



# **Policy and Procedure for the Protection of Children and Adults at Risk**

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## Introduction

In accordance with the Disclosure and Barring Service's code of practice for registered persons and other recipients of disclosure information, Sound and Music will ensure the following practice.

We recognise the right of all children and adults at risk to be protected from any situation or practice that results in their being physically or psychologically damaged. We are committed to ensuring a safe and supportive environment for all children and adults at risk attending our events and activities, and expect all staff involved to take responsibility for promoting the highest standards of care. We will provide an environment that gives equal priority to all attendees regardless of age, disability, gender reassignment or identity, race, religion, sex or sexual orientation. We recognise that some children have greater vulnerabilities stemming from previous experiences, discrimination, communication needs or other issues and are committed to making an environment where individual needs are met to the best of our organisational capabilities and resources.

This Policy is underpinned by UK legislation and statutory guidance including the Children Act 2004, Working Together to Safeguard Children (2023) and Equality Act 2010.

## Aims of this policy

To ensure the safety and security of participants on our projects:

- to create an environment which enables all participants to achieve the maximum educational and personal benefit from their involvement
- to ensure that staff involved are appropriately trained and fully understand child and vulnerable adult protection issues and procedures.

## Safeguarding team

Our Designated Safeguarding Officer (DSO) holds overall responsibility for child protection issues.

Our Deputy Designated Safeguarding Officer (DDSO) takes responsibility for child protection issues when the DSO is unavailable.

The DSO and DDSO undertake Quality Assured Designated Officer training which should be refreshed every two years.

The DSO will nominate a senior member of project management staff (the Designated Person) to take responsibility for dealing with child protection issues in connection with specific projects. For most of our project delivery, this will be the Head of Programmes.

### **Designated Safeguarding Officer (DSO)**

Name: Laonikos Psimikakis Chalkokondylis (Head of Programmes)

Email: [Laonikos.PC@SoundandMusic.org](mailto:Laonikos.PC@SoundandMusic.org)

### **Deputy Designated Safeguarding Officer (DDSO)**

Name: Finn Grant (Head of External Engagement)

Email: [Finn.Grant@SoundandMusic.org](mailto:Finn.Grant@SoundandMusic.org)

### **Lead Trustee for Safeguarding (LTS)**

Name: Imogen Lawlor

Email: [LeadTrustee@SoundandMusic.org](mailto:LeadTrustee@SoundandMusic.org)

In addition, we may designate a Designated Person (DP) on a project basis who will have relevant training and act as a first point of contact alongside the DSO and/or DDSO.

# Board of Trustees: Safeguarding duties

The Charity Commission's main guidance on safeguarding states that a charity's trustees are ultimately responsible for ensuring there are measures in place to protect the people who come into contact with the charity from harm. This includes beneficiaries, staff, volunteers and anyone else who comes into contact with the charity through our work. This responsibility is sometimes referred to as a 'duty of care'.

The Board of Trustees should:

- Ensure there are appropriate policies and procedures in place to safeguard anyone the charity comes into contact with
- Make sure that trustees, staff, volunteers and beneficiaries are aware of these policies and know how to apply them
- Report any serious safeguarding incidents to the Charity Commission
- A 'serious incident' is an adverse event, whether actual or alleged, which results in or risks significant:
  - harm to the charity's beneficiaries, staff, volunteers or others who come into contact with us through our work
  - loss of the charity's money or assets
  - damage to the charity's property
  - harm to the charity's work or reputation

## Lead Trustee for Safeguarding

In addition to an operationally focussed Designated Safeguarding Officer (DSO), in accordance with the Working Together to Safeguard Children statutory guidance, we also have a Lead Trustee for Safeguarding (LTS). The LTS will, in most cases, be a volunteer from within the Board who has skills, experience and confidence in the area of safeguarding. In certain cases, it

may be a volunteer who starts without knowledge and is willing to undertake the necessary training in order to develop the knowledge and skills required to undertake the role.

Safeguarding is the responsibility of all trustees. Where an LTS has been appointed, they are not to be the only person among the trustees who understands safeguarding and the entire Board is ultimately responsible for safeguarding policies and procedures across the organisation.

The role and responsibilities of the LTS are described in writing below, agreed by the Board and reviewed regularly.

The LTS will take on the following sets of duties related to safeguarding in addition to their wider responsibilities as a trustee:

### Strategic

- Ensure the organisation's strategic plans reflect safeguarding legislation, regulations specific to our activities, statutory guidance, and safeguarding expectations of the Charities Commission
- Work with the CEO and the DSO to review whether processes in place are creating a safer culture
- Check that the organisation's risk register reflects safeguarding risks properly and plans measures to take, including relevant insurance for trustees' liability.
- Ensure there is space on the agenda for safeguarding reports and helps other Trustees to understand and challenges those reports

### Effective Policy and Practice

- Ensure there is an annual review of safeguarding policies and that this is reported to and signed off by the Board
- Understand our monitoring and evaluation to see whether policies and procedures are effective

- Ensure the DSO keeps their learning up to date, from case reviews locally and nationally, to improve the organisation's policies, procedures and practices
- Be informed of and oversee safeguarding allegations against staff or volunteers, together with the CEO and DSO
- Be an additional point of contact for staff or volunteers if someone wishes to complain about a lack of action in relation to safeguarding.

#### Creating the right culture

- Undertake an Enhanced DBS check, updated regularly
- Champion safeguarding throughout the organisation
- Attend relevant safeguarding training
- Work with the Chair, CEO, DSO and External Engagement Team in order to manage all serious safeguarding cases and related communications
- Have ways to gather views of staff and volunteers in relation to safeguarding and sharing these with the Board

#### Support from the Chair

The Chair should make sure that the LTS either has the required knowledge, skills, and experience or is supported to develop these.

This can include:

- setting up regular meetings together with the LTS, CEO and DSO
- making sure the LTS is allocated enough time at meetings to provide full and detailed reports on safeguarding
- encouraging the LTS to take part in local and national partnerships that can help them keep up to date with safeguarding messages, trends and priorities

## Responses to alleged or suspected abuse

All allegations or suspicions will be treated seriously and acted upon in accordance with the procedures outlined in this policy and the associated Code of Practice.

Staff who are approached by students with allegations of abuse will listen carefully and sympathetically, keeping questioning to a minimum. They will explain that allegations cannot be kept secret and to whom the information will be conveyed. Further advice as to how a member of staff should deal with any such disclosure is included in Appendix 2: Advice to staff on the appropriate response to a child making a disclosure (p. 11).

Staff will report any allegations or suspicions only to the Designated Person and otherwise maintain absolute confidentiality. In the absence of the Designated Person, concerns should be addressed to the nominated deputy of the Designated Person.

The Designated Person (if different to the DSO) will report the allegation to the DSO, who will inform Sound and Music's CEO. The CEO will inform the Sound and Music Board if a prosecution results from the allegations.

The DSO will be responsible for initiating appropriate action in response to concerns, taking care to refer to the appropriate authorities rather than to investigate serious allegations of abuse.

A written record will be kept of any suspicion, allegation or incident causing concern which will detail the date, time, location, person reporting, person concerned, designated person handling the concern and action taken. The records will be held in a secure location by the DSO. Paper records will be stored in a locked filing cabinet accessible only to the DSO and digital records

will be held on a secure area of the Sound and Music server accessible only to the DSO. Once all actions on referral, including any subsequent actions have been completed, the records should be deleted or destroyed.

If the reported allegation concerns a staff member of our team (including all freelance members of staff), this information will be communicated when contacting any relevant Designated Safeguarding Leads (DSLs) or Designated Safeguarding Officers (DSOs) of organisations involved, and the relevant authorities, such as the Local Authority Designated Officer (LADO). A consequence of this may be the suspension from the project of the staff member pending an investigation by the authorities and, in a case where there is of Gross Misconduct (the definition of which includes any Child Protection issue where abuse is found to have taken place), that person's contract will be terminated with immediate effect.

Legislation in 2013 now requires employers to refer any safeguarding concerns to the Disclosure and Barring Service who will consider whether the individual should be barred from working in their sector. This legislation also stipulates that it is illegal for a barred person to work or apply for work within the sector in which they are barred, and that it is illegal for organisations to knowingly employ a barred person in the sector from which they are barred. Sound and Music acknowledges this legislation and will act accordingly.

## Information for parents/carers

This policy will be made available to parents/carers via the Sound and Music website.

In the event of an allegation or incident causing concern (unless the allegation involves the disclosure of information concerning a parent/carer) parents/carers will be:

- contacted by telephone on the day of the incident

- informed by letter or email of the nature of the incident and action taken in response
- received by designated staff if they wished to visit the venue in person

## Recruitment and training of project staff

Staff (including freelance staff) involved in our programmes will be subject to Enhanced Disclosure and Barring Service (DBS) checking procedures where their duties will entail significant contact with children and/or vulnerable adults.

Checks will be undertaken on all staff members who work directly with children and/or vulnerable adults, or who process personal information about those children and vulnerable adults in the office.

Checks will be undertaken every year by means of a new check undertaken by Sound and Music or by looking at the staff member's online record (only possible if they have registered with the DBS online system). Certificates processed by other organisations that are not registered with the DBS online service will be accepted if they are less than six months old at the end of their scheduled activity or involvement with children and participating in our programmes.

Staff will be briefed on child protection issues and procedures, health and safety matters and the code of conduct for students (see Appendix 3: Code of conduct for residential , p.12) prior to each project.

All staff receive a copy of this policy and the associated Code of Practice (see Appendix 1: Code of practice for staff, p.9).

The requirement to follow our Child Protection and Health and Safety policies is included in all contracts including freelance contracts.

## Use and storage of digital images and social media

All programme participants' parents are asked to give permission for photography and video, unless the participant is 18 years old, in which case the child may give consent themselves. Any requests not to be photographed/videoed will be respected.

Photographs/videos taken on behalf of Sound and Music are done by people with Enhanced DBS checks in line with this policy. Photographers and video makers working for Sound and Music on a freelance basis will not store copies of these images on their own systems once they have finished working on the project in question; they are contractually required to return all footage/images to Sound and Music on a hard drive and confirm in writing that they have deleted the footage/images from their systems.

All digital images are stored at Sound and Music on a separate area of the server that is only accessible to specified members of staff who hold enhanced DBS checks. Any footage/images on separate hard drives are stored in a locked filing cabinet; the key holder is the Head of Programmes.

No child whose image is used by Sound and Music will be identified with their full name without additional consent from a parent/guardian.

Our staff shall not connect with children participating in our programmes via any social media; all contact should be through email accounts specially created and owned by Sound and Music so that all activity can be monitored and moderated. This should be via the follow email addresses: [Education@SoundAndMusic.Org](mailto:Education@SoundAndMusic.Org) and/or [InTheMaking@SoundAndMusic.Org](mailto:InTheMaking@SoundAndMusic.Org).

Similarly, all tutors on projects (e.g., In the Making) are not to communicate with students, whether this is by phone, email or through social media. Any contact (e.g., advice about Higher Education) should be through a work email address, copying in either the student's parent or the Head of Programmes and the [InTheMaking@SoundAndMusic.org](mailto:InTheMaking@SoundAndMusic.org) address; this policy will be presented during the Child Protection training session.

## Health and safety

Programme participants will be directed to a copy of the relevant Health and Safety procedures on arrival.

Contact information for students and details of any specific medical needs will be held in the appropriate office and distributed in summary to relevant staff. The programme pastoral staff team will take responsibility for the administration of any medication, as requested by parents/carers as appropriate to the project.

Trained first-aiders will be present at all times during projects, including activities which take place outside the regular premises.

## Code of conduct for participants

All programme participants are required to sign a Code of Conduct (where appropriate) outlining expected standards of conduct during the project. Where the students are under the age of 18, their parents are also expected to sign.

Serious breaches of the Code of Conduct (e.g., violence, racial abuse, use of illegal substances) will result in immediate expulsion from the project.

There are separate Codes of Conduct for residential, non-residential and online projects; they are included at the end of this policy, see Appendix 3: Code of conduct for residential (p.12).

## **Additional considerations for online projects**

In the Making, a 12-month programme for children and young people aged 14-18, involves delivering work with participants through digital means. This raises the need for several additional ways of working to ensure the safeguarding of participants. A full set of guidelines drawn up for this purpose is included at the end of this document, see Appendix 1: Code of practice for staff (p. 9) and Appendix 2: Advice to staff on the appropriate response to a child making a disclosure (p. 11).

## **Monitoring and dissemination of this policy**

This policy will be reviewed on an annual basis.

The policy and Code of Practice will be distributed to all staff working on projects involving children and/or vulnerable adults.



## Appendix 1: Code of practice for staff

1. Participation in our programmes should be a rewarding experience for both students and staff and, to this end, it is important for adults to recognise the particular responsibilities involved in working with children. This Code of Practice is designed to ensure that staff are aware of those responsibilities and confident in dealing with participants.
2. All staff will receive a copy of the Child Protection Policy which they should read carefully in conjunction with this Code. They will also take part in a training session prior to the commencement of the project, which will include guidance on child protection issues.
3. Staff should ensure that they behave in a friendly but professional manner at all times and maintain the highest standards of personal conduct in their dealings with students. They should not appear to favour or show interest in one child more than another. Any comment on a student's performance on the course should be constructive and supportive. At no time should students be sworn at or otherwise verbally abused.
4. Staff should take great care to avoid touching students at any time. This applies even, for example, when teaching instrumental technique, and tutors should develop the means for modelling and demonstrating the physical aspects of technique without the use of touch. Physical touching can make a student feel uncomfortable and may lead to charges of inappropriate behaviour.
5. For their own protection against allegations, staff should be alert to situations and behaviours which are open to misinterpretations. One to one contact with students out of sight of witnesses should be avoided where possible, as should use of or response to sexual innuendo.
6. Staff are not to communicate with students, whether this is by phone, email or through social media. Again, this is for their own protection. In the case of social media, staff should not follow, make friends with, comment on or share students' posts, even if the student has followed/commented on the staff member. It is recommended that staff ensure that their privacy settings are at the highest possible settings, at least for the duration of the project.
7. Any email contact for a legitimate reason (e.g., advice about Higher Education) should be through a work email address where possible, copying in either the student's parent, the Head of Programmes and [InTheMaking@SoundAndMusic.Org](mailto:InTheMaking@SoundAndMusic.Org) so that communications can be monitored.
8. Staff who are approached by a student with a complaint about their treatment by another member of staff or with concerns about inappropriate behaviour by staff or students should immediately report this to the Designated Person with responsibility for child protection (named in the Child Protection Policy). Where allegations involve abuse, it is particularly important not to become involved in discussion or investigation but to make sure the details are clearly recorded and passed on to the designated person. This procedure should be explained to the student.
9. Outside the specified reporting procedures, strict confidence should apply to any suspicions or allegations raised by staff or students.
10. All staff should remind themselves of the Health and Safety policy and procedures and ensure not only their own compliance but that of the students under their supervision.
11. Staff will be given a copy of the Code of Behaviour, which all students will have signed. They should immediately report any breaches to the Head of Programmes.

12. Staff will be asked to provide the necessary personal details for the police checks to be undertaken to confirm their suitability to work with children. This will be a condition of their employment on the project.
13. Any member of staff who is unsure of the correct procedure in terms of child protection or uncertain of how to deal with a situation during a project can seek advice and assistance from either the Designated Person or the Designated Safeguarding Officer.
14. Any violation of this Code of Conduct, no matter how minor, should be reported or self-reported to the Designated Safeguarding Officer or Designated Person or another team member, which will be logged on a dedicated platform. This is to ensure a strict protocol of logging and capturing information that may be relevant in supporting the safeguarding of children on our programmes and is in the best interests of both staff and participants.

## Appendix 2: Advice to staff on the appropriate response to a child making a disclosure

All staff working with Sound and Music will have had safeguarding training and a process of handling disclosures will be explained. Use this appendix as a reference, and also refer to the [NSPCCs guidance around handling disclosures](#). Speak to a member of the safeguarding team (p. 3Error! Bookmark not defined.) if in doubt.

1. Stay calm.
2. Listen to what is said.
3. Find an appropriate early opportunity to explain that it is likely that the information will need to be shared with others – do not promise to keep secrets.
4. Tell the child that the matter will only be disclosed to those who need to know about it.
5. Allow the child to continue at their own pace.
6. Ask questions for clarification only, and at all times avoid asking questions that suggest a particular answer.
7. Reassure the child that they have done the right thing in telling you.
8. Tell the child what you will do next and with whom the information will be shared.
9. Record in writing what was said, using the child's own words as soon as possible – note the date, time, any names mentioned, to whom the information was given and ensure the record is signed and dated.
10. It is important to remember that the person who first encounters a case of alleged abuse is not responsible for deciding whether abuse has occurred. That is a task for the professional child protection agencies, following a referral from the Designated Safeguarding Officer at Sound and Music.

## Appendix 3: Code of conduct for residential projects

### Ten golden rules

We want the In the Making Residential to be an enjoyable week, memorable for all the right reasons.

We therefore ask you to abide by the following set of rules. Failure to stick to these rules may result in you receiving a strike and ultimately being removed from the project.

We have yet to resort to sending anyone home and look forward to keeping yet another clean sheet in 2025.

1. Respect all other participants and staff
2. Do not leave the University of Huddersfield site or accommodation premises unless you are 18 and have the permission of the member of staff on duty
3. Use the sign in/out book provided by the pastoral team if you are going off-site (18-year-olds only)
4. The University of Huddersfield and the accommodation premises are no smoking sites
5. No alcohol or illegal drugs
6. No sexual relations
7. All project sessions are compulsory
8. Respect the University of Huddersfield and accommodation environment and property
9. Make sure you are back in your boarding house by 10.00pm. Lights out at 10.30pm
10. Respect other people's property

### Informing the staff

If you are aware of any behaviour or actions of others that make you feel uncomfortable or know of unpleasant or inappropriate material or messages online, tell a member of In the Making staff.

The quicker you share this information with us, the better we can ensure that you and your peers are safe and to take action where necessary.

### Three strikes system

All serious incidences of rule breaking and/or bad behaviour will be reported to the Head of Programmes via the Session Runners or Pastoral team. A decision will be made as to whether the incident counts as an official 'strike'.

Participants who receive three strikes will be asked to leave the Residential according to the Early Leaving of Project regulations below.

The final decision will be made by the Head of Programmes and/or Designated Safeguarding Officer.

If an incident is considered to be of sufficient seriousness, we will waive the three strikes rule and you will be asked to leave immediately.

### Behaviour

Treat all participants and staff members with the respect they deserve.

We require acceptable and reasonable levels of behaviour from all participants at all times. We are especially determined that there be no physical, verbal or digital bullying of participants or staff by others taking part in the Residential, and all staff will be required to bring any instances of such mistreatment to the attention of the Head of Programmes.

We expect everyone to be polite and responsible when communicating with others; participants will not use strong, aggressive or inappropriate language.

Participants should appreciate that others may have different opinions.

Participants will not take or distribute images or videos of anyone without their permission.

Participants must not upload material to social networking sites (e.g., Facebook/Instagram), or broadcasting sites (e.g., YouTube) that in any way contain associations with In the Making without the permission of Sound and Music.

Participants must not create pages on social media that pertain or refer to participants or staff of In the Making.

Where incidents do occur, we reserve the right to ask a participant to leave the project. Where this happens, we will require that the young person in question is collected as at 'Early Leaving of Projects' below.

### **Discrimination**

We have a zero-tolerance policy towards discrimination of any kind, including, but not limited to, homophobia, transphobia, racism, sexism or discrimination on the basis of ethnicity, disability, religion or other protected characteristic as defined in the Equality Act 2010, and we expect staff and participants to operate in accordance with our [Equity, Diversity and Inclusion policy](#).

### **Early leaving of projects**

If you receive three strikes or are involved in serious incidents of bad behaviour/rule breaking you will be asked to leave the project. Your parent/guardian will be contacted and asked to collect you as soon as possible.

If you are unwell or involved in an accident, the Head of Programmes will contact your parent/guardian and ask them to collect you as soon as possible.

In both the above circumstances we would not allow you to leave the premises unaccompanied unless you are 18 years old.

### **Accommodation block**

Everyone will be boarding at Cedar Court Huddersfield Hotel, which has a combination of single and shared rooms. Accommodation is appropriately assigned prior to the course by the Programmes team with support from the Pastoral Lead and there are also separate common rooms, as well as a communal area on the ground floor.

No student is allowed in any bedroom not allocated to them at any time. Each accommodation level will have a Pastoral team member assigned to it.

Note that members of the public are not permitted on site under any circumstances (except for family members and friends helping to drop off bags on the first day).

If you want to visit In the Making participants in another part of the accommodation block, you may do so during your free time. If you are visiting another part of the accommodation block you will only be permitted in the communal spaces (common room).

Visitors must not enter the accommodation area.

Note that you must return to your bedroom by 10pm.

### **Bedtime**

You should return to the accommodation between 9pm and 10pm in the evening, signing in with the Pastoral team as you enter the building (they will be sitting in the ground floor communal area).

Once you have signed in, do not exit the building again. Lights out is by 10.30pm.

The Pastoral team will ensure that you have returned by 10pm. If you have not returned by 10pm, the pastoral team will come and find you. Respect the schedule and do not require them to do this.

In the case of an emergency during the night, our pastoral team will be on duty and contactable. You will be given details of who you may wake in an emergency in the In the Making Welcome Pack and on arrival and this information is also displayed in the accommodation block.

### **Attendance**

Attendance is compulsory at all timetabled activity. If you are unable to attend because of illness, inform the member of staff on duty.

Failure to attend these sessions without seeking prior permission from a member of staff will result in you receiving a strike.

### **Security**

We will not accept responsibility for loss or damage to belongings during the Residential.

When you check in you will be given your own ID badge which you must wear at all times.

### **Valuable items**

Keep your money in a secure purse/wallet. We recommend that you carry money and valuable items with you during the project.

In the case of mobile phones, remember that you will be asked to switch them off during sessions. Bedrooms are not lockable but small items can be left in the safes that are provided in each bedroom. Larger items can be left in the staff office, which will have someone on duty throughout the day and locked at night.

Note that the University of Huddersfield owns a range of valuable equipment and musical instruments, a great deal of which the University kindly allows us to use during the week.

It is essential that we take good care of this equipment and not only return it but ensure that it is in good working order, so that they are willing to allow us to use it again in future years.

The University takes an inventory of their equipment at the beginning and end of the week and there are CCTV cameras in operation around the site.

We will contact the police should they have reason to believe that a participant of In the Making has stolen or tampered with any property belonging to the school, other students or Residential staff.

### **Smoking, alcohol, drugs**

Smoking is not permitted anywhere in the University of Huddersfield or Cedar Court Hotel and being found smoking will result in you receiving a strike.

The use or consumption of alcohol in any spaces associated with the programme activities is strictly forbidden.

Possession of alcohol will result in you receiving a strike. If you are found in possession of alcohol on more than one occasion you may be asked to leave the project.

The use of illegal drugs is strictly forbidden.

If you are caught in possession of illegal drugs, we will contact the police.

### **Sexual relations**

Engaging in sexual relations during the programme activities is strictly forbidden.

Depending on the behaviour, this may result from one to three strikes and may result in the termination of your participation on the Residential.

If you experience or witness sexual harassment, speak to a member of staff or Pastoral team member as soon as possible, we take all instances of harassment seriously and will act quickly to ensure the wellbeing of all participants on our programmes.

## **Appendix 4: Code of conduct for non-residential projects**

### **Eight golden rules**

1. Respect all other participants and staff; no bad language or bullying
2. Do not leave the site unless you have permission from your parents to do so. Only leave the site during scheduled breaks and lunchtime
3. Sites where activity is taking place are non-smoking sites
4. No alcohol or illegal drugs
5. Be on time and attend all the project sessions
6. Keep you mobile switched off and out of sight during the workshops
7. Respect the venue's environment and property and be mindful that members of the public also wish to enjoy using the venue
8. Respect other people's property; ask the owner for permission before using other people's laptops/mobiles/instruments

## Appendix 5: Code of conduct for online projects

### Seven golden rules

We want our In the Making online programme of activities to be enjoyable and safe for all participants.

We therefore ask you to abide by the following code of conduct.

From previous years, we know that participants are a kind, considerate and well-behaved group and we are looking forward to spending time with this year's group.

1. Respect all other participants and staff
2. No online bullying of participants or staff will be tolerated
3. Attend all timetabled sessions
4. Your timetable and zoom links are for your use only and should not be shared with anyone else
5. Make every effort to be ready to start each session on time
6. Dress appropriately
7. Ensure that nothing containing personal information (e.g., contact details) is visible/available during the sessions

### Informing the staff

If you are aware of any behaviour or actions of others that make you feel uncomfortable or know of unpleasant or inappropriate material or messages online, tell a member of In the Making staff.

The quicker you share this information with us, the better we can ensure that you and your peers are safe and to take action where necessary.

### Behaviour

treat all participants and staff members with the respect they deserve.

We require acceptable and reasonable levels of behaviour from all participants at all times. We are especially determined that there be no physical, verbal or digital bullying of participants or staff by others taking part in the online activities, and all staff will be required to bring any instances of such mistreatment to the attention of the DSO and Head of Programmes.

We expect everyone to be polite and responsible when communicating with others; participants will not use strong, aggressive or inappropriate language or 'banter'. Participants should appreciate that others may have different opinions. Students will not take or distribute images or videos of anyone without their permission.

Participants must not upload material to social networking sites (e.g., Facebook/Instagram), or broadcasting sites (e.g., YouTube) that in any way contain associations with In the Making without the permission of Sound and Music.

Participants must not create pages on social media that pertain for refer to students or staff of In the Making.

Where incidents do occur, we reserve the right to remove a participant from the project.

### Discrimination

We have a zero-tolerance policy towards discrimination of any kind, including, but not limited to, homophobia, transphobia, racism, sexism or discrimination on the basis of ethnicity, disability, religion or other protected characteristic as defined in the Equality Act 2010, and we expect staff and participants to operate in accordance with our [Equity, Diversity and Inclusion policy](#).



**Three strikes system**

All serious incidences of rule breaking and/or bad behaviour will be reported to the Head of Programmes and the DSO via the staff members or facilitators of a session. A decision will be made as to whether the incident counts as an official 'strike'. Participants who receive three strikes will be removed from In the Making. The final decision will be made by the Head of Programmes. If an incident is considered to be of sufficient seriousness, we will waive the three strikes rule and you will be removed immediately.

**Attendance**

We expect you to attend all the timetabled sessions during the programme of activities for In the Making. This will help ensure that you can be supported in learning new composition skills and in creating your new piece of music during the year-long programme

If you are unable to attend because of illness, you must let a member of the In the Making team know by email ([InTheMaking@SoundAndMusic.Org](mailto:InTheMaking@SoundAndMusic.Org)).

## Appendix 6: Guidelines for Online Learning

1. We are committed to working in a way that ensures maximum safety for all participants and tutors involved in online teaching and learning.
2. The following guidelines are in addition to the principles and practice outlined in our Policy and Procedure for the Protection of Children and Adults at Risk and form an appendix to that policy.
3. We will choose and test online platforms carefully. We use Zoom as the main platform for all online teaching and learning: [www.zoom.us](https://www.zoom.us). Zoom has been thoroughly tested by our team and is recommended as one of the most secure online platforms by the ISM and a number of music education hubs.
4. All online teaching and other activity sessions and meetings will be conducted on a timetabled basis. There will be strictly no online 'chat' or interaction outside of these times.
5. Zoom works best on a desktop or laptop computer, so these should be used wherever possible. However, it is also easily useable on a smart phone or tablet. It uses the camera and microphone functions of your device for communication, so these are needed on whatever device is being used.
6. Zoom will be supplemented with links to pre-prepared videos on private Sound and Music YouTube / Vimeo channels or stored within a Sound and Music Google Drive and sound files shared on other platforms such as Soundcloud and Spotify.
7. For tutor groups using the Google Drive, there will be separate "hand in" folders for participants and tutors so the tutors don't have access to the participants' contact details. The Technical Manager will be responsible for copying over files from one area to the other.
8. The Sound and Music Zoom accounts are hosted by the Head of Programmes and Creative Programme Leader (Young People) and are linked to dedicated Sound and Music email accounts. Nominated In the Making tutor group staff members will be appointed as 'co-hosts' for sessions and activities held within each tutor group.
9. For In the Making, we will generate and provide Zoom links for any sessions held, associated with a dedicated Sound and Music email address. The Key Tutor and Runner (and in the case of the film group, the Technical Manager) will be made co-hosts of the Zoom event.
10. The default setting for Zoom will be that participants can't screen share (or message privately) but tutors, as Hosts/Co-hosts can temporarily allow screen sharing by enabling the appropriate setting, if that facilitates tech support or looking at someone's score. Tutors will need to remember to disable participant screen-sharing after it is no longer needed.
11. Programme participants and tutors will be sent an email invitation to their timetabled lesson, session or other online activity such as meeting or pastoral chat. Invitations can be linked to online calendars so timetabled sessions are clearly visible. participants will be pre-registered so only those signed up can enter the waiting room. The Runner will then have a list of participants and admit them each session. We offer a Zoom try-out to all participants a few days before any online activity for In the Making starts.
12. All teaching, learning and other sessions will be conducted with two members of In the Making staff on duty on Zoom. There will always be

one Host or Co-host online, in addition to the Tutor or staff member who is leading the activity.

13. A minimum of one member of our Programmes team will join online sessions at regular intervals to check all is well from a safeguarding point of view and also to support any technical questions with the platform. The session Host will end the session at the appropriate time at which time everyone will be automatically exited from the session.
14. Participants and staff must be physically located in safe working spaces, appropriate for online lessons, with an appropriate background.
15. Participants and tutors should make sure that nothing overtly personal (such as items showing contact details, school uniform, address) is visible in the space where they are accessing Zoom. They should dress appropriately for a learning activity as they would in a face-to-face session.
16. We will share the timetable of online activities in advance with parents and carers so that there is transparency about when online activity will take place.
17. Parents or other responsible adult will be made aware the session is happening and are welcome to be present in the room or close proximity in the home if they feel that would be advisable for support or supervision.
18. In the Making staff should work from a room where others cannot see or listen in. If this is not possible, then headphones must be worn, and screens angled away towards a wall and away from any other people. In any event, a neutral background should be used with minimal personal items in view.

19. All In the Making tutors and staff will be expected to dress professionally for their sessions and conduct them to the same safeguarding and professional standards as required for face-to-face sessions.
20. In the Making tutors and staff may terminate a session (including a one-to-one session with a participant) if they do not feel comfortable with any aspect of the session (e.g., the participant's dress or manner). If this occurs then this should be reported to the Head of Programmes as soon as possible.
21. Staff are advised to check what is visible on the laptop / device screen to prepare for using the screen-sharing function of Zoom.
22. We reserve the right to use the record function to record all online sessions using video and or audio. This is as a safeguarding precaution. Our In the Making staff will securely store and delete all sound and video files as soon as possible after sessions – at the latest, within one month of the activity taking place.
23. Participants and parents are not permitted to record one-to-one sessions (whole or in part) unless for a specific reason (e.g., to support an identified learning need) and if agreed in advance with our Head of Programmes.
24. During In the Making activities, participants can communicate with their tutors through the chat box in Zoom (private messaging will be disabled, all chat will go to everyone) or via the dedicated Sound and Music email account for that group. They will also be able to contact the In The Making team via [InTheMaking@SoundAndMusic.Org](mailto:InTheMaking@SoundAndMusic.Org) and use the dedicated In the Making mobile number.
25. Participants should be encouraged to keep themselves on mute when in group sessions to reduce background noise.

26. Participants should be encouraged to speak one at a time and if they would like to say something or ask a question, they should either raise their hand or use the 'raise hand' function to signal.
27. If the internet connection is unstable, switching the video camera off may help.
28. Participants might like to switch between [gallery view](#) and speaker view on Zoom, depending on whether they wish to see everyone in the group equally, or focus on the tutor speaking. It is also possible to hide the image of themselves if they don't like looking at it all day.

These guidelines have been produced by referring to the following online sources – which provide additional information that may be useful for staff, parents and participants.

- BBC Own It - <https://www.bbc.com/ownit>
- Incorporated Society of Musicians (ISM) - <https://www.ism.org/advice/safeguarding-for-remote-lessons>
- Music Mark - <https://www.musicmark.org.uk/resources/online-music-teaching-and-safeguarding/>
- Musicians Union (MU) – <https://www.musiciansunion.org.uk/Home/Advice/covid-19/music-teaching/online>
- NYMAZ – <http://www.nymaz.org.uk/connectresound/resources>