

TUCKSHOP DANCE THEATRE
SAFEGUARDING
POLICY

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SAFEGUARDING POLICY



Tuckshop Dance Theatre- who we are

Tuckshop Dance Theatre develop innovative practice to amplify youth voice, stories of humanity and issues of global concern, with a commitment to excellence and diversity. We empower young people to celebrate their individuality, to

organise and express their creativity through shared experiences.

We celebrate the power of young people and multi-disciplinary creative practice to lead change, ideas and actions that connect people and give back to their communities. Supporting young people to become active citizens, through principles of participative democracy, continuous dialogue, and ignite the spark for life long cultural learning.

We are committed to a practice which protects children and young people and adults at risk from harm. We create accessible environments where everyone can feel safe, valued and creative.

This policy statement serves to protect all that engage with Tuckshop Dance Theatre's activities to create meaningful experiences and a lasting positive legacy.

Tuckshop Dance Theatre

We recognise that all of our values are active and creative processes.

Diversity as a fundamental demand of the mission of Tuckshop Dance Theatre. We work to ensure our work is inclusive for everybody. We recognise diversity as the engine for creativity and humanity. We thrive off the idea that bringing together multiple perspectives, different modes of thinking, practice, looking through many different lenses, and processing what comes through our senses, will enable our work to truly reflect the diverse world in which we live.

Authenticity as an active and creative process, to stay true to who you are, to develop belonging and ownership.

Curiosity as a key driver for all of our developments, evolution and innovation that serves to inspire and engage.

Empathy as the connecting principle to marry different points of view, perspectives and thinking, to enable personal progression.

Flexibility as a vital component to progressively move effectively, and show the ability to take many forms, in a rapidly changing landscape.

Collaboration to deepen the learning process and create collective impact. Working in partnership with children, young people, parents, carers and other agencies is essential in promoting young people's welfare, and providing equality of opportunity to access, progress, develop talent and leadership skills and provide clear pathways in to the creative industries and other professional sectors.

Definitions – for this document

Child:

For the purposes of safeguarding, the legal definition of a child is anyone under the age of 18.

A vulnerable adult:

Is a person who is over 18 and may be in need of community care services by reason of mental or other disability, age or illness; and who is or may be unable to take care of him or herself, or unable to protect him or herself against significant harm or exploitation.

Vulnerable Adults are entitled to: privacy; be treated with dignity; lead an independent life and to be enabled to do so; be able to choose how they lead their lives; the protection of the law; have their rights upheld regardless of ethnic origin, gender, sexuality, impairment or disability, age, religion or cultural background.

We will seek to keep children and young people safe by:

- Valuing, listening to and respect them.

Tuckshop Dance Theatre believes that safeguarding is more than the protection of children and adults at risk from harm. Safeguarding should be part of our practice both in practical dance delivery and in the running of Tuckshop Dance Theatre. It is our responsibility to create accessible environments where everyone can feel safe, valued and creative thus enabling everyone to benefit from the transformative power of dance. We accept and recognise our responsibilities to develop awareness of the issues which cause harm and to ensure safe practice is implemented across our programme of work.

This policy and our procedures are informed and governed by the UK Government's

Children's Act 1989, Children's Act 2004 and the Children and Social Work Act 2007.

We also respect and actively support the UN Convention on the Rights of the Child

<https://www.savethechildren.org.uk/content/dam/gb/reports/humanitarian/uncrc19->

[child-friendly.pdf](https://www.savethechildren.org.uk/content/dam/gb/reports/humanitarian/uncrc19-child-friendly.pdf)

And the Care Act 2014 which sets out a clear legal framework for how local authorities

and other parts of the system should protect adults at risk of abuse or neglect.

All children and adults at risk have a right to be protected from harm regardless of their age, gender, disability, culture, language, racial origin, religious beliefs or sexual identity. The protection of children and adults at risk is paramount.

Tuckshop Dance Theatre expects all staff on permanent and

freelance contracts to approach their sessions competently and safely. Policy and procedural documents exist for

- Single Equality
- Health & Safety
- Recruitment, Selection and Employment · Use of Personal Information

A child is defined as under 18 The Children Act 1989

An 'adult at risk' is defined by the Department of Health in the No Secrets Guidance (2000), as 'a person aged 18 years or over, who is or may be in need of community care services by reason of mental or other disability, age or illness; and who is or may be unable to take care of him or herself, or unable to protect him or herself against significant harm or exploitation'.

Aims and Objectives of this Policy Purpose of this Policy

The purpose of this policy statement is:

- to protect children, young people and vulnerable adults who work with and come into contact with Tuckshop Dance Theatre in our work from harm.
- to provide staff, volunteers, children, young people and their families, with the overarching principles that guide our approach to child and vulnerable adult protection.

(Adapted from Cheshire Dance's Safeguarding Policy)

To ensure the protection of all children and adults at risk who dance/ engage with Tuckshop Dance Theatre. To enable them to access the transformative power of dance through participating in an enjoyable and safe environment by:

- Ensuring good practice in recruitment
- Ensuring all staff are issued with, read and understand this policy
- Understanding the various types and signs of abuse as stated in Section 11.
- Adhering to the good practice principles as stated in Section 12.
- Following safeguarding procedures as stated in Section 13 when concerns are raised.

Who the policy applies to:

This policy relates to all staff who are employed with Tuckshop Dance Theatre Staff includes:-

- Permanent and temporary employees · Freelancers
- Contracted professionals
- Volunteers

6. Rights under this policy (Adapted from Cheshire Dance's Safeguarding Policy)

Every participant registered with Tuckshop Dance Theatre who takes part in any activity organised with Tuckshop Dance Theatre has the right to be safe from harm.

They further have the right to express concerns about a safeguarding issue to Tuckshop Dance Theatre staff.

Tuckshop Dance Theatre staff have the right under this policy to refer any concerns about the safety of a child or an adult at risk to the appropriate person as specified in guidance issued by the safeguarding boards of the relevant local authority in the area in which the individual lives.

7. Responsibilities (Adapted from Cheshire Dance's Safeguarding Policy)

All staff at Tuckshop Dance Theatre are fully committed to the implementation of this policy. They will:-

- Demonstrate a commitment to the policy
- Champion and embed the safety of all participants in all aspects of Tuckshop Dance Theatre's work.

Board of Trustees

Will share a responsibility for monitoring the terms of this policy, including the review timetable resets with the board.

Director

The Creative Learning Director will co-ordinate implementation of the policy. This will include:

- Ensuring appropriate structures and procedures are in place to implement safeguarding.

- Taking appropriate measures to ensure this policy is kept up-to-date with latest guidance from safeguarding boards.
- Collection and analysis of monitoring information.
- Ensuring line managers and others know and understand their responsibilities
- Ensuring that appropriate information is available in the organisation so that new staff can be briefed in the policy and trained in its implementation.
- Ensure the terms of this policy are adhered to and that all staff, particularly those with managerial and supervisory responsibility, are aware of and trained in the requirements of this policy.
- Ensure that the terms of this policy are effectively integrated with the Recruitment, Selection and Employment Policy.
- Promote the policy, making all members of staff, job applicants, and other stakeholders aware of the policy.
- Monitor the policy and make appropriate changes as a result.
- Continuously review procedures and, where necessary, make changes as a result.

Staff, Artists, Customers, Suppliers, Stakeholders

Everyone has a 'duty of care' towards all children under 18 and adults at risk. It is your responsibility to Recognise, Respond, Record and Report if you suspect abuse. However, it is not the responsibility of anyone working at or for Tuckshop Dance Theatre to decide whether or not abuse has taken place. All suspicions and allegations of abuse will be taken seriously and responded to swiftly and appropriately.

8. Legislative Framework and National Context

- *The Children's Act 2004*: <http://www.legislation.gov.uk/ukpga/2004/31/contents>
- *Safeguarding Vulnerable Groups Act 2006*: <http://www.legislation.gov.uk/ukpga/2006/47/section/59>

- *Working together to Safeguard Children 2018* - Statutory guidance on inter-agency working to safeguard and promote the welfare of children:

<https://www.gov.uk/government/publications/working-together-to-safeguard-children--2>

· *The Care Act 2014* - provision to reform the law relating to care and support for adults and the law relating to support for carers; to make provision about safeguarding adults from abuse or neglect: <http://www.legislation.gov.uk/ukpga/2014/23/contents>

9. Monitoring and Review

Tuckshop Dance Theatre is committed to reviewing this policy and good practice every two years or as guidance alters from local authority safeguarding boards.

10. What is Abuse?

Abuse is any action by another person – adult or child – that causes significant harm to a child or adult at risk.

The Children Act 1989 introduced Significant Harm as the threshold that justifies compulsory intervention in family life in the best interests of children.

Abuse can be physical, sexual or emotional, but can just as often be about a lack of love, care and attention. Neglect, whatever form it takes, can be just as damaging to a child or adult at risk as physical, sexual or emotional abuse.

Somebody may abuse or neglect an individual by inflicting harm, or by failing to act to prevent harm.

Harm is defined as the ill treatment or impairment of health and development. This definition was clarified in section 120 of the Adoption and Children Act 2002 (implemented on 31 January 2005) so that it may include, "for example, impairment suffered from seeing or hearing the ill treatment of another".

There are no absolute criteria on which to rely when judging what constitutes significant harm. Sometimes a single violent episode may constitute significant harm but more often it is an accumulation of significant events, both acute and longstanding, which interrupt, damage or change the child's development.

The impact of harm upon a person will be individual and depend upon each person's circumstances and the severity, degree and impact or affect of this upon that person. An

abused child or adult at risk will often experience more than one type of abuse, as well as other difficulties in their lives. It often happens over a period of time, rather than being a one-off event. And it can increasingly happen online.

Abuse occurs throughout society and affects individuals of all ages.

11. Types and Signs of Abuse (Adapted from Cheshire Dance's Safeguarding Policy)

Physical Abuse

Physical abuse may involve hitting, shaking, throwing, poisoning, burning or scalding, drowning, suffocating, or otherwise causing physical harm to a child or adult at risk. Physical harm may also be caused when a parent or carer fabricates the symptoms of, or deliberately induces, illness in a child.

Signs that may suggest physical abuse:

- any bruising to an immobile child;
- multiple bruising to different parts of the body;
- bruising of different colours indicating repeated injuries;
- fingertip bruising to the face, chest, back, arms or legs;
- burns or scalds with clear outlines e.g. a gloves and socks effect or burns of uniform depth over a large area. Also, splash marks above the main scald area – associated with throwing;
- retinal or pin point haemorrhaging – associated with shaking;
- rib fractures in very young children;
- adult bite marks;
- an injury for which there is no adequate explanation.

Emotional Abuse

Emotional abuse is the persistent emotional maltreatment of a child or adult at risk such as to cause severe and persistent adverse effects on the child or adult at risk's emotional development. It may involve:

- conveying to a child/adult at risk that they are worthless or unloved, inadequate or valued only in so far as they meet the needs of another person;

- age or developmentally inappropriate expectations being imposed on children.

These may include interactions that are beyond the child/adult at risk's developmental capability, as well as overprotection and limitation of exploration and learning, or preventing the child participating in normal social interaction;

- not giving the child/adult at risk opportunities to express their views, deliberately silencing them or making fun of what they say or how they communicate;

- causing children/adult at risks frequently to feel frightened or in danger; · seeing or hearing the ill treatment of another person;

- the exploitation or corruption of children/adult at risks;

- serious bullying, including cyber-bullying.

Some level of emotional abuse is involved in all types of ill treatment of a child/adult at risk, though it may occur alone.

Signs that may suggest emotional abuse: excessive bedwetting/soiling, eating, rocking, head banging, aggression;

self harm;

attempted suicide;

high levels of anxiety, unhappiness or withdrawal;

seek out or avoid affection;

sleeplessness/night terrors;

food refusal;

attention seeking;

Sexual Abuse

Sexual abuse involves forcing or enticing a child or adult at risk to take part in sexual activities, not necessarily involving a

high level of violence, whether or not the child/adult at risk is aware of what is happening. The activities may involve physical contact, including assault by penetration e.g. rape or oral sex or non-penetrative acts such as masturbation, kissing, rubbing and touching outside clothing. They may include non contact activities, such as involving children in looking at, or in the production of sexual images or in watching sexual activities, or encouraging children to behave in sexually inappropriate ways or grooming a child in preparation for abuse, including via the internet. Sexual abuse may be committed by men, women and children. Signs that may suggest sexual abuse:

- injuries, infections, or abnormal discharge, in the genital/anal/oral area;
- pregnancy, and identity of father is a secret or vague;
- shows worrying sexualised behaviour in their play or with other children or adults;
- seems to have inappropriate sexual knowledge for their age;
- a confusion of ordinary affectionate contact with abuse.

Neglect

Neglect is the persistent failure to meet a child or adult at risk's basic physical and/or psychological needs, likely to result in the serious impairment of the child/adult at risk's health or development.

Neglect may occur during pregnancy as a result of maternal substance abuse or failure to participate in ante-natal care.

Once a child is born, neglect may involve a parent or carer failing to:

- provide adequate food, shelter and clothing (including exclusion from home or abandonment)

- protect a child from physical harm or danger

- respond to a child's basic emotional needs

- ensure adequate supervision (including inadequate substitute care-givers)

- ensure access to appropriate medical care or treatment.

Signs which may suggest neglect:

squalid, unhygienic or dangerous home conditions.
parents fail to attend to their children's health or development needs · children appear persistently undersized or underweight.

children continually appear tired or lacking in energy
children suffer frequent injuries due to lack of supervision
the child is not attached or is anxiously attached to the parent
· the child is not regularly sent to school including preschool
developmental delay due to lack of stimulation

the child has cold skin mottled with pink or purple
the child has swollen limbs with pitted sores which are slow to heal · the child's skin condition is poor, especially in the nappy area.

the child has dry sparse hair

the child stays frozen in one position for an unnaturally long time

Additionally, adult at risks may be at risk of the following forms of abuse:

Financial abuse

The use of a person's property, assets, income, funds or any resources without their informed consent or authorisation.

Financial abuse is a crime.

It includes:

Theft or fraud

Exploitation

Undue pressure in connection with wills, property, inheritance or financial transactions

The misuse or misappropriation of property, possessions or benefits

The misuse of an enduring power of attorney or a lasting power of attorney, or appointeeship

Discriminatory abuse

Evidence of any one indicator from the following list should not be taken on its own as proof that abuse is occurring.

However, it should alert practitioners to make further assessments and to consider other factors associated with the adult at risk's situation.

Possible indicators

- Signs that the adult at risk is being offered a substandard service
- Repeated exclusion from basic rights such as health, education, employment, criminal justice and civic status
- Tendency of the adult at risk to be withdrawn and isolated
- Expressions of anger, frustration, fear or anxiety by the adult at risk
- The support on offer does not take account of the adult at risk's individual needs in terms of race, age, sex, disability, marital status, sexual orientation, religion or belief, gender reassignment or pregnancy/maternity status (known as the 'protected characteristics' under the Equality Act 2010)

Examples of behaviour

- Lack of respect shown to the adult at risk
- Unequal treatment of the adult at risk based on their protected characteristics
- Verbal abuse
- Inappropriate use of language
- Denial of the adult at risk's communication needs (e.g. not allowing access to an interpreter, signer or lip-reader)
- Derogatory remarks about, for example, the adult at risk's age, disability, race or sexuality
- Harassment on the grounds of disability or other characteristics
- Deliberate exclusion based on the adult at risk's protected characteristics

Institutional abuse

Evidence of any one indicator from the following list should not be taken on its own as proof that abuse is occurring. However, it should alert practitioners to make further assessments and to consider other factors associated with the adult at risk's situation.

Possible indicators

- Lack of flexibility and choice for adults using the service
- Inadequate staffing levels
- People being hungry or dehydrated

- Pervasive inappropriate care and poor standards of care · Residents abusive to staff and other residents
- Residents sexually or racially harassing staff or other residents
- Lack of personal clothing and possessions, including the use of communal toiletries
- Lack of adequate procedures for the management of finances
- Lack of adequate procedures for the management of medication · Failure to ensure privacy and personal dignity
- Lack of respect shown to adults using the service (e.g. use of derogatory language and remarks)
- Poor record-keeping and missing documents
- An ongoing absence of visitors
- Few social, recreational and educational activities · Public discussion of personal matters
- Absence of individual care plans
- Lack of management overview and support

Examples of behaviour

- Discouragement of visits to – or the involvement of – relatives or friends in the life of the adult at risk
- Run-down or overcrowded establishment
- Authoritarian or rigid management
- Lack of leadership and/or supervision
- Disharmony and/or very high turnover of staff
- Pervasive, abusive and disrespectful attitudes among staff · Inappropriate use of restraints by staff
- Poor practice in the provision of intimate care
- Not providing adequate food and drink, or placing it out of reach
- Not offering choice over meals and bed-times
- Misuse of medication on an ongoing basis
- Loss of or failure to provide dentures; failure to ensure that the person's dentures are cleaned and reserved for their use
- Sensory deprivation (e.g. denial of use of spectacles or hearing aids)
- Staff not taking account of individuals' cultural, religious or

ethnic needs

- Failure to take action when there have been incidents of racial harassment or other forms of abuse by staff or other service users
- Unwelcoming of people from outside the service making contact
- Interference with mail and/or online communication
- Failure to respond to complaints by adults using the service or their friends and relatives.

Disclosure

Disclosure is the process by which children and young people start to share their experiences of abuse with others. This can take place over a long period of time – it is a journey, not one act or action. Children may disclose directly or indirectly and sometimes they may start sharing details of abuse before they are ready to put their thoughts and feelings in order.

Not all disclosures will lead to a formal report of abuse or a case being made, or a case being taken to court, but all disclosures should be taken seriously.

It takes extraordinary courage for a child to go through the journey of disclosing abuse.

It's vital that anyone who works with children and young people undertaking this journey is able to provide them with the support they need.

How disclosure happens

Children and young people may disclose abuse in a variety of ways, including:

directly– making specific verbal statements about what's happened to them

indirectly – making ambiguous verbal statements which suggest something is wrong

behaviourally – displaying behaviour that signals something is wrong (this may or may not be deliberate)

non-verbally – writing letters, drawing pictures or trying to communicate in other ways.

Children and young people may not always be aware that they are disclosing abuse through their actions and behaviour.

Sometimes children and young people make partial disclosures of abuse. This means they give some details about what they've experienced, but not the whole picture.

They may withhold some information because they: are afraid they will get in trouble with or upset their family want to deflect blame in case of family difficulties as a result of the disclosure feel ashamed and/or guilty

need to protect themselves from having to relive traumatic events.

When children do speak out it is often many years after the abuse has taken place

Helping children disclose abuse

It's important that we create an environment where children and young people are

comfortable about speaking out if anything is worrying them.

The people they choose

to disclose to, which might be you, need to listen, understand and respond

appropriately so the child gets the help, support and protection they need

Encouraging children and young people to seek help and support

Many children and young people will seek help because they know where to go and

believe that it will make a difference. Others may not have the confidence to seek

support or be too scared to ask for help. They may not get the help they need until

they reach a crisis point. If a disclosure is made to you;

Make it as easy as you can for young people to find and take up the offer of help.

Reinforce positive messages about those who seek help – seeking help is a sign of strength.

Encourage parents to support their children in seeking help.

Be positive about young people, their capacity for change and their resilience.

See the whole person – engage with young people both in terms of their strengths and their weaknesses.

Build trust – treat young people with respect.

Know how to signpost children to appropriate places to find help

Barriers to disclosure

Some children and young people are reluctant to seek help because they feel they don't have anyone to turn to for support.

They may have sought help in the past and had a negative experience, which makes them unlikely to do so again.

They may also:

feel that they will not be taken seriously

feel too embarrassed to talk to an adult about a private or personal problem

worry about confidentiality

lack trust in the people around them (including parents) and in the services provided to help them

fear the consequences of asking for help

worry they will be causing trouble and making the situation worse

find formal procedures overwhelming

not realise they have experienced abuse, for example if they have been groomed.

Responding to disclosures

The NSPCC carried out research to find out how adults can better respond to a child who is disclosing abuse. They found three key interpersonal skills that help a child

feel they are being listened to and taken seriously: show you care, help them open up: Give your full attention to the child or young person and keep your body language open and encouraging. Be compassionate, be understanding and reassure them their feelings are important. Phrases such as 'you've shown such courage today' help.

take your time, slow down: Respect pauses and don't interrupt the child – let them go at their own pace. Recognise and respond to their body language. And remember

that it may take several conversations for them to share what's happened to them.

show you understand, reflect back: Make it clear you're interested in what the child is telling you. Reflect back what they've said to check your understanding – and use their language to show it's their experience.

If a child tells you they are experiencing abuse, it's important to reassure them that they've done the right thing in telling you. Make sure they know that abuse is never their fault.

Never talk to the alleged perpetrator about the child's disclosure. This could make things a lot worse for the child.

Any disclosure of abuse should be recorded by the staff member using the form. (Appendix A.) This should be done immediately after the abuse is disclosed. Never stop a child from talking to "get the form".

12. Good Practice Principles (Adapted from Cheshire Dance's Safeguarding Policy)

Tuckshop Dance Theatre will endeavour to safeguard children and adults at risk by adhering to the following good-practice principles:

Governance and Leadership

- To maintain up to date insurance policies and to ensure that guide-lines are followed.

Photography and Film

- Any photographs or film of children or adults at risk will only be taken in consultation with those involved and only used with the consent of their parents/carers.
- Completed consent forms will be filed securely in Tuckshop Dance Theatre's office.
- Images will be stored on Tuckshop Dance Theatre's laptop which is only accessible by staff with a password.

Recruitment

Tuckshop Dance Theatre recognises that anyone may have the potential to abuse children and adults at risk in some way and that all reasonable steps are taken to ensure unsuitable people are prevented from working with children and adults at risk. When undertaking pre-selection checks the following will be included:

- All staff including freelancers should complete an application form. The application form will seek information about applicants past and require self-disclosure about any criminal record. This does not contravene the Rehabilitation of Offenders Act 1974 as it relates to recruitment for positions of trust.
- All Tuckshop Dance Theatre's team and freelancers must have a DBS check – the DBS numbers will be stored on Tuckshop Dance Theatre's laptop and server which is only accessible by staff with a password. Consent must be obtained from an applicant to seek information from the Disclosure and Baring Service. The safeguarding lead will be responsible for checking these records are up to date.
- Two confidential references, including one regarding previous work with children and/or adults at risk. These references must be taken up and confirmed.
- All staff including freelancers must have completed Safeguarding training in order to work for Tuckshop Dance Theatre. If this training was not with Cheshire Dance, they **MUST** commit to attending the next available Cheshire Dance Safeguarding course as part of their contract.

- All staff including freelancers must receive a copy of this policy and sign that they have read and understood it.

Project/Session Planning and Delivery

Logistics

Lesson plans must be available on request to comply with insurance – this is good practice and will also enable facilitators to clearly explain advocate for and respond to questions about the work they are delivering.

- A Risk Assessment should be part of planning any project or series of classes and should take into account what might go wrong, their likelihood and impact. Then you can identify measures to reduce risk including allocating roles to monitor and manage child protection as well as what to do if things do go wrong. Groups should also do their own verbal risk assessment in new venues/situations.

- Always work in an open environment (e.g. avoiding private or unobserved situations - particularly one to one - and encourage openness).

- No child or adult at risk should be left on their own with an adult. If necessary, ask the parent/carer of the last but one child/adult at risk leaving a session to stay, or, in extenuating circumstances call the police to assist.

- Ensure you have up to date registers for all sessions including:

- Emergency contact details for parents/carer

- Medical needs (including allergies)

- Pick up information

- Ensure you always have access to a phone in case of emergencies

- Only allow children/adults at risk to be picked up by the person identified on the register – unless you have prior confirmation that this will be different. Children making their own way home must have written permission to do so from their parent/carer. If in doubt – contact their emergency contact number for confirmation.

- When working within partner organisations such as schools, youth clubs, day centres, hospitals - try and ensure that a member of staff from the organisation is present in the

session. It is important to request this during the set up/ development of a project so that it is mutually agreed and in place when delivery begins.

- Defer to and involve parents/carers/teachers/youth leaders wherever possible.
- Always gain written parental consent if you are required to transport young people and ensure you have the appropriate Business Insurance on your car.
- If groups have to be supervised to change, try and ensure that adults supervise in pairs.
- Ensure your ratios of adult to children are at least 1:11, but ideally 2:11 (in case one adult needs to attend to any unplanned situations)

Practice

- Always put the welfare of children and adults at risk before achieving goals.
- Maintain a safe and appropriate relationship with children and adults at risk (e.g. it is not appropriate to have an intimate relationship with a child or to share a room with them).
- Strive for equitable relationships based on mutual trust which empowers children and adults at risk to share in the decision-making process.
- Ensure that Dance is fun and enjoyable and promote healthy, safe practice.
- Be an excellent role model – this includes not smoking or drinking alcohol in the company of children
- Give enthusiastic and constructive feedback rather than negative criticism.

Be aware of the developmental needs and capacity of children and adults at risk.

In the event of a crisis

In the event of a crisis situation, where it is felt immediate action must be taken; the worker may take action without discussing their concerns with their line manager or other senior manager if they are not contactable. They should immediately contact the relevant Local Authority Department or the Police. Examples of such a crisis would be where a

young person was in apparent danger by leaving an event alone or making threats to their own life or that of another.

Use of Touch in dance sessions Procedures

(Adapted from Cheshire Dance's Safeguarding Policy)

Tuckshop Dance Theatre believe that the use of touch within dance practice can be highly beneficial, and as touch in

society becomes more stigmatised and sexualised, Tuckshop Dance Theatre believe that dance artists can be advocates of touch as an affirming and beneficial experience, provided it is facilitated clearly and sensitively by experienced practitioners.

- Always ensure that any form of manual/physical touch is appropriate to the lesson, provided openly and the intention of the task/touch clearly communicated. Things to consider include:
- Care is needed, as it is difficult to maintain hand positions when the person is moving.
- Children and adults at risk should always be consulted and their agreement gained. Provide an introduction to the nature of the contact work and encourage a 'no' response if anyone feels it is unacceptable.
- Many people are becoming increasingly sensitive about manual support and their views should always be carefully considered. Back up through lesson plans and communication with parents/carers

Tuckshop Dance Theatre uses the Jabadao touch policy (Appendix 1) as a best practice guideline and it should be distributed to and read by all facilitators, shadowers and partners.

Residential Activity

- During residential events, avoid one to one situations and being alone with a child or adult at risk in a bedroom.
- Never:
- be alone with a child or adult at risk
 - engage in rough, or sexually provocative games
 - share a room with a child or adult at risk
 - allow or engage in any form of inappropriate touching
 - allow children and adult at risks to use inappropriate language unchallenged
 - make sexually suggestive comments to a child or adult at risk, even in fun
 - reduce a child or adult at risk to tears as a form of control
 - allow allegations made by a child or adult at risk to go unchallenged, unrecorded or not acted upon

- do things of a personal nature for children or adults at risk, that they can do for themselves
- invite or allow children or adults at risk to stay with you at your home unsupervised.

13. Safeguarding Procedures

(Adapted from Cheshire Dance's Safeguarding Policy)

See Appendix 2 for Responding to Safeguarding Issues Flow Chart – this document should be carried by Tuckshop Dance Theatre's freelancers at all times.

Responding to Possible Abuse and to Disclosure

- Remain calm
- Listen carefully
- Do not ask leading questions – only questions for clarification
- Do not promise to keep a secret - say you must share the information with people who can help
- Reassure the person concerned and tell them what you are going to do next.
- Make notes as soon as possible after the disclosure in the person's own words

Recording Concerns

You should keep a confidential record of any concern, disclosure, referral and responses you make. You may well be called upon at a later stage. The more detail that is recorded the greater likelihood of uncovering the truth in any investigation. You will be asked by Tuckshop Dance Theatre to complete an Accident/Incident form. This form should be counter-signed and dated by the person with legal responsibility for the child/adult at risk.

Reporting Concerns

Any suspicion that a child has been abused should be reported to the person legally responsible for the child or adult at risk. It is their responsibility to contact the relevant authorities.

Suspensions should also be reported to the Creative Learning Director of Tuckshop Dance Theatre at the earliest opportunity, who will take such steps as considered

necessary to ensure the safety of the person concerned and any other child or adult who may be at risk.

If the legally responsible person is the subject of the suspicion/allegation, report your concern to the Creative Learning Director of Tuckshop Dance Theatre who will contact the relevant authorities. If the Creative Learning Director is not available, seek a consultation with the Social Services Access Team or phone the local police. In an emergency phone 999.

Areas

Wirral Safeguarding

<https://www.wirralsafeguarding.co.uk/>

Liverpool Safeguarding <https://liverpoolscp.org.uk/scp/training/multi-agency-training-and-workforce-development>

Manchester <https://www.manchestersafeguardingpartnership.co.uk/>

Lancashire <https://www.lancashire.gov.uk/health-and-social-care/safeguarding/>

Access Team contact details for the 2 districts of Cheshire are:

Cheshire West

Reporting suspected child abuse:

· Integrated Access and Referral Team 0300 123 7047 8.30am to 5pm from Monday to Thursday, 8.30am to 4.30pm on Fridays.

· Email (secure): i-ART@cheshirewestandchester.gcsx.gov.uk

· Email (ordinary): i-ART@cheshirewestandchester.gov.uk

· Emergency Duty Team (Out-of-Hours) 01244 977277

· Police 0845 458 0000/01244 350000 (999 in an emergency)

· See link <https://www.cheshirewestandchester.gov.uk/residents/health-and-social-care/children-and-young-people/report-a-concern-about-a-child/report-a-concern-about-a-child.aspx>

Cheshire East

Reporting suspected child abuse - The Cheshire East Consultation Service (ChECS): · 0300 123 5012 (opt3)

· Out of office hours Emergency Duty Team on 0300 123 5022

Reporting suspected abuse of a adult at risk:

· 0300 123 5010 (8:30am to 5pm Monday to Thursday and 8:30 am to 4:30pm Friday)

· 0300 123 5022. (at all other times including bank holidays)

Confidentiality (Adapted from Cheshire Dance's Safeguarding Policy)

Whilst working for Tuckshop Dance Theatre there may be occasions when group members disclose personal details. Within the group setting this is to be expected, however we are obliged to breach confidence if any of the following apply:

1. The risk of harm to an individual (particularly a child) is a real one.
2. The degree of harm to be avoided is judged to be serious.
3. Breach of confidentiality may serve to avoid the harm.

Digital Safeguarding (informed by Curious Minds and Simon Ruding from TIPP)

Safeguarding for Remote Learning Guidelines

<https://www.gov.uk/guidance/safeguarding-and-remote-education-during-coronavirus-covid-19>

Online Participation

'If it isn't acceptable offline, then it isn't acceptable online.'

Internet Matters

Good practice in online safety Video conferencing- ZOOM
Planning Online Practice

Professional Account- so that communication channels remain professional and clear. 14

Define rules of engagement and code of conduct with each group. Send out to group before the session.

Compliant with data protection regulations and policy. Photo and video consent- ensure permissions.

Risk assessments should address the NSPCC's E-safety principles measures in place to mitigate risks and concerns over Content, Conduct and Contact.

Provide clear links to raise concerns.

Good practice in delivering online session:

Always present yourself in a professional manner, wearing Tuckshop Dance Theatre T-shirt where possible.

Professional Backdrop- ideally using Tuckshop Dance Theatre Logo as backdrop. Film in a neutral area. Do not film from your bedroom or bathroom spaces.

Ask young people to work in an open space or with an open door.

Agree code of conduct around online creative practice.

Written permission for recording sessions.

Control the space to avoid 1:1 contact, make use of waiting rooms to enter the space. High levels of security from host's side, do not put zoom meeting links on social media. Have a password in place to engage in sessions.

Have a clear plan in the case of zoom bombing and outline with health and safety announcement at the beginning of the session. In the case of zoom bombing or young people causing mischief through inappropriate behaviour, we will set protocols, end the session immediately and start again.

With an insight in to their home life, you may notice signs of abuse, or have concerns, report to safeguarding lead, Creative Learning Director.

Social Media and Safeguarding (Adapted from Yorkshire Dance's 'Engagement with Social Media' Policy)

Tuckshop Dance Theatre fully recognises the benefits of social media services, and encourages staff to use them within the guidelines set out here.

Social media for marketing

Tuckshop Dance Theatre has profiles on Facebook, Twitter, You Tube, Instagram, Tik Tok, LinkedIn etc. that are managed by the Marketing and Events Co-ordinator and overseen by Lauren Tucker. If any staff members wish to create a page/profile for a project or group, they must first check with the Marketing and Events Co-ordinator.

All core staff members have access to the organisation's social media profiles and have a responsibility to use them appropriately.

Social media for communicating with young people (Contact)

Social media platforms such as Facebook are a useful way of communicating with young people who engage with Tuckshop Dance Theatre projects. When Tuckshop Dance Theatre staff members are using Facebook to send messages to young people e.g. members of the Youth Company, they should not do this using their own personal profile. Instead they should set up a work profile specific to their work with young people which they can then use to add young people to as 'friends'. This is to protect the staff member and the young people involved.

Social Media Key Considerations

Remember, what you publish is widely accessible and is permanent. Consider the content carefully. If in doubt, do not post.

Be transparent. This translates to "be honest." When communicating on a professional level be upfront about who you are and that you work for Tuckshop Dance Theatre, otherwise you must make it clear that you are speaking for yourself and not on behalf of Tuckshop Dance Theatre.

Respect copyright and fair use rules. Don't cite or reference customers, partners or suppliers without their approval. When you do make a reference, where possible link back to or reference the source.

Be sensible. Make sure that your efforts to be transparent don't violate any of Tuckshop Dance Theatre's policies, privacy and confidentiality guidelines. Never comment on anything related to legal matters.

Respect your audience. Don't use language or engage in any conduct that would not be acceptable in Tuckshop Dance Theatre's workplace. You should also show proper consideration for others' privacy.

Stay true. Make sure you write and post about your areas of expertise. It applies in public forums as much as it applies to conversations with the media. If you're not the best person to comment on a topic, you shouldn't do so in an official capacity.

Create interest. Tuckshop Dance Theatre is making positive

contributions to the dance world and social media is providing a forum to reach new audiences and educate them on those contributions.

15. Other Useful Resources:

Cheshire West Local Safeguarding Children Board <https://www.cheshirewestlscb.org.uk/>

Of particular interest as a frame of reference with continually updated content is the Safeguarding Children Induction Booklet:

<https://www.cheshirewestlscb.org.uk/safeguarding-children-induction-booklet/>

NSPCC Safeguarding 16-25 year olds – England & Wales

[hPps://learning.nspcc.org.uk/media/1079/safeguarding-standards-and-guidance.pdf](https://learning.nspcc.org.uk/media/1079/safeguarding-standards-and-guidance.pdf)

NSPCC Helpline - 0808 800 5000

16. Lone working is not common practice of staff at Tuckshop Dance Theatre, however there are exceptional circumstances.

Scope of the Policy:

It is the policy of Tuckshop Dance Theatre to ensure, so far as is reasonably practicable, that employees who are required to work alone or unsupervised for significant periods of time are protected from risks to their health, safety and welfare. In addition, Tuckshop Dance Theatre also expects organisations with whom we work to have policies that reflect ours and endorse the Act as stated above. Individuals should understand that they too have legal and moral obligations to themselves and one another.

Responsibilities:

It is the responsibility of managers to assess the potential risks of lone working to employees and to ensure that arrangements are in place to reduce these risks to the lowest possible level in accordance with other Tuckshop Dance Theatre policies and procedures.

Means of communication:

Mobile phone;

Landline telephone;

Personal alarms

Procedures to be followed in an emergency;

Contact points, including those for 'out of hours' working.

Emergency Duty Team details

Managing risk

Staff should ensure that their electronic diaries are kept up to date and include details of locations, time and return times as accurately as possible.

Staff working away from the Office should keep their line manager and/or the Office manager aware of any changes to planned activity. Staff working alone in the office should not be there past 10 pm

For attendance at conferences and events requiring long distance travel and overnight accommodation details of venues, locations and travel arrangements together with contact details should be left with the Office Manager. Activities outside the normal remit of the organisation should be separately risk assessed with the line manager before being undertaken.

Staff and volunteers are trained to choose public areas such as cafes instead of secluded or remote meeting places, only to meet a child or young person for the purpose of mentoring, and only with the knowledge and consent of parents/carers.

When lone working, staff and volunteers ensure they have a charged mobile phone with them at all times, that somebody knows where they are and for how long, and they are aware of the following contact numbers - project office, project staff mobiles, 24 hour emergency telephone number.

Summary

Working alone may bring additional risks to a work activity. Tuckshop Dance Theatre has provided appropriate information to enable managers to develop arrangements to control these risks and to protect employees.

Important things to consider are that:

The lone worker has full knowledge of the hazards and risks to which he or she may be exposed and that they feel capable of carrying out the task/ activity in this situation;

The lone worker is aware of the procedures to follow if something untoward happens, is aware of their own personal limitations and does not exceed them;

An appropriate manager is aware of the whereabouts of all lone workers under their supervision and what activities they are involved in;

Procedures are in place to allow lone workers to report back following completion of their tasks/activities.

N.B. Managers must in so far as reasonably practical ensure the Health and Safety and Welfare of their staff in accordance to this policy.

17. Commitment

I have read a copy of Tuckshop Dance Theatre's Safeguarding Policy for the Protection of Children and Adults at risk.

I recognise that 'the welfare of the child and adult at risk is paramount' regardless of age, culture, disability, gender, language, racial origin, religious beliefs and/or sexual identity and that everyone has the right to protection from abuse.

I know what the four different types of abuse are: Physical, Sexual, Emotional, Neglect and am aware of the signs of abuse.

I understand my responsibilities in relation to abuse:

Recognising, Responding, Recording and Referring

I understand that I have a responsibility to be fully aware of issues of safeguarding and must take appropriate action to protect all those involved for dance projects/activities run by Tuckshop Dance Theatre.

I commit to being vigilant in my sessions and creative processes with Tuckshop Dance Theatre.

I know I must contact the Tuckshop Dance Theatre Creative Director if I suspect abuse during or surrounding a Tuckshop Dance Theatre activity.

I know who to contact with any safeguarding queries.

Signed: _____ Date:

_____ Print

Some information for our freelancers:

What are schools expecting from Creative Practitioners?
How can we mitigate risk and keep ourselves safe?

What are schools expecting from Creative Practitioners?

Schools maintain a Single Central Register, or SCR, which will include details of their staff;

1. Right to Work checks
2. Photo Permissions for websites, social media etc
3. Enhanced DBS – settings should not photocopy these!
4. Basic Awareness or Level One Safeguarding training (provider and issue date may be needed)
5. Keeping Children Safe in Education or KCSIE (Full or Part 1)
6. Training and Qualifications
7. Confirmation of reading and understanding policies
8. Emergency contact information, including next of kin

Schools maintain a Single Central Register, or SCR, which will include details of their staff. For freelance practitioners, this may also include:

1. Public Liability Insurance (issuer and date will be needed)
2. An acknowledgement that you have read and understood the setting's Risk Benefit Assessment – you may be asked to provide this
3. An acknowledgement that you have read and understood the setting's Safeguarding (KCSIE), First Aid and Behaviour / Rewards ... policies

How can we mitigate risk and keep our selves safe?

When might you be vulnerable?

- Lack of planning/preparation; materials and equipment, space
- If there is a lack of training or support or information (at induction and ongoing)
- When you are alone with a child
- When a child seeks affection
- If you are unclear about procedures;
- If you fail to report or seek advice / poor lines of communication
- If you fail to record
- Due to the culture and ethos of the setting
- When you are administering first aid / providing intimate personal care
- If you are restraining a child – if the setting uses restraint, you should be trained before you are asked to do this, if not, you should be supported by the setting's staff.

Safe Guarding or Child Protection

Safeguarding = offers prevention and protection
 Just as an umbrella prevents us getting wet,
 Safeguarding policies and procedures prevent people getting harmed or being at risk of being harmed – they are the over-arching policies and procedures:
PREVENTION

Child Protection = What we keep hold of to keep safe
 Like the umbrella handle, we hold onto, or follow Child Protection policies and procedures which protect children and young people from harm – they are the direct procedures: **DIRECT ACTION**

Promote good peer relationships
Involve children and young people in decision-making and policy development
Provide positive adult role models
Offer a positive activity experience
Create opportunities to achieve success
Use the activity to promote safeguarding and safe messages
Be a listening organisation
Have a belief that “it could happen here”

Our Code

Tuckshop Dance Theatre recognise that:

the welfare of children is paramount in all the work we do and in all the decisions

we take all children, regardless of age, disability, gender, gender reassignment, race, religion or belief, sex, or sexual orientation have an equal right to protection from all types of harm or abuse

some children are additionally vulnerable because of the impact of previous experiences, their level of dependency, communication needs or other issues

working in partnership with children, young people, their parents, carers and other agencies is essential in promoting young people’s welfare.

We will seek to keep children and young people safe by:
valuing, listening to and respecting them

appointing a nominated child protection lead for children and young people, a deputy and a lead trustee/ board member for safeguarding adopting child protection and safeguarding best practice through our policies, procedures and code of conduct for staff and volunteers developing and implementing an effective online safety policy and related procedures providing effective management for staff and volunteers through supervision, support, training and quality assurance measures so that all

staff and volunteers know about and follow our policies, procedures and behaviour codes confidently and competently

recruiting and selecting staff and volunteers safely, ensuring all necessary checks are made

recording, storing and using information professionally and securely, in line with data protection legislation and guidance sharing information about safeguarding and good practice with children and their families via leaflets, posters, group work and one-to-one discussions making sure that children, young people and their families know where to go for help if they have a concern

using our safeguarding and child protection procedures to share concerns and relevant information with agencies who need to know, and involving children, young people, parents, families and carers appropriately using our procedures to manage any allegations against staff and volunteers appropriately

creating and maintaining an anti-bullying environment and ensuring that we have a policy and procedure to help us deal effectively with any bullying that does arise ensuring that we have effective complaints and whistleblowing measures in place

ensuring that we provide a safe physical environment for our children, young people, staff and volunteers, by applying health and safety measures in accordance with the law and regulatory guidance

building a safeguarding culture where staff and volunteers, children, young people and their families treat each other with respect and are comfortable about sharing concerns.

APPENDIX A

Safeguarding Incident Reporting Form

Please complete this form as fully as possible and hand it to your designated safeguarding lead who will be able to support you in following the policy and procedures. The designated safeguarding lead is also responsible for confidentially storing and monitoring this information in line with data protection guidelines.

Name of child/vulnerable adult Gender
Age and date of birth Ethnicity
Religion First language
Any Disabilities Any special factors

Carer's name(s) (if any)

Home address (and phone no. if available).

Are you reporting your own concerns or passing on those of somebody else? Give details.

Brief description of what has prompted the concerns: include dates, times etc. of any specific incidents.

Any physical signs? Behavioural signs? Indirect signs?

Have you spoken to the child/vulnerable adult? If so, what was said?

Have you spoken to the parents/carer(s) If so, what was said?

Has anybody been alleged to be the abuser? If so, give details.

Have you consulted anybody else? Give details.

Your name and position.

In what capacity have you had any contact with the child/vulnerable adult?

To whom reported and date of reporting.

Staff / Volunteer Signature
Adults Signature
(Where appropriate)

Today's date
Date

Designated Persons Signature

Date

APPENDIX B

Adult code of behaviour policy

1. Purpose

This behaviour code outlines the conduct Action Transport Theatre expects from all our staff and volunteers. This includes trustees, agency staff, interns, students on work placement and anyone who is undertaking duties for the organisation, whether paid or unpaid.

The behaviour code aims to help us protect children and young people from abuse and reduce the possibility of unfounded allegations being made. It has been informed by the views of children and young people.

Action Transport Theatre is responsible for making sure everyone taking part in our services has seen, understood and agreed to follow the code of behaviour, and that they understand the consequences of inappropriate behaviour.

We at Action Transport Theatre are committed to practice which protects young people from harm.

We aim to create a safe environment where they can enjoy rewarding and stimulating experiences.

We recognise that they should be:

- listened to and heard
- valued and respected as individuals
- respected for their identity and uniqueness
- encouraged and praised
- involved in decisions as appropriate

regardless of age, gender, ethnicity, disability, sexual identity, language, culture, racial origin or religious beliefs.

2. The role of staff and volunteers

In your role at Action Transport Theatre you are acting in a position of authority and have a duty of care towards the children and young people we work with. You are likely to be seen as a role model and are expected to act appropriately.

1. Responsibility

You are responsible for:

- prioritising the welfare of children and young people
- providing a safe environment for children and young people
- ensuring equipment is used safely and for its intended purpose
- having good awareness of issues to do with safeguarding and child protection and taking action when appropriate.
- following our principles, policies and procedures including our policies and procedures for child protection/safeguarding, whistleblowing and online safety
- staying within the law at all times
- modelling good behaviour for children and young people to follow
- challenging all unacceptable behaviour and reporting any breaches of the behaviour code to the Executive Director
- reporting all concerns about abusive behaviour, following our safeguarding and child protection procedures, this includes behaviour being displayed by an adult or child and directed at anybody of any age.

2. Rights

You should:

- treat children and young people fairly and without prejudice or discrimination
- understand that children and young people are individuals with individual needs

respect differences in gender, sexual orientation, culture, race, ethnicity, disability and religious belief systems, and appreciate that all participants bring something valuable and different to the group/organisation

challenge discrimination and prejudice

encourage young people and adults to speak out about attitudes or behaviour that makes them uncomfortable.

3. Relationships

You should:

- promote relationships that are based on openness, honesty, trust and respect
- avoid favouritism
- be patient with others
- exercise caution when you are discussing sensitive issues with children or young people
 - ensure your contact with children and young people is appropriate and relevant to the work of the project you are involved in
 - ensure that whenever possible, there is more than one adult present during activities with children and young people or if a situation arises where you are alone with a child or young person, ensure that you are within sight or hearing of other adults. If a child specifically asks for or needs some individual time with you, ensure other staff or volunteers know where you and the child are.
 - only provide personal care in an emergency and make sure there is more than one adult present if possible, unless it has been agreed that the provision of personal care is part of your role and you have been trained to do this safely.

4. Respect

You should:

- listen to and respect children at all times
- value and take children's contributions seriously, actively involving them in planning activities wherever possible
- respect a young person's right to personal privacy as far as possible. If you need to break confidentiality in order to follow child protection procedures, it is important to explain this to the child or young person at the earliest opportunity.

5. Unacceptable behaviour

When working with children and young people, you must not:

- allow concerns or allegations to go unreported
- take unnecessary risks
- smoke, consume alcohol or use illegal substances
- develop inappropriate relationships with children and young people
- make inappropriate promises to children and young people
- engage in behaviour that is in any way abusive, including having any form of sexual contact with a child or young person.
- let children and young people have your personal contact details (mobile number, email or postal address) or have contact with them via a personal social media account
- act in a way that can be perceived as threatening or intrusive
- patronise or belittle children and young people

- make sarcastic, insensitive, derogatory or sexually suggestive comments or gestures to or in front of children and young people.

1. General

Always be publicly open when working with young people. Avoid situations where a leader and individual child are completely unobserved

Young People should never be left unattended or excluded from the group

Leaders must place the well-being and safety of the young person above the development of performance at all times.

A risk assessment must be developed by project leaders before a project commences. As far as possible one to one's should take place within an environment that can be observed.

Upholding this code of behaviour

You should always follow this code of behaviour and never rely on your reputation or that of our organisation to protect you.

If you have behaved inappropriately you will be subject to our disciplinary procedures.

Depending on the seriousness of the situation, you may be asked to leave Tuckshop Dance Theatre. We may also make a report to statutory agencies such as the police and/or the local authority child protection services.

If you become aware of any breaches of this code, you must report them to the

Executive Director. If necessary, you should follow our whistleblowing procedure and safeguarding and child protection procedures.