



# Safeguarding Policy

Created in May 2026

## **INTRODUCTION**

<b>1. Presentation</b>	<b>07</b>
1.1 Who are we?	07
1.2 Who does this policy apply to?	07
1.3 Legislative and Guidance Framework	07
1.4 Policy reviews	08
1.5 Key contacts	08
1.6 Roles' responsibilities	10

## **SAFEGUARDING**

<b>2. Safeguarding and child protection</b>	<b>11</b>
2.1 What is a 'child'	11
2.2 Safeguarding and promoting welfare of children	11
2.3 Our Scope of Responsibility	12
2.4 Our Commitment to Action	12
<b>3. Safeguarding d/Deaf and Disabled Children</b>	<b>13</b>
3.1 The use of the term 'disable'	14
3.2 Our Scope of Responsibility	14
3.3 Our Commitment to Accessibility and Protection	14
<b>4. Safeguarding adults at risk</b>	<b>15</b>
4.1 What is an 'adult at risk'	15
4.2 Adult safeguarding	15
4.3 Our Scope of Responsibility	16
4.4 Our Commitment to Action	16
<b>5. Assessing Capacity and Consent</b>	<b>18</b>
5.1 Understanding Capacity	18
5.2 Evaluating Consent	18

5.3 If You Are Unsure	19
-----------------------	----

## **PROCEDURES**

<b>6. Safer recruitment</b>	<b>19</b>
6.1 Our Recruitment Principles	19
6.2 Disclosure and Barring Service (DBS) Checks	20
6.3 Handling Disclosures and Risk Assessments	20
6.4 Induction and Probation	20
<b>7. Ongoing Supervision, Training, and Development</b>	<b>21</b>
7.1 Supervision and Reflective Practice	21
7.2 Training Requirements	21
<b>8. Safeguarding Procedures: Activities</b>	<b>22</b>
8.1 Risk Assessing Activities	22
8.2 Planning for Complex Safeguarding	22
8.3 Rehearsals and Group Sessions	23
8.4 One-to-One Sessions: In-Person	23
8.5 One-to-One Sessions: Online	24
8.6 Online Group Music Sessions	24
8.7 Host settings Activities	24
<b>9. Health and Safety</b>	<b>25</b>
9.1 Shared Responsibility	25
9.2 Basic Safety Arrangements	25
9.3 Documentation and Training	26
<b>10. Photography and Filming</b>	<b>26</b>
10.1 Consent and Transparency	26
10.2 During Music Canvas Activities	27
10.3 Photography and Filming in Educational/Partner Settings	27
10.4 Working with Contractors and Partners	28

10.5 Storage and Data Security	28
<b>11. Internet, Social Media, and Online Safety</b>	<b>28</b>
11.1 Principles of Digital Conduct	28
11.2 Acceptable Use Policy	29
11.3 Online Sessions and Communication	29
11.4 Publishing Content and Creative Work	30
11.5 Reporting and Response	30
<b>12. Anti-Bullying, Harassment, Discrimination, and Victimization</b>	<b>30</b>
12.1 Definitions of Prohibited Conduct	30
12.2 Our Proactive Commitment	31
12.3 Response Framework	31
12.4 Whistleblowing and Reporting	32
<b>13. Responding to Disclosures and Concerns</b>	<b>33</b>
13.1 Understanding Disclosures	33
13.2 Spotting the Signs	33
13.3 How to Respond to a Disclosure	33
13.4 Recording and Reporting	34
13.5 What if the DSL is the subject of the concern?	34
13.6 Confidentiality and Support	34
<b>14. Managing Allegations Against People Who Work With Children and Adults at Risk</b>	<b>35</b>
14.1 Roles and Responsibilities	35
14.2 Responding to Concerns and Allegations	35
14.3 Settlement Agreements	35
14.4 Confidentiality and Support	36
14.5 Reporting and Legal Duties	36
14.6 Learning and Review	36
14.7 Legislation and Guidance	36
<b>15. Managing Allegations Against a Child</b>	<b>37</b>
15.1 Types of Allegations	37

15.2 Identifying Concerns	37
15.3 Responding to Concerns	37
15.4 If a Child Discloses Abusive Behavior	38
15.5 Our Commitment to Balance	38
<b>16. Whistleblowing</b>	<b>39</b>
16.1 What is Whistleblowing?	39
16.2 Our Commitment	39
16.4 When to Contact the NSPCC Whistleblowing Advice Line	39
16.5 What to Expect	40
16.6 Legal Protection (Public Interest Disclosure Act 1998)	40
<b>17. Complaints Procedure</b>	<b>41</b>
17.1 Our Commitment	41
17.2 Who Can Raise a Complaint?	41
17.3 How to Make a Complaint	41
17.4 When the complaint concerns the Managing Director	42
17.5 Our Promise to You	42
<b>18. Safeguarding Records: Storage and Retention</b>	<b>42</b>
18.1 What are Safeguarding Records?	43
18.2 Storage of Records	43
18.3 Retention Periods	43
18.4 Exceptions and Statutory Requirements	44
18.5 Disclosure and Barring Service (DBS) Checks	44
18.6 Secure Destruction of Records	44
<b>APPENDICES</b>	
<b>Appendix A: Categories of Abuse: Children</b>	<b>45</b>
A.1 What is a 'child'?	45
A.2 What is 'abuse'?	45
A.3 The Four Core Categories	45
A.4 Other Areas to Consider	45
A.5 How might I notice abuse?	46

A.6 A Vital Note to Staff	46
<b>Appendix B: Categories of Abuse: Adults at Risk</b>	<b>47</b>
B.1 What is an 'adult at risk of harm'?	47
B.2 Aims of Adult Safeguarding	47
B.3 Categories of Abuse	47
B.4 Key Points for Staff	48
B.5 How to identify concerns	48
<b>Appendix C: Code of Conduct for Staff and Volunteers</b>	<b>49</b>
C.1 The Role of Staff and Volunteers	49
C.2 Responsibilities	49
C.3 Rights and Respect	49
C.4 Professional Relationships	50
C.5 Unacceptable Behaviour	50
C.6 Upholding the Code	50
C.7 Staff Acknowledgement	51
<b>Appendix D: Participant Code of Conduct (towards other participants)</b>	<b>52</b>
D.1 Our Promise to Each Other	52
D.2 Working in Groups vs. One-to-One	52
D.3 Being a Great Teammate	53
D.4 What is NOT okay?	53
D.5 What happens if things go wrong?	53
D.6 A Note to Parents and Carers	53
D.7 Participant/Parent Agreement	53
<b>Appendix E: Music Canvas Safeguarding Reporting Form</b>	<b>55</b>

## INTRODUCTION

### 1. Presentation

#### 1.1 Who are we?

Music Canvas is a creative and educational limited company (num) delivering one-to-one and group music sessions and lessons in schools, cultural and health centres. The nature of our ethos is to make music experience and education accessible to all individuals, regardless of their social-economic background and specific needs.

We believe that every individual has a right to be treated with respect and dignity. To support our inclusive and individual-centered approach, we are committed to safeguarding the welfare of all those we engage with by protecting them from harm, abuse, and neglect.

#### 1.2 Who does this policy apply to?

This policy enables all managers, staff, freelancers, volunteers, work experience and anyone else who acts on behalf of Music Canvas (the workforce) to carry out that responsibility to ensure that the welfare of the child, young person or adult at risk is paramount.

Music Canvas will ensure that all people involved with our work are clear on how to recognise and respond effectively to abuse and welfare issues. It is therefore mandatory that the whole workforce read it before undertaking any work.

#### 1.3 Legislative and Guidance Framework

This policy has been developed and is maintained in accordance with the following UK statutory requirements and national best-practice guidance:

##### Primary Legislation

- **The Children Act 1989 & 2004:** The core legal framework for the protection and welfare of children in the UK.
- **The Care Act 2014:** The primary legislation governing the protection of adults at risk in England.

- **The Mental Capacity Act 2005:** The framework for assessing decision-making capacity and protecting the rights and autonomy of adults who may lack capacity.
- **The Equality Act 2010:** The legal requirement to ensure equal treatment and protection for individuals regardless of protected characteristics.

### Statutory Guidance

- **HM Government (2026).** *Working Together to Safeguard Children: A guide to multi-agency working to help, protect and promote the welfare of children.* (The primary statutory guidance for safeguarding children).
- **Department of Health and Social Care.** *Care and Support Statutory Guidance (specifically Chapter 14: Safeguarding).* (The official guidance for implementing the Care Act 2014).
- **Department for Education.** *Keeping Children Safe in Education (KCSIE).* (The standard for safeguarding in school and educational settings).

### Best Practice & Specialist Guidance

- **NSPCC Learning.** Resources on writing safeguarding policies and protecting vulnerable groups.
- **NSPCC Learning (2016).** *Safeguarding d/Deaf and disabled children and young people.* (Specialist guidance for protecting children with additional needs).
- **Mental Capacity Act 2005 Code of Practice.** The official government guide on assessing capacity and supporting informed consent.

### 1.4 Policy reviews

We are committed to reviewing our policy and good practice annually or after any changes in legislation, changes to our regular activities, changes to our key contacts or any near misses. This policy was created in **May 2026**.

### 1.5 Key contacts

#### 1. Internal Contacts

These are the individuals within Music Canvas responsible for handling safeguarding concerns.

<b>Designated Safeguarding Lead (DSL)</b>	Mr. Guillem Michel	<a href="mailto:guillem.michel@music.canvas.co.uk">guillem.michel@music.canvas.co.uk</a> 07735 939 573
<b>Company Director</b>	Mr. Guillem Michel	<a href="mailto:guillem.michel@music.canvas.co.uk">guillem.michel@music.canvas.co.uk</a> 07735 939 573

## 2. External Support Services

In an emergency, or if internal leads are unavailable, use these resources.

<b>Emergency Services</b>	For immediate danger/risk	<b>999</b>
<b>Police (Non-Emergency)</b>	Reporting criminal activity	<b>101</b>
<b>NSPCC Helpline</b>	Advice on child protection	<b>0800 800 5000</b>
<b>Local Authority (MASH)</b>	Reporting concerns for children	<b>Bath and NE Somerset:</b> 01225 394200 <b>Bristol:</b> 0117 903 6444 <b>South Gloucestershire:</b> 01454 866000 <b>Wiltshire:</b> 0300 456 0108
<b>Adult Social Care</b>	Reporting concerns for adults	<b>Bath and NE Somerset:</b> 01225 394200 <b>Bristol:</b> 0117 922 2700 <b>South Gloucestershire:</b> 01454 868007 <b>Wiltshire:</b> 0300 456 0108
<b>LADO (Local Authority Designated Officer)</b>	Allegations Against Staff	<b>Bath and NE Somerset:</b> 01225 396810

		<b>Bristol:</b> 0117 903 7795 <b>South Gloucestershire:</b> 01454 868508 <b>Wiltshire:</b> 0300 456 0108 Option 6
--	--	--

## 1.6 Roles' responsibilities

The roles of MD and DSL are currently held by the same individual; in this capacity, they ensure both strategic oversight and operational compliance.

### The Managing Director (MD)

The Managing Director holds the ultimate legal and corporate responsibility for safeguarding within Music Canvas. Their responsibilities include:

- **Culture and Policy:** Ensuring that Music Canvas has a robust, up-to-date safeguarding policy and that a culture of safety is promoted across the organization.
- **Resource Allocation:** Ensuring that sufficient time, training, and resources are available for safeguarding practices to be implemented effectively.
- **Safe Recruitment:** Holding the final responsibility for overseeing safe recruitment processes, ensuring all staff and contractors are appropriately vetted.
- **Compliance:** Ensuring that the organization meets all statutory requirements and that any necessary actions identified following an incident are carried out.

### The Designated Safeguarding Lead (DSL)

The DSL is the "operational lead" for all safeguarding matters. They act as the primary point of contact for staff, external partners, and statutory agencies. Their responsibilities include:

- **Advice and Support:** Providing guidance and support to staff who have concerns about a child's or adult's welfare.
- **Managing Referrals:** Taking the lead in reporting concerns to the Local Authority (MASH), Adult Social Care, or the Police (as required), and ensuring these are handled with the highest level of confidentiality.

- **Record Keeping:** Maintaining detailed, secure, and confidential records of any safeguarding concerns or allegations.
- **Training and Vetting:** Ensuring all staff and volunteers receive appropriate safeguarding training and that all DBS (or equivalent) checks are completed and managed.
- **Liaison:** Acting as the main point of contact for external safeguarding partners, including schools, health centers, and the Local Authority Designated Officer (LADO).

## SAFEGUARDING

Safeguarding means protecting a person's health, wellbeing, and human rights, and enabling them to live free from harm, abuse, and neglect.

### 2. Safeguarding and child protection

#### 2.1 What is a 'child'

In line with the *Children Act 1989*, a child is defined as any person under the age of 18. This applies regardless of their level of independence, living situation, or education status. For the purposes of this policy, the terms "children" and "young people" are used interchangeably to refer to all individuals under 18.

#### 2.2 Safeguarding and promoting welfare of children

According to the most recent version of the guidance (*Working Together to Safeguard Children 2026*), safeguarding and promoting the welfare of children is defined as:

- Providing help and support to meet the needs of children as soon as problems emerge.
- Protecting children from maltreatment, whether that is within or outside the home, including online.
- Preventing impairment of children's mental and physical health or development.
- Ensuring children grow up in circumstances consistent with the provision of safe and effective care.

- Promoting the upbringing of children with their birth parents, or otherwise their family network.
- Taking action to enable all children to have the best outcomes in line with the outcomes set out in the Children's Social Care National Framework.

### **2.3 Our Scope of Responsibility**

At Music Canvas, we have the responsibility to promote the welfare of children, to keep them safe and to work in a way that protects them.

We acknowledge that:

- The welfare of children is paramount in everything we do.
- All children, regardless of age, disability, 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 may be more vulnerable because of previous experiences or past trauma, their level of dependency, communication needs or other issues.
- By working in partnership with children, parents, carers and other agencies we can promote the welfare of children.

### **2.4 Our Commitment to Action**

As an organisation we take every reasonable step to ensure that the children that access our services are protected in all circumstances.

This includes:

- Where our own staff are directly involved in the delivery of a music programme at our own or third party premises.
- When Music Canvas is delivering its activity in third party premises, such as educational, cultural or health settings.
- When we recruit or broker relationships between musicians or arts facilitators and a third party.
- When any allegation occurs against anyone working on behalf of Music Canvas.

We will seek to keep children safe by:

- Ensuring that all decisions about children are made with a child-centred approach.

- Providing a safe environment for children to learn and develop in.
- Ensuring that all children are treated equally and supported in being able to access services which meet their particular needs.
- Implementing safer recruitment, selection and vetting processes.
- Always being mindful that 'it could happen here' and being alert to the possibilities of abuse.
- Ensuring all concerns and allegations of abuse are taken seriously and responded to appropriately.
- Identifying and responding to children in need of early intervention, support and/or protection.
- Ensuring effective multi-agency working and information sharing promptness, transparency and consistency within our safeguarding practice.
- Ensuring that all concerned in cases of abuse, including children, their families, suspects and perpetrators, are treated with respect and accorded full civil and legal rights.
- Supporting our designated safeguarding staff members to have the skills and confidence to manage appropriate safeguarding pathways.
- Ensuring all freelancers, contractors, and artists engaged by Music Canvas adhere to our Safeguarding Policy and Code of Conduct as a condition of their engagement.
- Agreeing, aligning and working in strict accordance with the host centres where Music Canvas carries out its activity.
- Working in partnership with parents, social care, the police and other safeguarding services.
- Having confidentiality and information sharing procedures in place when safeguarding children.

### **3. Safeguarding d/Deaf and Disabled Children**

#### **3.1 The use of the term 'disable'**

We're using the term 'disabled children' to refer to children with a range of very different conditions and identities, some of whom may not identify as being disabled. This includes children who:

- are d/Deaf
- are on the autistic spectrum

- have a condition such as attention deficit hyperactivity disorder (ADHD)
- have a learning disability
- have a physical disability
- have visual impairment
- have a long-term illness

### 3.2 Our Scope of Responsibility

Music Canvas is committed to the principle that a child having a disability, being d/Deaf, or requiring additional support must never be a barrier to acting on safeguarding concerns. We recognise that disabled children and young people are statistically at a higher risk of abuse and may face additional challenges in accessing the protection and support they need.

### 3.3 Our Commitment to Accessibility and Protection

We remain alert to the factors that increase the risk of abuse for these individuals, including:

- **Communication Barriers:** Where a child's speech, language, or non-verbal communication needs make it difficult for them to disclose concerns, or where adults lack the skills to interpret these communications.
- **Misinterpretation of Signs:** The risk that signs of abuse (such as self-harm or behavioral changes) are incorrectly dismissed as symptoms of the child's disability or health condition.
- **Increased Isolation:** Limited access to social opportunities and support networks, which can reduce the number of trusted adults a child can turn to.
- **Dependency on Others:** Reliance on a network of carers for personal or intimate care, which can increase vulnerability to grooming or abuse, particularly if the abuser is a trusted carer.
- **Inadequate Support:** A lack of access to specialized safeguarding information, such as accessible Relationships and Sex Education (RSE), which can leave a child unaware of their rights or how to identify abusive behavior.

All Music Canvas staff and volunteers are expected to:

- **Look Beyond the Disability:** Never mistake indicators of abuse for traits of a disability. Injuries or sudden changes in behavior must always be treated as potential safeguarding concerns.

- **Be Proactive in Communication:** Adapt communication styles to the child's needs. If a child communicates non-verbally, staff must ensure they have the training or resources to facilitate that communication effectively.
- **Maintain Professional Boundaries:** Be hyper-aware of the risks associated with personal and intimate care, ensuring that safety protocols are strictly followed in line with our Code of Conduct.
- **Prioritize the Child's Voice:** Ensure that a disabled child's views are heard, recorded, and acted upon with the same urgency as any other child.

We acknowledge that professionals sometimes struggle to identify abuse in disabled children. Therefore:

- Music Canvas will work in active partnership with schools, health centers, and social care agencies to ensure that any reporting is clear, informed, and child-centered
- If a report is made, we will advocate for the child to ensure that the response from external agencies is appropriate, sensitive, and skilled in meeting the child's specific needs.

## 4. Safeguarding adults at risk

### 4.1 What is an 'adult at risk'

In line with the *Care Act 2014*, an 'adult at risk' (or vulnerable adult) is defined as any person aged 18 or over who has needs for care and support (whether or not the local authority is meeting any of those needs); is experiencing, or is at risk of, abuse or neglect, and as a result of those care and support needs, is unable to protect themselves from either the risk of, or the experience of, abuse or neglect.

### 4.2 Adult safeguarding

According to the *Care Act 2014*, adult safeguarding means protecting an adult's right to live in safety, free from abuse and neglect. It involves people and organizations working together to prevent and stop both the risks and the experience of abuse or neglect, while at the same

time promoting the adult's wellbeing and having regard to their views, wishes, feelings, and beliefs.

### 4.3 Our Scope of Responsibility

At Music Canvas we have a responsibility to promote the welfare of those we work with or come into contact with through the delivery of our work, to keep them safe and to work in a way that protects them.

In our work with adults, we adopt the principle of "Making Safeguarding Personal." This means that when a concern is identified, the views, wishes, and feelings of the adult are at the center of the process, and we aim to support them in maintaining control over their own lives.

That is why we adhere to these six principles, which are mandated by the Care Act 2014:

- **Empowerment:** People are supported and encouraged to make their own decisions and give informed consent.
- **Prevention:** It is better to take action before harm occurs.
- **Proportionality:** The response should be the least intrusive appropriate to the risk presented.
- **Protection:** Support and representation are provided for those in the greatest need.
- **Partnership:** Local solutions are sought through services working with their communities.
- **Accountability:** There is accountability and transparency in delivering safeguarding.

### 4.4 Our Commitment to Action

As an organisation we take every reasonable step to ensure that the adults that access our services are protected in all circumstances.

This includes:

- Where our own staff are directly involved in the delivery of a music programme at our own or third party premises.
- When Music Canvas is delivering its activity in third party premises, such as educational, cultural or health settings.

- When we recruit or broker relationships between musicians or arts facilitators and a third party.
- When any allegation occurs against anyone working on behalf of Music Canvas.

We will seek to keep the adults that we work with safe by:

- Ensuring that we uphold the six key principles highlighted in the Care Act 2014.
- Providing a safe environment for the adults that we work and engage with.
- Ensuring that all adults are treated equally and supported in being able to access services which meet their particular needs.
- Implementing safer recruitment, selection and vetting processes
- Always being mindful that 'it could happen here' and being alert to the possibilities of abuse.
- Ensuring all concerns and allegations of abuse are taken seriously and responded to appropriately.
- Identifying and responding to those adults who may be more at risk and/or in need of early intervention, support and/or protection.
- Ensuring effective multi-agency working and information sharing, promptness, transparency and consistency within our safeguarding practice.
- Ensuring that all concerned in cases of abuse, including adults at risk of harm, their families and carers, suspects and perpetrators, are treated with respect and accorded full civil and legal rights.
- Supporting our designated safeguarding staff members and Trustees to have the skills and confidence to manage appropriate safeguarding pathways.
- Ensuring all freelancers, contractors, and artists engaged by Music Canvas adhere to our Safeguarding Policy and Code of Conduct as a condition of their engagement.
- Agreeing, aligning and working in strict accordance with the host centres where Music Canvas carries out its activity.
- Working in partnership with families, carers, social care, the police and other safeguarding services.
- Having appropriate confidentiality and information sharing procedures in place when safeguarding adults at risk of harm.

## 5. Assessing Capacity and Consent

At Music Canvas, we recognize that issues of cognitive capacity can increase vulnerability. We are committed to ensuring that all individuals—whether children, young people, or adults at risk—are respectfully consulted regarding their participation in our sessions and the sharing of information about them.

### 5.1 Understanding Capacity

- **Young People (16+):** A young person aged 16 or older is presumed in law to have the capacity to consent, unless there is evidence to the contrary.
- **Capacity is Fluid:** Capacity is not fixed; it can be transient (due to fear, shock, injury, or illness) or long-term (due to learning differences, disability, or mental health conditions). We never treat an individual as unable to make a decision until all practicable steps to support them have been taken.
- **The Principle of Support:** We must explain issues using the individual's preferred mode of communication and language. We consider all we know about the individual—particularly their age, communication needs, and likely level of understanding—to ensure we are being as clear as possible.

### 5.2 Evaluating Consent

We must ensure that an individual genuinely understands the choice they are making and is not simply agreeing to what is proposed due to pressure or lack of understanding. When assessing if a person has sufficient understanding to consent (or refuse consent) to participate in an activity or share information, our staff should consider:

- **Comprehension:** Can the person understand the question being asked?
- **Engagement:** Are they taking an active part in the discussion?
- **Retention and Processing:** Can they rephrase the question or the proposed activity in their own words? How would they explain it to someone else?
- **Awareness of Consequences:** Do they have a reasonable understanding of the risks or benefits of agreeing, or saying no? What do they believe will happen if they agree?
- **Consistency:** Can they appreciate the alternatives, weigh them against each other, and express a clear, consistent view?

### 5.3 If You Are Unsure

If a member of the Music Canvas team is ever in doubt about an individual's capacity to consent, they must not proceed without guidance.

Steps to take:

1. **Consult:** Seek immediate advice from the Music Canvas Designated Safeguarding Lead (DSL).
2. **External Advice:** Where appropriate and safe to do so, consult with the individual's known support network, such as their carer, a trusted friend, an advocate, or another professional involved in their care (e.g., a teacher or support worker).
3. **Support Resources:** You may also contact the NSPCC Helpline (0808 800 5000) for guidance on safeguarding children or young people, or contact your local authority's Adult Social Care department for guidance regarding adults at risk.

## PROCEDURES

### 6. Safer recruitment

Music Canvas recognizes that safeguarding begins with ensuring that our workforce—staff, freelancers, and volunteers—is recruited safely. We are committed to identifying and rejecting applicants who are unsuitable to work with children, young people, or adults at risk, and we apply these rigorous standards to every appointment.

#### 6.1 Our Recruitment Principles

- **Safety by Design:** Every role description and person specification clearly highlights the safeguarding responsibilities of the position.
- **Clear Communication:** All job advertisements include a statement regarding our commitment to safeguarding and specify if a criminal records check is required.
- **Standardized Vetting:** We utilize a formal application process for all roles. All appointments are subject to two professional references (from previous employment, volunteering, or study) and a comprehensive identity check.
- **Expert Panel:** We ensure that at least one person on every interview panel has undertaken safer recruitment training.

- **Face-to-Face Assessment:** Interviews for roles involving contact with our participants are always conducted face-to-face, with planned questions that explore the candidate's attitude toward safeguarding and their motivation for the role.

## 6.2 Disclosure and Barring Service (DBS) Checks

- **Regulated Activity:** In line with current legislation, any member of our workforce carrying out "regulated activity" (teaching, training, instructing, or caring for children/adults at risk) will be subject to an **Enhanced DBS check with a Barred List check**.
- **Rolling Program:** We maintain a rolling program of DBS checks. All checks must be renewed every three years, or managed via the **DBS Update Service**.
- **Volunteers:** We support volunteer engagement; however, those in long-term, regular roles are subject to the same DBS checks as staff. Short-term or ad hoc volunteers are always supervised by a staff member or vetted freelancer and are never left alone with participants.
- **Overseas Checks:** If a candidate has been resident overseas for three months or more in the past five years, we will perform a criminal record check for that jurisdiction.

## 6.3 Handling Disclosures and Risk Assessments

When a DBS certificate reveals a positive disclosure, we act with sensitivity and consistency:

- **Individual Assessment:** Decisions are made on a case-by-case basis. We do not use 'spent' or 'protected' convictions as an automatic reason to reject a candidate unless the nature of the conviction renders them unsuitable for the role.
- **Risk Assessment:** We conduct a formal risk assessment considering the nature and seriousness of the offense, its relevance to the role, the time elapsed, and any pattern of behavior. This process is documented, confidential, and involves at least two senior members of the organization.
- **Barred List:** It is illegal to knowingly employ anyone on the barred list for regulated activity. If such a match is discovered, we will immediately notify the police.

## 6.4 Induction and Probation

Safer recruitment does not end at the appointment. Every new recruit must:

- **Complete a Safeguarding Induction:** This includes training on recognizing signs of abuse, reporting procedures, and the Music Canvas Code of Conduct.
- **Sign and submit a formal declaration:** This confirms that they have read, understood, and will abide by our safeguarding policies and the Code of Conduct.
- **Probation:** All new staff undergo a six-month probationary period, allowing for the observation and evaluation of their safeguarding practice.
- **Training Updates:** All staff and freelancers are required to complete safeguarding training or provide evidence of training completed within the last three years.

## 7. Ongoing Supervision, Training, and Development

Safeguarding is a dynamic process. Music Canvas ensures that our workforce remains equipped with the knowledge, skills, and confidence to protect our participants by fostering a culture of continuous learning and open communication.

### 7.1 Supervision and Reflective Practice

We believe that safeguarding is most effective when it is discussed regularly, rather than in isolation. To support this:

- **One-to-One Meetings:** All staff have monthly one-to-one meetings with their line manager, where safeguarding, welfare concerns, and professional development are standing agenda items.
- **Team Meetings:** Safeguarding is a regular item on staff meeting agendas, providing a safe space for the team to reflect on practice, share experiences, and discuss any emerging risks.
- **Policy Updates:** Any updates to our safeguarding and child protection policies are communicated to the entire workforce immediately to ensure consistent, compliant practice.

### 7.2 Training Requirements

Training is tailored to the specific responsibilities of the role to ensure that all staff are competent and confident in their duties.

- **Introductory Training:** All new staff and volunteers must complete a compulsory introductory safeguarding course and a face-to-face onboarding session with the Designated Safeguarding Lead (DSL) before they begin any work.
- **Annual Refreshers:** Annual refresher training is mandatory for all staff. This ensures knowledge remains current and allows for the communication of any changes to procedures.
- **Specialized Training (DSL/DDSL):** Our Designated Safeguarding Lead and Deputy hold Level 3 safeguarding certification. This training is refreshed biennially to ensure our safeguarding leadership remains aligned with current best practice and statutory guidance.
- **Record Keeping:** All training, including completion dates and levels attained, is recorded and audited by the Operations team to ensure total compliance.

## 8. Safeguarding Procedures: Activities

Music Canvas is committed to ensuring the safety of all participants through rigorous operational procedures. Every activity, whether in a school, arts centre, health center, or an online environment, must be governed by these clear, safe practice standards.

### 8.1 Risk Assessing Activities

Every Music Canvas activity must be covered by a documented Risk Assessment. Facilitators must identify potential hazards and the specific measures taken to mitigate them.

- **Submission:** Risk assessments must be emailed to the Managing Director for review and sign-off at least one week before an activity commences.
- **New vs. Existing:** For new activities, a bespoke assessment is mandatory. For recurring or infrequent activities, a review and update of an existing assessment is required to ensure it remains relevant to the current participant group.

### 8.2 Planning for Complex Safeguarding

Where an activity is large-scale, involves new participant groups, or takes place in high-risk environments, staff must draw up a **Safeguarding and Child Protection Plan** in liaison with the Designated Safeguarding Lead (DSL). This plan must explicitly outline:

- Clear lines of responsibility and contact protocols for the day.

- Procedures for responding to welfare concerns or allegations of abuse.
- Whistleblowing procedures for staff.
- Immediate contact information for safeguarding advice (e.g., NSPCC Helpline, local MASH/Adult Social Care).
- **Partnership Working:** If operating in a venue belonging to another organization, the lead facilitator must meet with that organization's representative in advance to ensure our safeguarding procedures are aligned and mutually understood.

### 8.3 Rehearsals and Group Sessions

All rehearsals and group sessions are delivered in line with our partnership working procedure.

- **Safeguarding Briefings:** Every new session series must begin with a safeguarding briefing for all musicians and staff, ensuring everyone knows who to approach for help and support.
- **Code of Conduct:** A code of conduct for participants must be discussed and agreed upon during the first session.
- **Staff Professionalism:** Staff must follow our code of conduct at all times, maintaining professional boundaries and ensuring their behavior cannot be misinterpreted as establishing an inappropriate relationship with a participant.

### 8.4 One-to-One Sessions: In-Person

When delivering one-to-one music tuition, staff must adhere to the following:

- **Scheduling:** All lessons must be scheduled in advance, mutually agreed upon, and recorded in the official Music Canvas calendar.
- **Environment:** Sessions must take place in a communal area with no closed doors. Use of private bedrooms or isolated spaces is strictly prohibited. If a situation makes this difficult (e.g., student accommodation), a formal agreement must be reached with the DSL.
- **Supervision:** Where possible, a parent, guardian, or personal assistant (PA) should be present in the room (when necessary) or in the immediate vicinity for the duration of the session. This is particularly critical when teaching in a student's home to ensure transparency and maintain professional boundaries.
- **Conduct:** Staff must remain familiar with our core safeguarding policies and report any incident of concern immediately to the DSL.

### 8.5 One-to-One Sessions: Online

When teaching remotely, staff must maintain a professional digital environment:

- **Preparation:** Lessons must be scheduled in advance and recorded in the work calendar.
- **Professionalism:** Staff must dress professionally, use professional language, and use a neutral background. Filming from bedrooms or public areas where others might be visible is not permitted.
- **Participant Safety:** Staff must ensure the participant is in a communal area and not a bedroom. Again, a parent/guardian should be present or nearby.
- **Data Security:** No sessions may be recorded, and no screenshots may be taken during the session.

### 8.6 Online Group Music Sessions

To ensure the safety of digital groups, staff must:

- **Secure Invitations:** Share Zoom/meeting links only via email; never post them publicly or on social media.
- **Platform Settings:** Ensure 'Private Chat' and 'Remote Control' features are disabled. Only the staff member running the session should have control over settings.
- **Recording:** If a session is to be recorded for educational purposes, all participants must be notified in advance and provide explicit, informed consent.

### 8.7 Host settings Activities

When working in host settings (e.g., schools, clinical environments), staff must:

- **Verification:** Proactively present ID badges and up-to-date DBS/Update Service details to the host organization's reception upon arrival.
- **Reporting Concerns:** If a safeguarding concern arises during a visit, report it immediately to the host organization's lead member of staff. You must ensure the concern is recorded according to the host's policy.
- **Dual Reporting:** Once reported to the host, you must also inform the Music Canvas DSL via our internal safeguarding reporting form. This enables the company to monitor recurring issues and provide staff with necessary support.
- **Accountability:** Staff are entitled to be guided by a named member of staff at the host site. School/clinical staff remain responsible for group behavior and the

management of individual needs; however, if you feel your concerns are not being addressed sufficiently, you must escalate them directly to the Music Canvas DSL.

## 9. Health and Safety

Music Canvas is committed to taking all reasonable steps to prevent or reduce the risk of harm or injury to our participants, employees, freelance staff, and members of the public, as well as protecting property, equipment, and the environment.

### 9.1 Shared Responsibility

Health and safety is a collective responsibility. While Music Canvas provides the policies and guidance, every individual working on our behalf is responsible for maintaining a safe environment. All staff and volunteers must familiarize themselves with the full **Health & Safety Policy** located in our Employment Manual.

### 9.2 Basic Safety Arrangements

It is the responsibility of every workforce member to ensure that basic safety arrangements are in place wherever they are working. This includes:

- **Emergency Procedures:** Identifying the location of all fire exits and understanding the specific evacuation or lockdown procedures for the building.
- **Site Awareness:** Knowing how to operate windows for ventilation, understanding which fire doors must remain closed, and identifying assembly points.
- **Equipment Safety:** Ensuring that all equipment—including musical instruments, stands, and cables—is set up safely. For example, all trailing wires must be taped down or covered to prevent trip hazards.
- **First Aid:** Locating the nearest first aid kit and identifying the designated first aider on-site before commencing any activity.
- **Reporting:** Reporting any potential hazards, damaged equipment, or accidents to the Managing Director or site manager immediately.

### 9.3 Documentation and Training

To ensure compliance and participant safety:

- **Handbook Familiarization:** All staff and volunteers are required to read the **Music Canvas Health & Safety Handbook** prior to commencing work.
- **Fire Safety:** All staff must familiarize themselves with the **Fire Evacuation Plan** for every new venue they visit.
- **Pre-Session Checks:** Before every session, staff must conduct a quick "safety sweep" of the space to ensure that the environment is clear of hazards and that emergency access is unobstructed.

## 10. Photography and Filming

Music Canvas is committed to ensuring that photographs and audiovisual recordings are taken, stored, and used in a way that prioritizes the welfare, safety, and dignity of our participants.

### 10.1 Consent and Transparency

We prioritize participant safety by:

- **Written Consent:** Always obtaining written consent from participants (or their parents/guardians/carers) before taking or using any images or recordings.
- **Clear Purpose:** We clearly explain why images are being taken, how they will be used (e.g., social media, website, internal training), and how long they will be stored.
- **Right to Withdraw:** We inform participants that they may withdraw consent at any time. We also clearly explain that once an image is shared in the public domain, it may not be possible to retract it entirely.
- **Responsible Representation:** We only use images that reflect participants in a positive, respectful manner. We never share identifying information—such as school names, logos on uniforms, or surnames—without explicit consent.

## 10.2 During Music Canvas Activities

- **Participant Notice:** We will always alert participants and families if photography or filming is planned, providing them with a clear opportunity to "opt out." If an event does not have an advance program, this will be announced verbally at the start.
- **Staff Protocols:**
  - Staff must seek authorization from Music Canvas management before taking any photos or recordings.
  - Only official Music Canvas devices should be used. Personal devices are strictly prohibited for capturing participant content.
- **Public/Visitor Conduct:** Parents or other visitors must ask permission from Music Canvas staff before taking photos. If granted, staff must remind them to also seek consent from other participants or their guardians before filming.
- **No-Photography Zones:** Where feasible, we will designate a "no-photography area" for those who wish to opt out.

## 10.3 Photography and Filming in Educational/Partner Settings

When delivering sessions in schools, health centers, or other educational settings, Music Canvas staff must ensure that our safeguarding standards are maintained regarding third-party recording:

- **Alignment with Host Policy:** Music Canvas requires that all filming and photography by centre staff (e.g., teachers or teaching assistants) must comply with the host organization's established policy.
- **Pre-Activity Agreement:** In advance of delivering sessions, Music Canvas will coordinate with the centre to ensure their internal photography/filming policy aligns with our safeguarding requirements.
- **Managing Third-Party Recording:** If centre staff begin recording or photographing during a Music Canvas session, our staff must proactively remind them that they are required to adhere to the agreed-upon policy. If a member of the centre's staff acts in a way that compromises participant safety or privacy, our staff must politely request they stop and report the incident to the Music Canvas DSL immediately.

## 10.4 Working with Contractors and Partners

- **Contractors:** Any professional photographers or videographers must be briefed on our safeguarding standards. They must wear visible identification, and a member of Music Canvas staff must be present during the filming process.
- **External Requests:** If local journalists or students wish to record an event, they must provide their details, the intended use of the footage, and sign a declaration. Music Canvas management will vet these requests and only grant permission if full consent from participants/parents is secured.

## 10.5 Storage and Data Security

We store all digital media in accordance with data protection law and our internal Privacy Policy:

- **Restricted Access:** Electronic files must be kept in protected folders with access limited to authorized staff only.
- **Security:** Content must be transferred from recording devices to password-protected servers or asset management systems within 24 hours. The use of unencrypted storage (e.g., standard memory sticks) is strictly prohibited.
- **Withdrawal of Consent:** If consent is withdrawn, Music Canvas will take all reasonable steps to cease the use of the images. Records will be removed from our systems and destroyed, or returned to the family at our discretion.

## 11. Internet, Social Media, and Online Safety

Music Canvas is committed to ensuring that our workforce and participants use digital media in safe, inclusive, and creative ways. We recognize that while the online world offers vast opportunities, it requires robust safeguards to protect everyone involved in our programs.

### 11.1 Principles of Digital Conduct

- **Professional Boundaries:** We maintain a professional distance online. Staff must never use personal social networking accounts to communicate directly with participants. This prevents the blurring of professional and personal lives.

- **Role Modeling:** Our workforce acts as role models online just as they do in person. We avoid any behavior that could compromise Music Canvas's reputation or create inappropriate expectations.
- **Duty of Care:** We never put ourselves in a position where we are dealing with situations online that we are not trained or comfortable to handle. If a staff member is concerned about how a participant is attempting to contact them, they must report it to the **Designated Safeguarding Lead (DSL)** immediately.

### 11.2 Acceptable Use Policy

All workforce members agree to:

- Use Music Canvas computers and devices with care, reporting any faults or viruses immediately.
- Avoid opening suspicious hyperlinks or attachments from untrusted sources.
- Never use the internet to access content that could cause offense or compromise our reputation (e.g., violent, sexual, or extremist content).
- Maintain a "transparent" online presence; staff must be willing to show the webpage they are viewing to a supervisor if requested.
- Never post confidential participant information on any platform.

### 11.3 Online Sessions and Communication

- **Security:** Access to online platforms (e.g., Zoom/Teams) must be shared only via direct means (e.g., email or direct message). All sessions must be password-protected.
- **Incident Response:** If an untoward incident occurs during an online session, the staff member must terminate the session immediately, ensure the safety of the participant, and contact the DSL.
- **No Personal Contact:** We do not accept 'Friend' requests from participants. We do not engage in private messaging with participants unless it is through an official, monitored Music Canvas channel.
- **Moderation:** If we create a group (e.g., a Facebook group for a project), a member of the safeguarding team (DSL/DDSL) must be added to monitor the group. We reserve the right to delete content that is violent, hateful, commercial, or off-topic.

## 11.4 Publishing Content and Creative Work

- **Consent:** All images, videos, and creative works are published only after written consent has been obtained from the participant (or their parent/carer).
- **Respecting Identity:** We only use first names for captions unless express permission for more detail is granted. We never "tag" participants in photographs on social networks.
- **Data Protection:** We never share personal details (addresses, school names) online.
- **Copyright:** We do not infringe on copyright. All content shared on our channels must be original to Music Canvas or used with express permission and proper credit.
- **Recording:** Participants are encouraged not to record or photograph others without permission. If a session is recorded for educational purposes, all participants must be notified at the start.

## 11.5 Reporting and Response

- **Concerns:** Any concern regarding participant safety online—or the conduct of a staff member online—must be referred to the DSL.
- **Response to Abuse:** We respond to reports of online abuse (cyberbullying, exploitation, or harassment) with the same robust safeguarding procedures used for offline incidents. Our response considers the needs of the victim, the safety of the organization, and the necessity of long-term resolution.

## 12. Anti-Bullying, Harassment, Discrimination, and Victimization

Music Canvas is committed to fostering a culture where diversity is celebrated and every individual is treated with dignity. We maintain a zero-tolerance policy regarding any behavior that undermines the safety, well-being, or confidence of our participants and staff.

### 12.1 Definitions of Prohibited Conduct

- **Bullying:** Abusive, repetitive, or isolated behavior intended to cause physical or emotional hurt. It is often an abuse of power, position, or knowledge. It can be:
  - **Physical:** Pushing, kicking, hitting, or damaging property.
  - **Verbal:** Name-calling, insults, persistent teasing, or mocking.

- **Non-Verbal:** Excluding someone, spreading rumors, or making offensive gestures.
- **Cyber-Bullying:** Using digital platforms (social media, messaging, email) to intimidate, harass, or humiliate.
- **Harassment:** Unwanted conduct related to a protected characteristic (as defined by the Equality Act 2010) that violates an individual's dignity or creates an intimidating, hostile, degrading, or humiliating environment. Examples include offensive jokes, graffiti, sharing of inappropriate images, or derogatory facial expressions.
- **Victimisation:** Treating an individual less favorably because they have exercised their rights under the Equality Act, such as making a complaint about discrimination or supporting someone else in a grievance process.

## 12.2 Our Proactive Commitment

We believe that all children and adults have an equal right to protection. We actively prevent these issues by:

- **Creating a Culture of Belonging:** We explicitly value diversity. Our programming is designed to welcome new members and ensure that no participant is ever isolated or excluded.
- **Skills-Based Prevention:** We facilitate group discussions that prioritize "active listening," empathy, and the understanding that we are all different. We teach participants that "bystanding" is not a neutral act; we encourage a culture of looking after one another.
- **Staff Empowerment:** All staff undergo training to recognize the early warning signs of bullying—including subtle forms of racial, sexist, homophobic, or disability-related bullying—which are sometimes masked as "banter."

## 12.3 Response Framework

When a report of bullying, harassment, or discrimination is received, we follow a structured, multi-stage response:

### Stage 1: Immediate Safety and Support

- The immediate physical and emotional safety of the victim is the priority.
- The victim will be listened to in a safe, non-judgmental environment, and their account will be recorded.

- We will identify immediate support needs, including whether the victim requires a break from the activity or pastoral support.

### **Stage 2: Investigation and Fact-Finding**

- The DSL (or a senior lead) will conduct an investigation, ensuring all parties are heard.
- We will interview witnesses and review evidence (such as messages or emails) where appropriate.
- We will take care to distinguish between "conflict" (where both parties are at fault) and "bullying" (where there is a clear power imbalance).

### **Stage 3: Decision and Action**

- If bullying or discrimination is confirmed, we will take proportionate action, which may include formal warnings, mediation, or (in severe cases) exclusion from Music Canvas activities.
- We will address the behavior of the perpetrator, ensuring they understand the harm caused and the requirements for behavioral change.

### **Stage 4: Long-Term Resolution and Monitoring**

- We do not consider the case "closed" once action is taken. We will develop a plan to reintegrate the parties if necessary, or monitor the environment to ensure the behavior does not recur.
- We will review the case at regular intervals (e.g., 2, 4, and 8 weeks) to ensure the safety and well-being of the victim remains prioritized.

## **12.4 Whistleblowing and Reporting**

We recognize that many victims are afraid to speak out for fear of retaliation or the belief that "nothing will be done." To mitigate this:

- We provide clear, confidential channels for reporting, including a whistleblowing procedure for staff.
- Any staff member who witnesses bullying or harassment and fails to intervene or report it will be held accountable under our disciplinary procedures.

## 13. Responding to Disclosures and Concerns

### 13.1 Understanding Disclosures

A disclosure is the process by which a child or adult at risk shares experiences of abuse or harm. It is rarely a single event; it is often a journey. Disclosures can happen in many ways:

- **Directly:** Specific verbal statements about an experience.
- **Indirectly:** Ambiguous statements that suggest something is wrong.
- **Behaviourally:** Displaying distress, withdrawal, or unusual conduct that signals a problem.
- **Non-verbally:** Using drawings, writing, or other forms of creative communication.

It is important to remember that partial disclosures—where only some details are shared—are common. The individual may be fearful, ashamed, or worried about the consequences of speaking out.

### 13.2 Spotting the Signs

You should never wait for a direct statement before acting. If you notice signs of distress, you have a duty to check if the individual is okay. Child protection training helps increase confidence in recognizing indicators of abuse; if you are ever unsure, consult the **Designated Safeguarding Lead (DSL)** immediately.

### 13.3 How to Respond to a Disclosure

It is not your role to investigate. Your sole responsibility is to listen, record, and report. If you receive a disclosure:

- **Stay calm and listen:** Give the person your full attention.
- **Reassure them:** Tell them they have done the right thing by speaking to you.
- **Take it seriously:** Acknowledge their courage, but do not promise that you "believe" them or that "everything will be alright."
- **No secrecy:** Never promise confidentiality. You must be clear that to keep them safe, you are required to share this information with the Music Canvas DSL.

- **Clarify, don't lead:** Only ask questions if you need to clarify what you heard (e.g., "What do you mean by that?"). Never ask leading questions that might influence the account.
- **Explain next steps:** Let them know that you will speak to the DSL, who is trained to help and protect them.

#### 13.4 Recording and Reporting

- **Make notes:** As soon as possible, write down the conversation using the person's own words. Do not paraphrase or guess meanings.
- **Contact the DSL:** Notify the DSL as soon as possible.
  - **Music Canvas DSL:** [Insert Name] at [Insert Phone Number] (and out-of-hours number if applicable).
- **Formally Record:** Complete the **Music Canvas Safeguarding Reporting Form** immediately.
- **Partner Settings:** If you are working in a school, clinical setting, or other partner venue, you must report the concern to their DSL first, then inform the Music Canvas DSL. This ensures the host organization can take immediate action on-site.

#### 13.5 What if the DSL is the subject of the concern?

If the concern implicates the DSL, or if you feel the DSL is not responding appropriately to a reported concern, you must report the matter directly to the local safeguarding referral agency (such as the Local Authority Children's Social Care or the Police). All staff have the right and the responsibility to bypass internal reporting if they feel it is necessary to protect a participant.

#### 13.6 Confidentiality and Support

- **Confidentiality:** Information will only be shared with the DSL. They will determine who else needs to be informed to ensure the safety of the individual or to enable staff to fulfill their duties.
- **Staff Support:** Dealing with disclosures can be upsetting. The DSL is committed to supporting any staff member involved in a safeguarding incident. If you feel impacted by a report, please reach out to the DSL to discuss the support available to you.

## 14. Managing Allegations Against People Who Work With Children and Adults at Risk

Any allegation or concern that a Music Canvas staff member or volunteer has behaved in a way that has harmed, or may have harmed, a child or adult at risk must be taken seriously, dealt with sensitively, and addressed promptly, regardless of where the alleged incident took place.

### 14.1 Roles and Responsibilities

The **Designated Safeguarding Lead (DSL)** is responsible for the oversight of all allegations or suspicions of abuse regarding those who work for Music Canvas.

- **If the concern involves the DSL:** The concern should be reported directly to the **Local Authority Designated Officer (LADO)** or the local safeguarding referral agency (Police or Social Care).

### 14.2 Responding to Concerns and Allegations

Music Canvas will take all concerns seriously, regardless of the individual's length of service or employment status. The DSL will not attempt to conduct an internal investigation, as this may compromise external statutory investigations. Instead, the DSL will gather facts and maintain comprehensive records.

An allegation must be reported immediately to the relevant agencies (Police, Local Authority, or NSPCC) if the individual:

- Behaved in a way that has harmed, or may have harmed, a child or adult at risk.
- Possibly committed a criminal offense against, or related to, a child or adult at risk.
- Behaved in a way that indicates they may pose a risk of harm.
- Behaved in a way that indicates they are not suitable to work with children or adults at risk.

### 14.3 Settlement Agreements

Music Canvas will not use "settlement agreements" (where a person agrees to resign in exchange for an employer not pursuing disciplinary action) in cases of alleged abuse. If an individual resigns or refuses to cooperate with an investigation, the allegation will still be fully followed up.

#### 14.4 Confidentiality and Support

The DSL will make every effort to maintain confidentiality for all parties during an investigation. This includes:

- Keeping parents, carers, and the individual concerned informed of the process and outcomes, provided this does not place any participants at further risk of harm.
- Providing appropriate support to all children or adults involved.
- Maintaining clear, comprehensive records of all allegations, the follow-up actions taken, and the final decision.

#### 14.5 Reporting and Legal Duties

Music Canvas adheres to all statutory requirements for reporting:

- **DBS Referrals:** If a staff member or volunteer is removed from their role because they pose a risk of harm (or would have been removed had they not resigned), Music Canvas has a **legal duty** to inform the **Disclosure and Barring Service (DBS)**. Failure to do so is a criminal offense.
- **Regulatory Bodies:** We will also report substantiated allegations to relevant regulatory bodies as required by law.

#### 14.6 Learning and Review

If an allegation is substantiated, Music Canvas is committed to organizational learning. We will:

- Review safeguarding and child protection measures to ensure ongoing vigilance.
- Identify any factors that contributed to the incident and update our policies or procedures accordingly.
- Participate in any external case reviews or multi-agency inquiries as requested.

#### 14.7 Legislation and Guidance

Music Canvas operates in accordance with national statutory guidance. Our procedures are informed by:

- **England:** *Working Together to Safeguard Children* (Department for Education) and *Keeping Children Safe in Education* (Statutory guidance for schools and colleges).
- **Adult Safeguarding:** The *Care Act 2014* guidance.

- **National Variations:** Procedures will be adapted to align with the relevant statutory guidance of the specific UK nation where the activity is taking place (e.g., *Keeping Learners Safe* in Wales, or relevant Scottish/Northern Irish guidance).

## 15. Managing Allegations Against a Child

Music Canvas is committed to ensuring that all participants are safe. We recognize that children and young people can sometimes exhibit harmful behavior toward one another, often referred to as "peer-on-peer abuse." Our response to these incidents is fair, consistent, and prioritizes the welfare of all children involved.

### 15.1 Types of Allegations

Harmful behavior by a child can take many forms, including bullying, cyberbullying, physical abuse, emotional abuse, sexting, or harmful sexual behavior. It is important to note that a child displaying abusive behavior may not fully understand the impact of their actions.

### 15.2 Identifying Concerns

Concerns may be raised in several ways:

- A direct allegation made by a child or adult.
- An adult expressing discomfort with a child's behavior, even if they cannot explicitly label it as abuse.
- Direct observation of concerning behavior by a staff member or volunteer.
- Notification that a participant is the subject of an external investigation.
- A child admitting to a staff member that they have harmed or are at risk of harming someone else.

### 15.3 Responding to Concerns

If an allegation is made against a participant, you must **contact the DSL immediately**. Do not confront the child or attempt to investigate the matter yourself, as this can exacerbate the situation, compromise the safety of the children involved, or interfere with external investigations. The DSL will advise on the next steps, which may involve consulting with parents, school leads, or statutory agencies.

### 15.4 If a Child Discloses Abusive Behavior

If a child admits to you that they have behaved abusively toward another, your response must be supportive yet clear:

- **Acknowledge their honesty:** Reassure the child that they have done the right thing by telling you.
- **Listen without judgment:** Allow the child to tell their story without interjecting or asking leading questions. Remember, a child who discloses abusive behavior is also a child in need of support.
- **Maintain boundaries:** Never promise confidentiality. Explain clearly that you must involve others who can help keep everyone involved safe.
- **Explain the process:** Tell the child what you are going to do next and who you need to speak to.
- **Provide resources:** Reassure the child that help is available to change their behavior, and suggest they contact **Childline (0800 1111)** if they need additional confidential support.

### 15.5 Our Commitment to Balance

When responding to peer-on-peer incidents, Music Canvas will:

- **Protect the victim:** Prioritize the safety and emotional recovery of the person who has experienced the harm.
- **Support the child who harmed:** Provide appropriate help to the child displaying harmful behavior, acknowledging that they are often experiencing their own difficulties.
- **Manage risk:** Work closely with the host organization (e.g., school/clinical setting) and parents to ensure that risks are managed appropriately, which may include adjusting the child's participation in Music Canvas activities.

## 16. Whistleblowing

### 16.1 What is Whistleblowing?

Whistleblowing is the process of raising a concern about dangerous, illegal, or unethical activity, or any form of wrongdoing within our organization. "Blowing the whistle" is not an act of disloyalty; it is a vital safeguard that helps us identify risks to our participants' safety, prevent potential harm, and continuously improve our practice.

### 16.2 Our Commitment

Music Canvas is committed to maintaining an environment where staff and volunteers feel safe to raise concerns without fear of reprisal. We recognize that sharing information is often the first step in protecting individuals and holding the organization accountable to its safeguarding responsibilities.

### 16.3 How to Report a Concern

We encourage a culture of transparency where concerns can be raised internally in the first instance. However, if you feel that internal reporting is not possible or appropriate, we support the use of external channels.

- **Internal Reporting:** If you have a concern, you may raise it directly with the Managing Director or the DSL.
- **External Advice (The NSPCC Whistleblowing Advice Line):** If your concern relates to how safeguarding or child protection issues are being handled—or if you believe a concern has been ignored or covered up—you should contact the **NSPCC Whistleblowing Advice Line**.
  - **Phone:** 0800 028 0285
  - **Email:** [help@nspcc.org.uk](mailto:help@nspcc.org.uk)

### 16.4 When to Contact the NSPCC Whistleblowing Advice Line

You should contact the advice line if:

- You are concerned that Music Canvas (or another organization we work with) lacks clear safeguarding procedures.
- You believe that a safeguarding concern is not being dealt with properly, is being dismissed, or is being covered up.

- A previously raised concern has not been acted upon.
- You fear that you may face negative repercussions or unfair treatment if you raise your concern internally.

*Note: This applies to incidents that happened in the past, are currently happening, or are suspected to happen in the future.*

### 16.5 What to Expect

When you contact the NSPCC, you will be connected with a trained practitioner who will:

- Explain the whistleblowing process and discuss your concerns confidentially.
- Take the details of your concern and explain the protection available to you.
- Help facilitate contact with relevant agencies and authorities to ensure necessary action is taken.

**Anonymity:** You do not have to disclose your identity if you do not wish to. If you choose to provide your contact details, you can request that they remain confidential and are not shared with other agencies.

### 16.6 Legal Protection (Public Interest Disclosure Act 1998)

The law provides protection for "workers" who disclose information regarding wrongdoing, provided the disclosure is in the public interest. This includes situations where:

- A criminal offense has been, is being, or is likely to be committed.
- A legal obligation has been breached.
- A miscarriage of justice has occurred.
- The health or safety of an individual has been endangered.
- Information about any of the above has been deliberately concealed.

The NSPCC is a **prescribed body** for child welfare and protection. This means that if you make a disclosure to them about child protection or welfare concerns, you are legally protected from being treated unfairly, disciplined, or losing your job as a result.

## 17. Complaints Procedure

### 17.1 Our Commitment

Music Canvas is committed to providing a high-quality, inclusive service. We recognize that we may not always succeed, and we welcome feedback as a vital tool for improvement. If you are unhappy with any aspect of our service, we want to hear from you.

Our Complaints Procedure aims to:

- Deal with complaints fairly, efficiently, and effectively.
- Ensure that all feedback is handled in a consistent and professional manner.
- Use complaints constructively to improve our services and safeguarding practices.

### 17.2 Who Can Raise a Complaint?

This procedure is available to:

- Participants and their families/carers.
- Schools, clinical settings, and other partner organizations.
- Staff, freelance facilitators, and volunteers.

### 17.3 How to Make a Complaint

We believe that many issues can be resolved quickly and informally.

- **Informal Resolution:** If you are unhappy, we encourage you to speak directly with the person providing the service, either in person, via telephone, or email. Often, a conversation is the fastest way to understand a concern and find a solution.
- **Formal Complaint:** If you are not satisfied with an informal resolution, or if you prefer to bypass an informal route, you may submit a formal complaint.

**How to submit a formal complaint:** You can submit your complaint using your preferred method and format. We encourage you to seek support from a friend, relative, or advocate if needed.

- **Online:** Please use the dedicated 'Complaints' title on the contact form via our website: <https://musiccanvas.co.uk/contact>
- **Email:** If you prefer, you may email the Managing Director directly at: [guillem.michel@musiccanvas.co.uk](mailto:guillem.michel@musiccanvas.co.uk)

- **Written:** If you are unable to use digital channels, please contact us via phone at **073335 939 573** to request a secure address for correspondence.

#### 17.4 When the complaint concerns the Managing Director

As Music Canvas Ltd. is operated by a sole worker who is also the Managing Director, any complaint, concern, or safeguarding allegation made against the Managing Director cannot be investigated internally. To ensure absolute transparency, safety, and independence, the following procedures must be followed:

1. **Direct External Reporting:** Any person (including parents, students, clients, or members of the public) who wishes to raise a complaint or safeguarding concern regarding the Managing Director should bypass the company entirely and report the matter directly to external statutory bodies.
2. **General Business or Service Complaints:** For non-safeguarding complaints (e.g., service quality, financial disputes, or contractual issues), complainants are advised to contact Citizens Advice.

The Managing Director commits to fully cooperating with any external investigation, providing all required records, logs, and information to the Local Authority, Police, or Social Services without delay.

#### 17.5 Our Promise to You

- **Impartiality:** We will ensure that complaints are handled without bias.
- **Confidentiality:** Your complaint will be treated with confidentiality, shared only with those strictly necessary to resolve the issue.
- **Responsiveness:** We will acknowledge receipt of your formal complaint within 5 working days and provide you with a clear timeline for our investigation and proposed resolution.
- **No Victimisation:** You will not be treated less favorably as a result of raising a concern. We are committed to a "no-blame" culture where feedback is valued.

### 18. Safeguarding Records: Storage and Retention

The purpose of this section is to outline how Music Canvas stores, retains, and securely deletes records related to safeguarding concerns.

## 18.1 What are Safeguarding Records?

These are records relating to:

- Concerns about a child or adult at risk's welfare and safety.
- Concerns regarding the conduct or suitability of anyone working or volunteering with Music Canvas.

All concerns must be documented using our **Safeguarding Reporting Form**, regardless of whether they are shared with statutory agencies (such as the Police or Local Authority).

## 18.2 Storage of Records

- **Confidentiality:** All safeguarding records, whether electronic or paper-based, must be stored with the highest level of security.
- **Electronic Security:** Electronic files must be password-protected and stored on secure, encrypted devices protected against viruses and unauthorized access. The use of personal devices for storing safeguarding records is strictly prohibited.
- **Separation of Files:** Information regarding concerns must be kept in a separate, confidential file for each individual, rather than in a central "concern log." If a participant has a general file, it should be marked to indicate that a separate, confidential safeguarding file exists.
- **Sharing Data:** When sharing information internally or with external agencies, it must be done via secure, encrypted channels.

## 18.3 Retention Periods

We retain records in accordance with statutory guidance to ensure they are available should a child or adult need to access their history or if legal proceedings arise.

- **For Children/Young People:** Safeguarding files should be retained until the child reaches the age of 25 (seven years after reaching school-leaving age). Where appropriate, files should be transferred to any new educational institution the child attends.
- **For Staff/Volunteers (Adult Conduct):** Records concerning an adult's behavior or suitability must be kept in their confidential personnel file until they reach the age of 65 or for 10 years, whichever is longer. This applies regardless of whether the individual is still with Music Canvas or whether the allegations were unfounded.

- *Note: If an allegation is proven to be malicious, the record may be destroyed immediately.*

#### 18.4 Exceptions and Statutory Requirements

Records may be kept longer than the standard period if:

- They are relevant to ongoing or potential legal action.
- They provide information about an individual's personal history which they may request to access.
- They are subject to specific statutory requirements (e.g., records relating to 'looked after' children or official inquiries).
- *If an extension is required, the file must be clearly marked with the justification for the extended retention period.*

#### 18.5 Disclosure and Barring Service (DBS) Checks

In line with DBS guidance, we do not retain copies of DBS certificates (unless there is a dispute). Instead, we maintain a **Confidential Register** containing:

- The date the check was completed.
- The level and type of check (Basic/Standard/Enhanced).
- The certificate reference number.
- The hiring/recruitment decision and the justification behind it. *(If a dispute arises, a copy of the certificate may be held for a maximum of six months.)*

#### 18.6 Secure Destruction of Records

When the retention period expires, records must be destroyed in a way that ensures complete confidentiality:

- **Physical Records:** Must be shredded or incinerated. Until destruction, they must be stored in a locked, secure cupboard or confidential waste bin.
- **Electronic Records:** Must be permanently purged from all drives, cloud storage, and backups.
- **Closure of Programs:** Should Music Canvas or a specific project close, the Managing Director is responsible for ensuring all records are reviewed, retained, or disposed of in accordance with this policy.

## Appendix A: Categories of Abuse: Children

### A.1 What is a 'child'?

In England, a child is defined as anyone who has not yet reached their 18th birthday.

### A.2 What is 'abuse'?

Abuse is a form of maltreatment of a child. Someone may abuse or neglect a child by inflicting harm, or by failing to act to prevent harm. Abuse can happen in a family, institutional, or community setting, and it can be perpetrated by adults or other children (peer-on-peer). It may occur in person or be facilitated via technology.

The four core categories of abuse are: **Physical, Sexual, Emotional, and Neglect.**

### A.3 The Four Core Categories

- **Physical Abuse:** Involves causing physical harm to a child (e.g., hitting, shaking, throwing, poisoning, burning, or drowning). It also includes "Fabricated or Induced Illness" (FII), where a carer deliberately induces or falsifies symptoms in a child.
- **Sexual Abuse:** Involves forcing or enticing a child to take part in sexual activities. This can include physical contact (assault by penetration, touching) or non-contact activities (involving children in the production of sexual images, grooming, or encouraging sexually inappropriate behavior). This can occur online or offline.
- **Emotional Abuse:** The persistent emotional maltreatment of a child. This may include conveying to a child that they are worthless, deliberately silencing them, imposing developmentally inappropriate expectations, overprotection, or exposing them to the ill-treatment of others. It also includes severe bullying (including cyber-bullying).
- **Neglect:** The persistent failure to meet a child's basic physical and/or psychological needs. This includes failing to provide adequate food, shelter, clothing, medical care, or protection from danger, as well as being unresponsive to a child's basic emotional needs.

### A.4 Other Areas to Consider

- **Bullying:** Should be addressed as a child protection concern when there is reasonable cause to suspect that a child is suffering, or is likely to suffer, significant harm.

- **Child Sexual/Criminal Exploitation:** Occurs when an individual or group takes advantage of a power imbalance to manipulate or coerce a child into sexual activity or criminal activity (e.g., drug running, "County Lines") in exchange for things the child needs, or for the gain of the perpetrator.
- **Domestic Violence or Abuse:** Any incident or pattern of controlling, coercive, or threatening behavior between those aged 16+ who are intimate partners or family members. Children who witness or hear domestic abuse are considered victims of emotional abuse.
- **Female Genital Mutilation (FGM):** A procedure where female genital organs are injured or changed for non-medical reasons. This is a traumatic and illegal act with severe long-term health and psychological consequences.

### A.5 How might I notice abuse?

While these signs do not automatically mean a child is being abused, they can be indicators that something is wrong:

- **Behavioral changes:** Unexplained personality shifts, becoming withdrawn, or becoming uncharacteristically aggressive.
- **Emotional cues:** Seeming anxious, depressed, or lacking self-esteem.
- **Social indicators:** A poor relationship with parents, having few friends, or running away/going missing.
- **Physical/Age indicators:** Knowledge of adult issues inappropriate for their age, or consistently wearing clothing that covers the body (even in warm weather).

### A.6 A Vital Note to Staff

You do not need to be an expert in diagnosing abuse. **If you have a "gut feeling" or observe behavior that causes you concern, you have a duty to report it to the Music Canvas Designated Safeguarding Lead (DSL).** It is better to raise a concern that turns out to be minor than to remain silent when a child is in need of support.

## Appendix B: Categories of Abuse: Adults at Risk

### B.1 What is an 'adult at risk of harm'?

Under the *Care Act 2014*, an adult at risk is anyone aged 18 or over who:

1. Has needs for care and support;
2. Is experiencing, or is at risk of, abuse or neglect; and
3. As a result of those needs, is unable to protect themselves against abuse or neglect.

### B.2 Aims of Adult Safeguarding

Our safeguarding approach aims to:

- Prevent harm and reduce the risk of abuse or neglect.
- Support adults in making their own choices and having control over their lives.
- Promote an approach that concentrates on improving the quality of life for the individual.
- Provide support in accessible ways to help people understand how to stay safe.

### B.3 Categories of Abuse

- **Physical Abuse:** Including assault, hitting, slapping, pushing, misuse of medication, or inappropriate restraint.
- **Domestic Violence:** Including psychological, physical, sexual, financial, and emotional abuse, as well as so-called 'honour'-based violence.
- **Sexual Abuse:** Including rape, sexual harassment, inappropriate touching, sexual teasing/innuendo, sexual photography, or subjection to pornography. This includes any sexual act to which the adult has not consented or was pressured into consenting.
- **Psychological Abuse:** Including threats of harm or abandonment, humiliation, verbal abuse, cyber-bullying, isolation, or the unreasonable withdrawal of supportive networks.
- **Financial or Material Abuse:** Including theft, fraud, internet scamming, or coercion regarding an adult's financial affairs, wills, property, or inheritance.
- **Modern Slavery:** Including slavery, human trafficking, forced labor, and domestic servitude.

- **Discriminatory Abuse:** Forms of harassment or slurs based on age, disability, gender reassignment, race, religion, sex, or sexual orientation.
- **Organisational Abuse:** Neglect and poor care practice within an institution or setting. This can range from one-off incidents to ongoing ill-treatment caused by poor professional practice or organizational policies.
- **Neglect and Acts of Omission:** Ignoring medical, emotional, or physical care needs; failure to provide access to health/care services; or withholding the necessities of life (medication, nutrition, heating).
- **Self-Neglect:** A wide range of behaviors including neglecting personal hygiene, health, or surroundings, or behavior such as hoarding.

#### B.4 Key Points for Staff

- **Non-Exhaustive:** These lists are not exhaustive. If you observe anything that looks like abuse or is likely to cause harm, you must report it.
- **Professional Judgment:** A decision on whether a formal safeguarding response is required often depends on the adult's ability to protect themselves. If you suspect an adult has reached a point where they can no longer protect themselves without external help, **you must report this to the Music Canvas DSL immediately.**
- **Empowerment:** Always aim to safeguard adults in a way that supports them in making their own choices, provided they have the capacity to do so.

#### B.5 How to identify concerns

As with children, signs of abuse in adults can be subtle:

- Unexplained physical injuries or poor hygiene.
- Unexplained changes in financial circumstances.
- Sudden withdrawal from activities or social circles.
- Displays of fear, intimidation, or controlling behavior from a partner or carer.
- The adult appearing distressed or "scared" of a specific person in their life.

## Appendix C: Code of Conduct for Staff and Volunteers

This Code of Conduct outlines the professional standards expected of everyone working on behalf of **Music Canvas**. Its purpose is to protect our participants (children and adults at risk) from harm and to protect our staff from unfounded allegations.

### C.1 The Role of Staff and Volunteers

In your role at Music Canvas, you are in a position of authority and hold a duty of care. You are a role model; your conduct must reflect our values of inclusivity, respect, and safety.

### C.2 Responsibilities

You are responsible for:

- Prioritizing the welfare and safety of all participants.
- Ensuring all musical equipment and workspace setups are safe.
- Maintaining a high awareness of safeguarding and reporting concerns immediately.
- Following all Music Canvas policies, procedures, and legal requirements.
- Challenging unacceptable behavior and reporting breaches of this Code to the Designated Safeguarding Lead (DSL).

### C.3 Rights and Respect

You must:

- Treat all participants fairly, without prejudice or discrimination regarding gender, sexual orientation, culture, race, ethnicity, disability, or religious belief.
- Respect individual needs and value the unique contribution of every participant.
- Encourage participants to speak out if they are uncomfortable with any behavior or attitude.
- Listen to participants and take their contributions seriously, involving them in activity planning where appropriate.
- Respect the privacy of participants, while explaining that confidentiality must be broken if it is necessary to protect someone from harm.

## C.4 Professional Relationships

You must:

- Promote relationships based on trust, honesty, and respect.
- Avoid favoritism.
- Exercise caution when discussing sensitive issues.
- Ensure that, whenever possible, more than one adult is present during activities. If you must be alone with a participant, ensure you are within sight or hearing of other adults, and inform another staff member of your location.
- Never provide personal care unless it is an emergency or specifically agreed upon and you have received appropriate training.

## C.5 Unacceptable Behaviour

You **must not**:

- Allow concerns or allegations to go unreported.
- Take unnecessary risks.
- Consume alcohol, smoke, or use illegal substances while on duty.
- Develop inappropriate relationships with participants or their families.
- Make inappropriate promises (e.g., promises of secrecy).
- Engage in any form of abusive behavior, including sexual contact or suggestive comments/gestures.
- Share personal contact details (phone, email, social media) with participants.
  - *Note: If you have existing relationships with participants outside of your professional role, you must discuss this with the DSL at the point of recruitment to ensure professional boundaries are established.*
- Act in a way that is threatening, intrusive, patronizing, or belittling.

## C.6 Upholding the Code

You should never rely on your reputation to protect you. **You must always follow this code.**

- **Consequences:** Failure to adhere to this Code may result in disciplinary action, up to and including termination of your contract and, where appropriate, referral to the police or social services.

- **Reporting Breaches:** If you witness a breach of this code, you have a duty to report it to the DSL. If you feel unable to do so, you must follow our Whistleblowing Procedure.

### C.7 Staff Acknowledgement

*I have read and understood the Music Canvas Code of Conduct and agree to follow these guidelines at all times while acting on behalf of the organization.*

**Name:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

## Appendix D: Participant Code of Conduct (towards other participants)

### D.1 Our Promise to Each Other

Music Canvas is a place where we make music together. Because we are a team, how we treat each other is just as important as the music we make. This Code of Conduct is about how you should treat your fellow musicians to ensure everyone feels safe, included, and valued.

### D.2 Working in Groups vs. One-to-One

We know that everyone has different needs, and sometimes you might be working on your own with a teacher, and other times you will be part of a larger group:

- **In Groups:** The safety and comfort of the whole group is our priority. If you see someone being left out, try to include them. If you see behaviour that makes you or someone else feel unsafe, please tell a staff member immediately.
- **One-to-One:** We understand that when you are working on your own, you might feel more comfortable being yourself. We encourage empathy and understanding for everyone's individual journey, but we still expect you to be respectful of staff and your fellow musicians who may be nearby.

### D.3 Being a Great Teammate

To make sure everyone has a great time at Music Canvas, we ask you to follow these principles in your relationships with other participants:

- **Be kind and friendly:** Use your words and actions to make others feel welcome.
- **Respect differences:** Everyone at Music Canvas is unique. We value different abilities, backgrounds, and personalities. Please treat everyone with the same level of respect.
- **Listen to others:** Give others a chance to speak and share their ideas. Be a supportive listener.
- **Ask before you share:** If you want to share contact details (like a phone number, email, or social media handle) with another participant, **always ask them first**. If you are under 18, you must also have your parent/carer's permission.
- **Think before you speak:** Ask yourself: *Would this comment or topic make my fellow musician feel worried, upset, or uncomfortable?* If you aren't sure, don't share it.

#### D.4 What is NOT okay?

To keep Music Canvas safe for everyone, you must not:

- **Bully, tease, or be rude** to other participants (in person or online).
- **Share inappropriate content** or messages with other musicians, especially those younger than you.
- **Act in a way that scares or upsets others.**
- **Exclude others on purpose** to make them feel bad.

#### D.5 What happens if things go wrong?

Our goal is to support you. If you struggle to follow the Code, we will follow these steps:

1. **A friendly chat:** A staff member will talk to you, remind you of the Code, and help you think about how to behave differently next time.
2. **Formal warning:** If the behaviour continues, or if it puts anyone at risk, we will give a formal warning. We may need to involve your parent/carer so we can work together to help you. You might be asked to take a break from certain activities.
3. **Final warning:** Exceptionally, if things still do not improve, we may have to give a final warning. This will be applied to specific or group-based activities as a means of managing the environment safely. We will always discuss this decision with you and your family (where appropriate) to explore whether other activities or programmes might be a better fit for your needs.
4. **Serious incidents:** If someone's safety is at risk, or the law has been broken, we may need to ask you to stop attending immediately to keep everyone safe.

#### D.6 A Note to Parents and Carers

We encourage you to talk to your child/young person about these points. Our goal is to ensure that Music Canvas is a supportive, positive community. We will always try to work with you to support your child if they are having difficulty navigating these relationships.

#### D.7 Participant/Parent Agreement

*I have read and understood the Music Canvas Code of Conduct and agree to follow these guidelines.*

**Participant Name:** \_\_\_\_\_

**Parent/Carer Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

## Appendix E: Music Canvas Safeguarding Reporting Form

Please complete this form as soon as possible after a concern is raised or a disclosure is made. If you are unsure about any section, contact the Designated Safeguarding Lead (DSL) immediately.

1. Details of the Individual Involved	
Name of Child/Adult at Risk:	
Date of Birth	Age
Address/Contact Details	
Name of Parent/Guardian (if child)	

2. Details of the Person Reporting the Concern	
Name:	
Role/Position:	
Date of report:	Time of Report:

3. Nature of Concern <i>Please tick all that apply:</i>			
Physical Abuse	<input type="checkbox"/>	Neglect	<input type="checkbox"/>
Emotional Abuse	<input type="checkbox"/>	Bullying/Harassment	<input type="checkbox"/>
Sexual Abuse	<input type="checkbox"/>	Online Safety/Digital Concern	<input type="checkbox"/>
Other	<input type="checkbox"/>		<input type="checkbox"/>

#### **4. The Concern/Disclosure (The Facts)**

*Provide a detailed, chronological account of what happened. Use the person's own words where possible. Do not include your own opinions or interpretations—only factual observations.*

### 5. Immediate Action Taken

*What immediate steps did you take to ensure the person's safety? (e.g., did you contact the DSL? Did you report to the school/centre staff?)*

--

### 6. Persons Informed (Internal and External)

*Who have you spoken to about this?*

**DSL Informed:** *(Yes/No)*

**Date:**

**School/Centre Staff Informed:** *(Yes/No)*

**Name:**

**Police/Social Care Involved:** *(Yes/No)*

### 7. Office Use Only (DSL Section) *To be completed by the DSL upon review:*

**Action Taken:**

--

**Referral made to Statutory Agencies?** *(Yes/No)*

**Feedback provided to reporter** *(Yes/No)*

--

**DSL Signature:**

**Date:**