



Child Protection Policy and Procedures

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1 AIM OF CHILD PROTECTION POLICY AND PROCEDURE

The aim of the Beat Carnival's Child Protection Policy and Procedures is to support artists, arts organisations, teachers, youth leaders, children, young people and young adults in jointly creating the highest-quality experiences of the arts in as safe a way as possible.

This Child Protection Policy and Procedures document should be read alongside artists/arts organisations' own procedures and the receiving organisations' Child Protection Procedures.

The policy applies to activities undertaken by the Beat Initiative Ltd and Beat Trading Ltd.

2. LEGAL CONTEXT

The legislative context within which children and vulnerable adults are protected includes:

A. United Nations Convention on the Rights of the Child (UNCRC). The most important articles in relation to child protection are:

- **Article 19**, which provides that children have the right to be protected from all forms of physical or mental violence, injury or abuse, neglect or negligent treatment, maltreatment or exploitation including sexual abuse by those looking after them.
- **Article 12**, which further provides that a child who is capable of forming his/her own views should be assured the right to express those views freely in all matters affecting the child, these views being given due weight in accordance with the age and maturity of the child.
- Finally and most fundamentally, **Article 3**, which provides that when organisations make decisions which affect children, the best interests of the child must be a primary consideration.

B. The Children (NI) Order 1995 states that the welfare of the child must be the paramount consideration and it is this essential principle underpins this Guidance. Within this legislation a child is a person under the age of 18 years.

C. Data Protection Act (1998). Whilst the Data Protection Act (1984) deals with the right of individuals to obtain copies of individual data held on computer of which they themselves are subject, this legislation, which came into effect in 1999, extends the above provisions to manually-held data, i.e. paper records. Information relating to child abuse or possible abuse is however exempted from disclosure requirements.

D. The Children and Vulnerable Adults (NI) Order 2003 is there to prevent unsuitable people from working with vulnerable groups. The Order strengthens the existing system for checking people seeking work with children and vulnerable adults against lists maintained by the Department of Health, Social Services and Public Safety and by the Department of Education. It also creates a number of offences including:

- Working or seeking work with children or vulnerable adults while on either list.
- Working or seeking to work with children while subject to a Disqualification Order.
- Offering work with children and vulnerable adults to a listed individual.

- Undertaking work with children in Northern Ireland while prohibited or disqualified in another jurisdiction.

It will also place the DHSSPS PECS Register on to a statutory basis.

The **Safeguarding Vulnerable Groups (NI) Order 2007 (SVG Order 20007)** is further legislation to strengthen safeguarding arrangements for all vulnerable groups. It places a requirement on organisations to check that any individual appointed to regulated activity (paid or unpaid) is not named on a barred list, prior to their appointment. It also creates requirements for organisations to refer to the Independent Safeguarding Authority (ISA) any individual who has harmed/placed at risk of harm a child or vulnerable adult.

The **Independent Safeguarding Authority (ISA)** has been established since March 2009 and has taken responsibility for maintaining lists of individuals barred from working with children or vulnerable adults or both. There are two lists created which the ISA maintain, one of people barred from undertaking regulated activity with children, and another list for those barred from undertaking regulated activity with vulnerable adults.

Since October 2009 new definitions of regulated activity and vulnerable adults have come into effect and employers will be able to (or [n some cases will be required to) obtain an **AccessNI Enhanced Disclosure** for individuals *applying* to work in regulated activity with children and vulnerable adults.

Regulated Activity involves:

- undertaking activity which is of a specified nature; or
- undertaking activity in a specified place, and there is the opportunity for contact with a child; or
- holding a defined position of responsibility; or
- fostering, childminding and day care provision; or
- managing/supervising a worker in regulated activity.

In addition, the activity must take place on a **frequent** (once per month or more) or **intensive** (four or more days in any 30 day period or overnight) basis.

Individuals who are placed on a barred list by the ISA commit a **criminal offence** if they seek or undertake work (paid or unpaid) in **regulated activity** with children or vulnerable adults, as do employers who knowingly take on a barred individual in regulated activity. An AccessNI Enhanced Disclosure will show if an individual is included on a barred list.

Duties to refer come into effect for employers and professional and regulatory bodies. This means that any concerns that a worker has demonstrated harm or risk of harm to a child must be referred to the ISA, which will consider the individual for inclusion in the relevant barred list.

Right to make representations and right of appeal. In most cases individuals included on a barred list will, with the leave of the Care Tribunal, have the right to appeal against a decision by the ISA to place them on a barred list. In most cases, individuals referred to the ISA will also be able to make representations to the ISA when it is considering them for inclusion on the barred lists. Individuals convicted of or cautioned for **specified** [in legislation] serious offences, which lead to them being automatically included in a barred list, will not have a right to make representations nor will they have the right to appeal against inclusion on the list.

Employers have a legal requirement to check whether an individual who applies to work with children or vulnerable adults is not barred, prior to engaging them in regulated activity. Criminal offences apply where employers fail to check the barred status of an applicant prior to engaging them in regulated activity.

The SVG Order had intended to introduce a Vetting and Barring Scheme however in 2010 the Government halted further progress in its implementation pending a review which examined the proportionality of the scheme. The review has concluded and the full list of recommendations is now available. Further information will be available as work progresses on remodeled scheme.

AccessNI is the system for the disclosure of an individual's criminal history. It was established by the Northern Ireland Office as a result of the introduction in Northern Ireland of Part V of the Police Act 1997. AccessNI replaces previous services operated by the Department of Health, Social Services and Public Safety.

As a Registered Body Beat can apply for an **Enhanced Disclosure**. An Enhanced Disclosure provides Northern Ireland and Great Britain criminal record information, including spent convictions, barred-list information and soft intelligence. From 12 October 2009, positions defined as **regulated activity** with children or vulnerable adults (as defined by the Safeguarding Vulnerable Groups (NI) Order 2007 (SVG)) require an Enhanced Disclosure.

When preparing to work with children and vulnerable adults it will be important to discuss their specific needs with the contracting organisation/group. This may involve discussing the specific needs of:

- children who are pre-school, i.e. 3-5 years old
- children with a disability
- children from cultural minority groups

- children whose first language may not be English
- children and vulnerable adults who have specific communication needs

3. CHILD PROTECTION POLICY

Beat Carnival requires all employees and artists who will have contact with children during their employment with the company to undertake appropriate training and induction.

Section 1.01 Policy Statement

- The welfare of the child, young person and vulnerable adult is paramount.
- All children, young people and vulnerable adults, whatever their age, culture, disability, gender, language, racial origin, religious beliefs and/or sexual identity have the right to protection from abuse.
- All suspicions and allegations of abuse should be taken seriously and responded to swiftly and appropriately.
- Staff (paid and unpaid) should be clear on how to respond appropriately.
- Individuals and agencies concerned with the protection of children must share information and work together in the best interests of the child and vulnerable adults.
- Beat Carnival will take every reasonable step to ensure that children, young people and vulnerable adults are protected from abuse.
- Beat will have in place a Designated Child Protection Officer who will support staff, monitor concerns and act as a point of contact.

4. GOOD PRACTICE

Good practice in planning a project for work involving children, young people and vulnerable adults means:

- that Beat Carnival identifies a person with designated child protection responsibility within the organisation and in the receiving organisation
- that a planning meeting/telephone call takes place addressing responsibilities, health and safety, permissions and child protection
- that Beat Carnival engages in effective recruitment, including appropriate vetting of staff and volunteers
- that Beat Carnival has the correct contacts with local authority social services, in case a concern has to be reported to them

Good practice in a **physical environment** where there is contact with children, young people and vulnerable adults means:

- that workshop artists always ensure that someone from the school/educational establishment, youth organisation or care setting is present and therefore meeting their responsibility for ensuring the safety of those in the setting. This needs to be someone who knows the children well and is able to observe their behaviour and any changes
- that workshop artists constantly monitor risks throughout the project

Good practice in **physical contact** means:

- that artists maintain a safe and appropriate distance from participants
- only touching participants when it is absolutely necessary in relation to the particular arts activity
- seeking agreement of participants prior to any physical contact
- making sure disabled participants are informed of and comfortable with any necessary physical contact

Good practice in **interpersonal dealings** means:

- treating all children/young people/vulnerable adults equally, and with respect and dignity
- always putting the welfare of each participant first, before achieving goals
- building balanced relationships based on mutual trust which empowers children/young people/vulnerable adults to share in the decision-making process
- giving enthusiastic and constructive feedback rather than negative criticism
- making the arts fun, enjoyable and promoting equality
- being an excellent role model for dealings with other people
- recognising that children or young people with disabilities may be even more vulnerable to abuse than other children or young people

Good practice in **managing sensitive information** means:

- having a policy and set of procedures for taking, using and storing photographs or images of children, young people or vulnerable adults

- careful monitoring and use of web-based materials and activities
- agreed procedures for reporting any suspicions or allegations of abuse
- ensuring confidentiality in order to protect the rights of employees, freelancers and volunteers, including safe handling, storage and disposal of any information provided on artists or arts facilitators (or others involved in arts projects) as part of the recruitment process. (Data Protection Act 1998)

Good practice in **professional development** means:

- keeping up-to-date with health and safety in artistic practice
- being informed about legislation and policies for protection of children, young people and vulnerable adults
- undertaking relevant development and training

5. UNDERSTANDING ABUSE

Definitions

Child abuse occurs when a child is neglected, harmed or not provided with proper care. Children may be abused in many settings; in a family, in an institution or community setting, by those known to them or, more rarely, by a stranger. Definitions of abuse are defined in the Children (NI) Order 1995 Guidance “Co-operating to Safeguard Children” published by Department of Health, Social Services and Public Safety. Further guidance can also be found in “Pastoral Care in Schools – Child Protection” published by Department of Education on www.deni.gov.uk.

Physical Abuse

Physical abuse is the deliberate physical injury to a child, or the wilful or negligent failure to prevent physical injury or suffering. This may include hitting, shaking, throwing, poisoning, burning or scalding, drowning, suffocating, confinement to a room or cot, or inappropriately giving drugs to control behaviour.

Emotional Abuse

Emotional abuse is the persistent emotional ill treatment of a child such as to cause severe and persistent adverse effects on the child’s emotional development. It may involve conveying to children that they are worthless or unloved, inadequate, or valued only insofar as they meet the needs of another person. It may involve causing children frequently to feel frightened or in danger, or the exploitation or corruption of children. Some level of emotional abuse is involved in all types of ill treatment of a child, though it may occur alone. Domestic violence, adult mental health problems and parental substance misuse may expose children to emotional abuse.

Sexual Abuse

Sexual abuse involves forcing or enticing a child to take part in sexual activities. The activities may involve physical contact, including penetrative or non-penetrative acts. They may include non-contact activities, such as involving children in looking at, or the production of, pornographic material or watching sexual activities, or encouraging children to behave in sexually inappropriate ways.

Neglect

Neglect is the persistent failure to meet a child’s physical, emotional and/or psychological needs, likely to result in significant harm. It may involve a parent or carer failing to provide adequate food, shelter and clothing.

Signs and Symptoms

Determining whether abuse has occurred or not is a difficult task even for experts in Child Protection. Whilst it is not the role of the staff/artist to determine whether abuse has happened, you are in a position to notice injuries or hear what young people are telling you.

Abuse can often result in observable changes or signs of abnormality or change in appearance, behaviour, learning pattern or development. This is more likely to be identified by those who have day-to-day contact with the child i.e. teachers, ancillary staff, playgroup leaders, youth workers. However, as staff/artist you may also become aware of signs and symptoms that give you cause for concern. For example, the following may be noticeable:

- Bruises, particularly bruises of a regular shape which may indicate the use of an implement such as a strap, or the mark of a hand, lacerations, bite marks or burns, particularly when children change their clothes for physical activity or other activities, or when very young children or children with special educational needs are helped with activities.
- Possible indicators of physical neglect, such as inadequate clothing, poor growth, hunger or apparently deficient nutrition, poor personal hygiene, untreated medical problems, lack of concentration.
- Possible indicators of emotional abuse, such as excessive dependence, or attention-seeking, self-mutilation, over-reaction to mistakes.
- Young people who have been sexually abused may exhibit physical signs, or substantial behavioural changes including precocity, withdrawal or inappropriate sexual behaviour, soreness in genital areas, bruising on inner thighs or buttocks.
- Any combination of the above may be accompanied by or solely manifested in marked deterioration in performance or behaviour which gives rise to concern.

There may be an acceptable explanation and the above are not intended as a checklist of symptoms.

TYPES OF ABUSE INDICATORS	PHYSICAL INDICATORS	BEHAVIOURAL
PHYSICAL ABUSE	<ul style="list-style-type: none"> • Unexplained or recurring burns or bruises • Unexplained lacerations • Untreated injuries • Human bite marks, bald spots or welts 	<ul style="list-style-type: none"> • Aggressive or withdrawn behaviour • Improbable excuses for injuries • Self-destructive tendencies • Fearing or being reluctant to go home • Wearing clothing inappropriate to the weather - possibly concealing part of the body
NEGLECT	<ul style="list-style-type: none"> • Poor state of clothing; inappropriate dress • Poor personal hygiene • Untreated medical problems • Constant hunger 	<ul style="list-style-type: none"> • Low self –esteem • Inability to form social relationships • Compulsive begging, stealing or scavenging • Tiredness, listlessness
EMOTIONAL ABUSE	<ul style="list-style-type: none"> • Attention-seeking behaviour • Poor relationships with peers • Sudden speech disorder • Signs of mutilation • Signs of solvent abuse (smell of glue, drowsiness, mouth sores) • Wetting and soiling • Extreme physical, mental or emotional signals, eating disorders, physical dysfunctions such as stooping or vomiting 	<ul style="list-style-type: none"> • Neurotic behaviour (thumb-sucking, rocking, hair-twisting) • Fear (often disproportionate) of new situations • Inappropriate emotional responses to painful situations • Reluctance for parental involvement or liaison
SEXUAL ABUSE	<ul style="list-style-type: none"> • Difficulty walking or sitting • Stained, torn or bloody underclothes • Injury, soreness or bleeding in genital or anal areas or in throat 	<ul style="list-style-type: none"> • Chronic depression and/or suicidal tendencies • Poor negotiation of social relationships • Poor self-esteem, lack of confidence and self-devaluation • Inappropriate or adult language or behaviours (sexually explicit language, seductive or precocious behaviour) • Role reversal, displaying disproportionate concern for siblings • Outbursts of anger or hysteria

Bullying: Although bullying is not defined as abuse, in its more extreme form it would be regarded as a form of abuse. It can take many forms but Kidscape identifies the main types as:

- emotional - excluding, being unfriendly;
- physical - hitting, kicking, theft;
- racist - racial taunts, graffiti, gestures;
- sexual - unwanted physical contact or sexually abusive comments;
- homophobic – because of, or focusing on, the issue of sexuality;
- verbal – name calling, sarcasm, spreading rumours, teasing;
- cyberbullying (e.g. bullying via mobile phones; email, website bullying).

Bullying can leave children with feelings of worthlessness and self-hatred; they can feel lonely and isolated. At its worst bullying can result in a child attempting suicide. Very often children who are being abused feel they have tried to tell by hints or clues, or something they have said or done. But children may not tell for the following reasons:

- they may have been bribed not to tell;
- they may be afraid of being blamed or punished for what has happened;
- they may have experienced actual or threatened violence from the abuser;
- they may be afraid of what will happen to the abuser who is most often someone they know and care about.

6. WHO ABUSES?

Perpetrators of abuse come from all sections of society. Children and young people can be abused by family members, friends, peers and/or strangers. However, it is well recognised and documented that children and young people are more frequently abused by someone they hold in a position of trust. Perpetrators of abuse will use a variety of methods to gain access to children.

7. RESPONDING TO DISCLOSURE

If a child/young person confides information to you which gives cause for concern about possible abuse and requests that the information be kept secret, it is important that you tell the child as sensitively as possible that you will need to pass the information on. No promise of confidentiality can or should ever be made to a child or anyone else giving information about possible abuse.

- You may be alerted to the possibility that abuse is occurring by:
 - a child telling you that something has happened
 - someone else (another adult or child) telling you about his or her concerns
 - observing physical or behavioural indicators of the child which cause you concern
 - observing the practice of another person which causes you concern
- If an immediate risk or danger is identified then it is important to discuss this with the supervising adult and agree to either make direct contact with the school's/group's Designated Officer or direct contact with the local Health and Social Services Office, the local PSNI Office or the NSPCC.
- In responding to the child/young person, create a safe environment by:
 - staying calm and not rushing into actions which may be inappropriate
 - confirming you know how difficult it must have been to confide in you
 - reassuring the child and stressing he/she is not to blame
 - showing you are taking what is being said seriously
- Be honest and do not make promises you cannot keep. Explain you may have to tell other people in order to stop what is happening.
- Ensure you are quite clear about what the child says so you can pass it on to the supervising adult. Keep questions to a minimum and avoid closed questions (i.e. ones that can be answered by a single word such as yes or no). Use open questions to encourage the child to use his or her own words. The law is very strict and a child abuse case can be dismissed if it appears the child has been led or words or ideas have been suggested.
- Following discussion with the supervising adult record exactly what the child has said to you, in a legible and accurate format, as soon as possible after the incident. Separate the facts from your opinion. Include:
 - the child's name, address, date of birth
 - the date and time of any incident
 - your observations (i.e. a description of the child's behaviour and emotional state
 - exactly what the child said and what you said
 - any action you took as a result of your concerns

- Ensure that you:
 - report and discuss your concern with the Beat Child Protection Designated Officer, who will agree on appropriate action
 - maintain confidentiality. Unnecessary breaches of confidentiality can be very damaging to the child, family and any child protection investigations which take place
 - consult with the supervising adult and follow the procedure – the situation is not your sole responsibility

8. REPORTING PROCEDURE

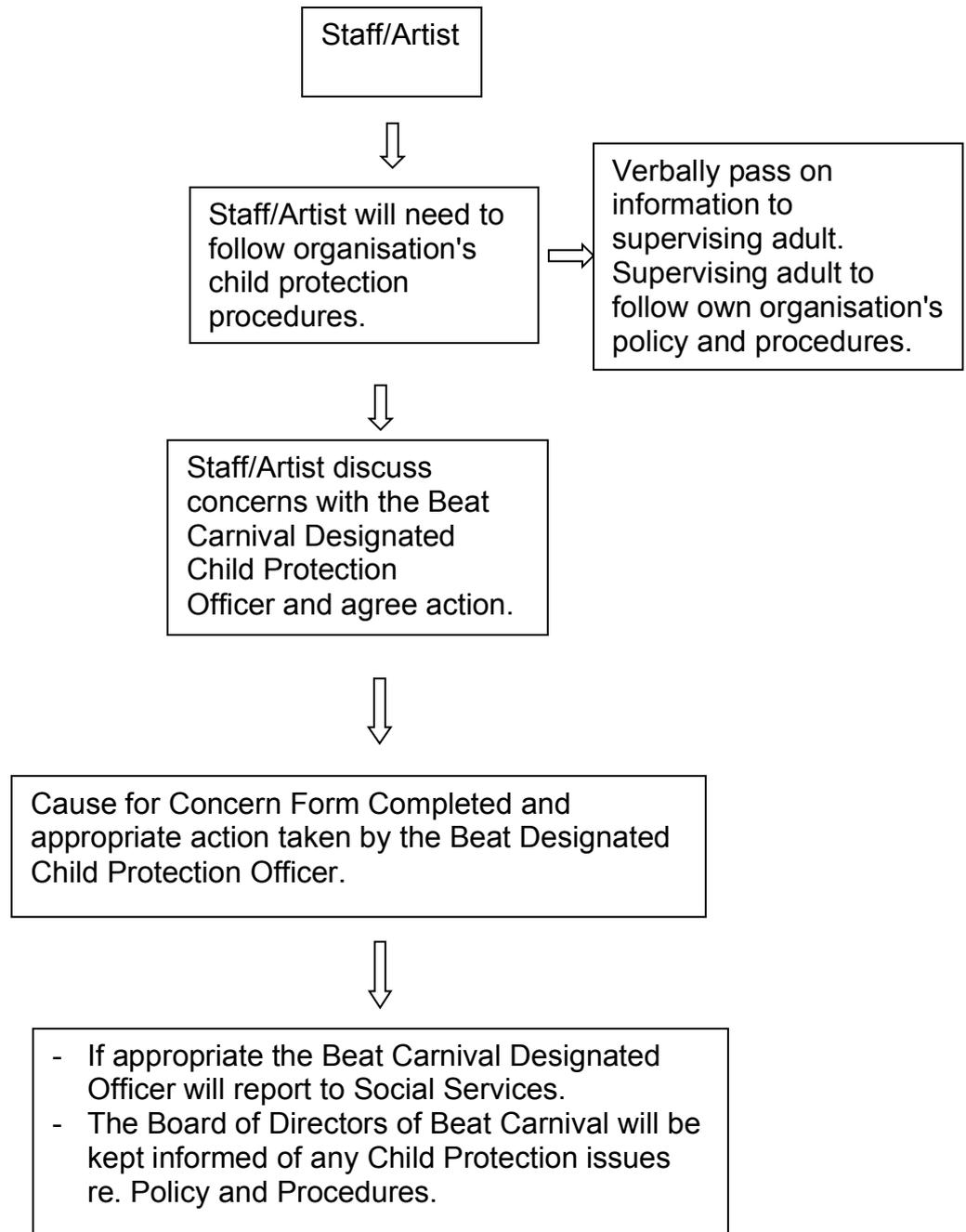
The reporting procedures must be discussed and agreed at the planning stage for the work. This will assist clarity and ensure that there is no delay in action being taken. The Designated Officer for the school, club or organisation must be named and contact details given.

The reporting procedures for staff/artists are as follows:

1. The staff/artist who receives information/disclosure, or notices signs of possible abuse must notify the supervising adult attending the session.
2. If the child/vulnerable adult is in immediate danger then it is important to discuss this with the supervising adult who may contact:
 - the school's/group's Designated Officer
 - the Duty Social Worker at local Health and Social Services Office, NSPCC or local PSNI Office
3. The supervising adult will put into operation their own Child Protection Procedures – generally this requires reporting the concern to their Designated Officer, i.e.:
 - In a school setting, as set down in 'Pastoral Care in Schools – Child Protection' DENI.
 - In a voluntary/community group, as set down in 'VDA – Our Duty to Care' guidance and own organisation's Child Protection Procedures.
4. The staff/artist will discuss their concerns with the Beat's Designated Child Protection Officer, discuss appropriate action and record cause for concern.

If the staff/artist wishes he/she can make contact with the Beat Carnival Designated Officer for Child Protection to discuss their concerns further.

Reporting Procedure Flowchart for Cause for Concern



9. RECORDING

Please give due consideration to how you record your concerns. Information should be written on the presumption that parents and relevant professionals can request access to them. Ensure that your own personal feelings and reactions are not noted but rather the information is factual, neutral in language and concise. Discussion re concerns needs to take place with the Beat Carnival Designated Officer for Child Protection as soon as possible and a Cause for Concern Form completed.

The Beat Carnival Designated Officer will follow up with the relevant organisation for feedback on actions taken/outcome and record this in writing.

BEAT CARNIVAL CAUSE FOR CONCERN FORM

Please complete in block capitals.

1. Name of child / young person / vulnerable adult:
2. Date, day, time:
3. Observation i.e. behaviour / injury / cause for concern:
4. Child / young person's statement / comments:
5. Name/s and contact details of Supervising Adult:
6. Name and contact details of Organisations' Designated Officer:
7. Action agreed to be taken – date / time, who to be informed:

8. Beat Carnival Designated Officer

Name _____
Date _____

Name of Staff/Artist _____
Signed _____
Date _____
Contact Number _____

9. Follow-up of Outcome:

Name (Beat Carnival Designated Officer) _____
Date _____
Signed _____

10. DEALING WITH ALLEGATIONS AGAINST STAFF OR VOLUNTEERS

In the event of an allegation being made against a worker regarding a Child Protection issue, there is a dual responsibility in respect of both the child and the worker. The internal process for dealing with this will run parallel to the reporting process.

- All details of the incident will be recorded fully by the Designated Officer and passed on to the Director who will conduct an internal investigation.
- The Director will inform the worker that an allegation has been made against them and provide them with an opportunity to respond to the allegation. Their response will be fully recorded.
- Consultation with the statutory authorities will take place as soon as possible.
- After consultation with the relevant statutory authorities, the Director should decide what further action needs to be taken.
- In cases where a criminal investigation is instigated by the police, the organisation does not conduct its own internal investigation or gather further evidence that could prejudice the criminal investigation.
- The Director will as a matter of urgency take all protective measures which are necessary to ensure that no child is exposed to unnecessary risk. These measures will not unreasonably penalise the worker unless to protect a child.
- If it is necessary to suspend a worker, the incident will be dealt with as quickly as possible. It may be possible to move the worker to alternative duties which do not involve contact with or access to children during the period of investigation.
- If an individual is suspended from work in regulated activity or transferred to a position where they do not have significant contact with children, that individual will be referred to the Independent Safeguarding Authority for consideration to be included on the Barred List(s).

Due to the sensitivity of the issue and possible reactions of other members of staff within the organisation, training and staff discussion will take place to explore strategies for addressing a range of issues, namely:

- the effects on the individual against whom the allegation has been made
- the reactions of workers and other children towards a child who has been abused or whose allegation is being investigated
- the reactions of parents/carers and other family members
- the reputation of the organisation
- the situations in which suspicions or allegations turn out to be unfounded

11. CONFIDENTIALITY

Whilst it is important to sensitively inform the child/young person that confidentiality cannot be guaranteed when there is a cause for concern, the following principles should be considered:

- Precautions should be taken to ensure that information is only given to the appropriate person.
- Any disclosure from a young person/adult should be led by the young person at their pace without pressure for detail by the artist.

Rights and Confidentiality

If a complaint or allegation is made against a member of staff he or she should be made aware of his or her rights under both employment law and internal disciplinary procedures. This is the responsibility of the officer responsible for personnel in the organisation.

No matter how you feel about the accusation, both the alleged abuser and the person who is thought to have been abused have the right to confidentiality under the Data Protection Act 1998. Remember also that any possible criminal investigation could be compromised through inappropriate information being shared.

12. GENERAL CODE OF BEHAVIOUR

The primary goal for organisations/agencies working with children and young people is to create a safe environment where they can grow, develop and access new experiences. A Code of Behaviour for staff/artists and arts organisations not only helps protect children, young people and vulnerable adults but also provides protection for staff/artist while working within the school, organisation, youth club, etc.

A Code of Behaviour gives guidance on a number of areas:

- A. Physical touch
- B. Relationships and attitudes
- C. Tasks of a personal nature
- D. Managing difficult behaviour

A. Physical Touch

The use of physical touch will depend largely on the age and stage of development of the children, young people and vulnerable adults you work with, the context of the activities you provide and the physical needs of the children and young people in your care. For example, you may be offering a service to children and young people with profound physical disabilities.

There are however a number of fundamental principles on the use of touch which should always be adhered to. These are as follows:

- Touching should always be with the child's permission. If a child or young person shows any resistance to touch, i.e. if you put your hand on their arm and they pull away, it is important that this is respected. A staff member or volunteer should never touch a child or young person in the genital area, buttocks or breasts.
- Touch should always be conducted in an open manner. It should never be carried out 'in secret' or in a surreptitious manner.
- Touch should always be in response to the needs of the child and not the needs of the adult.

B. Relationships and Attitudes

Staff/artist's contact with children and young people may be limited to one session or may involve a number of sessions. The importance of open, honest and respectful relationships cannot be overemphasised irrespective of how long the contact is. It is essential that staff/artists NEVER:

- engage in physical games or horseplay with children which is not part of structured activities

- make sexually suggestive comments to children or young people, or about children and young people even in fun
- engage in sexually provocative games. Examples of this are ‘spin the bottle’ or ‘strip poker’
- use inappropriate language or inappropriate self-disclosures
- adopt inappropriate behaviour or conversations of a sensitive nature
- allow children to use inappropriate language. If this does occur, it is important that this is discussed with the supervising adult

Whilst building relationships with the children, young people and vulnerable adults may necessitate one-to one-interaction, staff/artists must not:

- spend time alone with children or young people.
- take children alone on car journeys
- escort children and young people in and out of the buildings
- take children, young people or vulnerable adults to their home

C. Tasks of a Personal Nature

Children, due to their age, disability etc., do require assistance with tasks of a personal nature, e.g. toileting, changing. However, these tasks must be carried out by the supervising adult/s and never by the staff/artist.

Supervision of children, young people and vulnerable adults is the responsibility of the contracting organisation/group. This needs to be discussed and agreed prior to work beginning. Making arrangements for the effective supervision of the children and young people’s care is an essential component of child protection. The following principles should always apply:

- The supervising adult should be someone who knows the group well and is able to observe behaviour and to respond to any changes.
- The level of supervision must always be adequate, i.e. the ratio of staff and volunteers to children should ensure the following points are adhered to. The ratio of staff plus volunteers to children with disabilities is dependent on the individual needs of the child.

- Children and young people should be supervised at all times with the supervising adult in the room. This does not mean leaving the door open and supervising from another room.

D. Managing Difficult Behaviour

Some of the children and young people in the workshop may at times exhibit difficult behaviour, e.g. aggression, sexualised behaviour, etc. This behaviour may be a manifestation of abuse which has occurred or it may be a result of other factors in the child's life.

Having a clear strategy to manage difficult behaviour is important and can be discussed with the contracting organisation at the planning stage. The management of children and young people during the activity will be the responsibility of the supervising adult – although the artist should support them in this.

- Be aware of your own emotions. Try to appear calm as this may diffuse the situation.
- Treat children and young people with courtesy and respect. If you do overreact to certain behaviour (e.g. shout at the child) then be willing to apologise to them.
- Be consistent. It is important to try to respond in a similar way to similar events and to carry through what you have said you are going to do.
- Always make a distinction between children and their behaviour. Make it clear that it is the behaviour you do not like. Emphasise that you will go on liking them regardless of their behaviour.
- Teach by example. Show by your actions and reactions that adults can be honest, accepting, trustworthy, dependable and willing to listen to children and young people at all times.
- Reward rather than punish. Rewards are a much more effective way of changing behaviour than punishments. Take every opportunity to praise children and young people.
- Contacting children and young people by phone, text or email should never be undertaken without parental knowledge or consent.
- Leaders should not be emailing children and young people directly as individuals, but may do so as part of a disclosed list (having received prior permission to disclose in group email) where they are disseminating information in relation to events. Disclosed lists should be used for sending organisational information via a designated and suitably trained adult. Because of their position, this person should also

have been subject to appropriate selection and vetting processes. Group emails should also give individuals the opportunity to have their contact details removed from the list by including a statement such as: "If you wish to be removed from this email list please contact the administrator".

- Leaders should not contact young people through chatrooms and social networking sites such as Bebo, MSN.

13. CODE OF BEHAVIOUR FOR SPECIFIC ART FORMS

The following are generic areas to consider across all art forms:

- Children, young people and vulnerable adults must be treated with respect at all times.
- Children, young people and vulnerable adults have a right not to partake in an activity which they feel uncomfortable with.
- The need to seek permissions required from parents/primary carers/children and young people.
- The need to obtain Release Forms/Consent Forms for use of any material produced by participants, e.g. film, video, photography, etc. These Release Forms/Consent Forms must provide as much information as possible for parents/carers to give informed consent.
- The need for the provision of information in advance in relation to the content and requirements of the performance/workshop, e.g. methods, touch, etc.
- The need for content and material that is age-specific and appropriate to the needs of the group.
- The need to be aware of guidance in the Beat Carnival Policy and Procedures re: adult/child ratios.
- Any creative medium can invoke personal reactions and emotions in participants and therefore sensitivity and awareness is important.

Craft

This covers a wide variety of craft forms and it is important to provide children and young people and vulnerable adults with an opportunity to explore these craft forms. In relation to child protection good practice issues the following are issues to be aware of:

- Children, young people and vulnerable adults and the supervising responsible adult should be told in advance what, if any, physical touch will be involved.
- Consent from the child/vulnerable adult should be received before any physical touch is carried out.
- Take care that children, young people and vulnerable adults do not harm or attempt to harm themselves or others with any of the craft materials.
- Good practice in working with crafts would indicate that physical touch is only necessary to guide the person's hands in the activity and therefore this should be a light minimal touch. For example, in teaching pottery that the artist is in front of the child and places their hands gently on top of the child's hands to demonstrate the craft, as opposed to demonstrating from behind.

Music

The wide variety of music forms and expressions makes the community we live in come alive. Genres include traditional, electronic, techno, dance, hip-hop, jazz, world, classical, opera, rock and pop. In relation to child protection good practice issues the following are specific areas to be aware of:

- The teaching of specific musical instruments will involve at times the physical touch of children and young people to ensure they are following the teacher's directions. Good practice would highlight the importance of ensuring that children and young people are informed that touch may be involved.
- Physical touch may involve the touching of the diaphragm to enhance/demonstrate breathing techniques. This needs to be carried out firstly with permission and secondly as lightly and as sensitively as possible.
- The importance of recognizing that touch or personal space being invaded is and can be a very threatening experience. Therefore all artists must be aware of their need to respect personal space and if touch must occur it is carried out in a respectful manner but importantly with consent.
- For example, in teaching the drums, given the difficult task of teaching a child or young person how to co-ordinate four limbs it may be necessary to stand behind the person and lean over them. This can be very threatening and good practice would highlight the importance of a child's comfort with this and if any discomfort/hesitation is shown then it must not occur.

Literature

The art of storytelling is to be recognised as an exciting way for children and young people to allow their imagination to expand.

In relation to child protection good practice, the following are specific areas to be aware of:

- The importance of recognising the need for language to be respectful and not to be abusive, degrading or exclusive.
- That a literature facilitator needs to recognise the special needs within the group and ensure that these are given due consideration to ensure inclusivity.
- It is important that the material is appropriate to the age group/special needs of those undertaking the workshop.
- Given the nature of creative writing in encouraging and enabling a person to explore their imagination and feelings it will inevitably trigger within people their hidden thoughts and emotions. Artists must therefore be aware of the experiential nature of creative writing and make children and young people aware of this possibility. If this does occur then following the Policy and Procedures recording procedure is advised.
- It is also recognized that many young people will use creative writing to highlight how they are feeling, and may write down their abuse experiences. Artists must be aware of this and respond appropriately.

Dance

Dance is a physical activity and this is what makes it a creative and joyful art form. As it is a physical activity it is therefore inevitable that physical touch will be an integral part of that experience. This physical touch can include the teacher/choreographer/dancer having to touch a child, young person or vulnerable adult in order to demonstrate a particular movement or to improve posture. Touch can also be used to encourage a child or young person to work in pairs/trios with their peers.

Therefore the touch of children and young people must be recognised as important to the task of the teacher/choreographer/dancer in order to teach the young people/children.

In relation to child protection good practice issues the following are specific areas to be aware of:

- Touch must be given and directed in a respectful and non-threatening manner.
- Permission must be sought from the child for touch to take place.
- It is important to highlight to children, young people and vulnerable adults that it is OK to say no and they do not have to partake in any activity which they do not want to.
- Be aware of issues of power, physical size and bullying within a group of young people in encouraging the working of pairs/trios. It is important that young people are made aware if their behaviour is uncomfortable/frightening for their peers.
- A teacher/choreographer/dancer is not involved in the changing of children or young people. Privacy for individuals (girls and boys) when changing and separate facilities should be available where possible.
- Separate changing facilities should also be available for the teacher/choreographer/dancer.
- Where possible, provision of tutors/supervisors of both sexes should be made available.

Visual/Film

The visual arts is an art form which requires the participant to take part in, perform and record events, persons or still life either by photography or film. The increase in the forms of communication has greatly enhanced our world today, which for the most part is extremely positive. However, the information highway of the internet has also provided an avenue for the exploitation of children and young people through images.

In relation to Child Protection good practice issues the following are specific areas to be aware of:

- Clear information must be given to children, young people or vulnerable adults and their parents/guardians/carers as to the exact detail of the visual art being used. Consent for children/vulnerable adults to attend the workshop is received in the first stage of the consent process.

Good practice would recommend that a Release Form for use of visual work/images be forwarded prior to the visual facilitator attending the school/youth club/day centre, to be completed by the parents/carers/guardians of the children and/or young people who will be attending the workshop.

- It is important to understand the motivation of a person who is involved in the sexual exploitation of children, young people and vulnerable adults, and to recognise that for them even the most innocent of photographs, images or film can provide them with sexual stimulation.
- The inclusion of a child, young person or vulnerable adult's image on a website has been another positive communication medium for visual facilitators to highlight their work and showcase the work of groups. However, the internet is a medium with no boundaries and therefore an image can be forwarded to any number of other websites/emails/individuals. The security of these images on your particular website cannot be guaranteed.
- In recognising these issues it is therefore good practice to ensure that those adults signing a consent form are aware of all the visual mediums that their child or young person's image may be displayed on and permission sought for their consent in this way.
- As a visual arts facilitator you must abide by child protection guidelines which would request that you do not place a child in an at-risk situation. Therefore it is good practice to question your motivation when considering displaying an image or film of a child or young person and if it is absolutely necessary.

- The showcasing of visual facilitators' work is very important for the display of positive work and in encouraging children/young people and vulnerable adults to continue to explore the visual arts. However, if showcasing a piece of work for which you have received consent in the Release Form also includes the image of another child/young person/vulnerable adult then it is good practice that consent for that image is received from the responsible parent/carer/guardian for that child/adult in that image.
- Good practice would highlight that all the material generated in the visual arts workshops remains the property of the individual participants/receiving organisation. Further consent for the showcasing of work needs to be given by the consenting parent/carer/guardian. For further information in relation to issues of copyright/ownership of intellectual property please go to Department for Culture, Media and Sports (DCMS) at www.culture.gov.uk
- Visual arts facilitators should never be alone with a child, young person or vulnerable adult in a 'dark room'/editing studio situation.
- Accessing the internet can provide a breadth and depth of creative opportunities for children and young people and vulnerable adults. However this needs to be monitored to ensure its safe use. It is therefore important that at the planning stage protocols are agreed that include:
 - confirmation that a child protection block is in place on the computers e.g. 'Childnet'
 - agreement on levels and quality of supervision
 - agreement on levels of taste and decency and appropriateness of material for the children, young people and vulnerable adults. It is better to err on the side of caution if unsure

Drama

In recognising that physical contact is an integral part of the teaching of drama, it is important to highlight child protection good practice issues. The following are specific areas to be aware of:

- In relation to physical touch it is important that all children and young people are fully aware of the fact that touch is integral to practicing drama.
- Parents need to be informed by the receiving organisation of the nature of a drama workshop and the role touch plays.
- It is also vital to recognise that any type of drama or creative expression of feelings can trigger for any child or young person who has suffered or is suffering any type of abuse feelings that may be expressed in the drama. It is therefore important to recognise this and have the necessary experience to deal with this.
- If, given the nature of the activity, a disclosure occurs or is experienced then the artist should follow the Policy and Procedures.

14. USEFUL CONTACTS & RESOURCES

<p>AccessNI PO Box1085 Belfast BT5 9BD Tel: 02890259100 www.accessni.gov.uk</p>	<p>Barnardos Childcare Office 542-544 Upper Newtownards Road Belfast BT4 3HE Tel: 02890 672366 Fax: 02890 672399 www.barnardos.org.uk</p>
<p>NI Childline 1st Floor Queens House 14 Queen Street Tel: 0870 3362 945</p> <p>Childline UK Freepost 1111 London N1 OBR Tel: 0800 1111 (free) www.childline.org.uk</p>	<p>Contact NI First Floor Lanyon Building North Derby Street Belfast BT15 3HL Tel: 02890 744499</p> <p>Helpline: Lifeline – 0808 808 8000 www.contactni.com</p>
<p>Children in Northern Ireland (CINI) Unit 9 40 Montgomery Road Belfast BT6 9HL Tel: 028 90401290 www.ci-ni.org.uk</p>	<p>Children’s Law Centre 3rd Floor Philip House 124-137 York Street Belfast BT15 1AB Tel: 02890 245704 Advice Line: 0808 808 5678 www.childrenslawcentre.org</p>
<p>Youthnet 5th Floor Premier Business Centre 20 Adelaide Sreet Belfast BT2 8GD Tel: 02890 331880 www.youthnetni.org.uk</p>	<p>NSPCC Jennymount Court North Derby Street Belfast BT15 3HN Tel: 02890 351135</p> <p>NSPCC Child Protection 24-Hour Free 0800 800 500 www.nspcc.org.uk</p>

<p>Our Duty To Care Team Volunteer Now 129 Ormeau Road Belfast BT7 1SH 02890 232020 www.volunteernow.co.uk</p>	<p>Save the Children Popper House 15 Richmond Park Belfast BT10 0HB Tel: 02890 431123 Fax: 02890 431314 www.savethechildren.org.uk</p>
<p>Kidscape 2 Grosvenor Gardens London SW1W 0DH Tel: 0171 7303300 Helpline 0845 1205 204 www.kidscape.org.uk</p>	

Education and Library Boards:

<p>Belfast Education and Library Board 40 Academy Street Belfast BT1 2NQ Tel: 02890 564289 Child Protection Designated Officer: Lorraine O'Neill</p> <p>South-Eastern Education and Library Board Grahamsbridge Road Dundonald Belfast BT16 2HS Tel: 02890 566402 Fax: 02890 566377 Child Protection Designated Officers: Alison Casey 02890 90566274 Colin Boal 028 90566434</p> <p>Western Education and Library Board Campsie House 1 Hospital Road Omagh Co Tyrone BT79 0AW Tel: 02882 411411 Fax: 02882 411400 Child Protection Designated Officer: Marian McBride/Geoff Young 028 82411480</p>	<p>North-Eastern Education and Library Board Antrim Board Centre 17 Lough Road Antrim Co Antrim BT41 4DH Tel: 028 94482207 Child Protection Designated Officer: Rosie Thorpe</p> <p>Southern Education and Library Board CPSSS Office Tullygally PS 21 Meadowbrook Road Craigavon BT65 5EP Tel: 028 38341975 Child Protection Designated Officers: Jennifer McCann Cathy McCann Kathryn Anderson</p>
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Gateway Teams

Belfast Trust

Tel: 028 9020 4550

South and East Belfast

Duty Social Worker Tel: 028 9020 4550 (Ormeau Road)

Out-of-hours emergency duty team Tel: 028 9056 5444

South Eastern Trust

Tel: 0300 1000 300

Out-of-hours: 028 9056 5444

Western Trust

Tel: 028 7131 4090

Southern Trust

Gateway Team, Craigavon – Tel: 028 3834 3011

Gateway Team, Newry – Tel: 028 3082 5152

Northern Trust

Gateway Service (0300 1234 333) gives options to contact appropriate Team.

Out-of-hours Emergency Social Work Service (028 9446 8833)

USEFUL WEBSITES

Anti bullying

Bullying Online: www.bullying.co.uk

Kidscape: www.kidscape.org.uk

Anti-bullying Alliance: www.anti-bullyingalliance.org.uk

ChildLine: www.childline.org.uk

First aid

British Red Cross: www.redcross.org.uk

St John's Ambulance: www.sja.org.uk

Department for Education: www.gov.uk/government/publications ([Department for Education](#))

Protecting children online

Child Exploitation and Online Protection Centre (CEOP): www.ceop.police.uk

Internet Watch Foundation (IWF): www.iwf.org.uk

Stop it Now! www.stopitnow.org.uk

Childnet International: www.childnet.com

Department for Education: www.gov.uk/schools-colleges

Get Safe Online www.getsafeonline.org