

CINEMA ADVISORY PACK:

WORKING WITH SCHOOLS

INTO
FILM

1.	Introduction	3
1.1	About Into Film	
2	Identify your aims	3
2.1	Why work with schools?	
2.2	Your aims	
2.3	Know your audience	
2.4	Venue and staff	
3	Programming for schools	6
3.1	Curriculum links	
3.2	Ages and stages	
3.3	Subject areas	
3.4	National curriculum	
3.5	How to maximise the Into Film opportunity	
3.6	Research and plan	
3.7	CPD/Teachers previews	
3.8	Programming for primary schools	
3.9	Programming for secondary & further education	
3.10	Programming for home educators	
3.11	Programming feature films	
3.12	Programming archive films	
3.13	Showcasing youth-made shorts	
4	Communication	9
4.1	Finding teachers	
4.2	Compiling your databases	
4.3	How to communicate with your audience	
4.4	What channels are available?	
4.5	Marketing assets	
4.6	How to maximise the Into Film opportunity	
5	Event management	12
5.1	Rights clearances	
5.2	Into Film resources	
5.3	Accessibility	
5.4	Evaluation	
5.5	Partnerships	
5.6	Funding	
5.7	Child protection	
5.8	DBS checks	
5.9	Public Liability Insurance	
6	Useful links	15
7	Appendices	16

1

INTRODUCTION

This document is a practical toolkit for venues looking to develop young audiences and work with schools more effectively.

We hope that all cinema staff will find this useful in broadening their knowledge and it is especially recommended if your venue isn't in the practice of working with schools. We offer advice on programming for schools and young people, channels to reach these audiences, practical tips, examples and signposting to other sources of useful information.

1.1 About Into Film

Supported by the BFI and the film industry, Into Film is responsible for one of the world's most extensive and fastest growing film education programmes for 5 to 19 year olds. The organisation offers schools and colleges the opportunity to use film as a powerful tool for learning. Educators can set up their own film club, giving students the opportunity to watch, discuss and review a huge range of films, as well as all the guidance to introduce filmmaking into school projects. Into Film reaches 1 million young people each year through its network of 12,000 film clubs, vibrant learning resources, filmmaking and training opportunities and online content. The organisation also hosts the UK's biggest annual free film festival.

Into Film is in a unique position to influence the cinema-going habits of future audiences. Through year-round work with the BFI, Cinema First, distributors, individual cinema chains and independent venues and community cinemas, we hope to impact positively on ticket sales in the UK and develop a broader appetite for film amongst young people.

We encourage young people and their teachers to seek out and discover new kinds of films and attend their local cinema. We promote new theatrical releases, run special preview screenings, talent Q&As and workshops throughout the year, and during our Into Film Festival in the autumn.

2

IDENTIFY YOUR AIMS

2.1 Why work with schools?

Bringing young people into your cinema provides an opportunity for you to begin building an audience for the future. It can help start a vital relationship with them, allows you to promote your upcoming programme and, ultimately, help you sell more tickets.

2.2 Your aims

What are you doing it for? Does everybody in the venue want the same thing? Possible reasons might include:

- To make a profit
- To increase ticket sales amongst 5–19 year olds
- Encourage schools to make bookings
- Cover costs, but increase audience numbers
- To fulfill charitable remit
- To increase community engagement
- Fulfill a funding requirement
- To create a team of young ambassadors

It could be a mixture of all of the above but make sure that you have an agreed remit beforehand with management or trustees. Developing new audiences and establishing programmes takes time and having an agreed plan will enable you to keep on track.

Once you have identified your aims, it's important to define one target audience to start with – it could be primary, secondary or further education. Each audience will have varying needs and will require different strategies. You may also want to consider working with family screenings and kids clubs or youth groups. Focus on one initially so that you can sustain the activity, monitor it and build on its success.

2.3 Know your audience

This pack concentrates on audiences of 5-19 year olds, and they will all have different requirements. The key to attracting an audience from formal education (schools & colleges) is an enthusiastic teacher, or even a head teacher. If you successfully engage one or two, look after them and build your network from there.

All schools generally work at least a term (roughly three months) ahead when planning their trips, so contacting them in advance is crucial. Linking screenings or cinema events to the curriculum will enable teachers to justify the reason for the outing.

Primary - Primary schools generally find it easier to get out on school trips and have more flexibility, but also require extra staffing and facilities.

Secondary, further education (16-19) and higher education (18+) - Sessions for these groups will need to be subject or topic based unless they are offers that sit outside the school day e.g: student nights...

Home Educators - There are thousands of home educators across the UK. Consider holding specific events aimed solely at them, or invite them to schools events.

2.4 Venue and staff

Are your venue and staff ready for schools? Making young people feel welcome is essential if you want them to return. Ensure screenings aimed at young people are clearly signposted so that regular audience members are aware that school groups may also be attending. If it is an educational event, the teachers present will see the screening as an extension of the classroom.

Look at resources in your venue in terms of the building itself. Some things to think about include:

- How will you manage 150 children plus teachers arriving at the same time?
- What if they want to buy drinks & snacks?
- What will you need in terms of staffing?
- How will you steer large groups through the foyer into the auditorium, queuing for toilets on arrival etc?
- Do you have anywhere they can eat their packed lunches?
- Do you have parking for coaches?
- Do you have workshop or break out spaces?
- Is it a shared building - if so how does that effect expectations and restrictions?

Teachers come free is a good way of ensuring that the groups will have the required staffing, leaving you to focus on facilitating the event. It is the school's responsibility to bring an appropriate number of adults to supervise the young people.

Make sure that everyone in the building knows who you are expecting, what they are coming for and when they are likely to arrive and leave. Event notices can keep everyone in the loop, from the cleaners, to the cafe and security staff. Ensuring staff are onsite will enable everyone to make the groups feel welcome.

Schools often have their own risk assessment forms that need completing so when taking a booking for an event you should ask about this and how your cinema can help with it. There's an example of a risk assessment attached in Appendix 4

Both large, commercial cinemas and tiny independent venues can happily accommodate school groups with the most basic of offers, as long as the event is smooth and well organised and teachers know what to expect.



3

PROGRAMMING FOR SCHOOLS

This section is particularly useful if you're programming events and screenings at your own venue. If your venue is centrally programmed then this may have less relevance.

3.1 Curriculum links

School curricula across the UK have much in common, but organise and name their content differently. Here, we offer a generalised overview of how ages, stages and subjects are laid out and link to film; see web links for detail on the curriculum followed by schools in your area.

3.2 Ages and stages

- Compulsory education is from ages 4-16 in Scotland, Wales and Northern Ireland, and 4-18 in England.
- The years at primary school are split into three: 'reception' year for ages 4-5, key stage/level 1 for 5-7s and key stage/level 2 for 7-11s.
- At secondary, it's key stage/level 3 for ages 11-14 and key stage/level 4 for 14-16s.
- At the end of each of the first three levels/stages there may be assessment tests, and at age 16 and age 18 for young people who stay on for this further level there are exams leading to national qualifications.

3.3 Subject areas

- To use film across the curriculum, look out for subjects around English/Literacy; Citizenship/Community/Personal and Moral Development; the Arts.
- To highlight specific local or global themes/issues/events, look out for subjects around social studies; Languages; History; Geography.
- To focus explicitly on cinema and film itself, look out for exam subjects around Media Studies; Film Studies; Communications.

3.4 National curriculum

Find out more about the national curriculum follow the links below.

- **England** www.bit.ly/GovUKNationalCurriculum
- **Wales** www.bit.ly/CurriculumWales
- **Scotland** www.bit.ly/CurriculumScotland
- **Northern Ireland** www.nicurriculum.org.uk

3.5 How to maximise the Into Film opportunity

We have a programming team at Into Film which has vast experience in selecting titles for all age groups between 5 and 19 years old. If you would like some ideas for films that particularly appeal to teachers email info@intofilm.org and a member of the team will be happy to help. We also have a wide range of resources you can access on our website. From film quizzes to review-writing and discussion guides.

Visit www.intofilm.org/schools-resources for more information.

3.6 Research and plan

Once you have a sense of what you and your venue might offer, gather information on your local schools. Start with a list of all the schools then research the schools via their websites. Make a note of school term dates and think about the times of year when schools may be busy with exams.

3.7 Teachers previews

If you have prepared a programme already, teacher previews are a useful way of promoting it. When doing this make sure that they can book for the event there and then.

In return for their time and support after their long working day, treat them with as much special attention as you can possibly afford: set a clear agenda in advance, offer tea and cakes, a glass of wine, free screening, some free tickets or discount vouchers to your cinema. You might, if you're lucky, create a group of enthusiastic teachers who meet termly to support your programming by considering upcoming film releases and making other suggestions, cementing their commitment to your venue and to attending events in the schools programme.

3.8 Programming for primary

As well as sessions based on topics or special events, primary schools will also book trips to the cinema as an end of term treat. These could be individual screenings or half-day sessions for primary need to be approximately two hours and preferably include a break.

3.9 Programming for secondary and further education

Media Studies and foreign language subjects are a good place to start for secondary and further education pupils.

Example:

The example below was aimed at Film and Media students comprising a full day session with a 45 minute break for lunch after the film. The morning session consisted of an introduction, with a more interactive session in the afternoon (to wake up sleepy students). Teachers' notes were provided prior to the event. The cost of a freelancer to produce and bring together the event and the film hire were covered from ticket sales.

Genre Case Study: *Let the Right One In* Insert date 10.30 – 3.00pm

The event will introduce students to contemporary genre theory through a discussion of the repertoire of the horror film and specifically the vampire movie. A full screening of *Let the Right One In* (Sweden 2008) will be the focus for addressing the concerns of A2 modules in Media Studies and Film Studies (all specifications).

Led by Freelance Film Lecturer
Cost: Students £5 each, teachers free.

3.10 Programming for home educators

There are around 60,000 young people being educated outside of mainstream education organisations within the UK. See here for more information about these networks: www.home-education.org.uk

If you are running an offer for schools, extend this offer to home educators to make sure they are included. You could also develop a tailor-made programme for this audience.

3.11 Programming feature films

Films in your existing public programme can be 're-purposed' for a schools audience. Let the programmer know that you are developing this area of activity, they might be able to bear this in mind when choosing what plays at your cinema and when - especially second run and rep titles.

You can either liaise with teachers and put special screenings on that link to the curriculum (programming in response to teacher demand) or if a new release is coming up that has a direct and obvious link to the curriculum (e.g. *Suffragette*) then it's best to focus marketing on driving bookings in the first week of the film's run. Especially useful to make use of the awareness through the national marketing campaign and ensuring schools can access the film even if it turns out to be a short run.

Maximise the value of the print/DCP while it's in the building; if you're going to hire a classic French language film, can you hold onto it to also screen in the evening for an adult audience? If you are going to consider this, be aware that fees are payable per screening, so additional screenings may cost more.

3.12 Programming archive films

Some of the film archives have accompanying teacher resources. Scotland on Screen is very good www.scotlandonscreen.org.uk and the Yorkshire Film Archive piloted a project to develop a range of resources: www.yorkshirefilmarchive.com/using-footage

3.13 Showcasing youth-made shorts

Both primary and secondary schools often produce short films within their coursework. They may already hold school screenings of their finished work – could they enhance this experience by doing this at your cinema? It's very useful to be open to this, if a school approaches you.



4

COMMUNICATION

4.1. Finding teachers

If you want to communicate directly with teachers then it's important to first identify which schools are in your catchment/footfall area. Researching this and creating your own database is a good starting point, and then once you have this data you can begin thinking about targeting your marketing to particular teachers within each school e.g. head-teacher, deputy head, head of English/literacy coordinator. Grading each school by the strength of their relationship with you and keeping a record of all the interaction you have with each school is also useful when establishing who your audience is and making a connection with them.

4.2 Compiling your database

How to make a list of local schools:

- **England And Wales** via a website called Edubase. Simply enter your cinema's postcode and set the radius of the catchment area - we recommend 5-10 miles. You can access this here: www.bit.ly/DepartmentofEducation
- **Scotland** via the Education Scotland website - simply enter your cinema's postcode. You can access this here: www.bit.ly/EducationScotland
- **Northern ireland** via the Department of Education website - simply enter your cinema's postcode. You can access this here: www.bit.ly/DepartmentofEducationNI

Adding additional detail

You can add in additional details starting with the phase of the school (primary, secondary or college) include address, email address, and leadership staff names – most of which can be found on Edubase/the Education Scotland website/the Department of Education website. Edubase can also provide information on ages and numbers of pupils to help you plan your events.

You may wish to design your own database, see Appendix 2 for an example.

4.3 How to communicate with your audience

Face to face contact

- We recommend utilising a variety of channels when contacting schools. However, the most effective way of establishing a relationship is often by visiting the school in person to talk about the role a cinema plays in the life of a film, how exhibition works, and giving teachers and young people information about upcoming programming.
- Contact the highest ranked schools in your database to see if you or a colleague could go in and talk during an assembly – this would be a fantastic opportunity to establish a connection with the school and really sell your programme to teachers and students.

Frequency and timing

- It's best not to bombard teachers and schools - we would recommend waiting at least 5 days to a week after an email or phone call before attempting a follow up.
- The timing of communication is also very important. Bear in mind that school staff may be teaching and unable to answer your call.

Messaging

- We recommend making the direct benefits for the school and young people visiting your cinema apparent to all teachers contacted. Often this can take the form of linking the film offer to specific curriculum topics or objectives, for example: 'Enrich GCSE history teaching of the Northern Ireland conflict with a special screening of the film '71' for schools, now showing at your local cinema'
- Introducing incentives or exclusive offers also acts as a hook and captures initial interest. Schools often have a limited budget, especially if they have to organise transport to the cinema, so an offer will always be attractive. E.g. 'Exclusive offer for local schools: only £1 per student for selected curriculum-linked screenings'. Offering something like free or discounted popcorn and/or drinks can be a good incentive.
- Perhaps also suggest that teachers use a cinema trip as a reward for good student behaviour or as a Christmas/end of term treat, or try contacting the school PTA (Parent Teacher Association) – offering cinema tickets to them as raffle prizes for example may be a good way of establishing a connection with the school.

Best practice

- **Data management:** All data should always be protected with passwords and the information treated as sensitive. Information on data policy and protection can be found via the Information Commissioners Office here: www.ico.org.uk/for-organisations
- **Responsible communication:** It is important not to bombard schools with too many attempts at communication. It is unlikely that all of the schools who you contact will be interested in your offer, if no response after following up initial contact, then classify as your lowest grade and don't contact them for a couple of months.
- **Ability to opt out:** there should always be an option to unsubscribe on all email correspondence.

4.4 What channels are available?

Emails: There are many different methods of sending mass emails – see Appendix 3 for suggestions.

Phone calls: Initially ask to speak to the head teacher or, failing that, the deputy head. Make sure you ask for them by name if possible. If they are not available then ask when would be a good time to call back, leave a message, or ask for a direct email address to follow up the call. Prepare a loose script to ensure you remember to relay all of the benefits of what you are offering.

Direct mails: are letters or leaflets sent to schools. They do require some extra budget but Primary schools in particular respond well to them. Aim to mirror your email copy, continue to follow all of the above guidance, and make sure all contact details are included.

Social media: It is useful to check whether all of the schools on your database are on social media. Twitter in particular can be a useful channel for establishing contact, and once your programme is underway you can encourage schools to share their positive experiences via their social media channels. In this way they will help spread the word to parents and other schools.

4.5 Marketing assets

Face to face contact is massively important; having a host there to welcome the audience, answer any questions and promote upcoming activities. This is also crucial in helping you to get to know your audience and build a relationship with them.

Venue brochure: if you have one, make sure activities aimed at young people are clearly signposted, in the brochure distinguish them visually and with a clear name and identity.

School's brochure: A separate brochure for schools is worth the expense. Clearly list all the information that the teachers will need: coach parking, how to book tickets, lunch spaces. Link clearly to the curriculum in the text and include quotes from staff and teachers who have been before.

Website: Ensure pages aimed at schools are clearly visible and designed to appeal to the audience that you want to come, be aware of your voice, use a language they understand.

Social media: This is something young ambassadors can engage with. This is also a really great way of collecting and sharing positive evaluation.

Local press and radio: Contact if you have an event coming up, they enjoy running features on projects involving young people

Word of mouth: All customers will spread the word, one of the strengths of a youth engagement programme is fostering wider relationships with the community and enhancing links locally.

4.6 How to maximise the Into Film opportunity

Into Film can help support your venue's audience development initiatives at a local and national level. Our network includes schools, colleges, film clubs, youth groups, home educators and we have a strong presence on social media, speaking directly to teachers, educators and young people.

We do this by:

- working with the education sector and film industry influencers
- targeting teachers through print and online channels
- contacting teachers via wider school networks parents/PTA through phone and e-mail communication
- meeting teachers physically at screenings and conferences
- communicating with young people through our engaging social media activity, events and workshops

Our dedicated communications department could work with you or your head office marketing teams to promote relevant events or screenings at your venue. Please contact support@intofilm.org to start the conversation.





5 EVENT MANAGEMENT

5.1 Rights clearances

For educational screenings clearing rights work in the same way as they do for your public programme, although sometimes distributors may give you a better rate (it is worth asking). This can work well if it is an old title and you can offer to promote a future release aimed at that audience.

Find out more at www.launchingfilms.com

Film Distributors for independent films for children include:
 Soda www.sodapictures.com
 Children's Cinema Club www.childrenscinemaclub.co.uk
 BFI www.bfi.org.uk/distribution
 ICO www.independentcinemaoffice.org.uk/films
 Park Circus www.parkcircus.com

5.2 Into Film resources

Use Into Film's free online resources to help you to introduce screenings and consider inviting guest speakers to support teachers making more of their visit to you. Teachers could be encouraged to use further resources when they get back to school.

5.3 Accessibility

It will always be important to check with school groups for any access requirements. Being clear about the availability of wheelchair spaces as well as audio-description and subtitling is vital to ensure everyone attending has the best possible experience. You may also like to run autism-friendly screenings.

For more information about audio-description and subtitling, visit www.yourlocalcinema.com

For information on autism-friendly screenings, visit www.bit.ly/dimensions-uk

5.4 Evaluation

It is a good idea to evaluate your events. It will help you see what worked and what didn't as well as enabling you to continually improve your programme. You can also use the feedback in reports for managers and funders and to help promote future programmes.

5.5 Partnerships

Partnerships with other venues: Are there any other arts, cultural or education venues, institutions of organisations you can partner with to enhance your offer to schools? Perhaps a university or arts centre can supply you with a guest speaker? You could offer a film screening that would complement their work and cross promote each others activities.

LEA - Local Educational Authorities
 Teachers are frequently the most important contact. You could look to find one that is also the cultural ambassador for the school.

Build on links to local specialist colleges - especially for Media Studies and Modern Foreign Languages.

Teacher subject networks - offer to host one in your venue and provide refreshments in return for a slot to promote and a chance to get feedback on programme ideas.

5.6 Funding

If you need funding, consider Film Hubs. They have regular open calls for audience development money to support exhibition in certain settings. See here for more information: www.bit.ly/FilmHubLeadOrgs

Are you part of the Europa Cinema network? If so you can receive support for initiatives aimed at young audiences: www.bit.ly/EuropaCinemasYoungAudience

The Arts Council has an extensive list of possible funders here: www.bit.ly/ArtsCouncilFundingSources

5.7 Child protection

Why does a venue need a child protection policy?

An effective child protection policy will help your cinema to create a child-safe environment.

A robust child protection policy should ensure that children and young people are safe and protected from abuse and exploitation. This is achieved by ensuring cinema staff are aware of risk factors, able to recognise signs of abuse and confident in dealing with any risks or allegations that they may encounter.

The overriding aim must be to protect children from risk and abuse and to ensure that they enjoy learning experiences, but protection of staff and your organisation are also key factors.

Information about cinema child protection policies

There are several organisations that can provide your cinema with guidance for writing and implementing child protection policies and procedures.

Safe Network provide free advice, template policies and a step-by-step guide for creating a policy that is suitable to the needs of the children and young people visiting your venue: www.SafeNetworkPoliciesProcedures

The NSPCC are also able to provide consultancy services relating to child protection policies: www.bit.ly/ChildProtectionConsultancyService

Information about child protection training
Foundation Level Child Protection Training is often available free of charge for your staff through your Local Child Safeguarding Board.

Details about the LSCB in your area can be found here: www.bit.ly/SuccessInSchoolsLSCB

The Department For Education also recommends that at least one member of staff in organisations working with children and young people attends the NSPCC's 'Safer Recruitment Education Course': www.bit.ly/NSPCCSaferRecruitmentCourse

5.8 DBS checks

All staff regularly on their own with children and young people in the UK need to get a disclosure check, details of how to do this can be found here:

England

www.gov.uk/disclosure-barring-service-check/overview

Scotland www.disclosurescotland.co.uk

Northern Ireland www.dojni.gov.uk/accessni

5.9 Public liability insurance

As a venue, you will have this, but if you intend to bring freelancers into the building, make sure that they have their own.





USEFUL LINKS

See here for a report from a recent youth audience exhibitors' conference The Kids Are Alright as well as a 3 year evaluation on the Young Tyneside scheme conducted by Morris Hargreaves McIntyre.

www.bit.ly/YoungTyneside

Cinema Survey by Platypus Final October 14

(ask Into Film – we can send a copy)

See here for guidelines on attracting more young people into your community cinema:

www.bit.ly/BFI NeighbourhoodCinemas

For ideas

www.bfi.org.uk/education-research

For support and advice

www.bit.ly/ICOeducation

For films and resources

www.childrenscinemaclub.co.uk

Film Hub scheme which includes an advisor on film education

www.bit.ly/FilmHubCentralEastScheme

The Media Education Association

www.themea.org.uk

Contributors included various people from BFI FAN, Into Film and Reel Solutions.



APPENDICES

Appendix 1

School name	Address 1 (followed by further address fields)	Phase	Email address	Phone number	Website	Independent/ State funded	Sixth form?	No. of students
Example school	1 Street Name	Primary	example@email.com	020 XXXX XXXX	www.school.com	State	No	250

Appendix 2

- Once you have recorded the basic details of each school you can begin to add more in-depth information and categorisation such as the following:

School tier	Contact names and positions	Contact log	School rank	Activity log
Tier 1	Mrs Ruth Example - Headteacher Mr John Smith - Deputy Head	Email sent to school admin address on 14/04, reply from Headteacher Mrs Example. Call with Mrs Example on 16/04 to discuss potential Year 3 booking.	1	Attended Toy Story screening 24/04

- Here you may wish to bring a tier system such as the one above. This denotes the proximity of each school to the cinema (e.g. Tier 1 = less than a mile away, Tier 2 = 1 to 2 miles) and can be a useful tool which allows you to target messaging based on location.
- A contact log and grading system for each school will help with communications. Logging all contact allows different staff members to take on school liaising duties as everyone is aware of past correspondence, dating these communications will ensure that schools aren't bombarded with too many emails and phone calls in a short space of time. Ranking schools using either a numerical or colour coded system allows you to see at a glance who are the most responsive schools.
- It is also useful to keep an activity log to track what screenings or activities schools have taken part in. This will allow you to suggest other films of potential interest based on their past attendance.
- When making first contact with a school it is recommended that you try and speak with the head teacher or deputy head, as your school programme becomes more developed you may wish to target individual subject heads/coordinators based on the nature of the film you are programming. Details of these staff members can often be found on schools websites, or can be provided by the school receptionist.

Appendix 3

Emails

We recommend using an external email sending service such as Mail Chimp (which is free and easy to use) for the first emails sent to each school. This will allow you to track how many people, and who in particular, opened each email and clicked on any links. Mail Chimp will also allow you to insert an unsubscribe link.

More information can be found here:
www.mailchimp.com

Alternatively you could send small volumes of emails using the 'BCC' function in Outlook. This allows you to send the same email to more than one person without that person being able to see the other recipients; however, unlike Mail Chimp it does not allow open and link tracking.

Details on how to use BCC can be found here:
www.bit.ly/HowToEmailBCC

Subject lines should be focussed towards the educational benefits as opposed to just selling/advertising. It is also important to avoid certain words, phrases and punctuation which will trigger spam filters – school email filters in particular are very strict. For example a word like 'FREE!' in the subject line will result in the email being sent straight to the spam folder. A good example of a subject line could be 'Inspire your students with film at your local cinema'.

You can check your proposed subject line using a spam checker website such as Lyriss:
www.lyris.com/us-en/contentchecker

Copy: typically a good system to follow is open with two short paragraphs, followed by some bullet points outlining the educational benefits of what you're offering. Copy should also be tailored as much as possible to the audience you're sending to (i.e. Head of English), include a phone number, and be uncomplicated and jargon free.

Appendix 4

On next page.

Name of event:

Event Date: / / **Event Producer:**

Contact details:

Event Location:

Brief description of event:

Hazard	Risk	Persons at Risk	Control Measures
Working with children	Child welfare and protection	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Teachers 	<ul style="list-style-type: none"> • Children and young people to be supervised at all times by a teacher or member of school staff • All Into Film staff and contractors working with children and young people to be DBS checked • All visitors attending schools to be accompanied by Into Film DBS checked staff at all times • Event Producer to obtain a copy of the Child Protection Policies for attending schools
Improper welfare arrangements	Risk of injury	<ul style="list-style-type: none"> • Employees • Contractors • Teachers 	<ul style="list-style-type: none"> • Adequate numbers of first aiders and first aid kits on site • Contact numbers and location of local emergency services made known to all
Fire	Risk of injury	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Filmmakers • Teachers 	<ul style="list-style-type: none"> • Emergency fire procedures in place on site • Adequate means of fire detection and a means of raising the alarm in place • Adequate numbers of fire exits • Fire exit routes and doors to be kept clear at all times • Adequate numbers of fire extinguishers in place • All staff briefed on the location of fire exits, routes and procedures before the event
Slips/trips/falls	Risk of injury	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Filmmakers • Teachers 	<ul style="list-style-type: none"> • Cables to be minimised as much as possible - ramped, matted, taped or flown where necessary • Signage used where necessary • Audience briefed on any hazards • Equipment correctly assembled, fastened, operated and positioned out of the way • Staff using equipment to be properly trained and briefed on operation • Good housekeeping procedures in place • Any spillages to be cleaned up immediately
Lighting and electrical equipment	Electrical hazards/falling objects	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Filmmakers • Teachers 	<ul style="list-style-type: none"> • All electrical equipment brought onto site (including cables and leads) to be fit for purpose and PAT tested before being plugged into any site supply • Lighting stands to be weighted where necessary and placed in suitable areas to ensure they don't fall over and are out of reach of children • Lighting heads should be left to cool before handling/wrapping • Suitable protective gloves should be worn if handling/adjusting hot lighting heads.

Camera Equipment	Electrical Hazards/falling objects	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Filmmakers • Teachers 	<ul style="list-style-type: none"> • Competent and experienced camera operators • Safe, designated camera positions in use where possible • Tripods in use where possible to fix cameras in place
Set/stage dressing	Risk of injuries from collapse of structures, falling scenery etc	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Filmmakers • Teachers 	<ul style="list-style-type: none"> • Competent and experienced staff in charge of set/stage • Scenery/display stands safely secured by use of weights and ties where necessary
Crowd control/crowd management	Risk of panic/crushing	<ul style="list-style-type: none"> • Young People • Teachers 	All children and young people to be supervised by a teacher or member of school staff at all times
Welfare provision for Into Film staff	Stress, fatigue, lack of concentration	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Filmmakers 	Staff to ensure they have regular breaks and adequate food and drink
Manual Handling	Personal injury	<ul style="list-style-type: none"> • Employees • Contractors • Young People • Filmmakers 	<ul style="list-style-type: none"> • Staff to be aware of the weight of items • Staff to lift effectively using arm and leg muscles • Whenever possible additional staff should be utilised to carry equipment • Whenever possible trolleys and/or wheeled flight cases to be provided

Event Producer Sign Off:

I agree to communicate this risk assessment via email to all relevant Into Film staff, contractors and staff on site at the school/venue. Copies will be provided to other interested parties on request. The risk assessment will be reviewed and updated as necessary.

See, think, make.
Imagine
intofilm.org

