employee's disciplinary record will be removed from the personal file and destroyed. In cases of further misconduct by the same employee during the unspent period, which results in the imposition of disciplinary measures, the previous records will remain on file until the expiry of the subsequent warning. Where a subsequent warning expires and no further disciplinary warnings have been issued all previous disciplinary records will be removed and destroyed. There may be other circumstances e.g. in cases involving abuse or harassment where it will be necessary for Puppet Animation Scotland to retain disciplinary records for future. Where a warning is to be retained on file after it has expired the employee will be advised of this when the warning is issued.

### **7.35 Examples of Breaches of Discipline**

Whilst it is not possible to list all disciplinary offences or to state categorically the action which it is appropriate to take in each case the following are examples of:

- i. breaches of discipline which may result in instant dismissal (ie without notice)
- ii. unsatisfactory conduct which may result in disciplinary warnings, action short of dismissal or 'last straw' dismissals, (ie with notice)

In every case judgement must be exercised regarding the circumstances, degree of seriousness of the action and its potential consequences to ensure a fair and reasonable decision is made.

### **Examples of Breaches of Discipline which May Result in Instant Dismissal (ie Gross Misconduct)**

- theft of Puppet Animation Scotland property or theft whilst engaged or purported to be engaged on the organisation's business
- unauthorised use or removal of Puppet Animation Scotland property or resources
- wilful damage to Puppet Animation Scotland property or resources or property, or resources not belonging to the organisation whilst engaged, or purporting to be engaged on the organisation's business
- physical or indecent assault or threatening behaviour towards any person whilst engaged or purporting to be engaged on Puppet Animation Scotland business
- incapacity to carry out duties due to the effects of alcohol and/or drugs

Note: Protection of Children (Scotland) Act 2003

Since 11 January 2005, an organisation has a duty to refer an individual to the Disqualified from Working with Children List (DWCL) who is or has been working in a child care position if the individual has (whether or not at work):

- harmed a child or placed a child at risk of harm and been dismissed as a consequence
- harmed a child or placed a child at risk of harm and the organisation would have dismissed, or considered dismissing the individual as a consequence, but for the fact that the individual resigned, retired or was made redundant before Puppet Animation Scotland could take action to dismiss them
- harmed a child or placed a child at risk of harm and as a consequence was transferred to a position within Puppet Animation Scotland which is not a child care position
- harmed a child or placed a child at risk of harm and the organisation would have dismissed

or considered dismissing the individual as a consequence, but for the fact that the individual was on a fixed term contract which was about to expire or had expired before Puppet Animation Scotland could consider dismissal proceedings

- wilful acts of discrimination including harassment
- fighting at work
- wilful breach of specified safety regulations
- dishonest or fraudulent acts including deliberate falsification of work records (eg time, attendance and bonus sheets, travelling and subsistence expense forms and accounts and ledgers), attempts to cover up mistakes made whilst carrying out work duties
- wilful provision of false or misleading information or non- disclosure of information
- wilful breaches of confidentiality
- wilful abuse of authority vested in a post
- criminal conviction/civil liability or other unacceptable conduct which renders the employee unsuitable to carry out the duties of the post, whether or not the incident occurs whilst on duty
- wilful non-disclosure of an interest in a contract or proposed contracts, whether direct or indirect, between Puppet Animation Scotland and an outside organisation
- acceptance of any fee or reward which may be considered to conflict with an employee's duties (bribes/incentives) including cash, gifts or free services
- wilful refusal to fulfil contractual obligations between the employee and Puppet Animation Scotland
- gross carelessness or negligence in performing duties

### **Examples of Breaches of Discipline which May Result in Disciplinary Action Other Than Instant Dismissal (i.e. Misconduct)**

- poor attendance, including frequent and unrelated short-term sickness absences
- bad time-keeping
- absence from work without reasonable cause or authorisation
- negligence or carelessness in carrying out duties
- refusal to carry out reasonable instructions or orders
- insubordination
- misuse of Puppet Animation Scotland property or resources
- minor breaches of safety regulations

# Section 8 : FESTIVALS GUIDELINES

Guidelines for good practice for participating venues

## 8.1 Pre-event preparation

One person should be nominated from the receiving venue to liaise with the incoming company in good time before the event about all logistical and technical requirements required. They should be the responsible point of contact for the company for the duration of its visit.

The venue should provide a welcoming and supportive environment for performing groups in which to prepare and perform. This includes:

- Suitable access to the performance space for any/all set elements and equipment
- Parking space reserved for the company vehicles for unloading set and equipment as close to the entry point as possible
- Appropriate use of power points and other related technical equipment as agreed beforehand
- Provision of dressing rooms to a reasonable standard
- Provision of rest, refreshment and toilet facilities to a reasonable standard

The promoter of the venue should ensure that staff members are fully briefed as far in advance as possible about the following:

- The recommended suitable age range for any children and young people in the audience
- The overall content and style of the production
- Any special technical effects, such as strobe lighting – information about which should be provided to all audience members before the start of the show
- The maximum audience capacity
- How the event fits into the overall venue programme (particularly in sports venues and other community facilities where other activities may be taking place at the same time)
- The procedure for selling and collecting of tickets
- How the audience are to be guided to the performance space, and how the audience should be looked after and discreetly controlled once in place

The venue should provide at least two members of staff dedicated to the event. Their responsibilities are to make sure that:

- Performances begin promptly
- Extra seating is quickly and efficiently provided when required
- Latecomers, if allowed, are admitted quietly and with as little disruption as possible
- Restive and /or disruptive audience members are immediately and unobtrusively encouraged to be considerate for those around them
- All audience members are welcomed to the performance space and guided out at the end of the performance
- All enquiries are quickly and efficiently dealt with in a positive, professional and approachable manner

Each performing company must be informed who the responsible venue staff member is and who will be their contact for the event.

The venue should give careful consideration to the programming of the performing company within its overall schedule of activities. Wherever possible the performing space should be suitable for projected audience numbers, and other noisy events should be kept at a reasonable distance.

Puppet Animation Scotland suggests that where a venue has access to seating suitable for smaller children it should be configured appropriately to ensure maximum visibility of the stage area.

The venue must be sensitive to the needs of the performance and ensure that there is complete silence whilst the performance is taking place (e.g preventing any 'noise bleed' from adjacent cafes/refreshment areas or other queuing or collection areas).

The venue must promote the performance as far in advance as possible including clear and prominent signage in the building, website, brochures etc.

Unless otherwise specifically agreed in advance by Puppet Animation Scotland - due to the particular nature and technical requirements of a production, workshop or other event scheduled - all issues pertaining to the venue's health and safety responsibilities will be the responsibility of that venue. In addition, it will be the venue's responsibility - having been supplied with all necessary technical information and other particular requirements by Puppet Animation Scotland - to undertake any risk assessments it deems necessary for any event it has scheduled.

# Section 9 : RESPECTFUL DIALOGUE POLICY

Puppet Animation Scotland believes that it is in the interest of the organisation and those with whom we work that all communications are conducted civilly and dignity. We will therefore endeavour to:

- Show respect and courtesy to all individuals and organisations with which Puppet Animation Scotland has dealings
- Use language carefully and avoid personal or other remarks that may cause unnecessary offense
- Listen carefully to all points of view and seek fully to understand what concerns and motivates those with differing views from our own
- Express our own views clearly and honestly with transparency about our motives and our interests
- Acknowledge there are many different points of view and that these have validity alongside our own
- Ask questions if we do not understand what others are saying or proposing
- Respond to questions asked of us with clarity and openness
- Support what we say with clear and credible information wherever that is available
- Look for common ground and shared interests at all times

# Section 10 : FINANCIAL MANAGEMENT AND CONTROLS POLICY

## 10.1 Introduction

- (i) Comprehensive financial records will be kept so that Puppet Animation Scotland can:
  - Meet its legal and all other financial contractual obligations to: HMRC, Companies House, OSCr, Creative Scotland, and all other statutory and non-statutory organisations and funding bodies etc its activities bring it into any financial relationship with.
  - Enable the organisation's Board of Directors to have a consistent and regular overview and understanding of all aspects of the organisation's finances.
- (ii) Puppet Animation Scotland will maintain management accounts, which will include:
  - The organisation's customised excel spread sheets which record and analyse all transactions in its bank accounts.
  - A petty cash recording process facility for all minor monetary transactions.
  - All HMRC payments will also be recorded separately in a transactions book.
- (iii) Puppet Animation Scotland's Board of Directors appoints one of its members with appropriate financial expertise as the organisation's treasurer.
- (iv) Puppet Animation Scotland's financial year ends on 30 June.
- (v) Annual accounts will be drawn up after each financial year and presented to the next annual general meeting (AGM) each December.
- (vi) Before the start of each financial year, the Board of Directors will approve a budgeted income and expenditure account for the following year.
- (vii) At each quarterly Board of Directors Meeting a management account summary comparing actual income and expenditure with the annual budget will be presented by the Artistic Director.

Before each Board Meeting the Artistic Director and the Treasurer will meet to review and discuss the most recent set of management accounts.

Full sets of management accounts to that Meetings date will also be available to the Board of Directors on request.
- (viii) At each AGM will appoint an appropriately qualified accountant to prepare the annual accounts for presentation at the following AGM.

## 10.2 Bank

- (i) Puppet Animation Scotland banks with the Bank of Scotland at its Edinburgh Holyrood branch (Sort code: 80-02-29) where a current account and a credit card account is held in the name of Puppet Animation Scotland.
- (ii) The bank mandate (the list of people who can approve online payments and sign cheques on Puppet Animation Scotland's behalf) will be approved and minuted – with any year on year amendments – by the Board of Directors at each AGM.
- (iii) Puppet Animation Scotland receives monthly bank statements bank and these are reconciled with income and expenditure to date each month.
- (iv) Puppet Animation Scotland will not use any other bank or financial institution, or use overdraft facilities or invest speculatively unless authorised, approved and minuted by the Board of Directors.

### **10.3 Receipts (income)**

The aim is to demonstrate that Puppet Animation Scotland has received all the income to which it is entitled and that this is all reasonably evidenced.

- (i) All monies received will be recorded promptly in Puppet Animation Scotland's management accounts and banked promptly. The organisation will also maintain files of paper documentation of receipts from funding bodies and organisation as a supplementary record.

### **10.4 Payments (expenditure)**

- (i) Money will only be spent to meet conditions and requirements of the funding bodies and in pursuance of the objectives of the constitution.
- (ii) The Artistic Director will be responsible for holding Puppet Animation Scotland's online payment processes and cheque book which are kept under lock and key.
- (iii) All payments between £500 - £1,000 made by Puppet Animation Scotland through its current account – as well as their ordering and processing - will be approved by a second member of staff.

All payments over £1,000 made by Puppet Animation Scotland through its current account will be approved by a member of the Board of Directors.

All payments over £100 made by Puppet Animation Scotland through its credit card account – as well as their ordering and processing – will be approved by a second member of staff.

- (iv) Blank cheques will never be signed. The relevant payee's name will always be inscribed on the cheque before signature, the cheque stub will always be filled in. No cheques will be signed without original documentation. All cheques over the value of £1,000 will be signed by two signatories.
- (v) Puppet Animation Scotland's credit card will never be used at an ATM or for cash payments.

### **10.5 Payment documentation**

- (i) Every payment out of Puppet Animation Scotland's bank accounts will be supported by an original invoice. A paper copy will be filed and kept for seven years.  

Puppet Animation Scotland's management accounts records each individual financial transaction with the date of deposit/payment, the payment type/cheque number, the amount received or paid and a short transaction description.
- (ii) Employees' wages: Puppet Animation Scotland's employees' wages and employees' and employer's PAYE tax and NI liabilities are calculated on a monthly basis by its payroll bureau. Each month wage slips are issued and an overall summary of all liabilities is provided by the payroll bureau.
- (iii) All staff appointments, salary levels and contractual agreements will be authorised and minuted by Puppet Animation Scotland's Board of Directors, as will any amendments in employees' terms and conditions.
- (iv) When required, petty cash will be maintained at a level of £100 and will be the responsibility of Puppet Animation Scotland's Festivals & Projects Manager. When this amount is nearly expended – and it is necessary to do so - a cheque will be drawn for £100, each new cheque being supported by a complete set of expenditure vouchers and when possible receipts, totalling the amount spent. The expenditure will be analysed in the petty cash book and the overall sum recorded in the management accounts.
- (v) Expenses/Allowances: Puppet Animation Scotland will reimburse expenditure paid for

personally by its staff usually on a monthly basis – but at the organisation’s peak times of activity reimbursements may be made more frequently. Employees will provide:

- A completed copy of the organisation’s expenses sheet with the dates, amounts and short descriptions of each expenditure item
- Where possible original receipts for all items of expenditure, or if an online payment a complete printout of the expenditure item and amount
- Employees’ car mileage allowance is calculated @ 45p per mile
- All expenses sheets submitted must be approved by another member of staff

### **10.6 Other undertakings**

- (i) All significant fund raising submissions and grant applications undertaken on behalf of Puppet Animation Scotland will be approved by the organisation’s Board of Directors.

Smaller fund raising submissions and grant applications undertaken on behalf of Puppet Animation Scotland will be approved by the Artistic Director.

### **10.7 Confidentiality**

- (i) The confidentiality of Puppet Animation Scotland employees’ financial circumstances will be respected at all times.
- (ii) Puppet Animation Scotland Board members and employees will at all times act in the best interest of the organisation and if they experience a conflict of interest they will not divulge sensitive information.

### **10.8 Other rules**

- (i) The Board of Directors will review and approve the level of reserves that Puppet Animation Scotland aims to maintain at each AGM. Consideration will be given to redundancy liabilities, lease agreements and any other significant factors that should be taken into account were Puppet Animation Scotland to close.
- (ii) Puppet Animation Scotland will adhere to good practice in relation to its finances at all times.
- (iii) Puppet Animation Scotland’s financial policy will be reviewed annually at each AGM.