



SAFEGUARDING POLICY

Updated 30th October 2023

Purpose

The purpose of this document is to set clear and defined guidelines that support our safeguarding and child protection responsibilities. The document will explain the steps that Music for Life will take to keep children and young people safe through all our activities various, but also what to do when there are concerns about a child's safety and wellbeing.

Next review due September 2024

Dan Gooch-Peters
Managing Director | dan.gooch@musicforlife.org.uk



Summary Statement

Music for Life is clear that it is everybody's duty to promote the safety and welfare of children, young people, adults and those working with them. The Safeguarding Policy provides specific details on processes and procedures and should be used as a reference point whenever there are concerns about:

1. A person's safety or welfare.
2. The behaviour of a young person or an adult working or volunteering with Music for Life that may have or has had an impact on another person's (child and/or adult) safety or welfare.

Music for Life is committed to best safeguarding practice and aims to uphold the rights of all to live a life free from harm from abuse, exploitation and neglect. As such, Music for Life:

- Believes everyone has the right to live free from abuse or neglect regardless of age, ability or disability, sex, race, religion, ethnic origin, sexual orientation, marital or gender status.
- Creates and maintains a safe and positive environment and an open, listening culture where people feel able to share concerns without fear of retribution.
- Believes safeguarding is everybody's responsibility and is committed to prevent abuse and neglect through safeguarding the welfare of all involved.
- Understands health, well-being, ability, disability and need for care and support can affect a person's resilience. We recognise that some people experience barriers, for example, to communication in raising concerns or seeking help. We recognise that these factors can vary at different points in people's lives.
- Has put in place a clear framework and process within which Music for Life works to safeguard those who have needs for care and support and for protecting those who are unable to take action to protect themselves and will act in accordance with the relevant safeguarding legislation and with local statutory safeguarding procedures.
- Actions will be consistent with the principles of safeguarding ensuring that any action taken is prompt, proportionate and that it includes and respects the voice of the child, young person or adult concerned.

This Safeguarding Policy and associated procedures apply to all individuals involved in Music for Life and to all taking part in our activities.

Managing Director – Dan Gooch-Peters – 07483 136380

Designated Safeguarding Lead – Debbie Grierson – 07484 060801

Safeguarding reporting form – <https://forms.office.com/e/JUB9jnrh2u>

Where there is a concern about the safety, welfare, behaviour or conduct of a child or adult, or an allegation of abuse is disclosed, Music for Life employees and self-employed tutors/musicians must:

1. Immediately raise the concern: Appendix 4 explains the process in steps which will be taken.
2. Complete the online notification form at <https://forms.office.com/e/JUB9jnrh2u>

All employees and self-employed tutors/musicians should be aware of the Whistle Blowing Policy (appendix 1) and the Keeping Yourself and Others Safe Policy (Appendix 5)

Music for Life employees and self-employed tutors/musicians can be identified by their photo ID badge.

Anyone who has access to sensitive information about a person or their family must take all reasonable steps to ensure that such information is only disclosed to those people who need to know.

*Regardless of the duty of confidentiality, if an employee or self-employed tutor/musician has reason to believe that a person may be suffering harm, or be at risk of harm, their duty is to **contact the Designated Safeguarding Lead without delay**. If the allegation is against the Managing Director, they will report their concern direct to the LADO. See Appendix 4 for details.*



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N.B:

When this document references a Music for Life employee, this is a member of staff that is employed directly by Music for Life. This is currently:

- Managing Director – **Dan Gooch-Peters**
- Student and Community Engagement Lead – **Eve Harrison**
- Administration and Education Manager & Designated Safeguarding Lead – **Debbie Grierson**

All other self-employed tutors/musicians mentioned refers to approved tutors, working in partnership with Music for Life.



1. INTRODUCTION, PURPOSE AND PRINCIPLES

Introduction:

- Music for Life is a not-for-profit organisation, working across Cheshire, North Staffordshire and the Wirral delivering instrumental and singing lessons to children of primary and secondary ages in individual, small group and whole class situations. Typically, we teach over 3,000 students a week, working across over 130 schools and working with over 80 freelance, self-employed music tutors. Alongside this, Music for Life also runs activities such as the MfL Ensembles and Jazz Orchestra/Band each month, working with freelance musicians for such events/rehearsals, along with the performance roadshows held in school.
- Music for Life ensures that the safety and wellbeing of participants in Music for Life activities is of the highest priority.
- We aim to uphold and maintain an ethos whereby Music for Life employees or self-employed tutors/musicians, children, young people and adults feel able to articulate any concerns comfortably, safe in the knowledge that effective action will be taken as appropriate.

Purpose:

To ensure that all Music for Life employees or self-employed tutors/musicians:

- Are aware of their responsibilities in relation to safeguarding and child protection.
- Are aware of the procedures that should be followed to keep children and themselves safe.
- Have access to or are aware of where to obtain additional information regarding safeguarding.
- Are aware of the key indicators relating to abuse.
- Fully support Music for Life's commitment to safeguarding and child protection.

This document provides a framework for Safeguarding and Child Protection for all Music for Life employees or self-employed tutors/musicians that provide musical activities. It should be read in conjunction with policies and practice from the individual schools that Music for Life operate in. As well as understanding the safeguarding policies of the schools Music for Life operate in, all employees or self-employed tutors/musicians should also familiarise themselves with the following policies and documents as well:

- [Education Act 2002](#)
- [Children Act 2004](#)
- [Working Together to Safeguard Children 2020](#)
- [Keeping Children Safe in Education 2023](#)
- [HM Government Information Sharing July 2018](#)
- [Guidance for Safer Working Practice for those working with Children and Young People in Education Settings 2022](#)
- [Regulated Activity – Working with Children](#)

Principles

- 1.1 Music for Life recognises the responsibility that employees or self-employed tutors/musicians have both on a legal and moral duty to promote the well-being of children and adults, and protect them from harm and respond to abuse concerns when they arise.
- 1.2 We believe that everyone has at all times and in all situations a right to feel safe and protected from any situation or practice that results in a child being physically or psychologically damaged.
- 1.3 We agree and believe that as we have a primary responsibility for the care, welfare and safety for those in our charge, we uphold all associated duties when undertaking any activities run by Music for Life. This therefore requires that all employees or self-employed tutors/musicians act responsibly and proactively at all times, particularly where there is a possibility that a person may be at risk of significant harm.
- 1.4 A person's worries, fears or comments will be taken seriously if they seek help. Secrecy will not be guaranteed during the disclosure as referral to the relevant party will be necessary in order to safeguard effectively and responsibly.



- 1.5 Children, young people and adults, including parents and other carers should be made aware of their responsibilities and their rights, together with advice about the power of professionals to intervene in their family circumstances.
- 1.6 Family members will be involved in decisions that directly affect them. All family members should be treated with courtesy and respect during the process of safeguarding the child's welfare. When communicating with children and their families/carers, this should be done so in a clear and concise manner.
- 1.7 If you believe someone to be in immediate danger, call the police via 999.
- 1.8 If there are suspicions that a child's or young person's physical, sexual or emotional wellbeing is being, or is likely to be, harmed, or that they are being neglected, appropriate action will be taken in accordance with the child protection procedures issued by the relevant local authority as appropriate to the situation. As a consequence, we will:
 - Ensure that Music for Life is an integral part of the child safeguarding process.
 - Totally accept that safeguarding is required and is an appropriate function for all employees and self-employed tutors, and wholly compatible with their responsibilities.
 - Recognise that safeguarding children is a responsibility for all who work with Music for Life.
 - Ensure through training and supervision that all employees and self-employed tutors/musicians are alert to the possibility that a person is at risk of suffering harm, and know how to report concerns or suspicions.
 - Designate a senior member of staff with knowledge and skills in recognising and acting on child protection concerns. They will act as a source of expertise and advice, and are responsible for coordinating action within Music for Life and liaising with other agencies. (Designated Safeguarding Lead).
 - Share our concerns with key people who need to know and assist in any referral process.
 - Ensure that any employee or self-employed tutor/musician who has a suspicion or concern that a person may be suffering, or may be at risk of suffering significant harm, refer such concerns to the Designated Safeguarding Lead, who will refer on to the appropriate body.
 - Through positive measures, ensure to address bullying during a Music for Life teaching session. This includes but is not limited to situations aggravated by sexual or racial factors, disability or special educational needs, cyber bullying or Internet technologies.
 - Actively recognise and report any concerns over Children Missing from Education, Child Sexual Exploitation, Female Genital Mutilation or Preventing Radicalism (refer to appendix 2).
 - Ensure all employees or self-employed tutors/musicians that work with Music for Life will have access to and signposted towards the relevant policies and procedures in place.



2. MUSIC FOR LIFE DESIGNATED SAFEGUARDING LEAD (DSL)

- 2.1 The Designated Safeguarding Lead for safeguarding and child protection in Music for Life is: **Debbie Grierson**
- 2.2 In her absence, these matters will be dealt with by the Managing Director of Music for Life: **Dan Gooch-Peters**
- 2.3 The designated person is key to ensuring that proper procedures and policies are in place and are followed with regard to safeguarding issues. They will also act as a dedicated resource available for others when they may have safeguarding concerns to discuss.
- 2.4 Prior to Music for Life events, the DSL will ensure all Music for Life employees or self-employed tutors/musicians are made aware of any risk assessment, reminding them of the safeguarding practises and expectations.
- 2.5 The DSL will remind all employees or self-employed tutors/musicians to wear their ID lanyards when representing Music for Life, or undertaking business with Music for Life.
- 2.6 Music for Life recognises that:
- Employees or self-employed tutors/musicians will report concerns to the Designated Safeguarding Lead in the setting where delivery or activity is taking place, for example, this could be a Headteacher or school Designated Safeguarding Lead, and is the first person to report concerns to. This should be done as a priority, to ensure that there is a swift response to minimise potential risk.
 - Music for Life employees or self-employed tutors/musicians will then report the incident to the Music for Life Designated Safeguarding Lead and complete a Safeguarding Notification form.
 - The Designated Safeguarding Lead has the delegated responsibility within Music for Life to carry out the duties of the post fully.
 - All employees or self-employed tutors/musicians must be made aware of who this person is and what their role is.
 - All employees or self-employed tutors/musicians must understand their responsibility to contact the Designated Safeguarding Lead in all matters of concern.
 - The Designated Safeguarding Lead will act as a source of advice and coordinate action within Music for Life and school (as appropriate) over child protection concerns and actions.
 - The Designated Safeguarding Lead will need to liaise with other agencies and build good working relationships with colleagues from these agencies.
 - They will possess skills in recognising and dealing with child welfare concerns effectively.
 - Appropriate training and support will be given where necessary.
 - The Designated Safeguarding Lead is responsible for referring cases of suspected abuse or allegations to the relevant investigating agencies.
 - The Designated Safeguarding Lead is responsible for dealing with allegations made against employees or self-employed tutors/musicians working with Music for Life. As such, the DSL will report any allegation to the Managing Director in the first instance, before speaking to further authorities such as the LADO, or coordinating with the school DSL (if appropriate). If the allegation involves the Managing Director, then the DSL will report directly to the LADO.
- 2.7 Upon being made aware of a safeguarding concern, the DSL will:
- Monitor that the agreed actions have taken place.
 - Assess the impact of the actions and the progress being made.
 - Agree the next steps.
 - Quality assure the written records.
 - Ensure that clear actions are followed up where there is a child protection plan in place and the outcomes are monitored.



3 INDUCTION & TRAINING (in conjunction with Appendix 6 and/or 7 as appropriate)

- 3.1 All new employees or self-employed tutors/musicians will be made aware of the background of Music for Life and ensure they know the purpose, values, services and structure that we hold and uphold. They will also receive guidance and information on how to identify and report abuse or safeguarding concerns, as well as provided with the contact information of the Designated Safeguarding Lead.
- 3.2 All self-employed tutors/musicians at the start of each year are asked to sign that they have read and understood all policies and procedures Music for Life have before starting work. All employees are asked to sign a declaration of understanding also before employment starts.
- 3.3 All employees or self-employed tutors/musicians must undertake (or have undertaken within the last three years) Basic Safeguarding Awareness Training prior to starting work with Music for Life. All basic training has an element of prevent duty as part of the course, enabling everyone to fulfil their safeguarding responsibilities effectively. Music for Life will provide details and recommendations of such training should this be required. This training, together with the policy, will provide detail as to how employees or self-employed tutors/musicians may become aware of safeguarding concerns for a child or young person.
- 3.4 All employees or self-employed tutors/musicians will do Basic Awareness refresher training every three years. A DBS will be undertaken by Music for Life also prior to teaching begins. This is renewed in accordance with the relevant guidance from the local authority the tutor is teaching in, or if there's a break of service with Music for Life of 3 months or more, for example maternity leave.
- 3.5 The Safeguarding Lead will complete the relevant safeguarding training every two years. *Update due August 2025.*

4. DEALING WITH CONCERNS

- 4.1 Employees or self-employed tutors/musicians may become aware of a concern which arises as a consequence of a child/young person's appearance or behaviour, there may be information from a third party or an anonymous report, or there could be a disclosure from a child or young person. Furthermore a Music for Life employee or self-employed tutor/musician may notice inappropriate behaviour by another adult towards a child or between children.
- 4.2 It is not the responsibility of Music for Life employees or self-employed tutors/musicians to investigate any suspicions or concerns themselves. Instead, concerns will be reported to the Designated Safeguarding Lead in the setting they are in firstly (for example the school), before reporting to the DSL at Music for Life.
- 4.3 Any action, observation or discussion that makes you feel anxious about the safety or wellbeing of a person should be reported.
- 4.4 All causes for concern must be recorded, according to procedure, and passed to the Designated Safeguarding Lead immediately via the online notification form: <https://forms.office.com/e/JUB9jnrh2u>
- 4.5 The Designated Safeguarding Lead will decide on the appropriate actions and coordinate accordingly.
- 4.6 All discussions, telephone calls and meetings in relation to the person must be recorded and stored securely. This is held on the Music for Life server, only accessible via a specific VPN connection and security certificate.



5 AUDIO AND VISUAL RECORDING, including photographs

- 5.1 Permission will always be sought from a parent or carer before photographing or filming a child/young person.
- 5.2 We will ensure all adults are aware if photos or filming is taking place at a Music for Life event.
- 5.3 We will only use these images / recordings on our websites, publicity, or press releases, with consent from the parent or carer or subject, and if we do obtain such permission, we will not identify individuals by name unless we have specific permission to do so. If there is an unsanctioned photograph(s) of a child, the face of the specific child will be blurred out, or the photo will be destroyed.
- 5.4 Music for Life cannot however be held accountable for photographs or video footage taken by parents carers or members of the public at any of our events. Music for Life is not responsible for images/recordings taken by third parties: we do request that parents and carers or members of the public do not upload any footage to social media sites without permission of the subject(s) in the recording.

6 CONDUCT OF EMPLOYEES AND SELF-EMPLOYED TUTORS/MUSICIANS

- 6.1 Music for Life has a duty to ensure that high standards of professional behaviour exist and that all employees and self-employed tutors/musicians are clear about what constitutes reasonable and appropriate behaviour and professional boundaries.
- 6.2 Music for Life expects and requires all employees or self-employed tutors/musicians to behave in a professional manner at all times. The Keeping Yourself and Others Safe Policy (Appendix 5) highlights areas that employees or self-employed tutors/musicians may come into contact with during their teaching day. All should also be aware of the risks inherent in:
 - Working alone with a child.
 - Physical interventions.
 - Cultural and gender stereotyping.
 - Dealing with sensitive information.
 - Giving to and receiving gifts from children, young people and parents.
 - Contacting children or young people through a variety of means including but not limited to private telephones including texting, e-mail, instant messaging, or social networking websites.
 - Disclosing personal details inappropriately.
- 6.3 The Keeping Yourself and Others Safe Policy is readily available and contains specific information relating to safeguarding, and is adopted by all working with Music for Life (Appendix 5).
- 6.4 Music for Life has a whistleblowing policy in relation to safeguarding in order to support the ethos we have, creating no barriers for anyone who has any concern and supports all who want to talk freely (Appendix 1).

7. ALLEGATIONS AGAINST EMPLOYEES OR SELF-EMPLOYED TUTORS/MUSICIANS

- 7.1 Music for Life takes allegations against anyone working with them very seriously. If anyone makes an allegation that an employee or self-employed tutor/musician may have:
 - Committed an offence against or related to a person.
 - Behaved in a way that has harmed or may have harmed a person.
 - Behaved towards a person in a way which indicates they would pose a risk of harm if they worked regularly or directly with children or young people.
- 7.2 The allegation will be dealt with in accordance with national guidance and agreements.
- 7.3 The Designated Safeguarding Lead will be responsible for collating all evidence and fulfilling the duties as outlined previously within this document. Advice and collaboration with the Managing Director may be sought at any point of the process. The DSL will keep the Managing Director updated throughout the entire process.



- 7.4 The Designated Safeguarding Lead must not investigate the concerns or discuss with the alleged perpetrator without having spoken to the LADO.
- 7.5 If the allegation is against the Managing Director, the employee or self-employed tutor/musician will report their concern directly to the LADO.

8. IMPLEMENTATION, MONITORING, EVALUATION AND REVIEW

- 8.1 All Music for Life employees can access the Safeguarding Policy on the internal server. All self-employed tutors/musicians will have access to this on the website and will be sent links at the start of every academic year, or when a change has been made. Before starting work, self-employed tutors will be sent an engagement agreement. In signing this, they agree to adhere to the Safeguarding Policy; this will be sent at the start of each academic year, or when a new tutor joins Music for Life. All policies will be signed off by the Managing Director of Music for Life.
- 8.2 Music for Life will actively share the safeguarding policy with parents and carers of those children who are engaged in Music for Life activities via the Music for Life website.
- 8.3 The effectiveness of the policy will be reviewed and evaluated annually or sooner in light of any specific incidents or as a consequence of changes to local/national guidance.

9. ACCESS TO POLICIES AND SAFEGUARDING DOCUMENTATION

- 9.1 All the required documentation will be kept under a safeguarding folder on the Music for Life internal, secure server.
- 9.2 The Designated Safeguarding Lead is responsible for disseminating safeguarding documentation to all employees or self-employed tutors/musicians. This may be sent via email from the Managing Director, however it will be in conjunction with the DSL.

10. CONTRACTED SERVICES

- 10.1 Music for Life will ensure that any external provider they work with have appropriate safeguarding and child protection policies and procedures in place. These considerations will be highlighted and made clear before any collaboration with the external company/individual.

Dan Gooch-Peters
Managing Director – Music for Life



Appendix 1: Whistleblowing in relation to safeguarding

Employees and self-employed tutors/musicians must acknowledge their individual responsibility to bring matters of concern to the attention of the Designated Safeguarding Lead at Music for Life. Although this can be difficult, this is particularly important where the welfare of children and young people may be at risk. You may be the first to recognise that something is wrong but may not feel able to express your concerns out of a feeling that this would be disloyal to colleagues, or you may fear harassment or victimisation. These feelings, however natural, must never result in a person continuing to be unnecessarily at risk. Remember it is often the most vulnerable people who are targeted. These people need someone like you to safeguard their welfare.

How to raise a concern

- You should voice your concerns, suspicions or uneasiness as soon as you feel you can. The earlier a concern is expressed the easier and sooner action can be taken.
- Report any concerns directly to the Designated Safeguarding Lead in the setting you are in first (the specific school), followed by the Designated Safeguarding Lead (Debbie) or the Managing Director (Dan) at Music for Life.
- An online safeguarding notification form will be required to be filled out too, details of which can be found here: <https://forms.office.com/e/JUB9jnrh2u>

What happens next?

- You should be given information on the nature and progress of any enquiries.
- Music for Life has a responsibility to protect you from harassment or victimisation.

No action will be taken against you if the concern proves to be unfounded and was raised in good faith, however any malicious allegations will be dealt with accordingly.

Appendix 2 - Indicators of abuse and neglect. Extract taken from page 10 – 15 from KCSIE 2023

Abuse: a form of maltreatment of a child. Somebody may abuse or neglect a child by inflicting harm or by failing to act to prevent harm. Harm can include ill treatment that is not physical as well as the impact of witnessing ill treatment of others. This can be particularly relevant, for example, in relation to the impact on children of all forms of domestic abuse. Children may be abused in a family or in an institutional or community setting by those known to them or, more rarely, by others. Abuse can take place wholly online, or technology may be used to facilitate offline abuse. Children may be abused by an adult or adults or by another child or children.

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

Emotional abuse: the persistent emotional maltreatment of a child such as to cause severe and adverse effects on the child's emotional development. It may involve conveying to a child that they are worthless or unloved, inadequate, or valued only insofar as they meet the needs of another person. It may include not giving the child opportunities to express their views, deliberately silencing them or 'making fun' of what they say or how they communicate. It may feature age or developmentally inappropriate expectations being imposed on children. These may include interactions that are beyond a child's developmental capability as well as overprotection and limitation of exploration and learning or preventing the child from participating in normal social interaction. It may involve seeing or hearing the ill-treatment of another. It may involve serious bullying (including cyberbullying), causing children frequently to feel frightened or in danger, or the exploitation or corruption of children. Some level of emotional abuse is involved in all types of maltreatment of a child, although it may occur alone.

Sexual abuse: involves forcing or enticing a child or young person to take part in sexual activities, not necessarily involving violence, whether or not the child is aware of what is happening. The activities may involve physical contact, including assault by penetration (for example rape or oral sex) or non-penetrative acts such as masturbation, kissing, rubbing, and touching outside of clothing. They may also include non-contact activities, such as involving children in looking at, or in the production of, sexual images, watching sexual activities, encouraging children to behave in sexually inappropriate ways, or grooming a child in preparation for abuse. Sexual abuse can take place online, and technology can be used to facilitate offline abuse. Sexual abuse is not solely perpetrated by adult males. Women can also commit acts of sexual abuse, as can other children. The sexual abuse of children by other children is a specific safeguarding issue in education and all staff should be aware of it and of their school or college's policy and procedures for dealing with it.

Neglect: the persistent failure to meet a child's basic physical and/or psychological needs, likely to result in the serious impairment of the child's health or development. Neglect may occur during pregnancy, for example, as a result of maternal substance abuse. Once a child is born, neglect may involve a parent or carer failing to: provide adequate food, clothing and shelter (including exclusion from home or abandonment); protect a child from physical and emotional harm or danger; ensure adequate supervision (including the use of inadequate caregivers); or ensure access to appropriate medical care or treatment. It may also include neglect of, or unresponsiveness to, a child's basic emotional needs.

Safeguarding issues

All staff should have an awareness of safeguarding issues that can put children at risk of harm. Behaviours linked to issues such as drug taking and/or alcohol misuse, deliberately missing education, serious violence (including that linked to county lines), radicalisation and consensual and non-consensual sharing of nude and semi-nude images and/or videos can be signs that children are at risk. Below are some safeguarding issues all staff should be aware of.

Child-on-child abuse

All staff should be aware that children can abuse other children (often referred to as child-on-child abuse), and that it can happen both inside and outside of school or college and online. All staff should be clear as to the school or college's policy and procedures with regard to child-on-child abuse and the important role they have to play in preventing it and responding where they believe a child may be at risk from it.



All staff should understand that even if there are no reports in their schools or colleges it does not mean it is not happening, it may be the case that it is just not being reported. As such it is important if staff have any concerns regarding child-on-child abuse they should speak to their designated safeguarding lead (or a deputy).

It is essential that all staff understand the importance of challenging inappropriate behaviours between children, many of which are listed below, that are abusive in nature. Downplaying certain behaviours, for example dismissing sexual harassment as “just banter”, “just having a laugh”, “part of growing up” or “boys being boys” can lead to a culture of unacceptable behaviours, an unsafe environment for children and in worst case scenarios a culture that normalises abuse leading to children accepting it as normal and not coming forward to report it.

Child-on-child abuse is most likely to include, but may not be limited to:

- bullying (including cyberbullying, prejudice-based and discriminatory bullying)
- abuse in intimate personal relationships between children (sometimes known as ‘teenage relationship abuse’)
- Physical abuse such as hitting, kicking, shaking, biting, hair pulling, or otherwise causing physical harm (this may include an online element which facilitates, threatens and/or encourages physical abuse)
- sexual violence such as rape, assault by penetration and sexual assault; (this may include an online element which facilitates, threatens and/or encourages sexual violence).
- sexual harassment such as sexual comments, remarks, jokes and online sexual harassment, which may be standalone or part of a broader pattern of abuse
- causing someone to engage in sexual activity without consent, such as forcing someone to strip, touch themselves sexually, or to engage in sexual activity with a third party
- consensual and non-consensual sharing of nude and semi-nude images and/or videos (also known as sexting or youth produced sexual imagery)
- upskirting which typically involves taking a picture under a person’s clothing without their permission, with the intention of viewing their genitals or buttocks to obtain sexual gratification, or cause the victim humiliation, distress, or alarm
- initiation/hazing type violence and rituals (this could include activities involving harassment, abuse or humiliation used as a way of initiating a person into a group and may also include an online element).

Child Criminal Exploitation (CCE) and Child Sexual Exploitation (CSE)

Both CCE and CSE are forms of abuse that occur where an individual or group takes advantage of an imbalance in power to coerce, manipulate or deceive a child into taking part in sexual or criminal activity, in exchange for something the victim needs or wants, and/or for the financial advantage or increased status of the perpetrator or facilitator and/or through violence or the threat of violence. CSE and CCE can affect children, both male and female and can include children who have been moved (commonly referred to as trafficking) for the purpose of exploitation.

Child Criminal Exploitation (CCE)

Some specific forms of CCE can include children being forced or manipulated into transporting drugs or money through county lines, working in cannabis factories, shoplifting, or pickpocketing. They can also be forced or manipulated into committing vehicle crime or threatening/committing serious violence to others.

Children can become trapped by this type of exploitation, as perpetrators can threaten victims (and their families) with violence or entrap and coerce them into debt. They may be coerced into carrying weapons such as knives or begin to carry a knife for a sense of protection from harm from others. As children involved in criminal exploitation often commit crimes themselves, their vulnerability as victims is not always recognised by adults and professionals, (particularly older children), and they are not treated as victims despite the harm they have experienced. They may still have been criminally exploited even if the activity appears to be something they have agreed or consented to.

It is important to note that the experience of girls who are criminally exploited can be very different to that of boys. The indicators may not be the same, however professionals should be aware that girls are at risk of criminal



exploitation too. It is also important to note that both boys and girls being criminally exploited may be at higher risk of sexual exploitation.

Child Sexual Exploitation (CSE)

CSE is a form of child sexual abuse. Sexual abuse may involve physical contact, including assault by penetration (for example, rape or oral sex) or non-penetrative acts such as masturbation, kissing, rubbing, and touching outside clothing. It may include noncontact activities, such as involving children in the production of sexual images, forcing children to look at sexual images or watch sexual activities, encouraging children to behave in sexually inappropriate ways or grooming a child in preparation for abuse including via the internet.

CSE can occur over time or be a one-off occurrence and may happen without the child's immediate knowledge for example through others sharing videos or images of them on social media.

CSE can affect any child who has been coerced into engaging in sexual activities. This includes 16- and 17-year-olds who can legally consent to have sex. Some children do not realise they are being exploited and may believe they are in a genuine romantic relationship.

Domestic Abuse

Domestic abuse can encompass a wide range of behaviours and may be a single incident or a pattern of incidents. That abuse can be, but is not limited to, psychological, physical, sexual, financial or emotional. Children can be victims of domestic abuse. They may see, hear, or experience the effects of abuse at home and/or suffer domestic abuse in their own intimate relationships (teenage relationship abuse). All of which can have a detrimental and long-term impact on their health, wellbeing, development, and ability to learn.

Female Genital Mutilation (FGM)

Whilst all staff should speak to the designated safeguarding lead (or a deputy) with regard to any concerns about female genital mutilation (FGM), there is a specific legal duty on teachers. If a teacher, in the course of their work in the profession, discovers that an act of FGM appears to have been carried out on a girl under the age of 18, the teacher must report this to the police.

Mental Health

All staff should be aware that mental health problems can, in some cases, be an indicator that a child has suffered or is at risk of suffering abuse, neglect, or exploitation.

Only appropriately trained professionals should attempt to make a diagnosis of a mental health problem. Education staff, however, are well placed to observe children day-to-day and identify those whose behaviour suggests that they may be experiencing a mental health problem or be at risk of developing one. Schools and colleges can access a range of advice to help them identify children in need of extra mental health support, this includes working with external agencies.

If staff have a mental health concern about a child that is also a safeguarding concern, immediate action should be taken to follow their school or college's child protection policy, and by speaking to the designated safeguarding lead or a deputy.

Serious violence

All staff should be aware of the indicators, which may signal children are at risk from, or are involved with, serious violent crime. These may include increased absence from school or college, a change in friendships or relationships with older individuals or groups, a significant decline in educational performance, signs of self-harm or a significant change in wellbeing, or signs of assault or unexplained injuries. Unexplained gifts or new possessions could also indicate that children have been approached by, or are involved with, individuals associated with criminal networks or gangs and may be at risk of criminal exploitation.



Appendix 3: Contact numbers

Designated Safeguarding Lead – Debbie Grierson (07484 060801)

Managing Director – Dan Gooch-Peters (07483 136380)

Contact information and numbers – external

Allegations or concerns around children and young people

If the Designated Safeguarding Lead has concerns about a child's or young person's welfare, or they feel they may be being abused, they will call the relevant Local Authority Designated Officer (LADO) or the Emergency Duty Team (EDT) or police immediately. Parents and Carers will be told about a referral to children's Social Care unless to do so would put the child at a greater risk. The referral will be followed up in 24 hours to ascertain the outcome.

In the event of allegations against an adult, they contact the Designated Safeguarding Lead who will follow the LADO procedures of the relevant authority, unless it concerns the DSL, in which case they will contact the Managing Director.

Cheshire East Safeguarding Children's Partnership www.cescp.org.uk

Cheshire East LADO 01270 685904

Cheshire West and Chester Local Safeguarding Partnerships www.cheshirewestscp.co.uk

Cheshire West and Chester LADO <https://www.cheshirewestscp.co.uk/wp-content/uploads/2020/10/allegations-lado-referral-form.doc>

Wirral Local Safeguarding Partnership www.wirralsafeguarding.co.uk

Wirral LADO 0151 606 2008

Halton Children and Young People Safeguarding Partnership (HCYPSP) [HALTON CHILDREN AND YOUNG PEOPLE SAFEGUARDING PARTNERSHIP | Halton Children & Young People SAFEGUARDING PARTNERSHIP \(haltonsafeguarding.co.uk\)](http://HALTON CHILDREN AND YOUNG PEOPLE SAFEGUARDING PARTNERSHIP | Halton Children & Young People SAFEGUARDING PARTNERSHIP (haltonsafeguarding.co.uk))

Halton LADO 0151 511 7925

Stoke-on-Trent Safeguarding Partnership Safeguarding Children Stoke

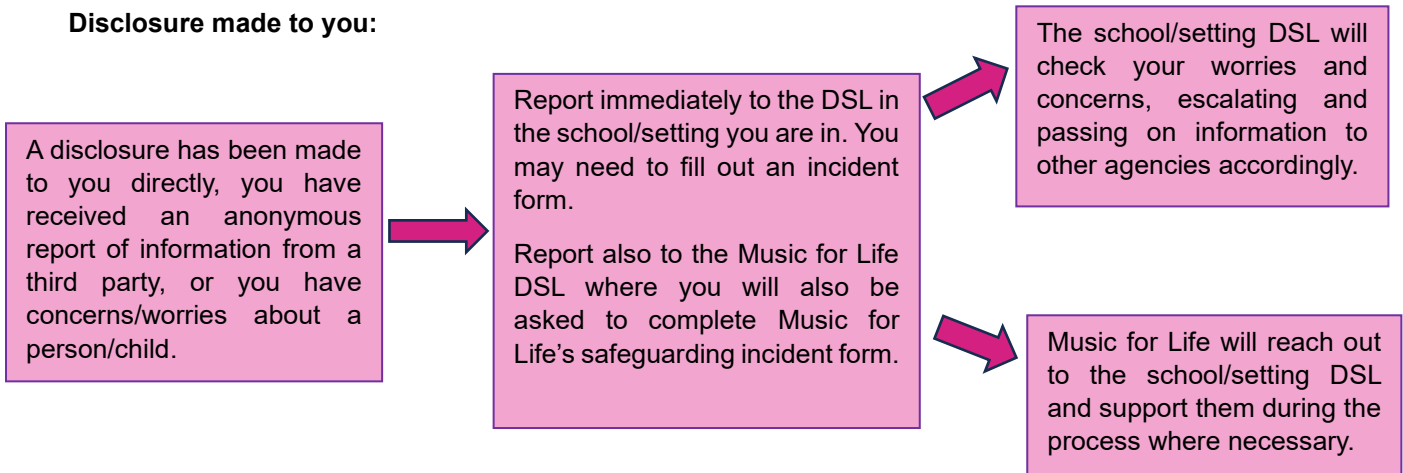
Stoke-on-Trent LADO 01782 235100

Staffordshire Safeguarding Children Board www.staffsscb.org.uk

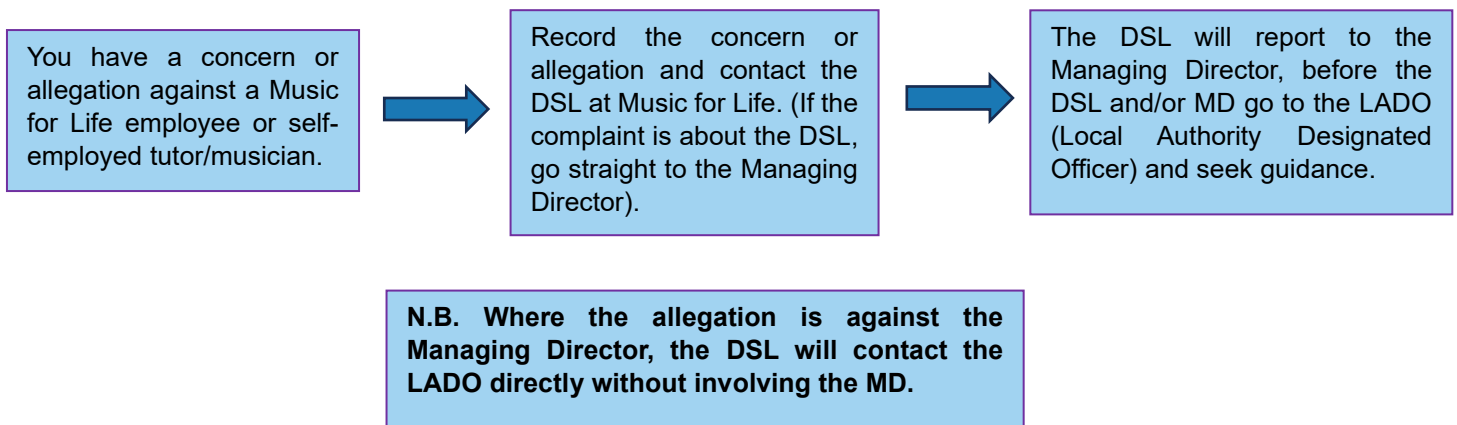
Staffordshire LADO 0800 1313 126

Appendix 4: Safeguarding Protocol

Disclosure made to you:



Concern against Music for Life employee or self-employed tutor/musician:



Appendix 5. Keeping Yourself and Others Safe.

Keeping Yourself and Others Safe. October 2023

As a visiting freelance instrumental tutor, it is your personal responsibility to understand and adhere to safeguarding requirements in all your interactions with students you teach, or meet in the location setting (usually a school). This is essential to ensuring you keep yourself and others safe. In addition to the overall safeguarding requirements, there are some particular areas of potential vulnerabilities you will face due to the manner in the way you work. These include but are not exclusive to: the nature of your authority, your relationship with your students (potentially less formal than that of a class teacher), one-to-one contact with students, the potentially perceived glamorous role as a musician, and the locations where lessons often take place. Music for Life has a duty to ensure high standards of personal and professional behaviour. This document has been compiled to provide you with vital guidance and support.

Please take time to read through this guidance.

Use of phone/tablet/laptop

- Check out the policy for individual schools – some **do not** allow devices to be switched on at all while in school. If you wish to use your device to help teaching – for example, using the metronome – it is a good idea to explain this to someone at school and get a clear agreement before you use it in a lesson.
- Be careful if you are using the device as a metronome or tuner on the stand. Smartphones and tablets invariably get notifications from text, social media updates, or emails for example. Having these pop up while a student is looking at your phone could mean that updates and texts meant for you could be seen by the student. Perhaps switch on **flight mode** in case you get an update through that you wouldn't want popping up on the screen for a student to see.
- Like the previous point, using your device to show students something whether relevant to the lesson or not, could mean that they see something unintended, whether it be a picture, message notification or app.
- Using your device to take photos or video (to record then play back some example of technique, for example) should **never** be done. Students could feel very uncomfortable and verbal consent from the student given at the time is not acceptable and could easily be forgotten in the event of any challenge from parents. *This being said, the newer performance exams require a recording to be submitted.* Where recordings are made by the tutor, written permission **must** first be obtained from both school and parents as necessary. All recordings **must** be deleted by the tutor as soon as practical and at the latest, once exam results have been received.
- If not being used, keep devices out of sight. Students may think that you are texting, recording or using your device in a way that you are not. For example, you could simply be updating your register, but if a student does not know this they may think you are doing something else.
- Make sure you never leave your device where another pupil could pick it up or access it, and make sure it is password protected.
- Don't accept phone calls or texts during a lesson.
- Don't show personal photos such as family/pet pictures to students. This can be uncomfortable for students and create atmospheres not conducive to a learning environment.
- Do not contact students directly in anyway outside of your teaching. **Do not, for example, ever text students directly to inform them of updated or changed lesson times.** If you need to do that, let us know as we can send parents an email or call them for you. Texts or emails going directly to students can be misconstrued and an open line of communication directly to a student is highly inappropriate.
- Above all, be extremely careful with your device whilst in school. Students (particularly in primary school and don't own one yet) can be extremely engaged in technology and interested in the latest phone that you may have.
- Some tutors have a dedicated device for teaching with various functions disabled, such as the camera 'app' deleted. Wherever possible, this is a great idea as it keeps teaching apps separate, removes any risk of messages coming through and schools can be shown the device used for teaching has basic functionality, only pertinent to tuition.



Use of Social Media

- Consider having social media pages set to “private” so only friends can see them. The temptation for students to try and find tutors on Facebook is high, but consider whether there may be content or language posted by you or others that could cause any problems.
- Don’t access social media platforms whilst at school or show students anything to do with your online presence, either alluding to your social media profile(s), or showing a particular post.
- Remember, once a post is made online, it is no longer within the private sphere or in the control of the original poster.
- Don’t discuss any personal information about any students on social media.
- If you are concerned by ‘friend requests’ from students you teach or from the school(s) you teach in, please report this either to the DSL in the respective school and/or the DSL at Music for Life.
- Be careful with any profile pictures or cover photos used for social media platforms as these can be seen as an extension of you and your beliefs if seen by pupils, parents or schools. Furthermore, to protect your own privacy further, keep passwords confidential and be careful what to post on your page; for example, it is not safe to reveal home addresses, telephone numbers and other personal information.
- Many music tutors are not full time teachers but are active, professional musicians too and use social media to promote their work as a musician. However, you need to consider whether a student could “find” you on social media and if so whether you would feel any content may be inappropriate.
- Having any type of band or musician social media account to which you belong to gives students the opportunity to intentionally or accidentally connect with you or your band without your knowledge.
- Consider the risks associated with the use of the internet and social media and ensure you feel completely safe with your profile. Random checks by Music for Life may occur throughout the year and guidance would be offered if we feel you are exposing yourself to harm. Social media checks are undertaken for any new self-employed tutor that works with Music for Life.
- Music for Life has an active social media presence on Facebook – @MusicforLife1234, Twitter - @MusicforLifeSCH and Instagram - @musicforlifesch.

Teaching

- Make sure to wear your Music for Life ID photo lanyard at all times in school, along with any additional visitor lanyard a school may provide.
- Practice rooms or teaching spaces should have a window in the door. If this is not possible and there is no other means of passing school staff to look in the space you are teaching in, it is recommended best practice to prop the door open, so that you are not teaching in an enclosed space.
- Be mindful of the teaching environment. Try to clear a space in the room to ensure there is enough room for you to teach in, possibly removing excess chairs in the room, allowing sufficient space between you and the student.
- Avoid physical contact. In the vast majority of cases, demonstrating on your own instrument or using verbal instructions is all that is required but if you feel you need to touch a child’s hand, for example, don’t do so without explicitly asking their consent first.
- Be careful about the language used and be careful when mentioning personal experience. Some experiences are not age appropriate and should never be referred to or discussed. These include but are not limited to: drinking alcohol, smoking, drug use etc. Some children could think you are making this appear cool when they are not of age.
- Different people have different ideas as what is regarded as bad language. Although there will usually be agreement about what is completely inappropriate, the danger tends to be words where there are slightly greyer areas, so be really careful what you say – children are impressionable and will repeat.
- Occasionally, the bad language/inappropriate content issue can arise if you are teaching a song, the parent or student looks it up online and considers the subject matter or language to be inappropriate. Worth a thought beforehand.
- Bringing tools in for instrument repair. This is unusual, but some tutors may bring items into school such as small screwdrivers. Just be aware that this could lead to potential problems. If you misplace tools,

forget to pick them up from a room after teaching, or they are taken by a student, it can lead to serious consequences.

- Please follow school policies and procedures, particularly in reference to the supervision of children – in the vast majority of cases children should not be left unsupervised. Familiarise yourself with both Music for Life and individual school policies at the start of each academic year, or if you are made aware of a change to a policy.
- Designated Safeguarding Lead – The DSL for Music for Life is Debbie Grierson and any issue in school should be reported to her. Please also check and know who the DSL is in each of the schools you visit too so you can report any issue to the correct person. If in doubt, please check or report anything to the school receptionist or head of music/music lead within school.
- When undertaking Music for Life activities, avoid wherever possible wearing anything with a slogan on. Smart Casual attire is usually the generally accepted standard when visiting a school.
- Treat others with respect and provide an example you wish others to follow, or you wish to be treated yourself.
- No matter how well intentioned, remember that others may misinterpret your actions, for example, what someone considers as ‘banter’, others would consider as bullying. Don’t engage in any inappropriate physical or verbal contact.
- Don’t allow yourself to be drawn into arguments, controversial discussions such as political views, tantrums, crushes, favouritism to any individual, or telling inappropriate jokes and discouraging others wherever possible. Furthermore, don’t engage in rough, physical or sexually provocative games including horseplay. Unless you find yourself in a situation where safety is an issue, never allow or engage in inappropriate touching of any form.

Above all, remember that things can escalate extremely quickly and safeguarding issues can occur to anyone at any time. With these above thoughts and topics in mind, it is hoped you can mitigate any potential issue before it arises in school by thinking about how to avoid any problem that may occur. When it comes to safeguarding, it truly can happen to anyone, and unfortunately no one can rely on their good name as this may not be enough to protect you.

Safeguarding – Music for Life DSL is Debbie Grierson (07484 060801)

If in doubt at any point, contact the Designated Safeguarding Lead of the school and at Music for Life, Debbie Grierson, so it can be reported in the right way. If someone does disclose anything to you:

- Try to **stay calm** and **reassure** them that you are taking them seriously.
- **Listen carefully**, keeping questions or interruptions to a minimum. Any questions asked by you should be open, don’t ask leading questions.
- Make it clear that **you cannot promise confidentiality**. It is important they understand that you need to share information to keep them safe.
- **Don’t try to interpret**, speculate, make assumptions, or jump to conclusions from what has been said. Also, don’t make any comments of judgements.
- As soon as possible, **make a clear and accurate record** of what has been said, heard and seem. **Report** this to the Designated Safeguarding Lead in the school you are in, and also the DSL at Music for Life via the link - <https://forms.office.com/e/JUB9jnrh2u>
- Don’t discuss the allegations with anyone outside of the Designated Safeguarding Leads.
- If there is an immediate danger to safety, dial 999 immediately and ask for the police.



Dan Gooch-Peters
Managing Director – Music for Life



Appendix 6. Safer Recruitment Policy for Employed Positions

Music for Life Safer Recruitment for Employed Members of Staff Reviewed and Updated October 2023

BACKGROUND

This policy refers to the onboarding of employed members of staff at Music for Life.

Music for Life directly employs a small team staff that are involved in the management and administration of the service. Work in schools is required from time to time for one off events such as workshops, concerts etc, but also more regular activities such as assemblies or taking whole class projects or teaching from time to time. As these people have either direct or indirect contact with young people, it is essential that safer recruitment processes are followed.

AIMS AND OBJECTIVES

Music for Life is committed to acting ethically and with integrity in all aspects of the services provided. Our recruitment policy is therefore based on recruitment best practices, respecting human rights, embracing fairness and inclusivity, whilst also ensuring the process seeks to deter, reject or identify people unsuitable to work with children and young adults. This policy seeks:

- To ensure that the best possible employed staff are recruited on the basis of their merits, abilities and suitability for the position.
- To ensure that all employed staff are fairly and equally treated in accordance with the Protected Characteristics: age, gender, reassignment, being married or in a civil partnership, being pregnant or on maternity leave, disability, race, religion or belief, sex and sexual orientation.
- To ensure compliance with all relevant legislation, recommendations and guidance including the statutory guidance published by the Department for Education (DfE), Keeping Children Safe in Education - (KCSIE), and any guidance or code of practice published by the Disclosure and Barring Service (DBS).
- To ensure that all necessary checks are carried out.

RECRUITMENT AND SELECTION PROCEDURE – EMPLOYED POSITIONS.

Job Descriptions and Person Specifications

A job description must be finalised prior to taking any other steps in the recruitment process. It will clearly and accurately set out the main duties and responsibilities of the job role. Alongside this, it will include the title of the job role, the working hours, the extent to which the role will involve contact with children, pay/salary, location and working areas, background of Music for Life and our commitment to safeguarding, any associated training supplied if applicable, confirmation that a DBS check will be undertaken and the closing date for applications. The application pack will also include the necessary application form, along with any other information required to apply for the position. This may include but not limited to CV requirements or interview needs, for example, the need to do a presentation to the panel.

The person specification is of equal importance and informs the selection decision. It details the skills, experience, abilities and expertise that are required to do the job. The person specification will include a specific reference to suitability to work with children.

A self-disclosure form will also be included as part of the application pack, but will only be reviewed when candidates have been shortlisted for interview.



References

References for shortlisted applicants will be sent for immediately after shortlisting. The only exception is where an applicant has indicated on their application form that they do not wish their current employer to be contacted at that stage. In such cases, this reference will be taken up immediately after interview.

All offers of employment will be subject to the receipt of a minimum of two references which are considered satisfactory. One of the references must be from the applicant's current or most recent employer. The referee should not be a relative. References will always be sought and obtained directly from the referee and their purpose is to provide objective and factual information to support appointment decisions.

All referees will be asked whether they believe the applicant is suitable for the job for which they have applied and whether they have any reason to believe that the applicant is unsuitable to work with children.

Any discrepancies or anomalies will be followed up. Direct contact by phone will be undertaken with each referee to verify the reference.

Interviews

There will be a face to face interview in person or via teams/zoom, and a minimum of two interviewers will see the applicants for the vacant position. The interview process will explore the applicant's ability to carry out the job description and meet the person specification, and that the chosen applicant can meet the safeguarding criteria.

Any information in regard to past disciplinary action or allegations, cautions or convictions will be discussed and considered in the circumstance of the individual case during the interview process, if it has not been disclosed on the application form or the self-disclosure form. Furthermore any queries relating to answers on the self-disclosure form will be raised.

All applicants who are invited to an interview will be required to bring evidence of their identity, address and qualifications, one of which should be a valid photo ID, for example a passport or driving license. Only original documents will be accepted and photocopies will be taken. Unsuccessful applicant documents will be destroyed six months after the recruitment programme.

APPOINTMENT

If it is decided to make an offer of employment following the interview, any such offer will be conditional on the following:

- The agreement of a mutually acceptable start date and the signing of a contract terms and conditions of employment.
- Verification of the applicant's identity (where that has not previously been verified).
- The receipt of two references (in the case of employed positions, one of which must be from the applicant's most recent employer) which Music for Life considers to be satisfactory.
- The submission of an Enhanced DBS check and its satisfactory return.
- Verification of the applicant's medical fitness for the role.
- Verification of the applicant's right to work in the UK.
- Any further checks which are necessary as a result of the applicant having lived or worked outside of the UK.
- Verification of professional qualifications which Music for Life deems a requirement for the post, or which the applicant otherwise cites in support of their application (where they have not been previously verified).



The Rehabilitation of Offenders Act 1974

The Rehabilitation of Offenders Act 1974 does not apply to positions which involve working with, or having access to children or vulnerable people. Therefore, any convictions and cautions that would normally be considered 'SPENT' **must be** declared when applying for any position with Music for Life, as outlined from the Rehabilitation of Offenders Act 1974 (Exceptions) Order 1975.

DBS (Disclosure and Barring Service) Certificate

Music for Life applies for an enhanced disclosure from the DBS and a check of the Children's Barred List (now known as an Enhanced Check for Regulated Activity) in respect of all positions at the School which amount to "regulated activity" as defined in the Safeguarding Vulnerable Groups Act 2006 (as amended). The purpose of carrying out an Enhanced Check for Regulated Activity is to identify whether an applicant is barred from working with children by inclusion on the Children's Barred List and to obtain other relevant suitability information.

It is Music for Life's policy to re-check employee's DBS Certificates every five years and in addition any employee that takes leave for more than three months (ie: maternity leave, career break etc) must be re-checked before they return back to work.

Dealing with convictions

If a DBS Certificate is returned with details of convictions, consideration will be given to the Rehabilitation of Offenders Act 1974 and also:

- The nature, seriousness and relevance of the offence.
- How long ago the offence occurred.
- One-off or history of offences.
- Changes in circumstances.
- Decriminalisation and remorse.

Music for Life will evaluate all of the risk factors above before a position is offered or confirmed and will take into consideration whether the relevant information was volunteered by an applicant during the recruitment process or obtained through a disclosure check.

If an applicant wishes to dispute any information contained in a disclosure, they may do so by contacting the DBS office directly. In cases where the applicant would otherwise be offered a position were it not for the disputed information, the School(s) may, where practicable and at its discretion, defer a final decision about the appointment until the applicant has had a reasonable opportunity to challenge the disclosure information.

Proof of identity, Right to Work in the UK & Verification of Qualifications and/or professional status

All applicants invited to attend an interview will be required to bring their identification documentation (such as passport, birth certificate, driving licence etc) with them as proof of identity/eligibility to work in UK in accordance with those set out in the Immigration, Asylum and Nationality Act 2006 and DBS identity checking guidelines.

Where an applicant claims to have changed their name by deed poll or any other means (e.g. marriage, adoption, statutory declaration), they will be required to provide documentary evidence of the change.

In addition, applicants must be able to demonstrate that they have actually obtained any academic or vocational qualification legally required for the position and claimed in their application form.

Music for Life is aware of its duties under the Equality Act 2010.



All new employees will be given an induction programme which will clearly identify policies and procedures and make clear the expectations which will govern how staff carry out their roles and responsibilities.

Record Retention / Data Protection

If an applicant is successful in their application, Music for Life will retain on their personnel file any relevant information provided as part of the application process. This will include copies of documents used to verify identity, right to work in the UK, medical fitness and qualifications. Medical information may be used to help Music for Life to discharge its obligations as an employer e.g. so that we may consider reasonable adjustments if an employee suffers from a disability or to assist with any other workplace issue.

This documentation will be retained for the duration of the successful applicant's employment. All information retained on employees is kept digitally on a secure folder.

A handwritten signature in black ink, appearing to read "Dan Gooch-Peters", with a long horizontal flourish extending to the right.

Dan Gooch-Peters
Managing Director – Music for Life



Appendix 7. Self-Employed Tutor Background Checks completed by Music for Life, prior to recommendation

Music for Life Background Checks for Self-Employed, Freelance Tutors Reviewed and Updated October 2023

BACKGROUND

This policy details the background checks to be completed when onboarding a self-employed, freelance music tutor.

Music for Life approves and engages self-employed, freelance music tutors who choose to deliver their services in partnership with Music for Life and whose services it recommends to schools and parents. Freelance tutors must meet certain standards in order to be engaged in the first place and thereafter the quality of their service is monitored and reviewed each year before further work is offered. As all self-employed tutors will have either direct or indirect contact with young people, there is a duty of care by Music for Life to undertake appropriate background checks, even though 'recruitment' is not the end result.

AIMS AND OBJECTIVES

Music for Life is committed to acting ethically and with integrity in all aspects of the services provided. Our self-employed, freelance tutor background checks policy is therefore based on best practices, respecting human rights, embracing fairness and inclusivity, whilst also ensuring the process seeks to deter, reject or identify people unsuitable to work with children and young adults. This policy seeks:

- To ensure that all self-employed freelance tutors who seek recommendation to work in partnership with Music for Life, are fairly and equally treated in accordance with the Protected Characteristics: age, gender, reassignment, being married or in a civil partnership, being pregnant or on maternity leave, disability, race, religion or belief, sex and sexual orientation.
- To ensure compliance with all relevant legislation, recommendations and guidance including the statutory guidance published by the Department for Education (DfE), Keeping Children Safe in Education (KCSIE), and any guidance or code of practice published by the Disclosure and Barring Service (DBS).
- To ensure that all necessary checks are carried out.

SELF-EMPLOYED, FREELANCE TUTOR CHECKS

Before any tutor can be recommended by, and work in partnership with, Music for Life, Music for Life will:

- Interview the tutor face to face, in person or via teams/zoom.
- Require an up to date CV and completed application form which provides the names and addresses of two referees, one of which is qualified to comment in a professional capacity about the tutors ability to fulfil their teaching responsibilities.
- Require sight of original documents in person confirming proof of identity (which should be a valid photo document e.g. passport or driving license), confirmation of address (e.g. utility bill), relevant qualifications (where claimed) and any existing DBS certificates. Copies of documents, if taken as part of the DBS submission, will then be securely shredded/destroyed.
- Require the tutor to undergo a new Enhanced DBS check, and then to submit a new check every five years or break in service of three months or more with Music for Life, for example, maternity leave.
- Explain the terms and conditions that are being agreed to if Music for Life is to recommend a tutor and refer students to them.
- Explain the criteria used to monitor tutor performance and which will determine continued recommendation. These are set out in the tutor's Letter of Engagement that is sent prior to teaching begins each year.
- Require the tutor to undergo safeguarding training before working with us. Many schools offer courses to their own staff and have invited Music for Life tutors to attend, but Music for Life has run safeguarding training for tutors in partnership with Cheshire West and Chester Council. Otherwise, tutors are recommended to do the online safeguarding course run by either NSPCC (Child Protection in Schools



online course), EduCare (Child Protection in Education (music) Online Training Course), or Safeguarding Children Basic Awareness via the North Yorkshire council site.

- We ask that when a tutor undertakes any further professional training outside of Music for Life, to provide evidence of this to us, for example, additional safeguarding training from other establishments they may work with alongside Music for Life.

Before teaching work begins there must be:

- A written agreement from the tutor confirming their acceptance of the terms and conditions upon which students are being referred to them, set out in their Letter of Engagement. This agreement can be in the form of an email reply to a message with the Letter of Engagement attached.
- The receipt of two references which Music for Life considers to be satisfactory.
- Evidence that the tutor has his or her own public liability insurance, in addition to that held by Music for Life.
- Evidence that the tutor has the right to work in the UK, is registered as self-employed and has a Unique Tax Reference number.
- The submission of an Enhanced DBS check and its satisfactory return.
- Any further checks which are necessary as a result of the applicant having lived or worked outside of the UK.
- A submitted headshot photo for use on a lanyard. This will be worn at all times in school or undertaking Music for Life activities, as it clearly identifies the person as a Music for Life approved tutor.

In cases where the DBS has been submitted but not fully processed by the time the course is due to start, where the remaining conditions above has been complied with, and where a recent, original DBS certificate from another known organisation has been seen and copied, Music for Life will contact the school to explain the situation and ask the school whether they will allow the tutor in school. Some schools have been happy with this, particularly if the tutor is being supervised or is visible when working.

WORKING IN PARTNERSHIP AGREED

If it is decided to work in partnership with the tutor following the interview, it will be conditional on the following:

- The agreement of a mutually acceptable start date and the signing of the Letter of Engagement.
- Verification of the tutor's identity (where that has not previously been verified).
- The receipt of two references which Music for Life considers to be satisfactory.
- The submission of an Enhanced DBS check and its satisfactory return.
- Verification of the tutor's right to work in the UK.
- Any further checks which are necessary as a result of the tutor having lived or worked outside of the UK.
- Verification of professional qualifications which Music for Life deems a requirement (a minimum of grade 8 standard is asked for tutors) or which the tutor otherwise cites in their application form and/or CV (where they have not been previously verified).

The Rehabilitation of Offenders Act 1974

The Rehabilitation of Offenders Act 1974 does not apply to positions which involve working with, or having access to children or vulnerable people. Therefore, any convictions and cautions that would normally be considered 'SPENT' **must be** declared with Music for Life, as outlined from the Rehabilitation of Offenders Act 1974 (Exceptions) Order 1975.

DBS (Disclosure and Barring Service) Certificate

Music for Life applies for an enhanced disclosure from the DBS and a check of the Children's Barred List (now known as an Enhanced Check for Regulated Activity) in respect of all positions at the School which amount to "regulated activity" as defined in the Safeguarding Vulnerable Groups Act 2006 (as amended). The purpose of carrying out an Enhanced Check for Regulated Activity is to identify whether a tutor is barred from working with children by inclusion on the Children's Barred List and to obtain other relevant suitability information.



It is Music for Life's policy to re-check DBS Certificates every five years and, in addition, any tutor that takes leave for more than three months (e.g.: maternity leave, career break etc) must be re-checked before they return back to work.

Dealing with convictions

If a DBS Certificate is returned with details of convictions, consideration will be given to the Rehabilitation of Offenders Act 1974 and also:

- The nature, seriousness and relevance of the offence.
- How long ago the offence occurred.
- One-off or history of offences.
- Changes in circumstances.
- Decriminalisation and remorse.

Music for Life will evaluate all of the risk factors above before tuition is offered or confirmed and will take into consideration whether the relevant information was volunteered during the process, or obtained through a disclosure check.

If a tutor wishes to dispute any information contained in a disclosure, they may do so by contacting the DBS office. In cases where the tutor would otherwise be able to work in partnership with Music for Life were it not for the disputed information, the School(s) may, where practicable and at its discretion, defer a final decision about the appointment until the tutor has had a reasonable opportunity to challenge the disclosure information.

Proof of identity, Right to Work in the UK & Verification of Qualifications and/or professional status.

All tutors invited to attend an interview will be required to bring their identification documentation such as passport, birth certificate, driving licence etc. with them as proof of identity/eligibility to work in UK in accordance with those set out in the Immigration, Asylum and Nationality Act 2006 and DBS identity checking guidelines.

Where a tutor claims to have changed their name by deed poll or any other means (e.g. marriage, adoption, statutory declaration) they will be required to provide documentary evidence of the change.

In addition, tutors must be able to demonstrate that they have actually obtained any academic or vocational qualification legally, where claimed in their application form and/or CV.

Music for Life is aware of its duties under the Equality Act 2010.

All new tutors will be given all policies and procedures and Music for Life will make clear the expectations, which will govern how tutors carry out their roles and responsibilities.

Record Retention / Data Protection

If a tutor is successful in working in partnership, Music for Life will retain on their personnel file any relevant information provided as part of the checking process. Any copies of sensitive information such as driving licence, birth certificate etc required to undertake a DBS will be destroyed via shredding following the successful return of the certificate.

Dan Gooch-Peters
Managing Director – Music for Life