

Turner Contemporary

+ Margate.19 Good Practice

If you would like to use this branding and appear on the website, we ask that you ensure that your practice is safe, and that it supports equality and diversity.

Minimum Good Practice Requirements

We expect that as a minimum your organisation has policies and guidelines for:

1. Safeguarding
2. GDPR
3. Health and Safety
4. Equal Opportunities and Diversity

You should take all reasonable steps to ensure that all artists, freelancers and other parties are aware of your policies and work within safe guidelines. As policies are specific to organisations and are constantly updated, we are not sending examples for any particular organisations' policies, but instead have found examples of templates which we hope you find useful.

As an individual artist, or group of artists who do not belong to an organisation, you need to ensure that your practice is safe too if you are involving the public and/or children and young people in your work.

If you are planning to use property or land that belongs to a Council, you will need to apply to them. Please see your local or district council website.

You should also ensure that you have the appropriate level of Public Liability Insurance. A-n The Artists Information Company (formerly Artists Newsletter) have developed a comprehensive range of insurance for artists which you can find out about here:

<https://www.a-n.co.uk/about/type/insurance/>

If you are employing artists as part of your work you should ensure that they are paid fairly.

For guidance please see https://www.artscouncil.org.uk/sites/default/files/download-file/ACNLPG_Fair_pay_0.pdf



Turner Contemporary X Future Foundry, Late Night Live: Katie Paterson & JMW Turner. Photo: Stuart Leech

Turner Contemporary

Appendices

For further information:

1. Safeguarding

As individuals and organisations working with children, young people and vulnerable adults we have a responsibility to ensure our own practice is safe, and to know what to do if we become aware of any safeguarding issues.

Safeguarding children is defined in [Working together to safeguard children](#) as:

- protecting children from maltreatment
- preventing impairment of children's health or development
- ensuring that children are growing up in circumstances consistent with the provision of safe and effective care
- taking action to enable all children to have the best outcomes

Safeguarding vulnerable adults is defined in the [Care and support statutory guidance](#) issued under the Care Act 2014 as:

- protecting the rights of adults to live in safety, free from abuse and neglect
- people and organisations working together to prevent and stop both the risks and experience of abuse or neglect
- people and organisations making sure that the adult's wellbeing is promoted including, where appropriate, taking fully into account their views, wishes, feelings and beliefs in deciding on any action
- recognising that adults sometimes have complex interpersonal relationships and may be ambivalent, unclear or unrealistic about their personal circumstances and therefore potential risks to their safety or well-being

<https://www.artscouncil.org.uk/sites/default/files/download-file/Arts%20Council%20England%20Safeguarding%20Policy%20Statement.pdf>

There are some useful templates here <https://learning.nspcc.org.uk/research-resources/>

A Safeguarding training day will be organised by Margate Festival as part of the Margate NOW CPD programme.

2. GDPR

The General Data Protection Regulation ("GDPR") is a [regulation](#) in [EU law](#) on [data protection](#) and privacy for all individuals citizens of the [European Union](#) (EU) and the [European Economic Area](#) (EEA). It also addresses the export of personal data outside the EU and EEA areas. The GDPR aims primarily to give control to individuals over their personal data. If you are collecting any personal information, for example, if you have a mailing list, you need to ensure that you comply with GDPR. For more information visit:

Turner Contemporary

<https://www.artscouncil.org.uk/freedom-information/data-protection>

<https://ico.org.uk/for-organisations/in-your-sector/charity/charities-faqs/>

https://www.voluntaryarts.org/gdpr-data-protection?gclid=CjwKCAjw2cTmBRAVEiwA8YMgzUhLr7sFNdu4osqEia-mj9Eh_Tp_xpdpsqhMLbTZyDQg7ldqgHm2QhoCAWgQAvD_BwE

3. Health and Safety

Keeping ourselves, our colleagues, partners and the public safe during Margate NOW is of course important to us all. Being aware of risks as you plan any activity, and being able to develop ways in which to reduce or remove these risks is key.

<http://www.hse.gov.uk/simple-health-safety/policy/policy-statement-template.pdf>
<http://www.hse.gov.uk/risk/casestudies/index.htm>

4. Equal Opportunities and Diversity

Diversity and equality are crucial to the arts and culture because they release the true potential of our nation's artistic and cultural talent – from every background. Everyone is entitled to receive equal treatment irrespective of their sex, marital or civil partnership status, pregnancy or maternity, sexual orientation, gender reassignment, race, colour, ethnic or national origins, religion or belief, disability or age (“the Protected Characteristics”).

For information and data visit <https://www.artscouncil.org.uk/how-we-make-impact/diversity>

<https://www.equalityhumanrights.com/en/advice-and-guidance/equality-act-guidance>

[In terms of working with people with disabilities and creating accessible events and exhibitions SHAPE has some great resources](#)

<https://www.shapearts.org.uk/Pages/News/Category/resources>

<https://www.accessdocsforartists.com/homepage> was created by artist Lizzie Rose. An access doc, or access ‘rider’ is a document that outlines your disability access needs.



Turner Contemporary, Late Night Live, 2014. Credit: Ady Kerry

Turner Contemporary

Information about Turner Prize 2019 and Shortlisted Artists

Four of the most prolific artists working right now are shortlisted to win the prize based on an exhibition that has taken place the previous year. (See information about the artists below). This will undoubtedly trigger an exciting debate around who will win and offers the chance to involve large and broad audiences in the arts.

The prize is named after JMW Turner who famously said “the skies over Thanet are the loveliest in all Europe.” When choosing the name for the prize, the founders chose J.M.W. Turner as a figure who was innovative and controversial in his own day but is also seen as one of the greatest British artists. Turner had also wanted to establish a prize for young artists himself. Previous winners include: Howard Hodgkin (1985), Anish Kapoor (1991), Rachel Whiteread (1993), Antony Gormley (1994), Damien Hirst (1995), Steve McQueen (1999), Grayson Perry (2003), Jeremy Deller (2004), Helen Marten (2016), Lubaina Himid (2017).

An exhibition of work by the four shortlisted artists will be held from 28 September 2019 to 12 January 2020 at Turner Contemporary in Margate. The winner will be announced on 3 December 2019 at an award ceremony live on the BBC, the broadcast partner for the Turner Prize.

Artists

LAWRENCE ABU HAMDAN For his solo exhibition Earwitness Theatre at Chisenhale, and for the video installation Walled Unwalled and performance After SFX at Tate Modern, London. Self-proclaimed ‘private ear’, Abu Hamdan’s work investigates crimes that have been heard and not seen; exploring the processes of reconstruction, the complexity of memory and language as well as the urgency of human rights and advocacy. The jury was struck by Abu Hamdan’s exploration of sound as an architectural element and the way he recreates particular situations through sound and performance.

HELEN CAMMOCK For her solo exhibition The Long Note at Void, Derry~Londonderry and IMMA, Dublin. The jury praised the timely and urgent quality of Cammock’s work which explores social histories through film, photography, print, text and performance. Creating layered narratives that allow for the cyclical nature of history to be revealed, The Long Note looks at the history and the role of women in the civil rights movement in Derry Londonderry. The work highlights how the complexities of the politics of Northern Ireland have overshadowed the social history of the region and the variety of political positions taken by women during that time.

OSCAR MURILLO For his participation in the 10th Berlin Biennale, his solo exhibition Violent Amnesia at Kettle’s Yard, Cambridge and solo exhibition at the chi K11 art museum Shanghai. The jury particularly praised the way Murillo pushes the boundaries of materials, particularly in his paintings. His work incorporates a variety of techniques and media including painting, drawing, performance, sculpture and sound, often using recycled materials and fragments from his studio. Murillo’s work reflects on his own experience of displacement and the social fallout of globalisation.

TAI SHANI For her participation in Glasgow International 2018, solo exhibition DC: Semiramis at The Tetley, Leeds and participation in Still I Rise: Feminisms, Gender, Resistance at Nottingham Contemporary and the De Le Warr Pavilion, Bexhill-on-Sea. The jury noted the compelling nature of Shani’s ongoing project Dark Continent, particularly the work’s ability to combine historical texts with contemporary references and issues. Developed over four years, it takes inspiration from a 15th century feminist text, Christine de Pizan’s The Book of the City of Ladies . Shani uses theatrical installations, performances

Turner Contemporary

and films to create her own allegorical city of women populated by fantastical characters, transporting the viewer to another time and place.

One of the best known prizes for the visual arts in the world, the Turner Prize aims to promote public debate around new developments in contemporary British art. Established in 1984, the prize is named after JMW Turner (1775-1851) and aims to promote public interest in contemporary British art. It is awarded to a British artist for an outstanding exhibition or other presentation of their work in the past twelve months. The Turner Prize award is £40,000 with £25,000 going to the winner and £5,000 each for the other shortlisted artists.

It is the first time that the venue for the Turner Prize, outside of London, has had a direct connection with JMW Turner. Turner Contemporary stands on the site of artist's lodging house and enjoys views of the skies that Turner felt were 'the loveliest in all Europe'.

The members of the Turner Prize 2019 jury are Alessio Antonielli, Director, Gasworks & Triangle Network; Elvira Dyangani Ose, Director of The Showroom Gallery and Lecturer in Visual Cultures at Goldsmiths; Victoria Pomery, Director, Turner Contemporary, Margate and Charlie Porter, writer. The jury is chaired by Alex Farquharson, Director of Tate Britain.



Turner Contemporary, Seeing Round Corners. Credit: Carlos Dominguez