

# ORGANISATION HANDBOOK

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# Introduction

**Puppet Animation Scotland** ([www.puppetanimation.org](http://www.puppetanimation.org)) champions puppetry, visual theatre and animated film in Scotland and internationally. This handbook contains information about Puppet Animation Scotland's aims, objectives and policies, as well as details about the responsibilities and duties required of Puppet Animation Scotland's employees and board of directors.

Puppet Animation Scotland is a company limited by guarantee (SC169132), is 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 registered Scottish charity (SC022042).

The company files annual reports and accounts within six months of the end of its financial year end: 31 March. Puppet Animation Scotland's accounts are prepared by McFadden Associates, 19 Rutland Square, Edinburgh EH1 2BB. Puppet Animation Scotland's registered offices are at Summerhall, 1 Summerhall Place, Edinburgh EH9 1PL.

## Our festivals

The **Puppet Animation Festival** ([www.puppetanimationfestival.org](http://www.puppetanimationfestival.org)) founded in 1984, is the UK's largest and longest established annual performing arts event for children, celebrating its 35th anniversary in 2018. Since 2000 over 200,000 people have enjoyed performances and participated in puppetry making and animation workshops (PAS: Puppet Animation Festival Reports/ 2000-2018).

Our children's festival is a dynamic and continually evolving partnership with local authorities, organisations and venues throughout Scotland. Every Easter since 1984, puppeteers have presented their work to large and enthusiastic audiences in city centre theatres, urban community and arts centres and the smallest of village halls across the nation. The festival is the single most important annual focus for puppetry in Scotland, helping to maintain the professional sector through substantial employment opportunities as well as providing opportunities for audiences and participants to engage with puppetry and animated film, particularly in areas of social deprivation and geographical isolation.

*A celebration of live puppetry and animation guaranteed to enthral children and the young at heart*

The Metro

*A testament to the enduring popularity of puppetry and animation in Scotland*

The List

The **manipulate Visual Theatre Festival** ([www.manipulatefestival.org](http://www.manipulatefestival.org)) presented every February, brings powerful and challenging work of the highest quality from around the world to Scotland. The festival celebrated its 10<sup>th</sup> anniversary in 2017.

manipulate presents world class puppetry, visual and physical theatre and animated film for adult audiences in Scotland.

Through its master classes manipulate also provides an arena for Puppet Animation Scotland to create significant development opportunities for Scottish practitioners to develop further their artistic and technical working practices.

The success of manipulate has enabled and inspired Scottish visual theatre artists to begin consistently to create and tour internationally their own work to leading festivals throughout Europe.

Since 2008 companies, artists and films from Armenia, Australia, Austria, Belgium, Canada, Croatia, Cyprus, Czech Republic, England, Denmark, Estonia, Finland, France, Germany, Greece, Ireland, Israel, Italy, Latvia, Mexico, Netherlands, Poland, Portugal, Russia, Scotland, Spain, Sweden, Switzerland and USA – and all global points in between – have provided the vivid and dynamic core of a festival that entertains, intrigues and inspires.

*Dedicated to theatre at its most sensual and imaginative*

The Scotsman

*manipulate explores extreme situations in ways no flesh-and-blood puppet could. Nobody does death on stage like a puppet*

The Herald

## Our artists and art forms support

As well as our two festivals Puppet Animation Scotland is an artists and art forms development organisation, nurturing creativity, innovation and excellence throughout Scotland's professional puppetry and, on occasion, animation communities. We support meaningful artists and art forms development through:

- High quality professional creative and technical skills development opportunities for Scottish theatre artists during the manipulate Visual Theatre Festival, as well as our series of puppetry training weekends through the rest of the year
- Our annual Creative Fund, which provides recipients with financial support for the research and development of new artistic ideas and concepts to a level that subsequent funding applications to bring them to full realisation stand a realistic chance of success. This fund also offers practitioners the means to participate in UK-based and international training programmes
- In partnership with the Federation of Scottish Theatre – the further development and promotion to our Scottish theatre and dance community of the significant benefits of Liz Lerman's Critical Response Process, as a flexible and robust means for artists to engage in meaningful, useful dialogue with peers about issues of quality and ambition when creating new work
- The meaningful engagement annually with Scottish puppeteers and animators through our programme of annual one-to-one meetings, providing advice and support as well as using the information gained about practitioners' creative and technical needs and aspirations to help inform our future strategic aims and objectives
- The further development of our various successful international relationships and partnerships for the on-going benefit of Scottish puppeteers, visual theatre practitioners and animators, helping to facilitate the presentation of productions at leading important festivals throughout Europe as well as seeking out opportunities for the showcasing of new work.

# Our equalities, diversity and inclusion policy

In compliance with the Equalities Act 2010, Puppet Animation Scotland is committed to equality, diversity and inclusion (EDI), and eliminating unlawful discrimination, throughout its internal and external operations. Puppet Animation Scotland employs and promotes current best practice in all aspects of our core operations and the festivals, projects and opportunities we create. We understand how striving for equality, diversity and inclusion helps create a vibrant and enriched cultural landscape in Scotland, which benefits us all.

## **This policy's purpose is to:**

- Provide equality, fairness and respect for everyone in our employment - whether full-time, part-time or on fixed-term contracts – as well as all staff working with PAS on placements or as volunteers
- Provide equality, fairness and respect for everyone with whom Puppet Animation Scotland engages through its activities – our festivals, projects, professional development opportunities and workshops
- Not unlawfully discriminate against anyone with protected characteristics of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race (including colour, nationality, and ethnic or national origin), religion or belief, sex (gender) and sexual orientation
- Oppose and avoid all forms of unlawful discrimination. This includes in pay and benefits, terms and conditions of employment, dealing with grievances and discipline, dismissal, redundancy, leave for parents, requests for flexible working, and selection for employment, promotion, training or other developmental opportunities

## **Puppet Animation Scotland commits to:**

- Place equalities, diversity and inclusion as an essential, central component of its operations and activities
- Create a working environment free of bullying, harassment, victimisation and unlawful discrimination, promoting dignity and respect for all, and where individual differences and the contributions of all staff are recognised and valued
- Take seriously complaints of bullying, harassment, victimisation and unlawful discrimination by fellow employees, customers, suppliers, visitors, the public and any, and all others in the course of our organisation's operations and/or activities
- Remove, as far as possible, potential barriers for all employees, audiences, artists and participants we connect with
- Support and advocate for an increased awareness of equalities, diversity and inclusion to our artist network, both nationally and internationally
- Make opportunities for training, development and progress available to all staff, who will be helped and encouraged to develop their full potential, so their talents and resources can be fully utilised to maximise the efficiency of the organisation
- Train our staff and board members about their rights and responsibilities under Puppet Animation Scotland's equality, diversity and inclusion policy
- Base all decisions concerning staff on merit (apart from in any necessary and limited exemptions and exceptions allowed under the Equality Act)

- Review employment practices and procedures when necessary to ensure fairness, also updating them and this policy to take account of changes in the law
- Monitor the make-up of the workforce in relation to information such as age, gender, ethnic background, sexual orientation, religion or belief, and disability in encouraging equality and diversity, and in meeting the aims and commitments set out in the equality policy

Monitoring will also include annual assessments and reviews about how this equality policy works in practice, with a commitment to practical action to address outstanding issues.

This policy commits Puppet Animation Scotland staff and board members to help the organisation provide equal opportunities in employment, and prevent bullying, harassment, victimisation and unlawful discrimination in all aspects of its operations and activities.

Staff should understand that they, as well as their employer – Puppet Animation Scotland - can be held liable for acts of bullying, harassment, victimisation and unlawful discrimination in the course of their employment - against fellow employees, the public, workshops and events participants, as well as artists, technicians, workshops leaders, events' organisers and venues staff we employ, collaborate and partner with.

Such acts will be dealt with as misconduct under the Puppet Animation Scotland's grievance and/or disciplinary procedures, and any appropriate action will be taken. Particularly serious complaints could amount to gross misconduct and lead to dismissal without notice.

Further, sexual harassment may amount to both an employment rights matter and a criminal matter, such as in sexual assault allegations. In addition, harassment under the Protection from Harassment Act 1997 – which is not limited to circumstances where harassment relates to a protected characteristic – is a criminal offence.

Please see Appendices one & five for details of Puppet Animation Scotland's grievance and disciplinary policies and procedures which include with whom an employee should raise – confidentially - any issues which pertain to this policy.

Details about specific, time-limited strategies and activities Puppet Animation Scotland undertakes to realize successfully the aims and objectives contained in this policy will be found in our current equalities, diversity and inclusion action plan.

Puppet Animation Scotland's equalities, diversity and inclusion policy is fully endorsed and supported by its board of directors. This policy will be reviewed annually by the board of directors and if necessary updated and amended to reflect current best practice.

## **Our environmental policy**

Puppet Animation Scotland operates in an environmentally responsible manner as possible, developing systems to measure and reduce our environmental impacts in all the activities we undertake. We also encourage the individuals and organizations we work with and support to behave responsibly.

Puppet Animation Scotland is a member of Creative Carbon Scotland's Green arts Initiative (GAI) and through the knowledge and expertise membership of this organization provides –

## **We will:**

- Ensure that one member of staff is selected to act as our Green Champion, focusing the organisation's day-to-day and strategic environmental and sustainability aims, objectives and actions
- Improve the monitoring and management of our environmental impacts, using Creative Carbon Scotland's claimexpenses.com website to understand better and reducing the Co2 emissions we create through our travel
- Produce written guidance and support for the individuals and organizations we work with to stimulate understanding and practical environmentally responsible behaviour and thereby help reduce their Co2 emissions
- Complete, as part of our annual reports to Creative Scotland, a summary of the organization's year-round environmental performance, which will be submitted to our board of directors and Creative Carbon Scotland
- Work with our board of directors to review annually this environmental policy modifying its aims and objectives where necessary and articulating further specific targets and performance indicators based on the previous year's statistics.

## **Our Environmental Commitments – Operations** We will:

- Run a greener office through the efficient use of lighting, recycling and waste management
- Buy energy efficient bulbs and only switch on lights when necessary
- Dispose of all paper, cardboard, plastics and cans in the dry waste bins in the Summerhall courtyard and recycle printer cartridges. For all other items, we will liaise with our Green Champion to determine whether they can be recycled
- Monitor the amount of refuse we contribute to Summerhall's general waste
- Request and, where possible, record energy and water usage for Puppet Animation Scotland's offices in Summerhall
- Use whenever possible, double sided printing, draft settings and multiple pages per sheet to minimize paper and ink usage. Documents and correspondence will only be printed when strictly necessary
- Puppet Animation Scotland staff and directors will bring all meetings' papers on laptops/tablets/netbooks
- Balance the environmental impact against the cost effectiveness when choosing modes of transport in order to complete company business. For journeys within Edinburgh we will use public transport. We will encourage the planning of multi-purpose journeys whenever possible. Taxis will only be used for the transportation of equipment between venues
- Whenever possible for journeys within the UK chose to travel by trains instead of by air
- Choose, wherever possible, non-stop international flights instead of multiple short haul stops. Where we can, we will increase our use of video-conferencing to avoid travelling
- When claiming travel expenses 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
- 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

- Ensure that every member of staff is aware of their environmental responsibilities and that these – and their related actions - are clearly articulated in all our future jobs descriptions and contracts
- All temporary staff and volunteers will also be informed of our environmental policy, which will also be posted on our website
- Monitor, evaluate and report on the above to the board of directors on an annual basis, articulating our carbon footprint in line with Creative Scotland’s current requirements and using the knowledge gained, seek to reduce further our carbon usage and waste output.

**Our Environmental Commitments - Suppliers and Equipment** We will:

- Work with suppliers who operate in a sustainable manner and who, ideally, have robust and practical environmental policies of their own
- Buy equipment that is as energy efficient as possible, balancing this against the cost outlay the organization
- Where possible source equipment, materials and office supplies locally
- Include the organization’s environmental aims and objectives in all tendering documents
- Check, when booking accommodation for company business, the Green Tourism Scheme listings for sustainable accommodation: (<http://www.green-tourism.com/visit/scotland/>).

**Our Environmental Commitments – Communications** We will:

- Communicate digitally via email, our websites and social media, and in person, only using print when necessary. This will apply to all our publications, newsletters, leaflets and other communications materials
- Encourage the recycling by users of our printed materials
- Monitor the print runs of all our publicity material to ensure efficiency and low wastage, also consistently check the distribution of publicity material to avoid oversubscription or wasteful allocation to our venues partners and any/all other users
- Ensure that we articulate clearly our environmental responsibilities, aims and objectives on all our communication platforms and where appropriate highlight the organization’s environmental policy.

**Our Environmental Commitments - Working with Artists and Touring Companies**

We will:

- Provide clear and practical guidance for all those with whom we work, setting out aspirations and achievable goals for positive sustainable behavior, particularly when agreeing travel options with artists we engage professionally as part of our festivals and or our artists and art form development activities
- Where possible and appropriate, distribute information to all artists and participants with whom we work about Industry Green tools and how to use these to record carbon usage and aid waste management, as well as encourage the consistent use of [claimexpenses.com](http://claimexpenses.com) to measure environmental impact
- Where required provide guidance to companies and artists about the reuse and repurposing of sets for future productions, or appropriate ways for set and properties disposal when a production has been completed

This environmental policy will be reviewed by the board of directors of Puppet Animation Scotland every twelve months and if necessary updated and amended to reflect current best practice.

## Our open-door policy

The development of artists' creative ambitions and technical expertise is integral to everything we do. Each year we provide a wide range of training opportunities for theatre practitioners of all disciplines who wish to engage meaningfully with visual theatre, puppetry, animated film and develop further their skills and understanding.

Puppet Animation Scotland is based in Edinburgh's Summerhall. As a Creative Scotland Regularly Funded Organisation with a national remit we are passionately committed to making it as easy as possible for Scottish-based artists, where ever they are based, to contact us – by telephone or through our online platforms – and/or arrange to meet us.

We are always interested to meet artists we already work with. We are eager to make new connections with practitioners who would like to learn about our training opportunities, talk about their creative ideas and/or find other theatre-makers to collaborate with. Through our open-door policy we offer a direct means for open, respectful communication, feedback, and discussion. We look forward to hearing from you.

### How to get in touch

**Drop-in office hours** Come by our Summerhall office on weekdays between 10am – 6pm. Usually at least one of us is in so please come and say hello, we're a friendly bunch. If we are busy and you need to discuss something more substantial, we'll arrange a mutually convenient day and time to meet.

**Monthly drop-ins** On the last Friday of every month the Puppet Animation Scotland team will be in the Summerhall café between 10.00am – 12.00pm. Join us for a coffee, cake and a chat.

**One-two-one meetings** To set up a meeting with us to discuss an upcoming creative project or funding application, get some input on potential next steps for a new idea or proposal, or talk about future training opportunities or anything else puppetry, visual/ physical theatre and/or animated film-related, please email: [info@puppetanimation.org](mailto:info@puppetanimation.org) with your name and a brief summary of what you would like to talk about. We'll get back to you promptly and arrange to meet.

**On-going survey** We would also like to hear from you in more detail – Where are you based? What artforms do you explore/use? What, creatively and technically, do you need and want? How much work do you create each year? Do you tour your work?

Please fill-in our online survey, engage with us and help us shape our future development opportunities so that they are as relevant and useful as possible to Scottish-based theatre-makers. Once you have submitted your responses this information will be downloaded and saved in a secure database. If there is anything you would like to discuss further, we'll get back in touch with you promptly and arrange to meet.

<https://www.surveymonkey.co.uk/r/F6NPHGF>

# Our children and young people's policy

**The 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 statements articulated by children and young people for 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: [www.scotland.gov.uk/childprotection](http://www.scotland.gov.uk/childprotection).

## Our guidelines for creative practitioners working with children

These guidelines are for staff members, venues' and organizations' personnel, volunteers, creative practitioners and any/all other persons working with - or coming into on-going contact with - children and young people through any/all activities organized by Puppet Animation Scotland:

Puppet Animation Scotland strongly recommends that all companies and/or creative practitioners working with children and young people with any regularity have a robust child care and protection policy in place covering all aspects of their work.

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.

In all aspects of your work with children and young people, Puppet Animation Scotland expects that 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/organization'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 organization you are 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.

## **Correct Actions and Responses** 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 organization where you are working, and then to Puppet Animation Scotland's artistic director, upon which, after consultation with our board of directors and the relevant statutory organizations, 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

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 organization, 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. [www.childline.org.uk](http://www.childline.org.uk)
- 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 organization 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 organizations, 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 to the director of the venue or organisation where you are working as well as Puppet Animation Scotland's artistic director. They will contact the relevant social work personnel.
- 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.

### **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 organization 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 organizations, the appropriate course of action will be mutually agreed.

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

**Next Stage** 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, as well as provide support, help or advice to the child's family. They may also recommend that criminal proceedings be started.

## **Our venues & events policy**

**Pre-event preparation** One person should be nominated from the receiving venue to liaise with the incoming company/artist 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 companies/artists to present their work in.

This includes:

- Suitable access to the performance/workshop 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 about the following:

- The recommended suitable age range for any children and young people in the audience/workshop
- The overall content and style of the production/workshop
- 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/participants 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/participants are to be guided to the performance/workshop space, and how the audience/participants should be looked after and discreetly controlled once in place.

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

- The performance/workshop begin promptly
- Extra seating is quickly and efficiently provided when required
- Latecomers are admitted quietly and inconspicuously
- Restive and /or disruptive audience members are immediately and unobtrusively encouraged to be considerate for those around them. Where parents/carers need to leave the space to care for babies and/or young children, they should be promptly assisted, and reminded that they can re-enter the space if they wish to do so
- We strongly recommend that before an event starts, a venue's member of staff briefly welcomes an audience/participants and outlines these child-friendly procedures
- All audience/participants members are guided out at the end of the performance/workshop
- All enquiries are quickly and efficiently dealt with in a positive, professional and approachable manner

Each performing company/artist should be informed who the responsible venue staff is and who will be their contact for the event.

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

Puppet Animation 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 close any refreshment facilities or collecting areas adjacent to the performing space while the performance is taking place.

The venue should display clear and prominent signage promoting the performance.

# Our Staff

**Simon Hart**, PUPPET ANIMATION SCOTLAND'S ARTISTIC DIRECTOR, 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, appearing 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.

Simon also taught singing at the Royal Academy of Dramatic Arts (RADA) and the Webber Douglas Academy of Drama in London as well as in Scotland, at Aberdeen University, Albyn School for Girls, and the Queen Margaret University College's Drama Department in Edinburgh.

Previously 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.

**Melanie Purdie**, PUPPET ANIMATION SCOTLAND'S FESTIVALS & PROJECTS MANAGER, has been working on the festival circuit since 2009. She has worked during the Fringe at American High School Theatre Festival and Summerhall before moving to Leeds for university. She graduated from Leeds Metropolitan University in 2014 where she studied Art, Event, Performance. During her university career she assisted with delivery of arts festivals and events across the city. After graduating she was awarded a BBC Performing Arts Fund Fellowship between West Yorkshire Playhouse and Yorkshire Dance as a Trainee Creative Producer. She worked across both organisations for one year alongside producing independently. Melanie most notably was the assistant producer for Transform festival for four years.

In January 2015 she became a freelance Producer, Programmer and Event Manager, working with artists and organisations across Leeds and Scotland before moving back to her hometown, Edinburgh. With a passion for festivals and artist development across a range of disciplines, Melanie creates her own events and works closely to create progressive and innovative productions with artists and festivals of varying format and disciplines.

Melanie joined Puppet Animation Scotland in September 2017. She continues to work with Anatomy Arts as their Marketing & Production Officer.

**Heidi Gordon**, PUPPET ANIMATION SCOTLAND'S ADMINISTRATOR, graduated from the Free University of Berlin in 2015 with a Master's degree in East European Studies and is currently completing a post graduate qualification with Leicester University in Heritage and Interpretation, where she is exploring themes of memory and place in the context of heritage. She has a passion for unusual tourist destinations, post-Soviet architecture and Czech folklore and animation.

Heidi has lived in Edinburgh for over 20 years, during which time she has worked for international NGO's in Edinburgh, Bosnia and Afghanistan and as a freelance writer for various organisations including Scottish cultural review site, The Fountain.

In June 2018, Heidi curated an exhibition on South Asian migrants at the Tramway arts space in Glasgow which was attended by the First Minister. She joined Puppet Animation Scotland as Administrator in July 2018.

**Nick Wong**, PUPPET ANIMATION SCOTLAND'S ASSOCIATE PRODUCER, is an Edinburgh based visual theatre producer with an MA in Modern Art History from Edinburgh University. Previously he has worked in arts development for the Museum of Contemporary Art San Diego, the San Diego Commission of Arts and Culture, Creative Scotland and Museums Galleries Scotland. Beginning in 2016 he has worked as a producer on a range of projects on a national and international scale for artists and companies such as Tortoise in a Nutshell, Ludens Ensemble, IBEX Puppetry, Mamoru Iriguchi, Deveron Arts and the Puppet State Theatre Company. He is also the Producer for the Moving Parts Festival in Newcastle.

## Our occupational health and safety policy

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 organization in any context, in a way which recognises that legal requirements are the minimum standard
- Ensuring that the provision and maintenance of all plant and systems of work we use, as far as is reasonably practicable, safe and without risks to health
- 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
- 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
- Maintenance, so far as is reasonably practicable, of any/all places 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
- 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 responsibilities, 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 our health and safety responsibilities, provisions and implementation mechanisms, with the organization's board of directors on an annual basis to ensure that high standards are maintained.

## **Puppet Animation Scotland artistic director's responsibilities**

The artistic director has overall responsibility for ensuring that Puppet Animation Scotland's occupational health and safety responsibilities are implemented. This will be achieved by:

- Detailing the specific mechanisms by which the organization's occupational health and safety responsibilities will be undertaken and monitored
- Ensuring that adequate resources are made available to enable all aspects of our responsibilities to be implemented fully
- Ensuring that health and safety is an integral part of the overall management culture of the organization by developing and maintaining a positive attitude amongst employees and service users, as well as by visibly demonstrating a strong personal commitment to the achievement and maintenance of the highest possible standards in all aspects of our organization's health and safety performance
- Ensuring the establishment and maintenance of appropriate management systems within the organization for the assessment of risks and the effective planning, organization, 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 and safety management skills and knowledge.

## **Puppet Animation Scotland employees' and service users' responsibilities**

All employees and service users are expected to co-operate in the implementation and maintenance of Puppet Animation Scotland's occupational health and safety responsibilities by:

- Acting, in the course of their employment or involvement with the organization 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 & safety legislation which may be in force
- Using correctly all work and/or 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 organization's occupational health and safety responsibilities 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 organization's occupational health and safety responsibilities in the course of any of its work or on-going activities - any accidents or incidents that relate in any way to the organization's occupational health and safety responsibilities.

# Our data management policy

Puppet Animation Scotland takes security and data protection seriously. We believe strongly that all artists, organisations and members of the public who engage online with the organization in any way have the right to know exactly where any information provided is stored and how it is processed and used.

To operate effectively and deliver our festivals and related activities successfully, Puppet Animation Scotland needs to gather and use online information about people and organisations. These can include customers, suppliers, business contacts, employees, members of the public, as well as any other people the organization has a relationship with or may need to contact. This policy describes how this personal data is collected, handled and stored to comply with current legislation and to meet our company's data protection policy, standards and procedures.

Our data management policy ensures Puppet Animation Scotland:

- Complies with current data protection laws (General Data Protection Regulation - GDPR) and follows good practice
- Protects the rights of customers, partners and employees
- Is transparent about how it stores and processes individuals' data
- Protects itself from the risk of a data breach.

Our Festivals & Projects Manager is responsible for fulfilling the responsibilities and tasks of Puppet Animation Scotland's Data Protection Officer (DPO). As a small organization, under GDPR we are not required to appoint a DPO. We have decided to do so voluntarily.

The tasks of the DPO comprise, but are not limited to:

- Inform and advise the organization and its employees about their obligations to comply with the GDPR and other data protection laws
- Monitor compliance with the GDPR and other data protection laws, including managing internal data protection activities, advise on data protection impact assessments, train staff and conduct internal audits
- Be the first point of contact for supervisory authorities and individuals whose data is processed - artists, companies, employees, board members and partner organisations.

Everyone at Puppet Animation Scotland contributes to our organisation's compliance with GDPR. Staff are trained by the DPO to understand fully, and implement successfully, the necessary actions and accountability to ensure complete compliance. With support from organization staff, the DPO ensures that Puppet Animation Scotland meets the following responsibilities:

- Keeping the board and senior management updated about data protection issues, risks and responsibilities

- Biannually, documenting, maintaining and developing the organisation's data protection policy and related procedures
- Continuing to embed best practice privacy measures into all policies and day-to-day activities where relevant throughout the organization. The policies themselves will stand as proof of compliance
- The effective disseminating of policy across the organization and arranging follow-up training opportunities, as well as on-going access to advice and support, for staff
- Dealing promptly and effectively with subject access requests, deletion requests, queries and all other data protection-related matters from clients, stakeholders and members of the public
- Checking and approving contracts and/or agreements which handle sensitive data. Ensuring approval has been given by both parties and all documentation is saved securely
- Ensuring all systems, services and equipment used for storing data meet acceptable security standards
- Performing regular checks and scans to ensure security hardware and software is functioning properly
- Evaluating any/all third-party services the organization is considering using to store or process data, to ensure their compliance with obligations under the regulations
- Developing privacy notices to articulate a lawful basis for fair processing, ensuring that intended uses are clearly stated, and that data subjects understand how they can give or withdraw consent at any time, or otherwise exercise their statutory rights in relation to the organisation's use of their data
- Ensuring that audience development, marketing, fundraising and all other initiatives involving the processing personal information and/or contacting individuals abides fully by current GDPR principles and procedures.

At all times Puppet Animation Scotland aims to ensure that users are fully aware when their data is being processed, and that they understand:

- Who is processing their data
- What data is involved
- The purpose for processing this data
- The outcomes of the processing of this data
- How to exercise their rights

Puppet Animation Scotland has a comprehensive privacy statement, setting out how we use and store data. This statement can be found on each of our websites: <http://puppetanimation.org/privacy-cookies/>

If anyone wishes make a complaint about the way that Puppet Animation Scotland has handled any aspect of the use and/or the storage of their personal information, please contact the Information Commissioner's Office which oversees current data protection law: <http://www.ico.org.uk/concerns>

# Our human resources & well-being policy

The purpose of this section is to provide employees with clear and helpful advice about their rights and responsibilities, as well to articulate the principles we expect them to embrace, while working for Puppet Animation Scotland. These guidelines incorporate *The Seven Principles of Public Life*, identified by the Nolan Committee on Standards in Public Life:

**Accountability** - Employees are accountable to Puppet Animation Scotland as their employer. Puppet Animation Scotland is in turn accountable to the public

**Honesty** - Employees have a duty to declare any private interests that might affect their work for Puppet Animation Scotland

**Integrity** - Employees should always act with integrity and not place themselves under any financial or other obligation to any individual or organization that might influence them negatively in their work with Puppet Animation Scotland

**Leadership** - Puppet Animation Scotland's senior personnel should promote and support these principles at all times through their leadership and example

**Objectivity** - 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

**Openness** - Employees should be as open as possible in all the decisions and actions that they take, providing reasons for their decisions and not restricting information proffered unless this is expressly required by Puppet Animation Scotland or by law

**Respect** - Employees must respect all other employees and service users, treating them with courtesy at all time

**Selflessness** - 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.

## Dignity at work

At all times you are entitled to expect fair, respectful and reasonable treatment, from senior staff, colleagues and all staff working with the organisation on short-term contracts, placements and/or as volunteers. Also, from all artists and technicians working for and with Puppet Animation Scotland, as well as everyone - service users, participants and members of the public – who engage with us through our festivals, projects, professional development opportunities and/or workshops.

People have the absolute right to be treated with dignity and respect regardless of - **age, sex, disability, marriage and civil partnership, pregnancy and maternity, race (including colour, nationality, and ethnic or national origin), religion or belief, sex (gender), gender reassignment and/or sexual orientation, history of illness, needs of dependents and/or parenthood, part-time or fixed-term contract status and/or social-economic barriers.**

All abuse (emotional, psychological, physical, sexual or otherwise), exclusion, harassment or intimidation on the grounds of - age, sex, disability, marriage and civil partnership, pregnancy and maternity, race (including colour, nationality, and ethnic or national origin), religion or belief, sex (gender), gender reassignment and/or sexual orientation, history of illness, needs of dependents and/or parenthood, part-time or fixed-term contract status and/or social-economic barriers - is not acceptable and will not be tolerated.

Privacy, protected boundaries and personal space must be respected. Employees must understand and respect that not all individuals are comfortable with physical contact and the unwanted invasion of their personal space

At all times peoples' integrity and feelings must be respected and valued. Language or humour that people find offensive must not be used, particularly language with intent. Sexist and racist jokes and/or comments or terminology that are deemed derogatory are not acceptable.

It is the duty and responsibility of every Puppet Animation Scotland employee to abide by and uphold this code of conduct. Any aggressive, bullying, hostile, humiliating, offensive or threatening behaviour, harassment, or unwanted sexual attention, language or conduct which causes anxiety, fear, sickness and/or stress on the part of the harassed person is not acceptable and will not be tolerated.

This policy covers any form of behavior 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 behavior 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.

**Sexual harassment, unwanted sexual behaviour, language or inappropriate behaviour of a sexual nature and/or intent** – a definition: Any unwanted behaviour of a sexual nature, or any other conduct based on sex, which affects, in any way, the dignity and physical and/or psychological integrity of an individual or individuals at work.

Conduct may include:

- Insinuating and/or sexualised verbal comments, jokes and/or remarks
- Derogatory remarks about an individual's body, manner and/or sexual activities
- Physicality – grabbing and/or deliberate touching, and/or seemingly accidental touching
- Non-verbal suggestive gestures and/or staring, meaningful glances
- Demands for sexual attention
- Insults after a rejection of an advance, and/or repeated propositions
- Any showing, sending or display of pornography

- The promise of advantage for sexual favours
- The threat of disadvantage for the rejection of sexual advances
- Physical force of any kind, or the threat of force, for sexual action.

Unwanted sexual attention takes many different forms and this list is not an exhaustive one.

**Harassment** is any form of behavior 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 recognize 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 behavior may be persistent or may be an isolated incident.

**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.

**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.

**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.

**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.

**Reporting** 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.

We strongly encourage employees to report all instances of abuse (emotional, psychological, physical, sexual or otherwise), exclusion, harassment, intimidation and/or sexual harassment, and encourage their peers to do the same.

Staff should understand that they, as well as their employer – Puppet Animation Scotland - can be held liable for acts of bullying, harassment, victimisation and unlawful discrimination in the course of their employment - against fellow employees, the public, workshops and events participants, as well as artists, technicians, workshops leaders, events' organisers and venues staff we employ, collaborate and partner with.

Such acts will be dealt with as misconduct under the Puppet Animation Scotland's grievance and/or disciplinary procedures, and any appropriate action will be taken. Particularly serious complaints could amount to gross misconduct and lead to dismissal without notice.

Further, sexual harassment may amount to both an employment rights matter and a criminal matter, such as in sexual assault allegations. In addition, harassment under the Protection from Harassment Act 1997 – which is not limited to circumstances where harassment relates to a protected characteristic – is a criminal offence.

All complaints will be treated seriously, sensitively and rigorously. Before embarking on successive phases of this reporting procedure each stage should be agreed, in writing, with the complainant. We recognise that experiencing harassment of any kind is extremely upsetting and that the thoughts and feelings aroused may very well change during this whole process.

For more detailed information about our responsibilities to employees in these areas please refer to Appendix One below.

**Combating abuse** UK Theatre has launched Theatre Helpline ([www.theatrehelpline.org](http://www.theatrehelpline.org) 0800 915 4617 [advice@theatrehelpline.org](mailto:advice@theatrehelpline.org)), a confidential and free service available 24/7 to anyone working in theatre and the performing arts in the UK. Theatre Helpline provides advice and support about:

- Bullying or harassment
- Health issues including mental health
- Injury and mobility problems
- Issues with employment or unemployment
- Career issues including professional development and training
- Retirement and care in later life
- Debt and financial issues.

The Federation of Scottish Theatre is in the process of developing a comprehensive combating abuse policy and also offers an anonymous reporting service: [here](#).

**Well-being** Puppet Animation Scotland is passionately committed to creating and sustaining a positive, supportive and nurturing environment within which each member of its staff can contribute fully and enthusiastically to the work of the organisation.

We aim to ensure that all staff are recognised and celebrated as valued members of the organisation who through their efforts and dedication are integral to its on-going success and sustainability.

For more detailed information about our responsibilities to employees in these areas please refer to Appendix two below.

**Employees' conduct** When working for Puppet Animation Scotland you are expected to:

- Adhere to all the policies outlined in your written statement of employment and in the organization's human resources & well-being policy
- Always act in the best interests of Puppet Animation Scotland, and practitioners and services users connected to the organization in any way
- Able to describe confidently and with authority Puppet Animation Scotland's ethos and activities to others
- 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)

- Carry out all tasks to the best of your ability and to agreed deadlines
- In a courteous, friendly and helpful way, deal fairly, equitably and consistently with every person – professional artists, audience members, participants of the activities Puppet Animation Scotland provides, members of the general public as well as other Puppet Animation Scotland personnel etc – you engage with in any context through your work with the organization.

**Performance & progress** Puppet Animation Scotland is fully committed to supporting practically its employees to develop their existing professional knowledge, skills and capacities, as well as provide regular opportunities for the gaining of new, relevant expertise and proficiencies.

In a holistic way through structured quarterly check-ins, together each employee and their line-manager will review on-going performance and conduct – professional successes and challenges; where appropriate, personal questions and concerns; duties and projects completion; positive engagement with other team members – as well as articulating and agreeing future tasks, targets, areas of skills development and training opportunities.

Line managers will always actively seek constructive feedback from staff about the efficacy and efficiency of the organisation's current procedures and processes, the better to learn how we can accomplish our aims and objectives more successfully.

For more detailed information about our responsibilities to employees in these areas please refer to Appendix three below.

**Ethical and moral responsibilities** Puppet Animation Scotland personnel will not in general receive confidential information about the people it works with, but this can happen from time to time (e.g. when the organization 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 could result in disciplinary action.

**Protection of the company's interests** Puppet Animation Scotland personnel have a responsibility to protect the organization by behaving appropriately and discretely at all times. Any breach of trust and respect by any individual will be dealt with appropriately by the organization.

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. Their use or distribution outside the organization must be approved in advance with written permission from the Artistic Director or Festivals & Projects Manager.

**Company property** Employees must take due care with all of Puppet Animation Scotland's property and equipment. All faults, damage and/or problems with any of the organization'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.

**Smoking, alcohol & drugs** The Puppet Animation Scotland offices - 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.

## Salaries

- 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 28<sup>th</sup> day of each month.
- Salaries and rates of pay are reviewed annually by the chairperson and the artistic director. Due to the charitable status of the organization, it is not possible to guarantee annual salary increases
- Full time employees may from time to time be expected to work overtime flexibly, outside normal working hours. Overtime is unpaid, however an employee may take time in lieu, as discussed and agreed with their line manager
- The organization 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.

**Expenses** All expenses must be agreed in advance with the festivals & projects manager or the artistic director. At the discretion of the festival & projects manager, expenses under £50 may be paid either from petty cash or by direct banking on the last day of the month. Payments over £50 will be reimbursed directly into an employee's bank account. To receive reimbursements all employees are required to complete the following expenses form: [www.claimexpenses.com](http://www.claimexpenses.com) and attach related receipts.

**Paid employment out with Puppet Animation Scotland** Secondary paid employment - particularly activities that can provide any continuous professional development opportunities - is acceptable as long as it does not conflict in any way with an employee's work, duties and responsibilities with Puppet Animation Scotland. The taking on of secondary employment must be approved in advance with written permission from the artistic director or festivals & projects manager.

**Holidays** Employees' individual contracts will include their allowances for paid leave and public holidays. This section provides further guidance.

All holidays must first be discussed and agreed with the artistic director and/or festivals & projects manager, who will balance as fairly as possible an employee's needs with the efficient running of the organization. Employees are asked to give as much notice of requested holidays as possible.

The office is closed on Christmas Day, Boxing Day and January 1<sup>st</sup> and 2<sup>nd</sup>, but cannot close on certain other public holidays because of the timeframes of the activities Puppet Animation Scotland presents. When employees are asked to work on such occasions they will be able to take leave at other times, as agreed with the artistic director

and/or festivals & projects manager. Only in exceptional circumstances would the organization agree to allow an employee to take more than 10 consecutive working days holiday at any one time.

**Absence** Puppet Animation Scotland is a small organization and any unplanned absences have an immediate impact on its efficient operation, as well as on other members of staff. Where an employee's absence is unavoidable and can be planned for, the necessary arrangements will be put in place.

After any period of unplanned absence (including short term absences because of illness), the artistic director and/or the festivals & projects manager may, at their discretion, arrange a *return to work* meeting with the employee concerned, so that they can explain their absence. Whatever the reason for an absence, the employee has a responsibility to inform the organization as soon as they can.

In the case of longer periods of absence due to sickness (over 3-4 weeks), the employee must contact Puppet Animation Scotland at least on a weekly basis and, if necessary, submit a medical certificate to cover all periods of absence. Unless there are clear extenuating circumstances, failure to contact the organization promptly will be regarded as a disciplinary matter. However, in serious situations where absence is unavoidable Puppet Animation Scotland will respond sensitively and sympathetically.

If an employee's level of attendance due to ill health gives cause for concern, Puppet Animation Scotland has the right to request that they be examined by either their doctor or by a doctor appointed - at the organization's expense - and to request a medical report, subject to the provisions of the Access to Medical Reports Act 1988.

Should an employee be absent from work for fewer than seven days at frequent intervals, Puppet Animation Scotland has the right to require them to obtain a doctor's certificate for each and every absence. Any cost incurred to provide this certificate will be borne by Puppet Animation Scotland.

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

**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.

### **Family friendly planned & unplanned absences from work**

When an employee requires planned or unplanned absence from work – to deal with emergencies effecting family members and/or dependents, because of rights under current maternity and/or paternity legislation, or an unavoidable need for parental leave - Puppet Animation Scotland will support its staff to the best of the organisation's abilities and obligations.

For more detailed information about our responsibilities to employees in these areas please refer to Appendix three below.

**Termination of employment** Employment contracts may be terminated at any time by either Puppet Animation Scotland or the employee, whether through resignation, retirement, redundancy or dismissal.

**Resignation** Should an employee wish to terminate employment with Puppet Animation Scotland they should, unless there are extenuating circumstances, adhere to the notice period set out in their contract. Employees will retain their normal pay and benefits during the notice period. Notice should be given in writing where possible. In

cases where this is not practical, notice may be given verbally. Confirmation of a resignation, however, should then 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 to a maximum of 50% of the employee's total holiday entitlement.

**Retirement** In 2011 the default pension age in the UK was abolished. 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.

**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 twelve years.

**Grievance and disciplinary procedures** If you have a legitimate grievance which relates to any type of unfair, unreasonable or discriminatory treatment, or you have suffered from any form of harassment or intimidation of any type, or are the subject of any disciplinary action, Puppet Animation Scotland has a two-stage procedure to deal with the situation.

For more detailed information about our responsibilities to employees in these areas please refer to Appendix four below.

## Our financial policy

Comprehensive financial records are 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.

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.

Puppet Animation Scotland's board of directors will appoint one of its members with appropriate financial expertise as the organisation's treasurer.

Puppet Animation Scotland's financial year ends on 31 March.

Annual accounts will be drawn up after each financial year and presented to the next annual general meeting (AGM) each September.

Before the start of each financial year, the board of directors will approve a budgeted income and expenditure account for the following year.

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 meeting the artistic director and 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 directors on request.

At each AGM the board will appoint an appropriately qualified accountant to prepare the annual accounts for presentation at the following AGM.

**Bank** 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.

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.

Puppet Animation Scotland receives monthly bank statements and these are reconciled with income and expenditure to date each month.

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.

**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.

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.

**Payments (Expenditure)** Money will only be spent to meet conditions and requirements of the funding bodies and in pursuance of the objectives of the constitution.

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.

All single payments between £500 - £2,500 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 single payments over £2,500 made by Puppet Animation Scotland through its current account will be approved by a member of the board of directors.

All single 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.

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.

Puppet Animation Scotland's credit card will never be used at an ATM.

**Payment documentation** 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.

**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.

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.

**Petty cash** When required, 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.

**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 @ 40p per mile
- All expenses sheets submitted must be approved by another member of staff.

**Other undertakings** All significant fundraising submissions and grant applications undertaken on behalf of Puppet Animation Scotland will be approved by the organisation's board of directors. Smaller fundraising

submissions and grant applications undertaken on behalf of Puppet Animation Scotland will be approved by the artistic director.

**Confidentiality** The confidentiality of Puppet Animation Scotland employees' financial circumstances will be respected at all times.

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.

**Other rules** 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.

Puppet Animation Scotland will adhere to good practice in relation to its finances at all times.

Puppet Animation Scotland's financial policy will be reviewed annually at each AGM.

## Our board of directors

**Phil Adams** is Planning Director at Cello Signal, a digital marketing agency. He advises clients on marketing strategy and the use of marketing technology. His team provides consultancy on content strategy, SEO, social media, user experience, data planning and CRM to clients such as RBS, Nando's, Royal Mail, Marriott Hotels, Baillie Gifford and National Galleries of Scotland.

Phil has worked in advertising and digital marketing for nearly 30 years. He was previously Managing Director of The Leith Agency, arguably Scotland's leading agency, where he worked on famous campaigns for IRN-BRU (including The Snowman), Tennent's Lager (including Pintlings through Aardman), Grolsch, Standard Life and Honda. Phil served a two-year term as Chairman of the Scottish IPA (Institute of Practitioners in Advertising).

Phil is a regular conference speaker and a hobbyist writer. He performed one of his short stories at the 2014 Edinburgh Book Festival. He also co-writes and co-edits an online music publication dedicated to song lyrics.

**Gul Noor Ahmed** works currently with the University of Edinburgh Development trust as their Finance officer. Her role involves managing the philanthropic money raised for various capital and research projects across the University and ensuring the timely transfers to the appropriate department. Through this role, she has acquired an understanding of the stewardship issues of donations raised, law and regulations involved around data protection and compliance with charity regulations.

Noor has experience of working with a number of charitable organisations and understands the financial challenges and opportunities encountered by them. She completed her Bachelor in Commerce Degree from the University of Punjab in Lahore, Pakistan, and is currently studying towards her chartered accountancy qualification (ACCA).

**Norah Campbell** is currently the Head of Art for British Council Scotland based in Edinburgh. Along with being a board member of PAS she is a steering committee member of Showcase Scotland and Showcase Expo. Norah graduated for Edinburgh College of Art in Drawing & Painting and occasionally stills makes work! Past roles have involved working across the arts forms, governance, development, training and project management.

**Dee Isaacs** is a senior 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.

**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 Botanical Gardens Edinburgh, Postcards from Home with Edinburgh University's Music in the Community, and Scandalous Edinburgh, The Walking Tour with Global Justice Now.

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, a mentor with Federation of Scottish Theatre's Step-Up programme and is on the board of Improbable Theatre Company.

**Dr Jonny Murray** is Senior Lecturer in Film and Visual Culture at Edinburgh College of Art, University of Edinburgh. His long term research interests in the history of Scottish moving image cultures has resulted in a wide range of publications, including monographs of the work of Bill Forsyth (*Discomfort and Joy* [2011]) and Scottish cinema since 1990 (*The New Scottish Cinema* [2015]). More recently, he has published on the television drama work of John Byrne and Donna Franceschild. He is a current co-editor of the academic journal *Visual Culture in Britain*, past co-editor of *Animation Journal* and a current Contributing Writer on the permanent staff of *Cineaste*, America's leading specialist film magazine.

**Caitlin Skinner** is a freelance director, Artistic Director of the Village Pub Theatre and one half of visual theatre duo Jordan & Skinner. Her recent directing credits include *Noah's Flood* (Lammamuir Festival/MacOpera) *Selkie* and *The Happiest Day of Brendan Smillie's Life* (A Play, A Pie and A Pint) and *The Strange Case of Jekyll and Hyde* (Lung Ha Theatre Company).

With Village Pub Theatre Caitlin has worked to develop the company from a grassroots project to a significant force on the Scottish theatre scene and has directed the majority of the company's work since its formation in 2012. She co-created with Melanie Jordan the award winning *Sanitise* in 2014 and the duo are now operating under the name Jordan & Skinner and developing a new show *At A Stretch* for 2017.

Caitlin has worked as Assistant Director with National Theatre of Scotland (*The James Plays*, *Our Ladies of Perpetual Succour*, *Driver's Seat*) Dundee Rep (*In My Father's Words*) Traverse Theatre (*Breakfast Plays*) and Royal Lyceum (*Cinderella*). She is co-founder of collaborative theatre project Scrapyard and is a Critical Response Process facilitator working with artists all over Scotland in gaining meaningful feedback for their work.

**David Stewart** is a chartered accountant with independent firm of accountants McFadden Associates Limited based in central Edinburgh. He joined the firm in 2001 and became director in 2009 and has during this time gained great experience working with a number of arts-based charities and companies across Scotland. As part of his work

David has not only advised on the ever-changing statutory requirements facing charities, but also budgeting and systems development. David has previously served as treasurer on the board of the Scottish Book Trust.

**Mark Thomson** was Artistic Director of the Royal Lyceum Theatre Company from April 2003 till June 2016 during which time he has directed over twenty productions including world premieres of Donna Franceschild's *Takin' Over the Asylum*, D C Jackson's *The Marriage of Figaro*, Jo Clifford's *Every One* and adaptation of Goethe's *Faust Parts One and Two*, *Six Black Candles* by Des Dillon, John Byrne's *Uncle Varick* as well as his own plays: *A Madman Sings to the Moon*, *Pinocchio*, his adaptation of James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* and, in 2011, the acclaimed *Wondrous Flitting*.

Most recently he directed *The Caucasian Chalk Circle* which won 4 CATS awards this year and earned him a nomination for Best Director at the UK Theatre Awards. This year his production of *Waiting for Godot*, starring Brian Cox and Bill Paterson was nominated for several categories including Best Director and won Best Production at the CATS.

Mark was Artistic Director of the Brunton Theatre Company from 1997 to 2002, directing twenty-one shows and winning a Herald Angel Award for his play *A Madman Sings to the Moon*, and a Scotsman Fringe First and a Herald Angel Award for his play *Moving Objects*. Prior to that Mark was Assistant Director at the Theatre Royal Stratford East and the Royal Shakespeare Company, and Associate Director at Nottingham Playhouse.

When not fretting over theatre Mark plays in his band The Bail Sheriffs and cycles in all weathers.

## Guidelines & best practice for our directors

The Board membership of Puppet Animation Scotland comprises of professional creative practitioners 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 – whose skills and expertise contribute to the organization's efficiency and effectiveness.

The Board has an optimum membership of ten.

One third of board membership always comprises of professional arts practitioners.

Directors serve for three years, with the option to be re-elected for another three years by the board, after which they are required to retire.

The board meets four times a year, with a facility for further occasional meetings if required. The company's Annual General Meeting is normally scheduled immediately before the third autumn board meeting of the calendar year.

Normally each board meeting lasts between 2 ½ and 3 hours.

Board meeting minutes - along with those action points which concern directors - will be circulated within two weeks of a board meeting and again - with an agenda and other relevant papers - one week before the next board meeting.

Puppet Animation Scotland employs an artistic director and festivals & projects manager on a full-time basis, and a part time administrator and digital communications assistant. Their role is to help the board of directors articulate the

organization's aims and objectives through its various activities and initiatives, and to ensure their practical implementation.

Puppet Animation Scotland's staff is responsible to the board of directors.

**Directors – Responsibilities & duties** Board members have a responsibility to:

- Ensure Puppet Animation Scotland'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, employer/employee and financial legislation

Current Office of Scottish Charity Regulator guidelines and requirements

- To articulate, promote and maintain the organization's vision, aims and strategic objectives

- To make sure that sufficient financial and logistical resources are available for the organization's vision, aims and strategic objectives to be successfully achieved, and to account fully for their appropriate and responsible use

- To resolve major policies and operational issues

- To act as a responsible employer

Each director of Puppet Animation Scotland's board should ensure that they:

- Understand their legal responsibilities and obligations to the board and to Puppet Animation Scotland

- Understand fully their responsibilities for the organization, its monitoring and evaluation, and its financial planning and control of all aspects of its activities

- Work in partnership with the rest of the board and the staff of Puppet Animation Scotland to further the organization's vision, aims and strategic objectives

- Regularly attend board and other important related meetings

- Make a serious commitment to participate in and contribute to all aspects of the board's work

- Keep informed about all aspects of the board's operation, preparing diligently, with the aid of minutes and discussion papers, to be able to make relevant and informed contributions at meetings

- Offer honest, supportive, imaginative, constructive and rigorous views and opinions during meetings

- Willingly accept appropriate assignments and complete them thoroughly and on time

- Where appropriate explore and articulate fundraising opportunities for the organization

- Self-evaluate their contribution to the board, participate in performance evaluations and attend any appropriate training opportunities identified

- Represent Puppet Animation Scotland in a professional, enthusiastic and responsible way, actively promoting the organization

- Actively and regularly seek out opportunities to see the work of Scottish and international visual theatre practitioners, puppeteers and animators, the better to develop knowledge and understanding of these art forms.

**Well-being** Puppet Animation Scotland is passionately committed to creating and sustaining a positive, supportive and nurturing environment within which each member of the board can contribute fully and enthusiastically to the work of the organisation.

We aim to ensure that all company directors are recognised and celebrated as valued members of the organisation who through their efforts and dedication are integral to its on-going success and sustainability.

For more detailed information about our responsibilities to company directors in these areas please refer to Appendix two below.

**Conflicts of interest** Directors have a responsibility to:

- Avoid putting 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, views and independent judgments on any issues relating to Puppet Animation Scotland
- Disclose any financial interest or contract which they have or will have in the supply of goods or work to Puppet Animation Scotland
- Disclose to Puppet Animation Scotland and routinely update any other relevant interests which they hold
- Report promptly any perceived or actual conflict of interest to the chairperson 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 arts practitioner applies to its Creative Fund, or any of Puppet Animation Scotland's other sources of funding or training programmes, that person will leave that part of any Board meeting where the deliberations and decisions of the fund's selection panel are discussed and approved.

**Collective responsibility** Puppet Animation Scotland's Board of Directors makes all decisions – by majority consensus at quorate meetings (one third of the total board membership) – concerning all aspects of the organization's operation.

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.

Legally, every serving director is bound by all decisions taken by the board, whether they agree with them or not and regardless of whether they have been present or not at specific meetings when decisions have been made.

The board of directors should be 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.

**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 the candidate's 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 organization's staff to familiarize themselves with its day to day running. During this process the prospective Board member will be able to decline at any time the invitation to join Puppet Animation Scotland.

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 Chairperson 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 organization.

**Respectful dialogue** Puppet Animation Scotland believes that it is in the interest of the organization, its board of directors and its staff to conduct all communications with civility and dignity. At all times we aim to:

- Show respect and courtesy to all individuals and organizations with which Puppet Animation Scotland has dealings
- Use language carefully and avoid personal or other remarks that may cause unnecessary offense
- Listen attentively 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 time.

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

- 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 judgment).
- Legal costs and awards for claims by fellow directors, employees or volunteers.
- Automatic 72-month discovery period for retired directors.
- Employment practices liability cover, including:

Claims brought against the organization, its directors, officers, employee 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, including:

Defence costs and awards for claims against the organization, including negligence, misuse of funds, libel and slander; Direct financial loss to the organization 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 organization, 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 organizations, whose clients include venues, major theatrical producers and touring companies throughout Britain.

# Dignity at work

## Appendix One

**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.

**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.

**Responsibilities – Employees** Harassment is not acceptable under any circumstances within Puppet Animation Scotland. Every employee has a responsibility to ensure that she/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 organization 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 organization's disciplinary procedures.

**Responsibilities – Senior staff** Puppet Animation Scotland's artistic director and festivals & 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 organization's activities and programmes about Puppet Animation Scotland's dignity and fair and reasonable treatment at work responsibilities
- They are alert to physical and verbal harassment in the work place – or any other place where the organization'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

**Action against harassment - 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 your line manager, either in writing (by e mail) or verbally (in a confidential environment). Please state if this is a formal or informal complaint and provide any evidence, if you have it.

Your line manager will then share the salient points of your conversation and any evidence provided with the artistic director and the designated board member responsible for the pastoral care of employees. This group will discuss what options are available and what action should be taken. All information provided at this point will be completely confidential.

The artistic director and designated board member will then meet the complainant in a safe, confidential environment to talk more about the events and to ascertain how they feel and are dealing with it. This meeting will be informal and gentle, and led by the board member to signal to the complainant how importantly their complaint is being taken, and that all situations of this nature require a sensitive, tailored response which is actively created and supported at the highest level. The complaint may also bring a colleague or friend to this meeting.

If the complainant wishes their complaint to be addressed directly to the person against whom they have been made the artistic director and designated board member will arrange to meet this person in a safe, confidential, with an appropriate amount of time given to this meeting. 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.

The artistic director and designated board member will then discuss the outcomes of the meeting, or meetings, and include the line manager if appropriate. At this stage, the artistic director and designated board member may liaise with the rest of the board of directors to discuss specific issues which may have serious repercussions for either party.

Actions will then be agreed and communicated to both parties and implemented. At this stage, if they have not already been made aware because of previous discussions (see above), the board of directors will be informed of the situation. In particularly serious cases the board of directors may be required to approve or take further action.

If you find it difficult to speak to your line manager, or if s/he is the harasser, you should raise it with the artistic director. If s/he is the harasser, please contact the member of the board of directors responsible for the pastoral care of employees: **Phil Adams** [adamspartobell@gmail.com](mailto:adamspartobell@gmail.com).

If the harassment continues, or is of a serious nature from the outset, then a formal procedure will be followed. **Where any stage of this process tracks a standard grievance process or case of gross misconduct, that procedure will apply and overtake this protocol** (Please see Puppet Animation Scotland's Organisation Handbook for further details).

**Action against harassment – 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 chairperson. 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 4 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.

**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.

**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.

**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 grievances & disciplinary policy.

If a member of staff believes that their case of harassment has not been resolved satisfactorily then Puppet Animation Scotland's Grievances & disciplinary policy can be invoked.

## Data Management

### Appendix two

To operate effectively and deliver our festivals and related activities successfully, Puppet Animation Scotland needs to gather and use online information about people and organisations. These can include customers, suppliers,

business contacts, employees, members of the public, as well as any other people the organization has a relationship with or may need to contact. This policy describes how this personal data is collected, handled and stored to comply with current legislation and to meet our company's data protection policy, standards and procedures.

## **This policy exists to ensure that Puppet Animation Scotland**

- Complies with data protection laws and follows good practice
- Protects the rights of customers, staff and partners
- Is transparent about how it stores and processes individuals' data
- Protects itself from the risk of a data breach.

**Data Protection Law** The General Data Protection Regulation (GDPR) applies in the UK and across the EU from May 2018. It requires personal data is:

- Processed lawfully, fairly and in a transparent manner in relation to individuals
- Collected for specified, explicit and legitimate purposes and not further processed in a manner that is incompatible with those purposes; further processed in a manner that is incompatible with those purposes; further processing for archiving purposes in the public interest, scientific or historical research or statistical purposes shall not be considered to be incompatible with the initial purposes
- Adequate, relevant and limited to what is necessary in relation to the purposes for which they are processed
- Accurate and, where necessary, kept up to date; every reasonable step must be taken to ensure that personal data that are inaccurate, having regard to the purposes for which they are processed, are erased or rectified without delay
- Kept in a form which permits identification of data subjects for no longer than is necessary for the purposes for which the personal data are processed; personal data may be stored for longer periods insofar as the personal data will be processed solely for archiving purposes in the public interest, scientific or historical research purposes or statistical purposes subject to implementation of the appropriate technical and organisational measures required by GDPR in order to safeguard the rights and freedoms of individuals
- Processed in a manner that ensures appropriate security of personal data, including protection against unauthorised or unlawful processing and against accidental loss, destruction or damage, using appropriate technical or organisational measures
- The controller (the organisation's Festivals & Projects Manager) shall be responsible for, and be able to demonstrate, compliance with the principles.

## **Policy implementation - People and Responsibilities**

- Our Festivals & Projects Manager is responsible for fulfilling the responsibilities and tasks of Puppet Animation Scotland's Data Protection Officer (DPO). As a small organization, under GDPR we are not required to appoint a DPO. We have decided to do so voluntarily. We abide by the same duties and responsibilities apply had we been required to inform and advise the organization and its employees about their obligations to comply with the GDPR and other data protection laws

- Monitor compliance with the GDPR and other data protection laws, including managing internal data protection activities, advise on data protection impact assessments, train staff and conduct internal audits
- Be the first point of contact for supervisory authorities and individuals whose data is processed - artists, companies, employees, board members and partner organisations.

Everyone at Puppet Animation Scotland contributes to our organisation's compliance with GDPR. Staff are trained by the DPO to understand fully, and implement successfully, the necessary actions and accountability to ensure complete compliance. With support from organization staff, the DPO ensures that Puppet Animation Scotland meets the following responsibilities:

- Keeping the board and senior management updated about data protection issues, risks and responsibilities
- Biannually, documenting, maintaining and developing the organisation's data protection policy and related procedures
- Continuing to embed best practice privacy measures into all policies and day-to-day activities where relevant throughout the organization. The policies themselves will stand as proof of compliance
- The effective disseminating of policy across the organization and arranging follow-up training opportunities, as well as on-going access to advice and support, for staff
- Dealing promptly and effectively with subject access requests, deletion requests, queries and all other data protection-related matters from clients, stakeholders and members of the public
- Checking and approving contracts and/or agreements which handle sensitive data. Ensuring approval has been given by both parties and all documentation is saved securely
- Ensuring all systems, services and equipment used for storing data meet acceptable security standards
- Performing regular checks and scans to ensure security hardware and software is functioning properly
- Evaluating any/all third-party services the organization is considering using to store or process data, to ensure their compliance with obligations under the regulations
- Developing privacy notices to articulate a lawful basis for fair processing, ensuring that intended uses are clearly stated, and that data subjects understand how they can give or withdraw consent at any time, or otherwise exercise their statutory rights in relation to the organisation's use of their data
- Ensuring that audience development, marketing, fundraising and all other initiatives involving the processing personal information and/or contacting individuals abides fully by current GDPR principles and procedures

### **The scope of personal information to be processed:**

We use data information primarily for marketing purposes, unless we contact users about specific year-round activities by direct email. We use the information we collect for a range of reasons including, but not limited to:

- Provide, operate and maintain regular newsletters
- Administrative and reporting purposes including - but not limited to - troubleshooting, performance analysis, statistical analysis and testing
- Improve our website(s) to ensure that content is presented in the most effective manner for users' devices
- Analyse how users engage our website(s) for trend-monitoring and marketing purposes
- Specific purposes made clear users at the time they submit information
- Ensure our website(s) remain safe and secure

We process all personal information under conditions of *legitimate interest* or *consensual* and/or *contractual basis*. We collect only that data which has been provided to us and/or we have engaged with users via our festivals and/or projects, and/ or for business-to-business contact. The information we process is:

- User name
- User email address
- User company name (if applicable)
- User telephone number.

We articulate below the detail of where and how we utilise users' data, including information about any third parties we engage to manage data on our behalf. Our DPO has conducted robust research to ensure that all third parties handling our users' data are safe, reliable and active members of EU-US Privacy Shield.

**Website(s)** We collect personal information that users provide to us – name and email address – via our online forms for newsletters sign-up. We do not release – or sell - personal information to anyone under any circumstances, unless required to in response to statutory requests by public authorities such as the police or security services. We use cookies to help identify users' computers, so we can tailor user-experience and track the pages users are engaging with.

We use third party provider **WordPress** to manage, edit and upload information onto our website(s). For more information, please see the WordPress privacy notice. For website analytics we use Google Analytics, to analyse our web traffic. For more information please see Google's privacy notice.

**Newsletters** We use third-party provider **Mailchimp** to deliver our regular newsletters. We gather statistics about email opening and numbers of clicks, using industry-standard technologies to help us monitor and improve our newsletters. We gather users' data via soft opt-in methods when they sign-up to our newsletters: Puppet Animation Scotland news; Puppet Animation Festival; manipulate Visual Theatre Festival. We ensure that users will receive only targeted information purely in relation to their choice/s. Users can opt-out anytime by clicking 'unsubscribe'. For more information, please see Mailchimp's privacy policy.

**Workshops & Events** We use third-party provider **Eventbrite** to manage one-off events and workshops. We utilise the website to manage event attendees and to contact users directly with any updates or changes. For more information, please see Eventbrite's privacy notice.

**Feedback & Online surveys** We use third party provider **Survey Monkey** to collect feedback from workshop participants, artists, audiences and venues who engage with Puppet Animation Scotland's year-round activities. For more information, please see Survey Monkey's privacy notice.

**Social Media** We use third party providers, **Facebook**, **Twitter**, **Instagram** and **Hootsuite** to send, schedule and track our social media transaction with our audiences. For more information, please see Facebook's privacy notice, Twitter's privacy notice, Instagram's privacy notice and Hootsuite's privacy notice.

**Photography & Videography** We often hire professional freelance photographers and/or videographers to capture our live events. We use this material to create promotional material purely for marketing purposes. The material is shared on our websites and social media pages. At events, we alert audiences/participants and artists that photographs/video are being taken. We seek appropriate written permission for the use of these images and inform individuals about each step of the process. We share material with third parties only with individuals' approval.

We take our responsibilities particularly seriously during the Puppet Animation Festival when/if we are securing images of children at our performances, workshops and/or other festival activities. In all instances where this occurs we request a parent or guardian's permission for the use of images/film in marketing materials. We do not knowingly collect or solicit personal information from anyone under the age of 16. If we discover that we have unknowingly collected information from a child, we will delete that information as quickly as possible.

If we have unknowingly used an image and/or film of an individual without approval from that individual we will seek permission for appropriate use at the first opportunity. If this is not forthcoming we will remove the material from all online and offline platforms.

**Applications** When individuals email or submit applications to Puppet Animation Scotland we have robust systems in place to protect that individual's information. At the end of each application process we remove all contact information from our servers. Applications submitted to us are handled discretely, confidentially and sensitively. Applications will be submitted to us either over direct email or via Google Forms.

We do collect sensitive data via Survey Monkey on a voluntary and anonymous basis through our online equality, diversity and inclusion form, to satisfy equalities monitoring procedures required by our Creative Scotland funding agreement.

**Direct email** When users contact us directly, we use data provided by them on their email – name, email and phone number – to get in touch with users for the legitimate interest of our festivals and projects. If third parties request personal data we hold about users, we will seek permission from the data subject before sharing and ensure that robust data sharing procedures are abided by. We use third-party provider **Microsoft Outlook**, to send and receive emails. For more information, please see Outlook's privacy notice.

## **Uses of conditions for processing**

The DPO has created a **Data Asset Inventory** (*Attachment A*) which lists the types of processing that we carry out, the intended purpose for that processing, the data to be processed and the lawful basis for processing, along with

the robust measures we undertake to process this data. The terms and conditions for our processing and use of data is updated regularly, in line with current best practice, and is reviewed every two years.

Puppet Animation Scotland processes data primarily under the conditions of *legitimate interest, consensual* and/or *contractual basis*. Staff understand fully the lawful basis by which information is processed in conjunction with the **Data Asset Inventory** (*Attachment A*).

**Privacy Impact Assessments** Privacy Impact Assessments form an integral part of the privacy by design procedures which Puppet Animation Scotland has in place to identify the most effective ways to comply with data protection obligations, meet individuals' expectations of privacy and protect them against risk of harm through use or misuse of their personal information.

Through the creation of a **Data Processing Record** (*Attachment B*) we can identify and address issues at an early stage, reducing associated costs and damage to reputation which might otherwise occur. This record includes:

- A thorough assessment of the necessity and proportionality of the processing in relation to the purpose of the data
- An assessment of the risks to the user
- The measures in place to address risk, including security.

**Data Sharing** Puppet Animation Scotland will not share users' data unless it is monitored via an online third-party and/or it has agreed contractually to share users' with a third party whose security and data protection integrity has been scrutinised and checked. All data sharing will be approved by the user concerned in writing. We share individuals' data only if it has been anonymised and is used for strategic business objectives, or if we are legally obliged to.

**Security Measures** We keep information stored in a cloud-based server with password protected documents which only our staff team has access to. Our DPO has conducted a security assessment to ensure robust measures are in place to protect this information and ensure the rights and freedoms of the individuals to whom it relates are upheld. All shared documents are updated regularly to ensure data is accurate, there is a purpose for storing it and that it is kept only if necessary.

We use appropriate technical, organisational and administrative security measures to protect information we hold from loss, misuse, unauthorised access, disclosure, alteration and destruction. No company or service can guarantee complete security however we have robust measures in place to find and track any data breaches. Unauthorised entry or use, hardware or software failure, and other factors may compromise the security of user information at any time. If any such breach happens at any time, Puppet Animation Scotland will inform users straight away.

Our **Data Processing Record** (*Attachment B*) is updated regularly and reviewed every two years. It states clearly the robust technical and organisational security measures in place to protect users' data.

**Subject Access Requests** All users Puppet Animation Scotland hold data about are entitled, at any time, to ask:

- What information the company holds about them and why
- How they can gain complete access to it

- To be informed about how to keep it up to date
- To be informed how we are meeting our data protection obligations.

When we receive a subject access request the DPO will be notified and will begin a comprehensive data audit of the user concerned. The DPO will use the **Data Asset Inventory** (*Attachment A*) and the **Data Processing Record** (*Attachment B*) to track information held about the user before collecting all details into a document which will then be shared via **wetransfer**, to ensure security.

Users who request a subject access request will be reminded of their rights about the use of their data. Puppet Animation Scotland will always comply promptly and to the limit of its abilities when any subject access request is made.

**The Right to be Forgotten** Puppet Animation Scotland staff receive training to ensure that any/all requests for the amendment or deletion of a users' data is completed promptly and effectively. This also applies to any out of office emails, or requests to change a main contact's information, which we receive.

We hold personal data only for as long as it is necessary for the purpose for which it was collected. Puppet Animation Scotland has specified retention periods for these purposes. Users' information will be kept for a maximum of two-years, after which the information will be deleted or anonymised for business research and analysis. On occasion where there is a legal basis, such as the prevention of fraud and crime, we may be required to hold user's information beyond the two-year period. We may also be required to share this information with law enforcement bodies if required to do so.

**Privacy Notices** Puppet Animation Scotland aims to ensure that users are aware that their data is being processed and that they understand:

- Who is processing their data
- What data is involved
- The purpose for processing that data
- The outcomes of data processing
- How to exercise their rights

Puppet Animation Scotland has a privacy statement, setting out how data relating to users is used. This can be found on our website(s): <http://puppetanimation.org/privacy-cookies/>

**Ongoing documentation of measures to ensure compliance** At all times we aim to meet fully our GDPR obligations and will ensure the following ongoing measures are implemented as fully as possible:

- Maintaining documentation and evidence of the privacy measures implemented and records of compliance
- Regularly testing the privacy measures implemented and maintaining records of the testing and outcomes
- Using the results of testing, other audits, and/or appropriate metrics to demonstrate both existing and continuous compliance improvement efforts
- Keeping records showing training of employees on privacy and data protection matters.

# Well-being

## Appendix three

(With apologies to various articles and bits of reading...)

**Accept defeat** *There are no solutions, there are only trade-offs* - Thomas Sowell. With resources such as time or money, spending some of it on one thing always entails not spending it on something else. It's literally impossible to get everything done – time is limited; *everything* isn't – and that's great news, because it means you needn't feel guilty for never seeming to *finish*. Instead you can, in good faith, make conscious choices about which things can be left. Start from the assumption that something's got to give and focus on figuring out what.

**Respect your rhythms** If you want more output from a machine you just run it for more hours. It's all too easy to assume that humans can work in a similar way. However, humans are creatures of rhythm: a couple of hours of intense work when you are fresh and focused, interspersed with the odd short down time, can be significantly more worthwhile than six of seven when you are feeling depleted and stressed. Get to know, respect and then work with your rhythms. If you have flexibility, organise your day so that the most important matters get your best time, not necessarily the most time.

**Build in buffers** Hofstadter's Law, coined by cognitive scientist Douglas Hofstadter, states that things always take longer than you think...even when you take into account Hofstadter's Law. In other words, it's all too easy to underestimate how much time a task takes, even when you know how to do it and try and plan accordingly. The best antidote, if possible, is to schedule regular buffer zones of time through your working day. When you are planning meetings or the completion of tasks etc, treat these zones as though they do not exist. Then, when they roll around, use them to finish whatever you're behind on.

**Try the five-item-to-do list** One major problem with your endlessly expanding to-do list is that it fuels the fantasy of one day getting it all finished – adding just one more item to the list feels effortless so it's dangerously easy to overcommit. The productivity coach Mark Forster proposes a radical alternative – instead of an open-ended list use one capped at just five items, so you're forced to complete (or consciously abandon) a task before adding another. The obvious objection to this is the risk that you'll forget something important so, from your meta list, take five for the day or however long feels sensible (always remembering your buffer time zones!) and finish them before returning for more tasks.

**Holiday responsibilities** Holidays are a precious slice of time we carve out for ourselves but it can also be stressful – the costs, the logistics, the travel, and once you're there it can be hard to unwind completely. It's all too easy to succumb and check work phone calls and e mails. In relation to your work, your only holiday responsibility is to take a holiday:

- **Set limits with your colleagues** Go beyond just turning on your *out of office* notification. Make sure upcoming tasks and deadlines are fully handed over to colleagues. If there is a genuine emergency – and it's good to have checked-in with everyone else about what this constitutes – tell your workmates when and by what

method, they can contact you

- **Ration connectivity** You may start with the intention of not using your phone, forgetting that it's your alarm clock, map, camera and source of music. Change your settings for e mail and apps so you do not see and/or receive push notifications
- **Don't stress, don't slob** If you've planned a busy, active holiday, take at least one full day when you have no plan - act spontaneously, wander aimlessly. If you usually fly and flop, organise one physical activity each day. It doesn't need to be big, a little exercise each day – a morning swim, yoga, walking a half-mile to your favourite beach-side bar at the end of the day, anything – will help you purge that work stress and ease you into the holiday mode. It's all about a gentle balance.

**Stress management** The Health and Safety Executive (HSE) defines stress as *“the adverse reaction people have to excessive pressure or other types of demand placed on them”*. This makes an important distinction between pressure, which can be a positive state if managed correctly, and stress which can be detrimental to health.

Puppet Animation Scotland is committed to protecting the health, safety and welfare of our employees and recognises that workplace stress is a health and safety issue. We also acknowledge the importance of identifying and reducing workplace stress. Employees at all levels could suffer from work-related stress but they could also be part of the solution.

Stress takes many forms. As well as leading to anxiety and depression, it can have a significant impact on your physical health. Research links stress to heart disease, back pain, headaches, gastrointestinal disturbances and alcohol and drug dependency.

Our well-being policy applies to everyone in the organisation. Puppet Animation Scotland is responsible for providing necessary resources and ensuring that the policy is successfully implemented and sustained for the benefit of staff and board members.

## **Causes of stress and our approach to stress management**

**Demands** Employees often become overloaded if they cannot cope with the amount of work or type of work they are asked to undertake. Where needed, line-managers will offer relevant, practical support and training. We also support flexible, balancing the needs of our staff with the effective and efficient running of the organisation.

**Control** Employees can feel disaffected and perform poorly if they have no say over how and when they do their work. We involve staff members in consultation and decision making as much as possible. We are also open to suggestions and proposals from employees, soliciting contributions through the variety of interventions including line management, task-focused working and regular staff meetings.

**Support** Levels of sick absence often rise if employees feel they cannot talk to line managers about issues that are troubling them. Puppet Animation Scotland schedules regular line management meetings with all staff to provide clear, effective and flexible supervision as well as sympathetic support and nurture.

**Relationships** A failure to build relationships based on mutual trust, respect and good behaviour can lead to discipline, grievances and bullying issues among and between personnel. Puppet Animation Scotland has clear and progressive policies for fostering well-being and strong mutual respect and support among staff and board members, as well as tackling issues of unsatisfactory performance, misconduct, bullying and harassment.

**Role** Employees will feel anxious about their work and the organisation if they don't know what is expected of them. All staff are provided with a clearly written job description, a thorough induction to the job and regular appraisal and performance reviews so that they can reflect on and set personal targets.

**Change** needs to be managed effectively or it can lead to huge uncertainty and insecurity. We ensure that all staff are consistently engaged about and with the organisation's macro and micro planning and implementation processes. Regular consultation takes place so that change does not come as a surprise and we give employees as much information as appropriate to enable them to cope successfully with the organisation's evolution and progression.

## **Responsibilities**

### **Line managers should:**

- Ensure good communication between management, staff and the board of directors, particularly where there are significant organisational and procedural changes
- Ensure that staff are provided with regular and meaningful developmental opportunities
- Monitor workloads to ensure that staff are not overloaded with tasks and expectations
- Monitor working hours - including overtime and weekend working - to ensure that staff are not overloaded with tasks and expectations, also making sure that staff take their full holiday entitlements
- Regular attend training in good management practice, health and safety and other developmental opportunities which relate to the support and well-being of staff
- Be constantly vigilant, ensuring that bully and harassment of any kind is identified and dealt with promptly and robustly
- Be ready and willing at all times to offer additional support to a member of staff who may be experiencing stress and pressure outside the work place through any personal issues or circumstances.

### **Employees should:**

- Raise their concerns about stress and/or any other work-related - or if appropriate, personal - issues with their line manager as soon as they feel able to do so
- Accept opportunities for counselling and practical support when recommended
- Wholeheartedly support and abide by our organisation's policies and guidelines which relate to bullying and harassment of any kind.

### **Our board should:**

- Wholeheartedly support Puppet Animation Scotland's well-being policy and ensure its successful and on-going implementation
- When required, meaningfully support the management team with guidance and advice about how to tackle challenges and issues which relate to staff support and well-being.

Puppet Animation Scotland believes that an organisation succeeds when the people who work for it are equipped comprehensively to undertake the on-going tasks and responsibilities expected of them in their respective roles. We recognise that our success relies on our employees' skills, knowledge and expertise. We are committed to the meaningful professional training and development of our staff, helping to build their ability to grow and flourish within their roles as well as ensuring that training and on-going gaining of skills and expertise provide rich opportunities for personal growth and well-being.

Puppet Animation Scotland recognises that there is a diverse range of training processes, methods and opportunities, from in-house training and distance learning. People learn successfully in a wide variety of ways and we will always seek as much as possible to tailor developmental activities to the individual needs and ambitions of each member of staff.

The Artistic Director and Festivals & Projects Manager share joint responsibility for overseeing staff development in the organisation.

**Resources** Puppet Animation Scotland is committed to providing the resources which will support this policy. Our annual budgets always contain a meaningful financial commitment to the training and development of staff. The staff training budget is jointly managed by the artistic director and festivals & projects manager. Where Puppet Animation Scotland is unable to support employee development through financial expenditure, we aim where possible to provide other appropriate means through approved training interventions.

**Identifying skills gaps and training needs** Puppet Animation Scotland encourages its staff to consider their own training needs regularly in the context of their job descriptions, roles and responsibilities, as well as the organisation's strategic aims and objectives and their on-going operation. We liaise with staff members to identify and address any perceived skills gaps and aspirations in the most appropriate ways.

Staff are consistently involved, to appropriate degrees, with the organisation's planning and delivery cycles and therefore should be able to identify, with the support of their line manager, how they can contribute meaningfully to their successful implementation. Training or development actions will usually be considered in the context of the following prioritised criteria:

- Business aims and objectives articulated in the current business plan
- A change in the working circumstances of an employee which would merit up-skilling in a specific area
- Personal objectives articulated in personal development plans and/or appraisal meetings.

This process helps to ensure that we develop and utilise the skills most necessary to meet our business needs confidently and successfully.

**Training objectives** Once training needs have been identified by the employee and their line manager they will be translated into specific, measurable, achievable, relevant and timely aims, objectives and timelines.

- Together, employee and line manager will agree on the nature and scope of the training which may require: on the job training; internal or external courses; secondment; seminars or lectures etc

The line manager will approve all training before attendance is confirmed to ensure that the opportunity is the most effective and appropriate intervention, satisfying both the employee's individual needs and ambitions as well as the operational requirements of our organisation.

**Evaluation** While there is no written procedure for the evaluation of the impact and effect of training, staff will be required to discuss their experiences with their line manager and articulate clearly how the learning opportunity will impact on their on-going work-patterns, tasks-completion and overall performance.

**Performance & progress** Our informal, flexible and responsive staff appraisal process performs the following functions, it:

- Reviews current performance, challenges and achievements both in an individual and an organisational context
- Provides staff with a supportive, nurturing environment within which to reflect and provide feedback about their current roles and responsibilities
- Monitors and evaluates the detail, success and challenges of current activity and practice
- Sets, by mutual discussion and agreement, on-going work and tasks goals and targets
- Plans for future professional development and progression through training opportunities and other means of support and mentorship.

Appraisals are scheduled twice a year. Through an open, two-way interaction with their line manager the member of staff will be fully active in all aspects of the process: preparing for the appraisal; confirming the scope, accuracy and identified future aims, objectives and activities of the resulting written assessment; and, if required, making use of their right to record any dissenting opinion.

Employees and line managers will complete and exchange pre-appraisal documentation in advance of their meeting. This preparation will prompt the staff member to think about and articulate clearly any issues which they would like to be addressed constructively during the meeting. It also allows the line manager - who will conduct the appraisal - to complete any prior preparation and/or required.

Each meeting will last approximately an hour maximum and will take place in an appropriate, mutually-chosen environment outside the normal workplace. A complete record of the discussion and action points will be agreed and signed off by both the staff member and line manager and a copy filed in the employee's personnel record.

## Family friendly procedures

### Appendix five

**Time off for dependents** In many cases employees have the legal right to take time off to deal with an emergency involving someone who depends on them – a husband, wife or partner, child or parent, or someone

living with the employee as part of their family. Employees cannot be penalised for taking time off, providing the reasons given are genuine. An emergency is when someone who depends on you:

- Is ill and needs your help
- Is involved in an accident or is assaulted
- Needs you to arrange their longer-term care
- Needs you to deal with an unexpected disruption or breakdown in their care, such as a child minder or nurse failing to turn up
- Goes into labour
- A dependent dies and you need to attend a funeral or make funeral arrangements.

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. For example, if an employees' child falls ill they can take enough time to deal with their initial needs such as taking them to a doctor and arranging for their care. But the employee will need to make other arrangements if they want to stay off work for longer to provide care themselves. 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.

**Maternity** These rights fall into four main categories:

- Time off for antenatal care
- Maternity leave
- Maternity benefit (Statutory Maternity Pay – SMP - or Maternity Allowance - ML)
- Protection against unfair treatment or dismissal

These rights apply to employees only and apply to both full-time and part-time staff. Childbirth is defined as the live birth of a child, or a still birth after a pregnancy lasting for at least 24 weeks.

### **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
- An appointment card or some other document showing that an appointment has been made.

**Protection against detriment or dismissal on grounds of pregnancy or childbirth** It is 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.

**Paid suspension from work** Puppet Animation Scotland is aware of the additional risks to pregnancy that the working environment can present and will carry out a risk assessment whenever it employs a woman of childbearing age. We take any and all necessary steps to avoid any health risk. If any steps cannot avoid risk to a particular employee, then Puppet Animation Scotland must seriously consider changing working conditions or hours, including the offer of suitable alternative work. If this does not avoid the risk, the employee should be suspended with pay.

**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.

**Statutory maternity leave** Eligible employees can take up to 52 weeks' statutory maternity leave. Statutory maternity leave consists of ordinary maternity leave (OML, lasting 26 weeks) and additional maternity leave (AML, lasting 26 weeks). The earliest that leave can be taken is 11 weeks before the expected week of childbirth.

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.

**Notification rules** To be entitled to maternity leave, the employee must notify Puppet Animation Scotland no later than the end of the 15th week before her baby is due, or as soon as is reasonably practicable:

- that she is pregnant; the expected week of childbirth (with medical proof if requested); the date she intends to begin her maternity leave (in writing if requested). This can be no earlier than the 11th week before the EWC
- If the employee gives birth before the notified date, this automatically triggers the start of maternity leave. Absence for a pregnancy-related illness within 4 weeks of the EWC triggers maternity leave
- Puppet Animation Scotland must notify the employee of the date leave will end within 28 days of receiving

notification

- To claim SMP, the employee must give at least 28 days notice of the date she expects SMP to begin and she must give Puppet Animation Scotland medical evidence of her pregnancy.

**Return to work** Puppet Animation Scotland must notify the employee of the date maternity leave will end. If the employee intends to return to work immediately following the end of ordinary or additional maternity leave, she need not give advance notice.

If the employee intends to return to work before the end of ordinary or additional maternity leave she must give the employer at least 28 days' notice.

If the employee is unable to return to work due to sickness, she must notify Puppet Animation Scotland, and will then go on sick leave. There is no statutory right to return part time, but all employees have a right to request flexible working.

**Paternity rights** Following the birth of a child, legal rights to paternity leave and pay give eligible employees the right to take paid time off to care for the child or support the mother.

Employees must satisfy the following conditions in order to qualify for paternity leave and pay. They must:

- Have or expect to have responsibility for the child's upbringing
- Be the father, husband or partner of the mother (or adopter), child's adopter, or intended parent (if they're having a baby through a surrogacy arrangement)
- Be taking time off to look after the child or their partner
- Have worked continuously for Puppet Animation Scotland for 26 weeks ending with the 15th week before the baby is due ('qualifying week')
- Be employed by Puppet Animation Scotland up to the date the child is born (paternity pay only)
- Have average weekly earnings of at least £112 (paternity pay only)
- Give the correct notice

Puppet Animation Scotland can ask its employee to provide a self-certificate as evidence that they meet these eligibility conditions.

**Length of paternity leave** The eligible employee can choose to take either one week or two consecutive weeks' paternity leave (not odd days). They can choose to start their leave:

- From the date of the child's birth (whether this is earlier or later than expected)
- From a chosen number of days or weeks after the date of the child's birth (whether this is earlier or later than expected)
- From an agreed number of days after the expected week of childbirth

Leave can start on any day of the week on or following the child's birth but must be completed:

- Within 56 days of the actual date of birth of the child; or

- If the child is born early, within the period from the actual date of birth up to 56 days after the first day of the expected week of birth.

Only one period of leave is available to employees irrespective of whether more than one child is born as the result of the same pregnancy.

**Statutory paternity pay** During their paternity leave, most employees are entitled to statutory paternity pay (SPP) from their employer. Statutory paternity pay is paid by employers for either one or two consecutive weeks as chosen by the employee. The rate of statutory paternity pay is either at the current statutory level or 90% of average weekly earnings, whichever is lower.

**Notice of intention to take paternity leave** Employees must inform Puppet Animation Scotland of their intention to take paternity leave by the end of the 15th week before the baby is expected, unless this is not reasonably practicable. They must tell Puppet Animation Scotland:

- The week the baby is due
- Whether they wish to take one or two weeks' leave
- When they want their leave to start.

Employees can change their mind about the date on which they want their leave to start, providing they tell Puppet Animation Scotland at least 28 days in advance (unless this is not reasonably practicable).

Employees must tell Puppet Animation Scotland the date they expect any payments of SPP to start at least 28 days in advance, unless this is not reasonably practicable.

Employees may also be eligible to take shared parental leave and statutory shared parental pay, the details of this can be found below.

**Self-certification** Employees must give Puppet Animation Scotland a completed self-certificate as evidence of their entitlement to SPP. A model self-certificate for employers and employees to use is available from Puppet Animation Scotland. Puppet Animation Scotland can also request a completed self-certificate as evidence of entitlement to paternity leave. The self-certificate must include a declaration that the employee meets certain eligibility conditions and provide the information specified above as part of the notice requirements.

By providing a completed self-certificate, employees will be able to satisfy both the notice and evidence conditions for paternity leave and pay. Puppet Animation Scotland will not be expected to carry out any further checks.

**Contractual benefits** Employees are entitled to the benefit of their normal terms and conditions of employment, except for terms relating to wages or salary (unless their contract of employment provides otherwise), throughout their paternity leave. However, most employees will be entitled to SPP for this period.

**Return to work after paternity leave** Employees are entitled to return to the same job following paternity leave.

**Protection from detriment and dismissal** 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.

**Shared parental rights** Employees of Puppet Animation Scotland may be eligible for shared parental leave

(SPL) and statutory shared parental pay (ShPP). Shared parental leave can be taken in blocks separated by periods of work, if preferred.

**Shared parental leave and statutory shared parental pay** To start SPL or ShPP the mother must end her maternity leave (for SPL) or her maternity allowance or maternity pay (for ShPP). In the case of adoption any adoption leave or adoption pay must end early instead. If eligible employees are entitled to take:

- Remaining leave as SPL (52 weeks minus any weeks of maternity or adoption leave)
- Remaining pay as ShPP (39 weeks minus any weeks of maternity pay, maternity allowance or adoption pay).

SPL and ShPP can be shared between a couple if both are eligible, with the parents choosing how to split leave and/or pay between them. SPL and ShPP 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.

ShPP is paid at the rate of £139.58 a week or 90% of an employee's average weekly earnings, whichever is lower.

To qualify for SPL, the employee must meet the following conditions:

- Share responsibility for the child with their husband, wife, civil partner or joint adopter; or with the child's other parent; or with their partner if the partner lives with the employee and child
- Be eligible, or for their partner to be eligible, for maternity pay or leave, adoption pay or leave, or maternity allowance
- Have been continuously employed by Puppet Animation Scotland for at least 26 weeks by the end of the 15<sup>th</sup> week before the due date (or by the date they're matched with their adopted child)
- Stay with Puppet Animation Scotland during SPL during the 66 weeks before the baby is due (or the week the employee is matched with their adopted child).

The employee's partner must:

- Have been working for at least 26 weeks (they don't need to be in a row)
- Have earned at least £390 in total in 13 of the 66 weeks (these can be the highest paying weeks)

To qualify for ShPP, one of the following conditions must apply to the employee:

- They are eligible for statutory maternity pay or statutory adoption pay (SAP)
- They are eligible for statutory paternity pay and their partner is eligible for SMP, maternity allowance or SAP.

**Starting SPL and ShPP** SPL and ShPP can only be started once the child has been born or placed for adoption. The mother or person getting adoption leave or pay must do one of the following:

- End any maternity or adoption leave by returning to work
- Give their employer 'binding notice' of the date when they plan to end maternity or adoption leave.

They must also end any maternity pay, adoption pay, or maternity allowance. Employees can start SPL or ShPP while their partner is still on maternity or adoption leave and pay, as long as they've given binding notice to end it.

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.

**Adoptive parents: Rights to pay and leave** 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 eligibility. To qualify for adoption leave and pay, an employee must:

- Be "newly matched" with a child for adoption by an adoption agency (see below)
- Give correct notice
- Have worked continuously for Puppet Animation Scotland for 26 weeks ending with the week during which they are notified of being matched with a child for adoption (adoption pay only)
- Have average weekly earnings of at least £112 (adoption pay only)
- Provide proof of adoption or surrogacy (adoption pay only).

Adoption leave and pay is not available in circumstances where a child is not newly matched for adoption. This means that employees are not eligible in cases where they become a special guardian or kinship carer; adopt a stepchild; adopt a family member or stepchild; or adopt privately (e.g. without permission from a UK authority or adoption agency).

**Length of adoption leave** Adopters are entitled to up to 26 weeks ordinary adoption leave (OAL) followed immediately by up to 26 weeks' additional adoption leave (AAL) - a total of up to 52 weeks' leave.

Employees can choose to start their leave:

- On the date the child starts living with the employee or up to 14 days before the expected placement dates (UK adoptions)
- When an employee has been matched with a child to be placed with them by a UK adoption agency
- When the child arrives in the UK or within 28 days of this date (overseas adoptions)
- The day the child is born or the day after (parents in surrogacy arrangements).

Leave can start on any day of the week. Only one period of leave is available irrespective of whether more than one child is placed for adoption as part of the same arrangement.

If the child's placement ends during the adoption leave period, the adopter can continue adoption leave for up to eight weeks after the end of the placement.

During additional adoption leave, the employment contract continues and some contractual benefits and obligations remain in force, for example compensation in the event of redundancy and notice periods.

**Return to work after adoption leave** Adopters who intend to return to work at the end of their full adoption leave entitlement do not have to give any further notification to their employers. Adopters who want to return to work before the end of their adoption leave period, must give Puppet Animation Scotland 28 days notice of the date they intend to return.

**Protection from detriment and dismissal** Employees are protected from suffering detriment or unfair dismissal for reasons related to taking, or seeking to take, adoption leave. Employees who believe they have been treated unfairly can complain to an employment tribunal.

Following the placement of a child for adoption, the rights to paternity leave and pay give eligible employees the right to take paid leave to care for their new child or support the adopter.

**Rights to paternity leave and pay for adopters** Employees must satisfy the following conditions in order to qualify for paternity leave and pay. Employees may also be eligible for shared parental leave and statutory shared parental pay, as detailed above. They must:

- Have or expect to have responsibility for the child's upbringing
- Be the adopter's spouse or partner, or the intended parent in a surrogacy arrangement
- Have worked continuously for Puppet Animation Scotland for 26 weeks by the 'matching week' (the end of the week you're matched with the child for UK adoptions, or the date the child enters the UK or when they want the pay to start for overseas adoptions)
- Have average weekly earnings of £112 (paternity leave only).

Puppet Animation Scotland can ask its employees to provide a self-certificate as evidence that they meet these eligibility conditions.

**Length of paternity leave** Eligible employees are entitled to choose to take either one week or two consecutive week's paid paternity leave (not odd days). They can choose to start their leave:

- On the date of placement
- An agreed number of days after the date of placement
- On the date the child arrives in the UK or an agreed number of days after this (overseas adoptions only)
- The day the child's born or the day after if they're working that day (surrogate parents).

Leave can start on any day of the week on or following the child's placement but must be completed within 56 days of the child's placement or arrival in the UK for overseas adoptions. Only one period of leave is available to employees irrespective of whether more than one child is placed at the same time.

**Statutory paternity pay** During their paternity leave, most employees are entitled to statutory paternity pay (SPP) from their employer. Statutory paternity pay is paid by employers for either one or two consecutive weeks as chosen by the employee. The rate of statutory paternity pay is at current statutory levels or 90% of average weekly earnings, whichever is lower.

**Notice of intention to take paternity leave** Employees must inform Puppet Animation Scotland of their intention to take paternity leave within seven days of the adopter being notified by their adoption agency that they have been matched with a child, unless this is not reasonably practicable. They must tell Puppet Animation Scotland:

- The date on which the adopter was notified of having been matched with the child
- When the child is expected to be placed
- Whether they wish to take one or two week's leave
- When they want their leave to start.

Employees can change their mind about the date on which they want their leave to start providing they tell Puppet Animation Scotland 28 days in advance (unless this is not reasonably practicable). Employees can also tell Puppet Animation Scotland the date they expect any payments of SPP to start at least 28 days in advance, unless this is not reasonably practicable.

**Self-certification** Employees must give Puppet Animation Scotland a completed self-certificate as evidence of their entitlement to SPP, using the model self-certificate.

**Contractual benefits** Employees are entitled to the benefit of their normal terms and conditions of employment, except for terms relating to wages or salary (unless their contract of employment provides otherwise), throughout their paternity leave. However, most employees are entitled to SPP for this period. If the employee has a contractual right to paternity leave as well as the statutory right, he may take advantage of whichever is the more favourable. Any paternity pay to which he has a contractual right reduces the amount of SPP to which he is entitled.

**Return to work after paternity leave** Employees are entitled to return to the same job following paternity leave.

**Protection from detriment and dismissal** 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.

**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.

The right is designed to meet the needs of both employees and employers, especially small employers. It aims to facilitate discussion and encourage both the employee and the employer to consider flexible working patterns and to find a solution that suits them both. The employee has a responsibility to think carefully about their desired working pattern when making an application, and Puppet Animation Scotland is required to follow a specific procedure to ensure requests are considered seriously.

Under this right the following employees may make a request:

- Those who have worked for Puppet Animation Scotland continuously for at least 26 weeks at the date that the application is made

- Those who are not agency or other freelance staff
- Those who have not already made a statutory application to work flexibly under this right during the past twelve months

The following changes can be applied for by eligible employees:

- A change to the hours they work
- A change to the times when they are required to work hours they work
- To work from home.

This right covers working patterns such as annualised hours, compressed hours, flexitime, home- working, job-sharing, self-rostering, shift working, staggered hours and term-time working.

**The procedure** Employees should make a considered application in writing. Under this right the employee is only able to make one application a year, and accepted applications will mean a permanent change to the employee's own terms and conditions of employment unless otherwise agreed by both parties. It is important therefore that, before making an application, the employee gives careful consideration to which working pattern they desire; any financial implications this choice may have on them in cases where the desired working pattern will involve a drop in salary; and any effects it will have on Puppet Animation Scotland's business and how these might be accommodated.

Within 28 days of receiving the request, Puppet Animation Scotland must arrange to meet with the employee. At this meeting Puppet Animation Scotland and the employee will have the opportunity to explore the proposed work pattern in depth, and to discuss how best it might be accommodated. It will also offer an opportunity to consider other alternative working patterns should there be problems in accommodating the work pattern outlined in the employee's application. The employee can, if they wish, bring with them another worker employed by Puppet Animation Scotland as a companion (the companion can address the meeting, and confer with the employee, but cannot answer questions for the employee).

Within 14 days after the date of this meeting Puppet Animation Scotland must write to the employee to: either agree to a new work pattern and a start date; or to provide clear business grounds as to why the application cannot be accepted and the reason why these grounds apply in the circumstances. The procedure for the employees' right of appeal must also be clearly set out. All time periods may be extended where both Puppet Animation Scotland and the employee agree. Any extensions must be recorded in writing by Puppet Animation Scotland and copied to the employee.

**Right of appeal** This procedure provides an employee with the 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.

**Formal complaints** 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.

Puppet Animation Scotland uses the government's standard employee and employer forms to process flexible

working requests. Copies of the employee's forms (for applications and appeals) are available from the Festivals & Projects Manager of Puppet Animation Scotland, as is the Department for Trade and Industry's more detailed guide to flexible working.

**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.

Key elements of parental leave which apply in every case:

- 18 weeks' leave for each child under the age of 18
- The employee remains employed while on parental leave. Some terms and conditions, such as contractual notice and redundancy terms, will still apply
- At the end of parental leave an employee is guaranteed the right to return to the same job as before, or, if that is not practicable, a similar job which has the same or better status, terms and conditions as the old job; where the leave taken is for a period of 4 weeks or less the employee is entitled to go back to the same job
- Parental leave applies to each child not to an individual's job; leave is carried over from previous jobs
- Parental leave must be taken in whole weeks, unless by agreement with Puppet Animation Scotland or if the employee's child is disabled.

**Agreements between employers and employees** 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. Individual agreements cannot offer less than the key elements set out above.

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. Where Puppet Animation Scotland and employees have not entered into an agreement about these matters, or until they have done so, the fallback scheme set out in the Regulations applies.

**The fallback scheme** The fallback scheme in the Regulations provides for employees to take parental leave:

- In blocks or multiples of one week
- After giving 21 days notice
- Up to a maximum of four weeks leave a year.

This is subject to postponement by Puppet Animation Scotland for up to 6 months where the organisation cannot cope. 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.

Parents of disabled children have the flexibility to take leave a day at a time or longer if they wish. A disabled child is a child for whom disability living allowance is awarded.

Puppet Animation Scotland is not required to keep statutory records of parental leave taken but will do so. When an employee joins the company Puppet Animation Scotland is free to make enquiries of a previous employer or seek a declaration from the employee about how much parental leave they have taken. Parents of children born or adopted between 15 December 1994 and 14 December 1999 (15 December 1981 and 14 December 1999 in the case of a disabled child), who are relying on a period of service with a previous employer in order to qualify for parental leave, should give Puppet Animation Scotland notice of the relevant period they wish to be taken into account when determining eligibility for leave. Puppet Animation Scotland can ask the employee to provide evidence of the period they worked for the previous employer.

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.

## Grievance & disciplinary procedures Appendix six

**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.

**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 discussed at a meeting of senior staff and the organisation’s chairperson. 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, senior staff will then meet with you, you will be advised of the nature of the outstanding issue(s). You will be given an opportunity to state your case and, if appropriate, together to agree on positive detailed solutions to address the issue(s) and/or concerns raised. This will usually involve a clear, detailed plan and schedule for action and the establishment of key performance indicators to address constructively the issue(s) and concerns raised.
- The first stage in a disciplinary procedure will usually result in a verbal warning (as well as the proposal by senior staff of the detailed plan and schedule which will lay out how the disciplinary procedure can be satisfactorily resolved for both the organization and you).
- 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 satisfactorily. At this point Puppet Animation Scotland will organize a meeting – attended by you and, if you wish, a representative of your choice, the chairperson of the organization and senior staff - to adjudicate on the issue.

If this meeting does not produce a satisfactory outcome, then you and Puppet Animation Scotland will agree to a further meeting chaired by an independent adjudicator who is jointly selected by both parties. You - and if you choose one – your representative and two members from the organization (a combination of senior staff and/or directors) will attend. The decision of the independent adjudicator will be binding on both parties.

These procedures may be implemented at any stage if your alleged misconduct warrants such action. Depending on the offence committed, one of the following sanctions will be implemented:

**Verbal warning** For a minor offence, a verbal warning may be given and its issuing recorded internally. It will advise what action is necessary so that the employee may avoid being liable to further disciplinary action involving more severe consequences. This warning will remain private between the employee and Puppet Animation Scotland. If, with the support of senior staff and a detailed plan and schedule of action, the employee's future conduct improves sufficiently, a verbal warning will be disregarded after a period of three months and will not form any part of an employee's references when applying in future for positions with other organisations.

**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 placed in the employee's personal file. A written warning will be disregarded after a period of six 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 twelve months.

**Dismissal** After concluding that the misconduct or gross misconduct warrants dismissal the chairperson of Puppet Animation Scotland will consider whether there are any mitigating circumstances. If there are, then the chairperson 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 his/her 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.

**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 eg 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.

**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:

- Breaches of discipline which may result in instant dismissal (ie. without notice)
- 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 (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.

**Protection of Children (Scotland) Act 2003** A new statutory duty came into force on 11th 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 him or her
- 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 in discipline which may result in disciplinary action other than instant dismissal (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.