



## **Sharnbrook Amateur Theatre Trust Safeguarding Procedures**

The aim of the Sharnbrook Amateur Theatre Trust Child Protection Policy is to promote good practices by:

- Creating a positive atmosphere for children, young people and vulnerable adults to work within whilst attending Sharnbrook Mill Theatre.
- Providing children, young people and vulnerable adults with appropriate safety and protection whilst in the care of Sharnbrook Amateur Theatre;
- Allowing all Sharnbrook Amateur Theatre staff and volunteers to make informed and confident responses to specific child protection issues.

### **Terminology:**

- A child – is defined as a person under the age of 18 (The Children Act 1989);
- To disclose – in the context of child protection, the term means to reveal or divulge information about having suffered from abuse or neglect.
- A vulnerable adult – a person who is or may be in need of community care services because of mental disability or other disability, age or illness, and who is, or who may be unable to take care of themselves or unable to protect themselves from significant harm or exploitation.

- A young person – is in the upper age ranges of the official definition of a child. The term has no legal status but acknowledges that people aged 16-19 may not think of themselves as 'children'.

### **Promoting Good Practice:**

The Sharnbrook Amateur Theatre Trust has a duty to act responsibly to ensure that policies and procedures promote safe working practices and a clear understanding of what to do if abuse is suspected or disclosed. In addition, there is a responsibility to ensure all staff and volunteers who work with children, young people and vulnerable adults are not placed in a situation where abuse might be alleged.

### **Safeguarding Young People and Vulnerable Adults:**

It is the expectation of the society that every adult who works at the theatre (paid or voluntary) will require a DSB (Disclosure and Barring Service) certification. Staff (paid or voluntary) who work directly with young people or vulnerable adults will require an enhanced DSB certificate; other volunteers who work at the theatre will require a standard DSB certificate.

### **Identification:**

All staff (paid or voluntary) will require identification when working onsite at the theatre. To indicate the level of DBS certification, staff will require a name badge and lanyard using the following colour codes:

- Blue – Enhanced DBS certification
- Green – Standard DBS certification
- Red – No DBS certification (required for guests and contractors working on site)

## **Good practice guidelines:**

All personnel should be encouraged to demonstrate exemplary behaviour in order to promote children, young people and vulnerable adults' welfare and reduce the likelihood of allegations being made. The following are common sense examples of how to create a positive culture and climate.

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

- Undertaking, at the outset of project planning, a risk assessment, and monitoring risk throughout the project.
- Identifying, at the outset, the people with designated protection responsibility.
- Implementing 'Safer Recruitment' practices, including appropriate vetting of staff and volunteers, including:
  - Anyone who is running a workshop, activity and/or school (drama/dance/music) with children, young people and/or vulnerable adults at The Mill Theatre should hold the relevant teaching qualification for the discipline that they are tutoring.
  - Anyone who is assisting in the running of a workshop, activity and/or school (drama/dance/music) with children, young people and/or vulnerable adults at The Mill Theatre must be under direct, strict supervision of a fully qualified professional, i.e. teacher.
  - Anyone who is running a workshop, activity and/or school (drama/dance/music) with children, young people and/or vulnerable adults at The Mill Theatre must have Enhanced DBS (Disclosure Barring Service) clearance.
  - Anyone who is assisting in the running a workshop, activity and/or school (drama/dance/music) with children, young people and/or vulnerable adults at The Mill Theatre should have Enhanced DBS (Disclosure Barring Service) clearance.

- Anyone who is running or assisting in the running a workshop, activity and/or school (drama/dance/music) with children, young people and/or vulnerable adults at The Mill Theatre should undertake annual safeguarding training, understanding clearly defined roles and responsibilities in relation to child protection procedures.
- Knowing how to get in touch with local authority social services, in case you have to report a concern to them.
- Putting systems in place to create and manage good relationships with parents and other stakeholders.
- Being aware of the content of the work and the impact it may have on children, young people or vulnerable adults.

Good practice in **partnership with parents and carers** means:

- Ensuring that there is a partnership between parents/carers and the SMTT. Parents/carers are encouraged to be involved in the activities of the SMTT and to share responsibility for the care of children. All parents/carers will be given a copy of the SMTT child protection policy and procedures.
- Ensuring all parents/carers have the responsibility to bring and collect (or arrange collection of) their children after rehearsals or performances. It is NOT the responsibility of SMTT or members of the SMTT to take children home.

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

- Always ensuring that someone from the school/educational establishment, youth organisation or care setting is present and therefore meeting their responsibility for ensuring the safety of those in the setting.
- Monitoring risks throughout the project.

#### Unsupervised contact:

- SMTT Will attempt to ensure that no adult has unsupervised contact with children.
- If possible, there will always be two adults in the room when working with children.
- If unsupervised contact is unavoidable, steps will be taken to minimise risk. For example, work will be carried out in a public area, or in a designated room with the door open.
- If it is predicted that an individual is likely to require unsupervised contact with children, he or she will be required to obtain an Enhanced DBS certification.

#### Good practice in the **physical contact** means:

- Maintaining a safe and appropriate distance from participants.
- Only touching participants when it is absolutely necessary in relation to the particular arts activity.
- Seeking the consent of the child prior to any physical contact, and the purpose of the contact should be made clear.
- Making sure disabled participants are informed of and comfortable with any necessary physical contact.

#### Good practice in **interpersonal dealings** means:

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

- Not allowing inappropriate relationships\* to develop between artists/facilitators and young people or vulnerable adults.

### **Defining what is meant by 'Inappropriate Relationships':**

In an educational setting, **inappropriate relationships** between adults and children can be defined as any interaction or behaviour that breaches professional boundaries and could potentially harm the child or create a conflict of interest. Here are some key aspects to consider:

#### **Physical Relationships:**

Any form of physical contact that is not appropriate for the educational context, including but not limited to sexual contact, inappropriate touching, or physical affection that goes beyond what is considered professional and necessary for the child's well-being.

#### **Emotional Relationships:**

Developing a relationship that is overly personal or emotionally intimate, which can lead to favouritism, dependency, or emotional manipulation. This includes sharing personal information or problems with the child or seeking emotional support from them.

#### **Verbal and Written Communication:**

Engaging in conversations or written communications (including electronic communications) that are not appropriate for the educational context. This includes sharing personal details, making suggestive comments, or using language that is not suitable for a professional setting.

#### **Social media and Electronic Communication:**

Interacting with students on social media platforms or through personal electronic communication in ways that are not related to educational

purposes. This includes friending or following students on social media, sending private messages, or sharing personal content.

### **Favouritism and Special Treatment:**

Showing favouritism or giving special treatment to a particular student, which can create an imbalance of power and lead to perceptions of bias or unfairness.

### **Outside-of-School Contact:**

Engaging in activities with students outside of the educational environment that are not related to educational functions or purposes, such as meeting privately, giving rides, or inviting students to personal events.

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

- Having a policy and set of procedures for taking, using and storing photographs or images of children, young people or vulnerable adults.
- Careful monitoring and use of web-based materials and activities.
- Agreed procedures for reporting any suspicions or allegations of abuse.
- Ensuring confidentiality in order to protect the rights of employees, freelancers and volunteers, including safe handling, storage and disposal of any information provided on artists or arts facilitators (or others involved in arts projects) as part of the recruitment process. (Data Protection Act 1998).

Good practice in **professional development** means:

- Keeping up to date with health and safety in artistic practice.
- Being informed about legislation and policies for protection of children, young people and vulnerable adults.
- Undertaking relevant development and training.

## **RISK ASSESSMENT AND RISK MANAGEMENT**

Risk assessment should be part of planning any project and should take into account all aspects of the project, but particularly any risks relating to protection of children, young people or vulnerable adults. Risk management should be an ongoing part of every project.

### **Risk assessment:**

The principle of risk assessment is to consider:

- Practical detail of a project.
- Things that can go wrong with the project.
- Likelihood of these things going wrong.
- Impact of these things going wrong.

Once this is done:

- You can identify measures to reduce the risk.
- You can decide what to do if things go wrong.
- You can allocate roles to monitor and manage child protection.

Make sure you set aside enough time to undertake risk assessment and risk management. To ensure that all risks are considered, involve as wide a range of project stakeholders as possible in risk assessment.

Risk assessment and risk management should be done for every project you engage in. When you have done it once you will be able to adapt the exercise for future projects.

## **RISK ASSESSMENT MANAGEMENT PLAN**

Project name:

Project leader:

Date produced:

Participants:

Step 1: Prioritise risks:

Identify risks and place them on the grid according to the levels of probability and impact of each risk.

Step 2: Define actions to be taken:

List each risk and identify actions to reduce probability and/or impact.

**Risk Assessment criteria:**

Specific risk assessment and risk management record

**To be completed electronically to expand the boxes**

Visit:

Date:

Group Leader:

| Identifying the hazard – assessing the risk   | H/M/L<br><b>rating</b> | Control measures – reducing the risk | H/M/L<br>outcome |
|---|------------------------|--------------------------------------|------------------|
| <p><b>The place</b> – <i>points to consider e.g. on the way there and on the way back, at the accommodation or centre etc</i></p>                   |                        |                                      |                  |
| <p><b>The group (including staff)</b>– <i>points to consider e.g. young people, supervisors, centre staff, the public etc</i></p>                   |                        |                                      |                  |
| <p><b>The activities</b> – <i>points to consider e.g. downtime, direct/remote supervision, handover, under instruction, specific activities</i></p> |                        |                                      |                  |

## **PROCEDURE FOR RESPONDING TO POSSIBLE ABUSE AND TO DISCLOSURE**

It is not the responsibility of anyone working in the Sharnbrook Amateur Theatre, in a paid or unpaid capacity to decide whether or not child abuse has taken place. However, there is a responsibility to act on any concerns by reporting these to the appropriate officer or the appropriate authorities.

Prior to working directly with children, young people or vulnerable adults, the Sharnbrook Amateur Theatre must collate relevant personal details and a contact person with legal responsibility for the child, young person or vulnerable adult, in cases of emergency. The Sharnbrook amateur Theatre will never assume sole responsibility for a child, young person or vulnerable person.

### **What is abuse?**

There are four main categories of abuse:

- Physical abuse
- Emotional abuse
- Sexual abuse
- Neglect

**Physical abuse** includes hitting, shaking, throwing, poisoning or misuse of medications, burning or scalding, drowning, suffocating or otherwise causing physical harm. Physical harm may also be caused when a parent or carer feigns the symptoms of or deliberately causes ill health to a child whom they are looking after.

**Emotional abuse** is the persistent emotional ill-treatment of a person such as to cause severe and persistent adverse effects on that person's emotional development. It may involve making the individual feel or believe they are worthless, unloved or inadequate. It may also involve causing the person to feel often frightened or in danger. It may involve exploitation or corruption.

**Sexual abuse** involves forcing or enticing a child or young person to take part in sexual activities, whether or not the child or young person is aware of, or consents to, what is happening. The activities may involve physical contact, including penetrative or non-penetrative acts. Sexual abuse also includes non-contact activities, such as involving children or young people in looking at, or in the production of, pornographic material or watching sexual activities, or encouraging them to behave in sexually inappropriate ways. Sexual abuse of vulnerable adults can be rape and sexual assault or sexual acts to which the person does not consent or cannot consent or is pressured into consenting. Sexual abuse may be same sex or opposite sex, may be by other children, young people or adults. People from all walks of life may be sexual abusers.

**Neglect** is the persistent failure to meet a child's, young person's or vulnerable adult's basic physical and/or psychological needs, likely to result in the severe impairment of the person's health or development. It may involve parent or carer failing to provide adequate food, shelter and clothing, failure to protect a child, young person or vulnerable adult from physical harm or danger, or the failure to ensure access to appropriate medical care or treatment. It may also include neglect of a child's, young person's or vulnerable adult's basic emotional needs.

### **Female Genital Mutilation (FGM)**

Female Genital Mutilation (FGM) refers to all procedures involving the partial or total removal of the external female genitalia or other injury to the female genital organs for non-medical reasons. FGM is recognized internationally as a violation of the human rights of girls and women. It is a harmful practice that can lead to severe health complications, including severe bleeding, infections, complications in childbirth, and increased risk of newborn deaths<sup>1</sup>.

FGM is illegal in the UK under the Female Genital Mutilation Act 2003. It is an offence to perform FGM, assist a girl to perform FGM on herself, or assist someone to perform FGM outside the UK on a UK national or resident. Our theatre company is committed to protecting girls and

women from this harmful practice and will take all necessary steps to ensure the safety and well-being of our members.

### **Prevent Duty**

The Prevent Duty is part of the UK government's counter-terrorism strategy, aimed at preventing individuals from being drawn into terrorism. It places a duty on certain bodies, including educational institutions and organizations working with children and young people, to have due regard to the need to prevent people from being drawn into terrorism.

Our theatre company is committed to safeguarding our members from the risk of radicalisation and extremism. We will provide training to our staff and volunteers to help them identify and respond to signs of radicalization. We will also work closely with local authorities and other relevant organizations to ensure that any concerns are addressed promptly and effectively.

### **Indications of abuse:**

Direct allegation may be made by-

- a) the child, young people or vulnerable adults himself/herself
- b) another child, young people or vulnerable adults
- c) an adult
- d) someone anonymously

Direct observation of-

- a) physical injury
- b) poor physical condition (including lack of care, nourishment or hygiene)
- c) an adult's behaviour towards the child
- d) a child's behaviour towards the child

Observed changes in a child, young people or vulnerable adults attitude or behaviour including-

- a) attitudes to work/activities

- b) standards of attainment
- c) concentration
- d) use of language (swearing or sexually explicit words)
- e) attention seeking behaviour with adults or children
- f) social behaviour (becoming aggressive or withdrawn)
- g) inappropriate sexual behaviour

If there is evidence or suspected abuse of a child, young person or vulnerable adult the matter should be reported to the Designated Safeguarding Lead (DSL).

**Action to take in cases of disclosure:**

It is possible that a child, young person or vulnerable adult who is suffering or has suffered abuse will confide in you. This is something you should be prepared for and must handle carefully. The following action should be taken if there are concerns of abuse of a child, young person or vulnerable adult:

**GUIDELINES TO FOLLOW IF YOU SUSPECT, OR ARE TOLD OF, ABUSE:**

Adults looking after children, young people or vulnerable adults should be aware of abuse (by adults or other young people) and take steps to reduce those risks.

Adults in charge of children, young people or vulnerable adults should know what to do if they suspect that someone is being physically or sexually abused, or if someone tells them that this is happening.

The following key points give guidance on what to do and not to do:-

- Always stop and listen straight away to someone who wants to tell you about incidents or suspicions of abuse.
- If you can, write brief notes of what they are telling you while they are speaking; *These may help later if you have to remember exactly what was said – and keep your original note, however rough and even if you wrote on the back of something else (it's what you wrote at the time that may be important later – not a tidier/improved version you wrote up afterwards!)* If you don't have the means to write it down at the time, make notes of what was said as soon as possible afterwards.
- Do not give a guarantee that you will keep what is said confidential or secret; *if you are told about abuse, you have a responsibility to tell the right people to get something done about it (see below). If asked, explain that if you are going to be told something very important needs to be sorted out, you will need to tell the people who can sort it out, but that you will only tell people who absolutely have to know.*
- Don't ask leading questions that might give your own ideas of what might have happened; *Not "did he do X to you?" – Just ask "what do you want to tell me?" or "is there anything else you want to say?"*
- Immediately tell the Designated Safeguarding Lead (unless they themselves are accused or suspected of abusing, in which case you should tell the Sharnbrook Amateur Theatre Trust Chairperson. *Don't tell other adults or young people what you have been told.*
- Discuss with the Designated Safeguarding Lead whether any steps need to be taken to protect the person who has told you about the abuse (this may need to be discussed with the person who told you).

- Never attempt to carry out an investigation of suspected or alleged abuse by interviewing people, etc. *Social Services and Police staff are trained to do this – you could cause more damage and spoil possible criminal proceedings.*
- As soon as possible (and certainly the same day) the Child Protection Officer should refer the matter to the Bedfordshire Borough Council LADO (Local Area Designated Officer) – helped by your notes. *Follow their requests about what to do next. They will set up any necessary investigation and they can advise you – that is their statutory job.*
- Never think abuse is impossible in your place of work, or that an accusation against someone you know well and trust is bound to be wrong.
- Adopt the mindset that ‘It can happen here’.
- Children and young people often tell other young people, rather than staff or other adults, about abuse.

**Required information for BCC child protection services or the police about suspected abuse:**

To ensure that this information is as helpful as possible, a detailed record should always be made at the time of the disclosure/concern, which should include the following:

- The child’s name, age and date of birth.
- The child’s home address and telephone number.
- Whether or not the person making the report is expressing their own concerns or those of someone else.
- The nature of the allegation. Include dates, times, any special factors and other relevant information.

- Make a clear distinction between what is fact, opinion and hearsay.
- A description of any visible bruising or other injuries. Also include any indirect signs, such as behavioural changes.
- Details of witnesses to the incidents.
- The child's account, if it can be given, of what has happened and how any bruising or other injuries occurred.
- Have the parents been contacted?
- If so, what has been said?
- Has anyone else been consulted? If so, record details.
- If the child was not the person who reported the incident, has the child been spoken to? If so, what was said?
- Has anyone been alleged to be the abuser? Record details.
- Where possible referral to the police or social services should be confirmed in writing within 24 hours and the name of the contact who took the referral should be recorded.

**PROCEDURE FOR RESPONDING TO ALLEGATIONS OR SUSPICIONS RELATING TO A MEMBER OF THE SHARNBROOK AMATEUR THEATRE.**

The Sharnbrook Amateur Theatre will assure all staff/volunteers that it will fully support and protect anyone, who in good faith reports his/her concern that a colleague is, or may be, abusing a child.

Where there is a complaint against a member of staff there may be three types of investigation:

- A criminal investigation.
- A child protection investigation.
- A disciplinary or misconduct investigation.

The results of the police and child protection investigation may well influence and inform the disciplinary investigation, but all available information will be used to reach a decision.

## **Action if there are concerns:**

### 1. Concerns about poor practice:

- If, following consideration, the allegation is clearly about poor practice; the Designated Safeguarding Lead will deal with it as a misconduct issue.
- If the allegation is about poor practice by the Sharnbrook Amateur Theatre Designated Safeguarding Lead, or if the matter has been handled inadequately and concerns remain, it should be reported to the Sharnbrook Amateur Theatre Chairman who will decide how to deal with the allegation and whether or not to initiate disciplinary proceedings.

### 2. Concerns about suspected abuse:

- Any suspicion that a child has been abused by either a member of staff or a volunteer should be reported to the DSL, who will take such steps as considered necessary to ensure the safety of the child in question and any other child who may be at risk.
- The DSL will refer the allegation to the social services department who may involve the police.
- The parents or carers of the child will be contacted as soon as possible following advice from the social services department.
- The DSL should also notify the Chairman and Board of Governors, who will in turn deal with any media enquiries.
- If the DSL is the subject of the suspicion/allegation, the report must be made to the Sharnbrook Amateur Theatre Chairperson who will refer the allegation to Social Services.

## **Confidentiality:**

Every effort should be made to ensure that confidentiality is maintained for all concerned. Information should be handled and disseminated on a need-to-know basis only. This includes the following people:

- The Designated Safeguarding Lead.
- The parents/carers of the person who is alleged to have been abused.
- The person making the allegation.
- Social services/police.
- The Sharnbrook Amateur Theatre Chairperson.
- Seek social services advice on who should approach the alleged abuser (or parents/carers if the alleged abuser is a child).

Information should be stored in a secure place with limited access to designated people, in line with GDPR (e.g. that information is accurate, regularly updated, relevant and secure).

### **Internal Enquiries and Suspension:**

- The Designated Safeguarding Lead and Chairman will make an immediate decision about whether any individual accused of abuse should be temporarily suspended pending further police and social services inquiries.
- Irrespective of the findings of the social services or police inquiries the Sharnbrook Amateur Theatre and Board of Governors will assess all individual cases to decide whether a member of staff or volunteer can be reinstated and how this can be sensitively handled. This may be a difficult decision; particularly where there is insufficient evidence to uphold any action by the police. In such cases, a decision based upon the available information which could suggest that on a balance of probability, it is more likely than not that the allegation is true. The welfare of the child should remain of paramount throughout.

Support to deal with the aftermath of abuse:

- Consideration should be given to the kind of support that children, parents/carers and members of staff may need. Use of help lines, support groups and open meetings will maintain an open culture and help the healing process.
- Consideration should be given to what kind of support may be appropriate for the alleged perpetrator.

### **Allegations of previous abuse:**

Allegations of abuse may be made some time after the event (e.g. by an adult who was abused as a child or by a member of staff who is still currently working with children). Where such an allegation is made, the theatre should follow procedures as detailed above and report the matter to the social services or the police. This is because other children, either within or outside the theatre, may be at risk from this person. Anyone who has a previous criminal conviction for offences related to abuse is automatically excluded from working with children. This is reinforced by the details of the Protection of Children Act 1999.

### **Rights and confidentiality:**

If a complaint or allegation is made against a member of staff, he or she should be made aware of his or her rights under law and internal disciplinary procedures. This is the responsibility of the Chairman of the trust and the Board of Governors.

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

In criminal law the Crown or other prosecuting authority has to prove guilt and the defendant is presumed innocent until proven guilty.

### **Accidents:**

- To avoid accidents, chaperones and children will be advised of "house rules" regarding health and safety and will be notified of areas that are out of bounds. Children will be advised of the clothing and footwear appropriate to the work that will be undertaken.
- If a child is injured while in the care of SMTT, a designated first-aider will administer first aid and the injury will be recorded in SMTT's accident book.
- This record will be countersigned by the person with responsibility for child protection.
- If a child joins the activity with an obvious physical injury a record of this will be made in the accident book. This record will be countersigned by the person with responsibility for child protection. This record can be useful if a formal allegation is made later and will also be a record that the child did not sustain the injury while participating in the production.

### **Criminal Record Disclosures:**

- If Sharnbrook Amateur Theatre Trust believes it is in its best interests to obtain criminal record disclosures for chaperones or other personnel, it will inform the individual of the necessary procedures and the level of disclosure required. A Standard disclosure will apply for anyone with supervised access to children. An Enhanced disclosure will be required for anyone with unsupervised access.
- Sharnbrook Amateur Theatre Trust will have a written code of practice for the handling of disclosure information.
- The society will ensure that information contained in the disclosure is not misused.

**Chaperones:**

- Chaperones will be appointed by SMTT for the care of children during the production process. By law the chaperone is acting in loco parentis and should exercise the care which a good parent might be reasonably expected to give to a child. The maximum number of children in the chaperone's care shall not exceed 12.
- Potential chaperones will be required to supply photographic proof of identity (e.g., passport, driving licence) and two references from individuals with knowledge of their previous work with children, unless already well known to SMTT. They will also be asked to sign a declaration stating that there is no reason why they would be considered unsuitable to work with children.
- Chaperones will be made aware of SMTT's Child Protection Policy and Procedures.
- Chaperones will not usually have unsupervised access to children in their care.
- If unsupervised access is unavoidable, or if this is a requirement of the local authority, a Disclosure and Barring Service certification will be sought.
- Where chaperones are not satisfied with the conditions for the children, they should bring this to the attention of the producer. If changes cannot be made satisfactorily, the chaperone should consider not allowing the child to continue.
- If a chaperone considers that a child is unwell or too tired to continue, the chaperone must inform the producer and not allow the child to continue.
- Under the Dangerous Performances Act, no child of compulsory school age is permitted to do anything which may endanger life or limb. This could include working on wires or heavy lifting. Chaperones should tell the producer to cease using children in this way and should contact the local authority.
- During performances, chaperones will be responsible for meeting children at the stage door and signing them into the building.

- Children will be kept together at all times except when using separate dressing rooms.
- Chaperones will be aware of where the children are at all times.
- Children are not to leave the theatre unsupervised by chaperones unless in the company of their parents.
- Children will be adequately supervised while going to and from the toilets.
- Children will not be allowed to enter the adult dressing rooms.
- Chaperones should be aware of the safety arrangements and first aid procedures in the venue and will ensure that children in their care do not place themselves and others in danger.
- Chaperones should ensure that any accidents are reported to and recorded by the society.
- Chaperones should examine accident books each day. If an accident has occurred, the producer is not allowed to use that child until a medically qualified opinion has been obtained (not just the word of the parent or child).
- Chaperones should have written arrangements for delivery and collection of children. If someone different is to collect the child, a password should be given, or telephone call should be made to the parent to confirm the arrangements.
- If a parent has not collected the child, it is the duty of the chaperone to stay with that child or make arrangements to take them home.

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