



## CHILD SAFEGUARDING POLICY

**Name of organisation:** Big Mouth Theatre

SECTION HEADING	EXPLANATORY NOTES	SECTION CONTENT
<p><b>1. Introduction</b></p>	<p>Big Mouth Theatre has frequent, regulated contact with both children and adults; providing children with drama tuition, direction and supervision during sessions, and providing adults (the children's parents/care-givers) with customer service.</p> <p>(Regulated activity can be defined as 'frequent contact' with a vulnerable person (once a month or more.)</p>	<p>Big Mouth Theatre makes a positive contribution to a strong and safe community and recognises the right of every individual to stay safe.</p> <p>Big Mouth Theatre comes into contact with children and their adult parents/care-givers through the following activities: Big Mouth Theatre After School Clubs / Academy / Holiday Workshops / Youth Sessions.</p> <p>The types of contact with children and adults will be regulated.</p> <p>This policy seeks to ensure that Big Mouth Theatre undertakes its responsibilities with regard to protection of children and will respond to concerns appropriately. The policy establishes a framework to support paid and unpaid workers in their practices and clarifies the organisation's expectations.</p>
<p><b>2. Legislation</b></p>	<p>This section refers to the principal pieces of legislation governing the application of this policy.</p>	<p>The principal pieces of legislation governing this policy are:</p> <ul style="list-style-type: none"> <li>○ Working together to safeguard Children 2010</li> <li>○ The Children Act 1989</li> <li>○ The Adoption and Children Act 2002</li> <li>○ The Children act 2004</li> <li>○ Safeguarding Vulnerable Groups Act 2006</li> <li>○ Care Standards Act 2000</li> <li>○ Public Interest Disclosure Act 1998</li> <li>○ The Police Act – CRB 1997</li> <li>○ Mental Health Act 1983</li> <li>○ NHS and Community Care Act 1990</li> <li>○ Rehabilitation of Offenders Act 1974</li> </ul>

<p><b>3. Definitions</b></p>	<p>This section defines the term safeguarding It also defines the terms protection and abuse and the group covered by the policy.</p>	<p>Safeguarding is about embedding practices throughout the organisation to ensure the protection of children wherever possible. In contrast, child protection is about responding to circumstances that arise.</p> <p>Abuse is a selfish act of oppression and injustice, exploitation and manipulation of power by those in a position of authority. This can be caused by those inflicting harm or those who fail to act to prevent harm. Abuse is not restricted to any socio-economic group, gender or culture.</p> <p>It can take a number of forms, including the following:</p> <ul style="list-style-type: none"> <li>• Physical abuse</li> <li>• Sexual abuse</li> <li>• Emotional abuse</li> <li>• Bullying</li> <li>• Neglect</li> <li>• Financial (or material) abuse</li> </ul> <p>Definition of a child A child is under the age of 18 (as defined in the United Nations convention on the Rights of a Child).</p>
<p><b>4. Responsibilities</b></p>	<p>This section contains details of responsibilities at various levels of the organisation. The areas of responsibility are listed below. Key responsibilities at various levels are:</p> <ul style="list-style-type: none"> <li>• The policy is in place and appropriate <i>(by Holly Clarkson &amp; Adrian Woolner)</i></li> <li>• The policy is accessible <i>(to all workers)</i></li> <li>• The policy is monitored and reviewed <i>(Holly Clarkson &amp; Adrian Woolner )</i></li> <li>• Promoting the welfare of children <i>(Holly Clarkson &amp; Adrian Woolner)</i></li> <li>• Ensure workers (paid and unpaid) have access to appropriate training/information <i>(Holly Clarkson &amp; Adrian Woolner)</i></li> </ul>	<p><b>All staff</b> (paid or unpaid) have responsibility to follow the guidance laid out in this policy and related policies, and to pass on any welfare concerns using the required procedures.</p> <p>We expect all staff (paid or unpaid) to promote good practice by being an excellent role model, contribute to discussions about safeguarding and to positively involve people in developing safe practices.</p> <p><b>Additional specific responsibilities</b></p> <p>The lead safeguarding officers are Holly Clarkson and Adrian Woolner.</p>

	<ul style="list-style-type: none"> <li>• Receive staff concerns about safeguarding and respond to all seriously, swiftly and appropriately <i>(Holly Clarkson &amp; Adrian Woolner)</i></li> <li>• Keep up to date with local arrangements for safeguarding and DBS <i>(Holly Clarkson &amp; Adrian Woolner)</i></li> <li>• Take forward concerns about responses <i>(Holly Clarkson &amp; Adrian Woolner)</i></li> </ul>	<p>These person's responsibilities are:</p> <ul style="list-style-type: none"> <li>• To manage the day-to-day running of Big Mouth Theatre</li> <li>• To provide children with drama tuition, direction &amp; supervision.</li> <li>• To liaise with the children/parents/care-givers and schools</li> <li>• To manage worker's hours of work and ensure adequate training and information has been provided to ensure that the worker has the knowledge to carry out their work in a safe and controlled environment.</li> <li>• To receive concerns regarding children/school/parent and care-givers and their safeguarding and welfare and to respond or forward appropriately.</li> </ul>
<p><b>5. Communications training and support for staff</b></p>	<p><b>Induction:</b> Typical ways in which we include safeguarding issues during induction include:</p> <ul style="list-style-type: none"> <li>• Discussion of the Child Safeguarding Policy (and confirmation of understanding)</li> <li>• Discussion of other relevant policies</li> <li>• Ensure familiarity with reporting processes, the roles of Managers (and who acts in their absence)</li> <li>• Initial training on safeguarding including: safe working practices, understanding child protection</li> </ul> <p><b>Training &amp; Communications</b> – typical mechanisms for enabling effective discussion of safeguarding issues between staff might include: Team meetings SMT meetings One to one meetings (formal or informal),</p>	<p>Big Mouth Theatre commits resources for induction, training of workers (paid and unpaid), effective communications and support mechanisms in relation to Safeguarding</p> <p><b>Induction</b> will include: Reading &amp; discussing all worker's policies and confirm understanding Working closely alongside managers until managers &amp; workers feel comfortable that workers are fully equipped for the job</p> <p><b>Training</b> All staff who, through their role, are in contact with children will have access to safeguarding training at an appropriate level. Sources and types of training will include: Team meetings role-play scenarios &amp; discussion.</p> <p><b>Communications and discussion of safeguarding issues</b> Commitment to the following communication methods will ensure effective communication of safeguarding issues and practice:</p> <ul style="list-style-type: none"> <li>• Team meetings</li> <li>• Manager meetings</li> <li>• One to one meetings</li> </ul>

	<p><b>Support</b> – typical support mechanisms would include:</p> <ul style="list-style-type: none"> <li>• Debriefing support for paid and unpaid workers so that they can reflect on the issues they have dealt with.</li> <li>• Workers who have initiated protection concerns will be contacted by manager within 1 week.</li> </ul>	<p><b>Support</b></p> <p>We recognise that involvement in situations where there is risk or actual harm can be stressful for workers concerned. The mechanisms in place to support workers include:</p> <ul style="list-style-type: none"> <li>• Debrief for individuals or as a team.</li> <li>• Contact with worker who has initiated protection concerns within 1 week.</li> </ul>
<p><b>6. Professional boundaries</b></p>	<p><b>This section covers aspects such as relationships with customers.</b></p> <ul style="list-style-type: none"> <li>• <b>Giving and receiving gifts from customers</b></li> <li>• <b>Staff contact with user groups</b></li> <li>• <b>Other relevant policies</b></li> </ul>	<p>Professional boundaries are what define the limits of a relationship between a worker and a customer. They are a set of standards we agree to uphold that allows this necessary and often close relationship to exist while ensuring the correct detachment is kept in place.</p> <p>Big Mouth Theatre expects workers to protect the professional integrity of themselves and the organisation. The following professional boundaries must be adhered to:</p> <ul style="list-style-type: none"> <li>• <b>Giving and receiving gifts from customers:</b> Big Mouth Theatre does not allow paid or unpaid workers to give gifts to customers unless managers have given prior permission. Workers are permitted to receive small, token gifts from customers at appropriate times, for example, at Christmas/End of Term, provided the workers inform management of these instances. However gifts may be provided by the organisation as part of a planned activity.</li> <li>• <b>Staff contact with user groups:</b> Personal relationships between a worker (paid or unpaid) and a customer who is a current service user is prohibited. This includes relationships through social networking sites such as Facebook and Twitter. It is also prohibited to enter into a personal relationship with a person who has been a service user over the past 12 months.</li> </ul> <p><b>The following policies also contain guidance on workers (paid or unpaid) conduct:</b> <i>Big Mouth Theatre Code of Conduct</i> -includes guidance on:</p>

		<p>Use of abusive language/Response to behaviour/Customer's personal contact details/Personal relationships/Personal contact</p> <p>If the professional boundaries and/or policies are breached this could result in disciplinary procedures.</p>
<p><b>7. Reporting</b></p>	<p><b>The simplest way to communicate the process of reporting is via our simple flow chart.</b></p> <p>Big Mouth Theatre will be expected to complete the local authorities initial contact form when informing them of a concern about a child. Information on reporting concerns will be found at <a href="http://www.gscb.org.uk">www.gscb.org.uk</a></p> <p>If the immediate manager is implicated, then refer to their line manager or peer.</p>	<p>The process outlined below details the stages involved in raising and reporting safeguarding concerns at Big Mouth Theatre:</p> <p>Communicate your concerns with your immediate manager</p> <p style="text-align: center;">↓</p> <p>Seek medical attention for the vulnerable person if needed</p> <p style="text-align: center;">↓</p> <p>Discuss with parents/care-givers of child Or with vulnerable person.</p> <p>Obtain permission to make referral if safe and appropriate</p> <p style="text-align: center;">↓</p> <p>Complete the Incident Report Form provided by organisation if required and submit to the local authority within 24 hours of making a contact</p> <p style="text-align: center;">↓</p> <p>Ensure that feedback from the Local Authority is received and their response recorded</p>
<p><b>8. Monitoring</b></p>	<p><b>The safeguarding aspects which would typically be monitored.</b></p>	<p>The organisation will monitor the following Safeguarding aspects:</p> <ul style="list-style-type: none"> <li>• Safe recruitment practices</li> <li>• DBS checks undertaken</li> <li>• References applied for new workers</li> <li>• Training – register/ record of worker training</li> <li>• Monitoring whether concerns are being reported and actioned</li> <li>• Checking that policies are up to date and relevant</li> <li>• Reviewing the current reporting procedure in place</li> </ul>

<p><b>9. Managing information</b></p>	<p>This section refers to measures in place to ensure that information is managed and accurately and confidentially recorded.</p>	<p>Information will be gathered, recorded and stored in accordance with the Data Protection Act 1998.</p> <p>All workers must be aware that they have a professional duty to share information with other agencies in order to safeguard children. The public interest in safeguarding children and vulnerable adults may override confidentiality interests. However, information will be shared on a need to know basis only, as judged by the Manager.</p> <p>All workers must be aware that they cannot promise customers or their families/care-givers that they will keep secrets.</p>
<p><b>10. Communicating and reviewing the policy</b></p>	<p><b>How the customer can view the Child Safeguarding Policy.</b></p> <p><b>The review period for the Child Safeguarding Policy.</b></p>	<p>Big Mouth Theatre will make customers aware of the Child Safeguarding Policy through their website.</p> <p>This policy will be reviewed by the managers, Holly Clarkson &amp; Adrian Woolner, once every year and when there are changes in legislation</p>