

**Northern  
Ballet**

**Northern Ballet Safeguarding Policy  
Adults at Risk  
August 2022**





# Contents

4.	Introduction
6.	Policy Objectives
8.	Monitoring
9.	Our Safeguarding Team
10.	What is Abuse?
13.	Reporting a Concern
14.	Responding to a Disclosure
16.	The Management of Allegations Against Staff
16.	Safe Recruitment
Appendices	
17.	a. Cause for Concern Form
20.	b. Staff Code of Conduct
	i – For all staff
	ii– For staff working closely with adults at risk
22.	c. Participant Code of Conduct
24.	d. Safe Recruitment Policy
27.	e. Recruitment & Selection – Ex-Offenders
29.	f. Anti-Bullying Policy
31.	g. Appropriate Physical Contact Statement
32.	h. Healthy Eating Policy
40.	i. Health and Safety Policy
42.	j. Social Media Statement
43.	k. Photography and Moving Image Policy
44.	l. Administering First Aid and Medicine Policy
	i. Medicine Agreement
48.	m. Major Incident Planning Policy
50.	n. Data Protection
51.	o. Useful Contacts and References

# Introduction

Northern Ballet is committed to creating and maintaining the safest and most supportive environment possible for all adults at risk that engage with our work. We believe the welfare and happiness of our participants is paramount, regardless of age, culture, disability, gender, ethnicity, religious beliefs and/or sexual identity and we aim to provide safe training, participatory and creative opportunities for everyone we work with. Safeguarding Adults at Risk is the process of protecting adults who may have support or care needs from abuse or neglect. Safeguarding is defined as:

“Protecting an adult’s right to live in safety, free from abuse and neglect.”

(Care and support statutory guidance, Chapter 14)

The Northern Ballet Safeguarding Committee includes a member of The Board of Directors, a Company Director, Designated Safeguarding Leads and Officers and Safeguarding Champions. The committee works together to ensure:

- all safeguarding procedures are regularly reviewed
- staff receive up to date training
- safety checks are completed
- staff adhere to the Northern Ballet’s Safeguarding Code of Conduct.

For the purpose of this document ‘staff’ refers to anybody working on behalf of Northern Ballet whether on permanent, temporary or freelance contracts. The term ‘staff’ is also inclusive of apprentices, volunteers and anyone in paid or unpaid work on behalf of Northern Ballet.

Northern Ballet uses the term ‘adult at risk’ to refer to anyone aged 18 years or over; who may need community care services by reason of mental or other disability, age or illness; and who is or may be unable to take care of themselves, or unable to protect themselves against significant harm or exploitation.

For the purpose of this document, ‘carer’ refers to anybody who holds caring responsibility for an adult at risk. This could include, but is not limited to, parents, guardians, social workers.

Northern Ballet works with adults at risk in a variety of ways:

- As members of staff.
- Through the various programmes of training and vocational classes led by the Academy of Northern Ballet.
- Through the programmes and projects delivered by the Learning Department both at Northern Ballet and in educational and community settings.
- Through student work placements across the organisation.
- Through audiences at Northern Ballet's studio theatre and at the venues where the Company perform.
- Through various digital activities such as viewing performances online.

This Safeguarding Policy outlines our Safeguarding Procedures, how to report allegations, and how to respond to, and document disclosures. It refers to, and should be read alongside, all appendices listed on the contents page.

**Failure to adhere to this policy will result in disciplinary action as detailed in the Northern Ballet Grievance and Disciplinary Procedure, available in General/Handbook & Policies or from the HR Manager who can be contacted via [HRAdmin@northernballet.com](mailto:HRAdmin@northernballet.com)**

# Policy Objectives

**We have safeguarding objectives to ensure adults at risk feel safe and confident when in the care of Northern Ballet. Our objectives are:**

- safe organisational ethos
- safe environment
- safe processes for working with adults at risk
- safe staff
- safe collection and use of information, and ways of communicating.

# Policy Principle

**There are 6 key principles for safeguarding adults at risk:**

- **Empowerment** – People being supported and encouraged to make their own decisions using informed consent.
- **Prevention** – It is better to take action before harm occurs.
- **Proportionality** – The least intrusive response appropriate to the risk presented.
- **Protection** – Support and representation for those in greatest need.
- **Partnerships** – Local solutions through services working with their communities. Communities have a part to play in preventing, detecting and reporting neglect and abuse.
- **Accountability** – Accountability and transparency in delivering safeguarding.

In support of these objectives, we are committed to the following:

**To achieve a safe organisational ethos, we will:**

- Expect all staff to work within the Staff Code of Conduct (Appendix b) and address any staffing concerns that occur.
- Provide effective management for all staff through supervision, support, and training in safeguarding where appropriate.
- Ensure staff are supported with their use of the Whistleblowing Policy.
- Treat everyone fairly in being able to access Northern Ballet activities and services which meet their needs, regardless of gender, age, ethnicity, disability, sexuality, or beliefs.
- Share information about safeguarding and good practice with adults at risk, carers, and staff which includes the names of the Designated Safeguarding Leads (DSL) and
- Designated Safeguarding Officers (DSO) who can be contacted regarding any issues.
- Have a safeguarding committee who meet 3 times per year.
- Review our policy and practices annually or when legislation changes.

**To achieve a safe environment, we will:**

- Ensure the welfare and safety of adults at risk, is paramount in all our activities.
- Listen to adults at risk and take account of what they tell us in making decisions about them.
- Take all reasonable steps to protect adults at risk from harm, discrimination and degrading treatment.
- Practice with respect for adults at risk's rights, wishes and feelings.
- Regularly assess and review safety risks which arise from premises, activities, equipment, and travel arrangements.
- Expect organisations and individuals who wish to hire Northern Ballet spaces to comply with Northern Ballet's Safeguarding Policy.

**To achieve safe processes, we will:**

- Take all suspicions and allegations of abuse, from inside or outside the organisation, seriously, and respond to them promptly and appropriately.
- Be clear about everyone's roles and responsibilities.
- Implement safeguarding procedures that are compliant with the expectations of the Leeds Safeguarding Adults Board.
- Follow government guidance as set out in the document 'Care and support statutory guidance' and amending company procedures where appropriate.
- Have in place clear arrangements for how we would respond to concerns about the implementation of safeguarding in practice within the organisation.

**To achieve safe staff, we will:**

- Recruit staff with regard to their suitability for work with adults at risk, including use of Enhanced Disclosure and Barring Service checks, should their role require.
- Provide staff with guidance and training in their safeguarding role, and ensure they have access to our policies and procedures.
- Make sure everyone has access to advice on safeguarding in the course of their work.
- Be clear with everyone what their individual role and responsibility is in safeguarding.
- Support staff to carry out their role with appropriate supervision.

**To achieve safe information, we will:**

- Be clear with adults at risk and staff how the things they tell us will be used.
- Communicate promptly and clearly within Northern Ballet and with external agencies, following the requirements of information and sharing protocols with the Leeds Safeguarding Adults Board.
- Keep good records of our work with adults at risk and of our management of staff's work.
- Hold adults at risk's information in alignment with GDPR guidelines.

# Policy Monitoring

**Designated Safeguarding Leads are responsible for the writing, monitoring and evaluation of Northern Ballet's safeguarding policies and procedures by:**

- Keeping records of cases brought and their outcomes.
- Regularly monitoring the implementation of safeguarding policies and procedures.
- Learning from practical case experience to inform policy review and changes to safeguarding procedures.
- Accepting comments from participants and staff around the use of safeguarding policies and procedures.
- Consulting participants, staff, and organisations to improve the policy and procedures.
- Updating policies and procedures annually or when legislation changes.



# Our Safeguarding Team

All staff who work directly with adults at risk at Northern Ballet are trained to respond to safeguarding issues. We also have a dedicated team: The Safeguarding Committee, which includes a Board Level Member, the Designated Safeguarding Leads and Officers and the below named Safeguarding Champions.

Designated Safeguarding Leads and Officers receive specialist training to ensure they are equipped and confident in their role to safeguard adults at risk– this includes ongoing training for staff. An up-to-date list of members of the Safeguarding Committee can be requested from Northern Ballet Reception, or you can call Northern Ballet Reception and ask to speak to a member of the Safeguarding Committee.

## The Safeguarding Committee

**Board Level Member:**

Elizabeth Jackson

**Director Level Member & Designated Safeguarding Lead:**

Leanne Kirkham - Director of Learning

**Designated Safeguarding Lead:**

Annemarie Donoghue - Academy Graduate & Associate Manager

**Designated Safeguarding Officers:**

Emma Rodriguez-Saona - Open Programme Manager and Student Support Coordinator

Sam Moore – Senior Learning Project Manager

Shaun Daniels - Facilities Manager

Emily Deller – Company Manager (for any concerns whilst on tour)

**Safeguarding Champions:**

Will Dawson - Head Receptionist

Fiona Heseltine - Head Receptionist

Martin Smith - Studio Technical Manager

All members of the Learning team

All members of the Academy team

All members of the Pastoral team

# What is Abuse?

Abuse can take many different forms and generally involves elements of a power imbalance. Abuse can be a single incident or a series of ongoing events that cause harm or distress or fail to protect someone from harm.

Recognising abuse is not easy, however Northern Ballet does not consider it the staffs' responsibility to decide whether abuse has taken place. If staff have any anxieties or concerns with regards to a suspected case of abuse, it is essential that they report this using Northern Ballet's Procedures (see Appendix a), and then let the appropriate bodies investigate. This applies regardless of whether the concern relates to the behaviour of another staff member, or the possibility that the abuse might be taking place at home or elsewhere.

**There are 10 forms of abuse:**

## Physical

Including assault, hitting, slapping, pushing, misuse of medication, restraint, inappropriate physical sanctions.

**In our work, this could involve:**

- inappropriate touching
- over training or dangerous training
- failure to assess physical limits, or pre-existing injuries, or medical conditions
- failure to notice an injury incurred during class and administer appropriate first aid care
- administering, condoning or failure to intervene in drug use.

## Psychological

Including emotional abuse, threats of harm and abandonment, deprivation of contact, humiliation, blaming, controlling, intimidation, coercion, harassment, verbal abuse, cyber bullying, isolation and unreasonable and unjustified withdrawal of services and supportive networks.

**In our work, this could involve:**

- exposing an adult at risk to humiliating, taunting or aggressive behaviour or tone
- demeaning an adult at risk's efforts by continuous negative feedback
- failure to intervene where an adult at risk's self-confidence and worth are challenged or undermined
- failure to provide specific social media guidance and our expectations for staff communication over social media.

# Sexual

Including rape, indecent exposure, sexual harassment, inappropriate looking or touching, sexual teasing or innuendo, sexual photography, subjection to pornography or witnessing sexual acts, sexual assault, and sexual acts to which the adult has not consented or was pressured into consenting.

## **In our work, this could involve:**

- inappropriate touching
- provocative choreography
- creating opportunities to access adults at risk's bodies.

# Neglect and acts of omission

Including ignoring medical, emotional, or physical care needs, failure to provide access to appropriate health, care, support, or educational services, withholding of the necessities of life, such as medication, heating, adequate nutrition.

## **In our work, this could involve:**

- exposing an adult at risk to unnecessary cold or heat
- exposing an adult at risk to unhygienic conditions, lack of food, water, or medical care
- non-intervention in bullying or taunting
- consistently and continually failing to acknowledge, address and teach an adult at risk inside and outside the classroom.

# Financial or material

Including theft, fraud, internet scamming, coercion in relation to an adult's financial affairs or arrangements and the misuse or misappropriation of property, possessions, or benefits.

## **In our work, this could involve:**

- failure to be mindful of mental capacity and relevant legislation including roles of Lasting Power of Attorney's (LPAs) in financial affairs in dealings with supporters
- failure to be inclusive of individuals whose mental capacity is impacted but who are communicating effectively and to understand changes to this and the legal support in place for the individuals concerned
- changing of bank details for salary payments to third parties
- pressure on individuals to pay for goods and services for others.

## Discriminatory

Including harassment and slurs or similar treatment because of race, gender, age, disability, sexual orientation, and religion.

**In our work, this could involve:**

- failure to intervene when an adult at risk is spoken to in an inappropriate manner.

## Organisational

Including neglect and poor care practice within an institution or particular care setting, or poor professional practice due to policies, practices, and processes within an organisation.

**In our work, this could involve:**

- poor care of and/or communication with an adult at risk because of failure to adhere to the Safeguarding Adults at Risk Policy
- poor care and/or communication with an adult at risk because of lack of staff training and awareness
- outdated practices and policies
- not providing fully accessible and inclusive environments for events.

## Modern Slavery

Including slavery, human trafficking, forced labour and domestic servitude.

**In our work, this could involve:**

- failure to comply with robust recruitment and people management processes designed to safeguard staff
- failure to intervene where modern slavery is suspected
- failure to provide adequate support or signposting.

## Self-neglect

Including not caring for own health, hygiene, or surroundings, hoarding, and not seeking medical support when needed.

## Domestic Violence

Any incident or pattern of incidents of controlling, coercive, threatening behaviour, violence, or abuse between those **aged 16 or over** who are, or have been, intimate partners or family members regardless of gender or sexuality. Including psychological, physical, sexual, financial, emotional and honour-based violence.

# Reporting a Concern

Abuse may become apparent in a number of ways:

- through observation
- a disclosure
- a third party may have reported an incident, or may have a strong suspicion
- you may have a suspicion.

If you have a concern regarding an adult at risk or someone reports a concern to you regarding an adult at risk, you should either:

- Complete an online Cause for Concern Form – [Appendix a](#)
- Phone 0113 220 8000 and ask to speak to a DSL or DSO
- Speak directly with a DSL or DSO
- If the concern relates to the DSL on duty, report to the Executive Director
- If you believe an adult at risk is in immediate danger and at risk of harm, call the police on 999, and then report to a DSL or DSO

Information will then be passed to a DSL who will safely store the information and decide the next steps. You can ask for an update on your concern but may not know the final outcomes.

## **Whistleblowing**

Please refer to the Northern Ballet Whistleblowing Policy which can be found in General/Handbook & Policies or from the HR Manager who can be contacted on [HRAdmin@northernballet.com](mailto:HRAdmin@northernballet.com).

# Responding to a Disclosure

If an adult at risk discloses information to you:

1. listen and reassure
2. record
3. involve the DSL or DSO.

## 1. Listen and Reassure

### DO:

**Stay calm** – do not rush into inappropriate action.

**Reassure the person** – that they are not to blame and confirm that you know how difficult it must be to confide.

**Listen** – to what the person says and show that you take them seriously.

**Keep questions to a minimum** – use open ended questions, i.e. those where more than a yes/no response is required.

If necessary, repeat their statement back to them in question form to instigate more conversation.

**Ensure that you clearly understand what the person has said** so that you can record the conversation accurately.

**Ensure the person understands what will happen next** and they are emotionally and physically able to return to the studio/class.

**Maintain confidentiality**

### DO NOT:

**Panic**

**Make promises you can't keep** by explaining that you are not able to keep secrets and may have to tell other people in order to stop what is happening whilst maintaining maximum possible confidentiality.

**Make the person repeat the story unnecessarily**

**Delay**

## 2 - Record

Complete a Cause for Concern incident report form without delay with as much accurate detail as possible.

([Appendix a](#))

## 3 – Involve the Appropriate People

Disclosures must be reported to a DSL or DSO immediately so a decision can be made as to the most appropriate course of action. On tour, all disclosures must be reported to the Company Manager who will work with the venue's DSL in response to the disclosure.

The DSL will assess the disclosure and if they suspect that an adult at risk is being, or is at risk of being significantly harmed, they must report this immediately to the Leeds Safeguarding Adults Board or Police.

# Safe Recruitment

It is vital that we employ the best staff at Northern Ballet. All staff who encounter adults at risk as part of their role need to have characteristics and values that make them safe and suitable to work with adults at risk. We do this by:

- Ensuring prospective staff who work with adults at risk as part of their role are subject to criminal record checks (Disclosure Barring Service) and self-declaration.
- Conducting face to face interviews with all short-listed applicants.
- Verifying applicants' qualifications and experience.
- Gaining references from previous employers.
- Providing staff with an induction to their role (including safeguarding policies and procedures) and accredited safeguarding training where necessary.
- Ensuring all staff complete a probationary period.

For more information, please see [Appendix d](#) and [Appendix e](#).



## Appendix a

### Cause for Concern Form

All concerns must be recorded, and a Designated Safeguarding Lead must be informed. Any situation where an adult at risk might be at immediate risk of harm should be reported to a DSL immediately and the police should be notified. Where the adult at risk is not at immediate risk of harm, this form should be completed and passed to a DSL at the end of the class/as soon as possible.

Please email the completed form to [dsl@northernballet.com](mailto:dsl@northernballet.com). This is a confidential inbox; Designated Safeguarding Leads are the only people with access to this inbox. If your concern relates to a DSL, you can give the form directly to another DSL or to the Executive Director. The DSL inbox is checked daily.

Participant's name and any support needs:	DOB (if known):	Teacher/Programme Manager at the time of incident
Date:	Time (of writing this record):	
<p>Name of person completing this form (please print):</p> <p>Job title or relation to participant :</p>		
Reason(s) for recording the incident/concern (headline):		
<p>Record the following factually: When (date &amp; time of incident or concern arising)? Where did your concerns arise? Who else – were any other children, adults or staff present? What exactly did you see/hear/smell that raised your concern? Please record any direct disclosures/comments using the person's exact words in quotation marks.</p> <p>If additional pages are used, these must be attached securely to this form</p>		
<p><b>Professional opinion:</b> Your professional opinions, impressions and worries are important. Facts should be recorded in the box above but please record your opinions, impressions and worries here and state what has led you to form them (e.g. something you have noticed, feel or suspect).</p>		
<p><b>Immediate action following the disclosure for the child/adult:</b> (e.g. went back to lesson, was collected by guardian/carer, went home).</p>		
<p><b>Action taken, including names of everyone spoken to about the incident/concern:</b></p>		
<p><b>Name of Designated Safeguarding Lead this form was passed to:</b></p>		
<p><b>Date and time incident/concern was shared with Designated Safeguarding Lead:</b></p> <p>Please check to make sure your report is clear; and will be clear to someone else reading it next year</p> <p><b>NOW PASS THIS FORM TO YOUR DESIGNATED SAFEGUARDING LEAD FOR COMPLETION OVERLEAF</b> (NB by end of the working day at the latest if the person is not at immediate risk of harm)</p>		

## Following sections to be completed by Designated Safeguarding Lead

<b>Time &amp; date information received by DSL and from whom:</b>		
<b>Any advice sought by DSL</b> (date, time, role, organisation & advice given):		
<b>DSL's analysis of presenting issues/concerns and advice received:</b>		
<b>Action taken</b> (referral to or consultation with Leeds Safeguarding Partnership). <b>If decision not to refer, please state reason:</b>  Note time/date/names/who information shared with etc.		
<b>Outcome:</b>  Include names of individuals/agencies who have given you information regarding outcome of any referral (if made)		
<b>Carer/Guardian informed (if applicable)</b>  Yes/no – reason if no:		
<b>Where can additional information regarding the child/adult/incident be found?:</b> (e.g. personal file, serious incident book)		
<b>Signed:</b>		
<b>Name:</b>		
<b>Date:</b>		
<b>Date and time member of staff submitting this form received feedback about action taken from DSL</b>	<b>Date:</b>	<b>Time:</b>
<b>What was shared:</b>		
<b>Date and time that a response was given to the child/adult</b>	<b>Date:</b>	<b>Time:</b>
<b>What was shared:</b>		

## Appendix b(i)

# Safeguarding Code of Conduct for all Northern Ballet staff

This Code of Conduct is expected of all Northern Ballet staff when they are interacting with children or adults at risk in any capacity on behalf of the Company.

- Always prioritise the safety and wellbeing of the person. Remember they are people first, and staff/visitors or participants second.
- Always act within professional boundaries - ensure all contact with a child/adult at risk is essential to the programme/project/activity/performance you are working on.
- Never give out your personal contact details, ask a child/adult at risk for their personal details and do not 'friend' or 'follow' a child you are working with on social networking sites.
- Do not assume sole responsibility for a child/adult at risk and only take on practical caring responsibilities such as taking them to the toilet or administering medicine (following the detailed guidance on their consent form) in an emergency. If a child or adult at risk needs care, alert the teacher (when in a formal education setting), guardian, carer or chaperone.
- Never lose sight of the fact that you are with and around a child/adult at risk - behave appropriately and use appropriate language at all times.
- Listen to and respect a child/adult at risk at all times, don't patronise them and avoid favouritism.
- Treat a child/adult at risk fairly and without prejudice or discrimination.
- If you observe a child/adult at risk engaging in bullying behaviour or other behaviour that may put them at risk, you must report it to the Designated Safeguarding Lead.
- Ultimately, if you have any concerns about the welfare of a child/adult at risk or feel someone is behaving inappropriately around them, you have a duty to report your concern to the Designated Safeguarding Lead.
- Follow guidance notifications of using toilets when children (those under 18 years) are using the same working space as you.

### **Designated Safeguarding Leads:**

Leanne Kirkham and Annemarie Donoghue

### **Designated Safeguarding Officers:**

Emma Rodriguez-Saona

Sam Moore

Shaun Daniels

Emily Deller (contact for concerns on tour and at theatres)

**Failure to follow this code of conduct will result in disciplinary action as detailed in the Northern Ballet Grievance and Disciplinary Procedure, available in General/Handbook & Policies or from the HR Manager who can be contacted via**

**[HRAdmin@northernballet.com](mailto:HRAdmin@northernballet.com)**

## Appendix b(ii)

# Safeguarding Code of Conduct for Northern Ballet Staff Working Closely with Participants

We will endeavour to ensure that all participants in our care are protected from physical, sexual and emotional abuse or neglect. We will not tolerate racism, sexism, bullying, homophobic remarks or behaviour, sectarianism or any form of discrimination towards anyone.

### **Staff will:**

- Create a safe and enjoyable environment.
- Treat everyone equally, with respect and dignity and put their welfare and safety first.
- Provide an example of good conduct for others to follow that includes:
  - being polite and respectful of others
  - using appropriate and inoffensive verbal and physical language
  - carrying out duties with professionalism, care for others and for the environment and premises.
- Give enthusiastic and constructive feedback, not negative criticism.
- Challenge unacceptable behaviour using the Participant Code of Conduct and Anti-Bullying Policy.
- Take time to listen to participants' views and take these on board in any relevant decision-making process.
- Complete a written report of any injury on site, together with any subsequent treatment if relevant in the Injury Log.
- Respect everyone's right to personal privacy and encourage them to feel comfortable.
- At all times, adhere to the Appropriate Physical Contact Statement.
- Always maintain visibility and openness when working with participants.
- Avoid working on a one-to-one basis in an enclosed space. If a participant wishes to speak privately to a member of staff this should be done in a visible and open space with consideration given to the participant's right to privacy.
- Report all allegations/suspicions of abuse to a Designated Safeguarding Lead.

### **Staff will not:**

- Show favouritism to any individual.
- Take images or film, using their own personal equipment.
- Use their personal mobile phone/technology when working with participants, unless it is to play music for a class or performance.
- Use attention-seeking behaviour/make suggestive or derogatory remarks or gestures.
- Tolerate or condone bullying in any form.
- Have inappropriate physical or verbal contact with a participant.
- Do anything of a personal nature for a participant if they can do it themselves.
- Make sexually suggestive comments.
- Let allegations made by a participant go without being recorded.
- Deter a participant from making allegations.
- Abuse any position/relationship of trust.

### **In addition, when staff are working with Children (those under 18 years) they will not:**

- Meet with a child outside of classes, events and meetings organised by Northern Ballet.
- Take a child alone in a car on journeys, however short, without the express permission of a Northern Ballet DSL. If it is essential, business insurance is required.
- Friend or follow any participant under the age of 18, on social media sites.

**Failure to follow this code of conduct will result in disciplinary action as detailed in the Northern Ballet Grievance and Disciplinary Procedure, available in General/Handbook & Policies or from the HR Manager via email [HRadmin@northernballet.com](mailto:HRadmin@northernballet.com)**

## Appendix c

# Participant Code of Conduct

Northern Ballet aims to create a positive, friendly and happy environment for everyone to dance and learn in, that fosters good relationships, encourages effective learning for all and creates the opportunity for all participants to thrive, enjoy dancing, gain resilience and confidence.

We expect participants to comply with all the below expectations that are applicable to the event they are participating in.

### All participants are expected to:

- Act in a considerate and courteous manner to staff and fellow participants at all times.
- Avoid aggressive or bullying behaviour.
- Provide an example of good conduct for others to follow that includes:
  - being polite and respectful of others
  - using appropriate and inoffensive verbal and physical language
  - participate in classes/events with professionalism, care for others, and respect the environment and premises.
- Respect each other's right to personal privacy.
- Apply themselves in class, listen and pay attention, take corrections and try hard the first time.
- Be accepting of and open to expectations with regards to individual learning and be willing to accept constructive criticism or correction.
- Develop resilience to adverse situations.
- Take responsibility for their own actions.
- Put their point of view across sensibly and sensitively.
- Speak with their teacher if they have any questions or concerns regarding class work.
- Speak with any member of staff if they have concerns relating to issues with other participants or issues away from their class work.
- Inform the project/programme manager, members of Student Support (where applicable) and teachers of any injury or illness prior to the beginning of a class or immediately during class. It is the participant's responsibility to stop, notify staff and seek help.
- Do any assigned homework and practice corrections at home.
- Arrive no later than 10 minutes prior to the published class/event time for registration, ensure you sign in and out of the building.
- Wear clothing appropriate to the event/class and have all necessary equipment with you.
- Inform staff before class, if you need to leave early.
- Travel around the building with a member of staff, if under the age of 18.

### All participants are expected not to:

- Use their mobile phone/technology when learning and observing. This extends to using their phone whilst in the building, if under the age of 18.
- Use any equipment or sets in the studios without supervision from your teacher.
- Eat or drink anything other than water in the studios.
- Run or shout in either the corridors or studio spaces unless instructed to by a member of staff.
- Lean over the barriers looking over the atrium on each floor.
- Use the lift without supervision, if under the age of 18.

## Dealing with Incidents

Northern Ballet reserves the right to take action if we consider that any individual is not acting in an appropriate manner or complying with the above terms.

- Any incidents relating to unacceptable behaviour should be reported directly to the Programme Manger.
  - Incidents will be recorded on a secure system which is in line with current GDPR guidelines.
  - Dependant on individual cases Northern Ballet will carry out a full investigation into any incidents concerning behaviour that does not meet the principles outlined in this Code of Conduct, resulting in an appropriate course of action which may include one or more of the following:
1. A participant being temporarily removed from their class and where necessary being asked to observe an alternative class - if under the age of 18.
  2. A participant being temporarily removed from their class and where necessary asked to leave the building - if over the age of 18.
  3. A meeting with participant (and carer when appropriate) with the appropriate Programme Manager to discuss the issues raised.
  4. A verbal warning.
  5. An email/formal written warning should it be decided that there has been enough evidence to suggest behaviour falls short of adhering to the Participant Code of Conduct.
  6. A Positive Behaviour Agreement, based on discussions with the participant (carer when appropriate) may be put in place.
  7. For those under the age of 18 on training programmes, an internal exclusion from classes, where the participant will observe and note take in a different class.
  8. Permanent exclusion following a thorough investigation carried out by the Designated Safeguarding Lead/s, in conjunction with support from Northern Ballet's Board of Directors. All exclusions must be approved by the Artistic Director and a Board Level Representative.

Corporal punishment is never used at Northern Ballet in any circumstances.

## Bullying

Northern Ballet takes issues around bullying extremely seriously and will deal with any such issues using the full possible range of actions outlined in this policy, up to and including permanent exclusion.

Bullying is discussed in the Anti-Bullying Policy, [Appendix g](#).

## Complaints Procedure

Any person wishing to complain about any issue dealt with under the Participant Code of Conduct should report concerns to the Programme Manager or the Designated Safeguarding Leads.

## Equalities

Northern Ballet has a duty to ensure that all participants are treated fairly, in line with the Equalities Act 2010. Where a participant is considered at risk, this will be given due and appropriate regard when assessing an incidence of poor behaviour. No participant will be sanctioned when their behaviour is the result of a disability, mental health condition or other protected characteristic. However, there may be occasions where actions need to be taken to assure the safety of the individual concerned or the wider community; this may include creating a bespoke behavioural contract which specifically details expected behaviour and the support package in place.

## Appendix d

# Safe Recruitment at Northern Ballet – for all roles in contact with adults at risk

Northern Ballet is committed to providing the best possible experiences to its participants and to ensure they are safe when engaging with us. To achieve this, it is of fundamental importance to attract, recruit, and retain employees of the highest calibre who share this commitment.

### **The aims of Northern Ballet's Safe Recruitment policy are as follows:**

- To ensure that the best possible staff are recruited based on their merits, abilities and suitability for the position which includes their attitudes towards safeguarding and their ability to work with adults at risk in a way which promotes their safety and welfare.
- To ensure that all job applicants are considered equally and consistently.
- To ensure that no job applicant is treated unfairly in reference to any protected characteristic under the Equality Act (2010).
- To ensure compliance with all relevant legislation, recommendations, and guidance.
- To ensure we meet our commitment to safeguarding and promoting the welfare of adults at risk, by carrying out all necessary pre-employment checks.

Everyone who is involved in the recruitment and selection of employees are responsible for familiarising themselves and complying with the provisions of this policy.

### **Employee Recruitment and Selection Procedure**

1. Vacancies will be advertised in a variety of media and on Northern Ballet's website, accompanied by a Job Description with a Personal Specification. Discretion not to advertise might be exercised in exceptional circumstances.
2. Prospective applicants should apply, including information about their academic and employment history and their suitability for the role. Should there be any gaps in academic or employment history, a satisfactory explanation must be provided.
3. All personal information will be removed from the application by the HR Manager. The recruitment panel will see only the applicant's qualifications, employment history, skills, and personal statement. This is to ensure all applicants are treated on the same footing, regardless of any protected characteristic they may possess and to safeguard the processing of personal data.
4. The panel will shortlist applicants against set criteria based on the Job Description and the Person Specification. We are a disability confident employer, therefore where an applicant has identified as disabled and meets the minimum requirements for the role, an interview will be offered, and any additional support required will be provided.
5. Those shortlisted will be invited to attend an interview which may include a panel interview, one-to-one, tests, presentations, and class teaching/observation. All shortlisted applicants will be questioned at interview about their suitability to work with adults at risk.
6. Notes of the interview, test scores and classes will be recorded. All applicants will be asked the same questions including questions about their motivations to work with adults at risk.
7. The decision to appoint will be made by at least two members of staff. At least one person on any recruitment panel has undertaken safer recruitment training.



## **Pre-Employment Checks**

Any offer of employment will be conditional on the agreement of a mutually acceptable start date and the signing of a contract incorporating Northern Ballet's standard terms and conditions of employment, and the following checks being completed satisfactorily. In addition to the checks set out below, Northern Ballet reserves the right to obtain such formal or informal background information about an applicant as is reasonable in the circumstances to determine whether they are suitable to work at Northern Ballet. In fulfilling its obligations, Northern Ballet does not discriminate on the grounds of any protected characteristics.

### **1. VERIFICATION OF IDENTITY, RIGHT TO WORK IN THE UK AND QUALIFICATIONS**

- Applicants will be required to provide acceptable original documents demonstrating their right to work in the UK, as per government guidance.
- Manual three step identity checks are made against official documentation such as a passport, or other items deemed acceptable by the Employer's Guide to Right to Work Checks.
- Shortlisted applicants will be asked to provide documents confirming any educational or professional qualifications relevant to the role referred to in their application form.
- Where an applicant claims to have changed their name by any means, they will be required to show documentary evidence of that change.
- Proof of date of birth is necessary so that Northern Ballet may verify the identity of, and check for any unexplained discrepancies in the employment and education history of all applicants. Northern Ballet does not discriminate on the grounds of age.

### **2. REFERENCES**

- We ask for references only after an offer of employment has been made.
- A minimum of two references will be sought, one of which must be from the applicant's current or most recent employer.
- If the most recent employment does/did not involve work with adults at risk or children, the second reference should be from an employer with whom the applicant most recently worked with adults at risk or children (if applicable).
- For entry level roles where no previous workplace can be contacted; we will ask for an academic reference.
- Neither referee should be a relative or solely a friend.
- All referees will be sent the Job Description for the role and asked whether they believe the applicant is suitable for the role and whether they have any reason to believe that they would be unsuitable to work with adults at risk or children.

- If the referee is a current or previous employer, they will also be asked to confirm:
  - the applicant's dates of employment, job title/duties, performance, and disciplinary record.
  - whether any allegations or concerns have been raised about the applicant that relate to the safety and welfare of children or adults at risk, or behaviour towards children or adults at risk, except where the allegation or concerns were found to be false, unsubstantiated, or malicious.
- Northern Ballet will only accept references obtained directly from the referee and will not rely on open testimonials or references or those provided by the applicant.
- Northern Ballet will compare all references with information on the application and will take up any discrepancies with the applicant before any appointment is confirmed.

### **3. DISCLOSURE AND BARRING SERVICE**

All staff working closely with children and/or adults at risk, who are likely to be placed in charge of a group or individual, must hold an enhanced DBS (Disclosure and Barring Service) certificate registered on the update service.

This includes all staff working in but not limited to:

- Academy Department
- Learning Department
- Facilities Team
- Stage Manager
- Studio Technical Manager

The status of every staff member's DBS will be checked annually via the DBS updating service.

Currently checks will be performed by:  
Annemarie Donoghue - DSL  
(Designated Safeguarding Lead)

To perform these checks, the following staff details will be stored securely:

- Name - as it appears on the member of staff's DBS certificate
- Date of Birth
- DBS certificate number

Any member of staff whose certificate is no longer valid, or not available/registered on the update service will be notified immediately and if necessary, asked to apply for a new certificate. If a check highlights concerns regarding a member of staff, a DSL will contact them to discuss the matter further, and a decision will be made regarding the person's suitability to work with children and adults at risk.

Freelancers are expected to hold a DBS, registered with the update service, and must agree to providing their full name and date of birth to Northern Ballet to check the certificate.

#### **4. REFERRALS TO THE DBS Making barring referrals to the DBS - GOV.UK ([www.gov.uk](http://www.gov.uk))**

Northern Ballet has a legal duty to make a referral to the DBS in prescribed circumstances where an individual:

- has applied for a position at Northern Ballet despite being barred from working with adults at risk or children,
- has been removed by Northern Ballet from working with adults at risk or children (whether paid or unpaid), or has resigned prior to being removed, because they have harmed, or pose a risk of harm to an adult at risk or a child; or
- Northern Ballet becomes aware that an ex-employee has fulfilled either of the above criteria.

# Appendix e

## Recruiting Ex-Offenders

### Overview

This document outlines Northern Ballet's approach to the recruitment of ex-offenders.

As an organisation assessing candidates' suitability for positions which are included in the Rehabilitation of Offenders Act 1974 (Exceptions) Order using criminal record checks processed through the Disclosure and Barring Service (DBS), Northern Ballet complies fully with the code of practice and undertakes to treat all applicants for positions fairly.

### Principles & Guidance

Candidates will be assessed on their skills, experience and qualifications for the job role and criminal convictions will not be relied on as immediate grounds for refusal of employment.

Candidates may be asked to disclose "unspent" convictions during the application and/or interview process. If the nature of the offence is relevant to the role they are applying for, the suitability of the candidate will be considered. In these circumstances, we reserve the right to refuse to offer employment to the candidate. Information relating to "spent" convictions will not be required to be disclosed by the candidate unless the job role is exempt from the Rehabilitation of Offenders Act (ROA) 1974. We will only ask candidates to provide details of convictions and cautions that we are legally entitled to know about. Where a DBS certificate at either standard or enhanced level can legally be requested (where the position is one that is included in the Rehabilitation of Offenders Act 1974 (Exceptions) Order 1975 as amended, and where appropriate Police Act Regulations as amended). We will only ask candidates about convictions and cautions that are not protected.

Candidates will be made aware of any positions where a criminal records check is required. A statement that a criminal record check is required if the candidate is offered the position will be included in recruitment documentation. Northern Ballet will not unlawfully discriminate against any candidate where they are required to provide information about their criminal convictions. Northern Ballet will provide appropriate guidance and training to all individuals that are involved in recruiting ex-offenders.

Where a criminal records check is part of the recruitment process, all candidates who are successfully invited to an interview should be encouraged to present information regarding any convictions they have at an early stage. They will be advised of the designated person within Northern Ballet to whom they should provide this information and informed that this will be kept confidential and only disclosed to those who require the information as part of the recruitment process.

Any disclosure of an offence will lead to a full discussion with the candidate regarding the relevance of the conviction to the job role before a decision is made about withdrawal of an offer of employment. A failure by the candidate to produce information about convictions relevant to the role could lead to us withdrawing an offer of employment. Where the criminal record information reveals details of an offence, the relevance to the job in question should be fully discussed with the applicant before withdrawing an offer of employment. Before withdrawing an offer, the HR department should be consulted.

To assess whether a criminal record is relevant to the role, the convictions disclosed should be assessed in line with the duties of the role and how the work is carried out. Factors to consider include, but are not limited to:

- whether the offence is relevant to the position in question
- the seriousness of any offence
- the type of offence or offences the applicant committed
- the circumstances and the explanation offered by the applicant
- the length of time that has passed since the offence took place
- whether the applicant's circumstances have changed since the offending took place.

**Data Protection**

The provisions of the Data Protection Act will be fully complied with when carrying out this process.

# Appendix f

## Participant Anti-Bully policy

Northern Ballet is committed to providing a caring, friendly and safe environment for all our participants so they can enjoy observing, dancing and learning in a relaxed and secure atmosphere free from oppression, fear and abuse. We do not tolerate bullying in any form and in order to safeguard participants and staff against incidents of bullying Northern Ballet will:

- ensure concerns are heard and managed
- ensure all staff deal with incidents of bullying, including cyber-bullying, in an effective, prompt and appropriate manner
- support all staff through training and CPD in developing the skills necessary to deal with incidents of bullying
- ensure effective communication with all key parties: adults at risk/staff/carers when identifying and dealing with bullying and ensure effective communication
- ensure all incidents of bullying are accurately recorded
- promote the emotional health and wellbeing of all participants.

### What Is Bullying?

“Bullying behaviour abuses an imbalance of power to repeatedly and intentionally cause emotional or physical harm to another person or group of people. Isolated instances of hurtful behaviour, teasing or arguments between individuals would not be seen as bullying” (Torfaen County Borough definition, 2008)

Bullying generally takes one of four forms:

- physical pushing, kicking, hitting, punching, slapping or any form of violence
- verbal name-calling, teasing, threats, sarcasm
- cyber-bullying - all areas of internet misuse, such as nasty and/or threatening emails, misuse of blogs, gaming websites, social media platforms, internet chat rooms and instant messaging. Mobile threats by text messaging & calls. Misuse of associated technology, i.e. camera and video facilities
- indirectly being unfriendly, spreading rumours, excluding, tormenting (e.g. hiding bags or books).

Although not an exhaustive list, common examples of bullying include:

- racial bullying
- homophobic bullying
- bullying based on disability, ability, gender, appearance or circumstance.

### Consequences of Bullying

Bullying is an anti-social behaviour and affects everyone involved. All participants, staff and carers are encouraged to inform Northern Ballet should they feel victim of or witness to bullying behaviour. On disclosure of any information the Company will act promptly and efficiently to ensure effective action will be taken.

The Company will always support victims of bullying. Where possible and appropriate we will also support bullies to change their ways. However, the safety of all participants remains of paramount importance.

It is likely that most incidents of bullying can and will be dealt with using the Company's Codes of Conduct for both staff and participants. Carers retain the right to involve the police should they wish to do so; whilst bullying is not in itself a specific criminal offence in the UK, some types of harassing or threatening behaviour are.

The Equalities Act 2010 also gives specific protection to people who are victimised because of specific characteristics – it covers age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The Company is committed to protecting all members from harassment or bullying in line with this legislation.

If an adult at risk is suffering or is likely to suffer significant harm as a result of bullying Northern Ballet will, if appropriate, involve Leeds Adult Social Care.

**The following steps may be taken by the Company when dealing with incidents:**

- If bullying is suspected or reported, the incident will be recorded immediately by the member of staff who has been approached.
- A clear and precise account of the incident will be given to a Designated Safeguarding Lead.
- A Designated Safeguarding Lead and/or appropriate Programme Manager will interview all concerned parties and will record the incident.
- Punitive measures, in line with the Company's Code of Conduct and disciplinary procedures will be used as appropriate.
- If necessary and appropriate, police will be consulted.

**Participant support**

Participants who have been bullied will be supported by:

- offering an immediate opportunity to discuss the experience with a member of the staff
- reassurance
- offering continuous support
- restoring self-esteem and confidence

Participants who have bullied will be supported by:

- discussing what happened
- discovering why the participant became involved
- establishing the wrongdoing and the need to change

**Signs and Symptoms**

Many adults at risk do not speak out when being bullied and may indicate by signs or behaviour that they are being bullied. Adults should be aware of these possible signs and should investigate if an adult at risk:

- shows a sudden and uncharacteristic fear of attending classes
- noticeable changes to their usual routine
- begins to truant
- becomes withdrawn, anxious, or lacking in confidence
- starts stammering
- attempts or threatens suicide or runs away
- uses excuses to miss classes (such as a headache, stomach ache etc)
- begins to suffer in classes
- comes home with damaged belongings or has belongings which 'go missing'
- has unexplained cuts or bruises or shows signs of being in a fight
- becomes aggressive, disruptive or unreasonable
- starts bullying others
- changes their eating habits (stops eating or over eats)
- goes to bed earlier than usual
- is unable to sleep
- cries themselves to sleep at night or has nightmares
- appears frightened to say what's wrong
- is afraid or reluctant to use the internet or mobile phone
- is nervous and jumpy when a text message or email is received
- gives unlikely excuses for any of the above

These signs and behaviours could indicate other problems, but bullying should be considered a possibility and should always be investigated.

## Appendix g

# Appropriate Physical Contact Statement

Dance is a physical activity involving contact with other dancers, especially when performing and learning pas de deux. In order to safely teach dance, appropriate physical contact between teacher/participant and participant/participant will occur. This is in order to demonstrate correct placement, show the correct placement of the hands for lifting, and to help a participant to feel a correct position of a limb to avoid injury if a move is incorrectly performed.

We recognise that touch, whilst essential, can sometimes be misinterpreted and the below guidelines are in place to safeguard staff and participants.

- All participant handbooks will include the above statement, so that participants are aware of our guidelines.
- Teachers will initially use description and imagery to help participants feel a movement and use touch to help with correction only if the imagery isn't helping.
- Touch will be accompanied by verbal instruction and will never be a surprise to the participant.
- When using touch to correct a participant's placement, teachers will use, lower leg, a finger/s or palm of hand and may touch the participants rib cage, thigh, back, buttock, arm, hand, foot.
- When using touch to help someone who is at risk of falling/injury teachers will touch with their hands.
- When a teacher is using touch, they will do this with knowledge of that individual participant's needs.
- If a participant feels uncomfortable regarding appropriate touch, we encourage them to talk with their teacher or other appropriate adult/staff member.
- If a participant feels any touch is inappropriate, we encourage them to speak with a DSL or DSO.

## Appendix h

# Northern Ballet Participant Healthy Eating Policy

## Policy for the Prevention, Identification and Action on Disordered Eating

Written by Sanna Nordin in consultation with representatives from all CATs

Approved September 2009 - edited by Annemarie Donoghue for Northern Ballet 2022

Northern Ballet recognises that disordered eating is more common in dance than in the general population, and that the dance environment can sometimes be a high-risk one for individuals. Disordered eating may also be unrelated to dance, and a combination of factors is often the cause. Nevertheless, we see prevention, identification, and positive action around disordered eating as part of our remit because it is both unhealthy and dangerous to allow problems to go undetected, however they may have arisen. Overall, we know that dance training can, and should be, a positive and healthy experience for all. It is therefore our goal to work toward the promotion of healthy eating and positive body image alongside, and as a part of, our artistic and technical goals.

### **The aim of this policy is to:**

- Make clear the stance that Northern Ballet take on disordered eating
- Aid prevention, so that disordered eating can be avoided wherever possible
- Facilitate identification, so that participants with disordered eating can be identified early and as accurately as possible
- Support positive action when disordered eating does occur

### **As part of our commitment to this policy, we work to ensure that:**

- If a staff member, individual, or carer is concerned about the weight of a dancer this must be communicated to a DSL or DSO. Dancers will not be commented on as being over or underweight, we will focus on the aim of a classical physique. They will only be advised to adjust their weight or diet if it appears that their health is at risk or prior to audition to help them gain a contract of work or place in a school. Only nominated staff along with Designated Safeguarding Leads will directly discuss concerns about under or overeating directly with a participant and where applicable their carer. Advice will be within the framework of this policy and take place in an appropriate setting.
- Any dancer seeking to adjust their weight will be given knowledgeable, evidence-based advice regarding healthy eating and weight change. Regular meets will be offered and if necessary, they will be referred to a nutritionist, doctor, or dietician. Changes should be closely monitored and recorded by the participant or carer.
- All dancers training intensively with the Academy of Northern Ballet receive yearly guidance on healthy eating and lifestyle choices.
- Dancers with a suspected eating disorder will not be blamed or punished. Instead, they will be supported both within the Company and in the seeking of outside help (e.g., GP referral).



## Terminology

Many terms are related to this policy, including disordered eating, eating disorders, anorexia nervosa, bulimia nervosa, overeating, binge eating, eating problems, and others. We recognise that eating problems exist on a continuum from healthy eating to clinical eating disorders, with a broad range of more or less healthy/more or less disordered eating in between:



- **Eating disorders** (including anorexia nervosa, bulimia nervosa, and binge eating disorder) are clinical problems that only a trained professional (such as a psychologist or psychiatrist) can diagnose and treat.
- **Disordered Eating** is a broader term, describing problems that may not qualify as clinical eating disorders. They are less serious, and more people will have disordered eating than full eating disorders. However, people will usually develop disordered eating before eating disorders. For example, a dancer who previously ate healthily may develop disordered eating as a result of an upsetting event or great stress and, unless this disordered eating is tackled, it may develop into an eating disorder. Many individuals also suffer from disordered eating even if they do not have a diagnosed eating disorder. Disordered eating is therefore a warning sign that we want to take seriously and consequently, this policy deals with disordered eating rather than with eating disorders alone.

### Prevention: The Company aim to help prevent disordered eating by:

1. Encouraging an atmosphere of supportive openness where it is recognised that dancers sometimes struggle with food and eating. Where they can feel sure they will get support if problems do occur, and where people know how to find help if they have any concerns. The nominated staff & safeguarding staff have attended training in understanding eating disorders.
2. Providing all dancers with evidence-based information on healthier eating and lifestyles.
3. Promoting healthy eating through the provision of adequate breaks for re-fuelling and hydration; encouraging dancers to take onboard enough fluids before, during and after dancing; and, where possible, try to ensure that healthy foods are available to buy. Where this is not possible, dancers will be encouraged to bring their own healthy lunches, or similar.
4. Ensuring dancers are given guidance, talks to raise awareness and information about healthy eating, healthy lifestyles, and where necessary related issues such as disordered eating and the importance of this for their fitness and injury prevention. This can be delivered by an outside professional with experience in the area and by employees.
5. Having this disordered eating policy available to all who train at, and work for, Northern Ballet.
6. Ensuring that all staff provide consistent messages about healthy eating, disordered eating, and related issues.

## Identification

All staff, dancers and carers are important in helping with the identification of disordered eating. It is valuable for everyone to have a basic level of awareness of disordered eating and for them to feel confident that the reporting of any suspected problems will be dealt with sensitively and professionally.

All concerns should be written on a Cause for Concern form and handed to a Designated Safeguarding Lead.

## Confidentiality

It is the job of the Designated Safeguarding Leads to receive reports of any worries or referrals from staff and deal with the necessary one-to-one meetings with dancer and carer (where appropriate). It may be appropriate to also involve a health professional. Although we will respect confidentiality as far as possible, the matter will need to be shared between the dancer, their carer, the Designated Safeguarding Lead, and relevant staff (e.g., those teaching the dancer or Programme Manager) on a need-to-know basis so that they may support the dancer appropriately. This most likely extends only to those teachers/tutors who teach the dancer directly. The dancer will always be told if, when, and why staff feel that they need to inform others, before actually doing so.

The identification of disordered eating and dancers at risk will occur via a “flag system”<sup>1</sup>. One or more red flags (more serious warning signs) and/or two or more yellow flags (slightly less serious warning signs) will identify dancers for positive action. These are:

## Red Flags

- ▶ A dancer seeks help for themselves
- ▶ A friend, staff member or family member has expressed major concern regarding weight change or eating behaviour
- ▶ Evidence of self-induced vomiting, pharmacological abuse, or compulsive over-eating
- ▶ Drastic or sudden weight change
- ▶ Missing three or more consecutive periods in post-menarchic people (secondary amenorrhoea), or not having reached menarche by age 15 (primary amenorrhoea)
- ▶ Fine hair growth (lanugo)
- ▶ Diagnosed with stress fracture(s)
- ▶ Experiences major physical symptoms or problems related to disordered eating (e.g., fainting, collapsing)
- ▶ Excessive exercising inside and outside their regular training without advice to do so, or exercising under abnormal circumstances (e.g., when injured; in secret in their room)

## Yellow Flags

- ▶ Two or more friends or Northern Ballet staff members have expressed some concern regarding weight change or eating behaviour
- ▶ Experiences several minor physical symptoms or problems related to disordered eating (e.g., sleep problems, dizziness)
- ▶ Recurrent injury or illness
- ▶ Secretive or evasive around food (e.g., repeatedly saying they “have already eaten”)
- ▶ Sudden changes in eating behaviours and patterns (e.g., becoming vegetarian, vegan, fussier about which foods they eat, new intolerances)
- ▶ Covers body and wears baggy clothing wherever possible. The dancer may say that they are always cold, and perhaps has discoloured or swollen hands and feet
- ▶ Visits the toilet each time they have eaten
- ▶ Lack of growth and/or sexual maturation
- ▶ Dry, pale, and/or discoloured hair and skin
- ▶ Poor teeth and raw knuckles (a result of self-induced vomiting)
- ▶ Gets angry or distressed when asked about eating problems
- ▶ Repeatedly displays failing concentration and fatigue in class
- ▶ Avoids social interactions and/or otherwise changed in personality
- ▶ Avoids screening and/or other physical tests and assessments

These warning signs are especially pertinent for dancers who:

- Have low self-esteem
- Are highly perfectionist (especially dancers who never feel that what they do is good enough) and are seemingly unable to stop and rest
- Have a history of menstrual dysfunction
- Have significant changes going on in their lives

### **Action: How Northern Ballet deals with problems when they arise**

Importantly, the Company is not responsible for diagnosing or treating disordered eating. Instead, positive action comprises:

- 1. Initial conversation.** One-to-one meeting between a Designated Safeguarding Lead and the dancer as soon as possible after concerns have been raised or a referral obtained. This is an informal conversation to reassure the dancer that the Company will help support them in the best way possible.
- 2. Recommending Referral.** However, the dancer has been referred, recommendation of referring them to a qualified professional is imperative. The professional will depend on the nature of the situation.
- 3. Information provision.** Information and advice will also be passed to the dancer so that they, and/or their carer can seek further help themselves.
- 4. Follow-up meetings.** Depending on progress, the Designated Safeguarding Lead may want to provide on-going support, for example by having the dancer meet with them and/or another staff member that the dancer feels happy to discuss with (e.g., artistic staff, health professional).

**In case of refusal.** Of course, we cannot force anyone to visit their GP or other professional, nor to undertake treatment where this is deemed necessary. If a dancer refuses to seek further help this will be documented within the dancer's confidential file. A dancer may be required to obtain a letter from their GP, confirming whether they are fit to continue taking part in dance and other physical activity, before being allowed to continue with their training.

**In case of rapid weight changes.** As a related note, if a dancer is demonstrating rapid weight loss or gain, they may be asked to obtain a letter from their GP or other suitable health professional that can verify whether physical activity should stop. Additionally, this approach may be useful if a dancer who has been under or overweight, and therefore away from dancing for a time, needs to show staff that they are again fit for taking part.

### **When to stop a participant from engaging in physical activity**

It is difficult to establish at what point a dancer with disordered eating is putting themselves at risk by doing physical activity (including dance). Although this is a difficult task, it is important to have an open discussion about when dancing should cease or reduce, because at extremely low weights or as a result of drastic weight change, the dancer is at risk of a whole host of physical problems such as pain, cramp, dehydration, fainting, stress fractures, and even heart attacks if the body resorts to breaking down heart muscle for energy.

Artistic staff who feel that a dancer is too weak (physically or mentally) to partake in classes have a right to limit participation but will clearly explain this in a meeting with the dancer, carer and the Designated Safeguarding Lead. Because it is not our role as non-medical professionals to diagnose or treat, the best way to monitor participation may be to establish good lines of communication with the dancer and health professional. This way appropriate, on-going advice may be obtained as to whether the dancer should be allowed to dance. A health professional could, for instance, be able to advise as to whether the dancer's weight or weight change is so rapid as to put the person at risk <sup>2</sup>.

<sup>2</sup>Although not relevant in every case, it may be helpful to know that the Music and Dance residential schools state in their policy that they remove dancers from all vocational activities if they are equal to or below the 2nd centile for weight (with a BMI equal to or less than 17.5 if age 17 or over). Other dance schools, such as London Studio Center, take a similar approach. For an example of a BMI calculator see <https://www.nhs.uk/live-well/healthy-weight/bmi-calculator/>. This is applicable to all age groups, as it takes centile 34 charts into account.

Following a modified programme of dancing and other physical activity, much as in the rehab from an injury, is often best. Dancers should in most cases be encouraged to still attend class, although not necessarily be physically involved. This is potentially helpful for everyone involved:

1. For the dancer
  - a) To understand that we take the issue seriously, while valuing them as a person
  - b) To still gain some benefits from the classes: for instance, dancers will still be able to observe, practice via imagery based on the current exercises taught, and perhaps be involved in feedback
  - c) Allows inclusion, such as seeing friends and emotional support
2. For staff
  - a) To “keep an eye” on the dancer (e.g., to prevent excessive exercising outside of dance)
  - b) To support their recovery in whatever way is possible
  - c) To provide appropriate emotional support
3. For other dancers
  - a) Sends a strong message that we take the issue seriously, while valuing the affected dancer as a person and not “punishing them” by excluding them from dancing completely
  - b) Allows them to provide emotional support in the form of friendship

Despite all these potentially positive reasons, attending class when not being able to take part physically can also be very stressful and may result in feelings of jealousy and anger. Therefore, the dancer will be told about the reasons as to why they are encouraged to attend but will ultimately be given the choice.

#### **Auditions for the Academy of Northern Ballet**

The basic purpose of auditions is to admit dancers who not only appear talented/as having exceptional potential, but also for whom the training appears to be in their best interest at that time. This best interest is regarding enjoyment, performance, and career goals but also health, safety, and well-being. It is not the policy of the Academy to admit dancers into the programmes who appear to suffer from disordered eating or related problems. However, dancers being considered for the programmes who display overt signs of disordered eating at audition will be approached and a conversation held. If the dancer is aware of the issue, treatment is already being sought, and an agreement can be reached regarding, for instance, weight and health targets, the dancer may be admitted into the scheme. If any of these are not in place, admission may be denied (possibly with a recommendation to re-audition in the subsequent year).

If a dancer is moving between programmes within the Academy and is known to have disordered eating/an eating disorder, this information will be passed to the relevant Programme Manager to ensure adequate continuation of care.

**Resources used in the development of this policy**

- Various academic journal articles, as cited in the footnotes throughout.
- The eating disorder policies of the Music and Dance Scheme ballet boarding schools (2008) and of London Studio Center (2008).
- Welbourne, J. (2000). Points to Consider When Establishing Policies to Cope with Eating Disorders in Dance Schools and Companies. From the conference proceedings of Dance UK's Healthier Dancer Conference Moving Matters.
- Eating Disorders Association. (2005). What you need to know when creating your eating disorders policy.
- Piran, N. (2005). The role of dance teachers in the prevention of eating disorders. In Solomon, R., Solomon, J., & Minton, S. C. (Eds.), Preventing dance injuries (2nd Ed.). Champaign, IL: Human Kinetics.
- Information from b-EAT training session Understanding Eating Disorders with Nikki Schuster in May 2009 and Kathryn Weaver in September 2009.

# Resources for information and advice around disordered eating

## Helplines and websites

b-EAT, the eating disorders charity: <https://www.beateatingdisorders.org.uk/>  
help line- 0808 8010667  
student line- 0808 801 0811  
youth line- 0808 801 0711

This website has a wealth of information as well as a dedicated section for young people. In addition to the online information and two telephone helplines (one for young people, one for adults), there is a text message service, an email service, a youth forum, a help-finder (search feature where you can find out more about support in your area) and more.

## Information sheets

B-EAT also publish several information sheets about eating disorders, including one about eating disorders among men and boys, eating disorders during puberty, and more. See <https://www.beateatingdisorders.org.uk/>

## Books

***Your Body Your Risk*** (edited by Scilla Dyke and distributed by DanceUK). This is a small, spiral-bound book/booklet which uses accessible language to discuss nutrition, eating disorders, and related issues. The book may be bought from DanceUK for around £4.50, and they provide discounts for bulk orders.

***Overcoming Anorexia Nervosa*** by Christopher Freeman. This easy-read book is based on solid research evidence around cognitive behavioural therapy and is useful both for general information and as a self-help guide. It is affordable and available in online bookshops such as Amazon.

***Overcoming...*** – there are several other books in the same series as *Overcoming Anorexia Nervosa* that may be useful, including one about binge eating.

# Appendix i

## Health and Safety Policy

It is our policy to provide and maintain safe and healthy working conditions, equipment, and experiences for all who work at or with Northern Ballet. This also extends to anyone taking part in our activities.

### Responsibilities

- Overall and final responsibility for Health and Safety in the Company is that of the Executive Director.
- Implementation of the policy is managed by the Facilities Manager.
- All staff have the responsibility to cooperate with the policy to achieve a safe and healthy workplace and to take reasonable care of themselves and others.
- Whenever a member of staff notices a health or safety problem which they are not able to correct, they must immediately tell the Facilities Manager or the Executive Director.

### Accidents

First Aid boxes are situated across the building: the Facilities Manager is responsible for the upkeep of the First Aid boxes and the Accident books.

Ground Floor – Reception and Kitchen

1st Floor – Wardrobe Workroom

2nd Floor – Academy Office

3rd Floor – Communications/Development Office

4th Floor – Main Office

A First Aid box is available on tour. The Company Manager is responsible for the upkeep of the First Aid box and Accident Book.

Notices of qualified First Aiders are displayed in all offices and meeting rooms. If you require First Aid, please contact Reception on 305 who will in turn contact the nearest First Aider.

All accidents will be reported and registered in the Accident Book which is located at Reception or with the Company Manager.

For further information regarding First Aid and Medicine, please see [Appendix I](#).



**Fire Safety**

Fire Alarms are serviced and checked regularly in accordance with the Regulatory Reform Fire Safety Order 2005 (RRFSO) and can be viewed by the West Yorkshire Fire and Rescue Authority.

Escape routes at Quarry Hill are checked daily by the Facilities Manager and Fire Action notices are displayed on all floors.

Fire drills are practiced every six months with records kept by the Facilities Manager.

Fire Marshals are allocated on each floor.

**Bomb Alert and Evacuation**

On receipt of a notification of a bomb alert, this will be notified immediately to the Executive Director or the Facilities Manager who will then instigate an evacuation.

**Terror Threat**

We have designated safe spaces across the building in the event of a terror threat.

Staff will ensure all participants are kept as safe as possible and will communicate with their emergency contacts as soon as possible.

**Security**

All staff are required to maintain a high standard of security at all times.

Only staff and authorised visitors/contractors are allowed to access areas beyond the public foyer and are required to wear a security pass at all times.

**Hazards**

The Facilities Manager is responsible for ensuring any hazards in the building are managed as safely as possible. This includes:

- storage spaces
- fire exits
- electrical equipment (PAT testing)
- dangerous substances (cleaning materials etc.) – Risk Assessments are completed before any substances are used

**General**

The building is cleaned regularly, in line with government advice.

Quarry Hill is designated a No Smoking building which includes the use of e-cigarettes.

All problems associated with the building should be reported immediately to the Facilities Manager or the Executive Director.

## Covid-19

Northern Ballet has a thorough risk assessment which sets out protocols and procedures for a safe environment. It is a live document which is regularly reviewed and updated.

It is everyone's responsibility to stop the spread of Covid-19 and adhere to all procedures set out in the document.

If anyone shows signs of Covid-19, you must not enter the building.

Further advice and guidance for classes and courses can be found in your course handbook.

## Further Information

All staff should read the full Company Health and Safety Policy which can be found in General/Handbook and Policies, a hard copy is given to freelancers and volunteers.

# Appendix j

## Social Media Statement

Social Media has risen in popularity making interaction with people online easier than it has been before. Whilst this has positively impacted the way we connect with people, if used maliciously social media has the potential to harm vulnerable people in society.

Everyone should understand the following:

- No staff member can use their personal technology to upload images to Northern Ballet's website or social networking pages.
- Images/video should never be taken on a staff member's personal device. **Images and video can only be taken with Northern Ballet technology/devices.**
- Northern Ballet will only post images on social media platforms where we hold full consent to do so.
- If a participant/staff member has a concern about social media in relation to Northern Ballet or a member of its staff, they should report to the Designated Safeguarding Lead or Officer.

Northern Ballet offers the following advice:

It is important to understand the risks of social media and preventive measures that can help keep you safe online.

- Explore the different privacy settings that are available on various social media platforms
- Keep passwords safe
- Be respectful to yourself and others online
- If someone makes you feel uncomfortable online, speak to a Designated Safeguarding Lead or Officer.

## Appendix k

# Photography and Moving Image Policy

Northern Ballet outlines how we will use and store images of participants alongside information on how we use freelance photographers and how they store images and film.

### **Freelance Photographers:**

Northern Ballet will use freelance photographers/videographers for photoshoots and commissions. The photos/videos will be used by Northern Ballet only, for up to 6 years. Once taken, the photos/videos are the intellectual property of the photographer/videographer and will be stored safely as part of their archive of work indefinitely. The photographer/videographer does not have permission to use these images in any other way. The photographer/videographer is responsible as a trading business/company to follow the General Data Protection Act 2018 and current GDPR legislation. Participants involved in any photo/videos created for Northern Ballet promotion will be informed prior to the date with details on the purpose and outline of the event.

### **Permission:**

We will seek your permission to film/photograph you with Northern Ballet and to store your images in the Northern Ballet/photographers archive when necessary. Your permission allows us to use your images in various publications and promotional material, for example: paper-based documents, social media promotion, internet media, live streaming on social media, Northern Ballet website, news media and DVDs for performance.

If permission is not given, we will not film/photograph you.

Images will be used publicly for up to 6 years. You can withdraw your permission at any time by emailing [info@northernballet.com](mailto:info@northernballet.com). If you withdraw permission, we will not use photography/video of you in future materials and will remove existing photography/video where it is reasonable to do so.

### **Storage:**

All images are stored on a secure server, accessible only by employees who need access for work purposes. All image files are dated and detail current permissions, including when they should be removed from publicity/online material.

# Appendix I

## Administering First Aid and Medicine Policy

### Introduction

This policy is a statement of the principles and procedures regarding first aid and prescribed and non-prescribed medicines for adults at risk at Northern Ballet.

### Aims and objectives:

- To ensure that everyone receives appropriate first aid when necessary.
- To ensure that everyone has a collective understanding regarding the administering of medicines when they are at Northern Ballet.
- To ensure that adults at risk with medical needs receive appropriate care and support.

### Roles and Responsibilities: the adult at risk (and when necessary, their carer)

It is their responsibility to:

- Inform Northern Ballet of their medical needs.
- Ensure that Northern Ballet has the most recent emergency contact details for them.
- They must provide any medication in a container clearly labelled with the following:
  - Their name
  - Name of medicine
  - Dose and frequency of medication (with applicator/measuring spoon)
  - Any special storage arrangements
- Collect and dispose of any medications held at Northern Ballet at the end of each term.
- Ensure that medicines have NOT passed the expiry date.

### Participant Information

At the start of each academic year, participants should give the following information about their long-term medical needs, via the programme registration process.

The information must be updated as and when required, and at least annually.

- details of their medical needs;
- medication including any side effects;
- allergies;
- name of GP/Consultants;
- specific requirements e.g., dietary needs, pre-activity precautions;
- what to do and who to contact in an emergency;
- cultural and religious views regarding medical care.

### Administering Emergency First Aid

If a person requires first aid, a qualified first aider will administer the appropriate treatment in accordance with their training. If deemed necessary, an employee will call 999 for emergency medical response.

If any person wishes to refuse emergency first aid, they should inform the Programme Manager at the beginning of the year, or when starting a programme.

This should be in writing and detail the following:

- name
- class/course attended
- statement to refuse emergency first aid.

### Records

Each time first aid is given staff will complete the first aid log which records the following:

- name
- date and time of administration
- who administered the first aid and what action was taken
- possible cause of first aid requirement
- recommended next steps.

### **Administering Medication**

We expect people to administer medication themselves wherever possible. Prescribed medication will not be administered without prior written permission from the individual, or their carer, where necessary including written medical authority if the medicine needs to be altered (e.g., crushing of tablets). Equally, staff will not give a non-prescribed medicine to a participant. A Medical Permission Form (Appendix m.i) must be completed and signed in all cases.

The relevant Northern Ballet Programme Manager will determine if medication is to be administered on site, and by whom, following consultation with staff. All medicine will normally be administered during breaks and lunchtimes. If, for medical reasons, medicine must be taken during the day, arrangements will be made for the medicine to be administered at other prescribed times. Participants will be told where their medication is kept and who will administer it.

Any staff member giving medicine to a participant, should check on each occasion;

- name of participant
- medical permission form completed
- prescribed dose
- expiry date.

### **Carrying Medicines**

Adults may carry their own medicines and hold responsibility for them. If they would like Northern Ballet to hold or store any medicines on their behalf, that is fine and can be arranged with the Programme Manager.

### **Storage**

All medicine, in the care of Northern Ballet, must be stored strictly in accordance with product instructions (paying particular note to temperature) and in the original container in which dispensed. In most instances medication will be kept in an administration office. All medicine will be logged onto the medical file. Class teachers may store participant inhalers which must be labelled with their name. All emergency medicines, such as inhalers and adrenaline pens, must be readily available to the participant. Programme Managers will be responsible for storing EPI-Pens.

Some medicines may need to be refrigerated. They can be kept in a refrigerator containing food but must be in an airtight container and clearly labelled. There must be restricted access to a refrigerator holding medicines. There is a refrigerator located in the Academy of Northern Ballet office for such purposes.

### **Records**

Each time medication is given to a participant, a staff member, will complete the medication log which records the following:

- name of participant
- date and time of administration
- who supervised the administration
- name of medication
- dosage
- reason for medication being administered
- a note of any side effects
- if medicine has been altered for administration (e.g., crushing tablets) and authority for doing so.

### **Refusing medication**

If a person refuses to take their medication, no Northern Ballet staff member will force them to do so. The appropriate contact person will be informed as soon as possible. Refusal to take medication will be recorded and dated on the person's record sheet. Reasons for refusal and any action then taken by the staff member will also be recorded.

### **Emergency Procedures**

The Programme Manager will ensure that all staff are aware of Northern Ballet's planned emergency procedures in the event of medical needs.

### **Medical Alert**

It is likely that there will be people attending Northern Ballet with a range of medical needs which need to be known by staff members. Details of any medical needs should be updated annually, as a minimum via the programme registration form.

### **Administering First Aid and Medicine Policy updated June 2022**

Northern Ballet will not administer medicine to anyone unless you complete and sign this form.

Name of participant: \_\_\_\_\_ DoB: \_\_\_\_\_ Class: \_\_\_\_\_

Medical condition or illness:

### Medicine

Name/type of medicine (as described on container)	
Expiry date	
Dosage and method	
Timing	
Special precautions/other instructions	
Are there any side effects that Northern Ballet needs to know about?	
Self-administration – y/n	
Procedures to take in an emergency	

### Medicines must be in the original container as dispensed by the pharmacy

The above information is, to the best of my knowledge, accurate at the time of writing and I give consent to Northern Ballet staff administering medicine in accordance with the Northern Ballet policy. I will inform Northern Ballet immediately, in writing, if there is any change in dosage or frequency of the medicine (medical evidence must be provided).

If applicable, I will collect the medication at the end of the day, or at the end of the term from the Programme Manager.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Participant name: \_\_\_\_\_

Telephone number: \_\_\_\_\_

## Appendix m

# Major Incident Planning Policy

Northern Ballet aims to run all classes as scheduled without interruption. However, we recognise that there are times when a class may need to be cancelled or re-scheduled due to unforeseen or dangerous circumstances. This policy outlines these circumstances and what Northern Ballet endeavour to do in each situation. The below situations are by no means exhaustive, and any additional unforeseen circumstance will be dealt with using the below as guidance.

In all situations the safety of our participants is our first concern and they will be notified of any situations that arise as quickly as is possible.

### **Extreme weather conditions**

In times of extreme weather Northern Ballet will monitor the weather in Leeds City Centre, and accessibility of the city centre by car, bus, and train. Decisions regarding the cancelling/curtailing of classes will be made based on the situation in Leeds City Centre.

If it is necessary to cancel a class participants and carers will receive a text message/email or phone call informing them of the cancellation. For an evening class, a decision to cancel will be made by 13.00 on the day of the class, for a daytime class a decision to cancel will be made by 13.00 on the last working day before the day of the class. In extreme emergencies we reserve the right to cancel a class up to 15 mins before the class start time. On this occasion anyone who arrives for a class will be kept at Northern Ballet until home travel arrangements have been confirmed.

If it is necessary to end a class early, participants will be kept on site until they can leave safely.

If a participant, or a carer, is concerned about worsening weather at home, they can contact or call Northern Ballet and ask for them to leave class early to get home safely.

### **Fire**

Full details of our fire evacuation procedures will be given to all staff at the beginning of each academic year and are specific to a staff member's role within the organisation.

If classes are cancelled due to fire, or the risk of fire, participants and carers will be contacted by text/e-mail or phone as soon as it is safe for our staff to do so. Any participant arriving for a scheduled class/or classes will not be able to access the building until it has been made safe. They will need to report to, and wait with, staff at the fire assembly point.

If a fire alarm sounds whilst participants are in class, the Northern Ballet fire evacuation procedures will be followed, and participants will not be able to sign out, collect their things or leave the designated evacuation point until the area has been made safe and all occupants of the building have been accounted for. This may mean participants stay beyond their class finish time.

### **Terror threat**

For full details of our building terror threat procedures please email your Programme Manager.

If classes are cancelled due to a terror threat, participants and carers will be contacted by text/e-mail or phone as soon as it is safe for our staff to do so. Please note, once the building has gone into lockdown, anyone arriving for class will be unable to access the building until the risk is over and the building has been re-opened.

If a terror threat occurs whilst participants are in class, the building will go into lockdown and all occupants will be housed/locked in the building. Occupants will not be able to leave the building until it is safe to do so. Anyone wanting to collect or meet a participant will not be able to do so until the building lockdown ends.



**Lack of access to the building**

If it is deemed that participants can't safely access Northern Ballet for their classes due to events or failures in the Leeds City Centre region, for example, public transport failure or protests, classes will be cancelled, and participants and carers will be contacted by text/e-mail or phone as soon as staff are made aware of the situation. On this occasion anyone who arrives for a class will be kept at Northern Ballet until home travel arrangements have been confirmed.

If it is necessary to end a class early, participants will be kept on site until travel arrangements have been confirmed.

**National lockdown**

In the event of a local or national lockdown for any reason, Northern Ballet will follow the advice and instructions as set out by the Government and other local/national bodies. Decisions will be made dependant on the restrictions given for the Leeds City Centre area. Where possible an alternative method of learning will be offered. For example, Zoom classes or pre-recorded classes.

If classes are run remotely of the building the participant and/or carer must take responsibility for their health and safety during each session and have read the Company disclaimer. Remote learning class times may be shortened or adapted to accommodate all classes.

Participants and carers will be kept up to date through regular e-mails with changes to their classes.

**Teacher shortage & building failure**

If it is necessary to cancel a class due to teacher shortage or building failure, participants and carers will receive an email or text message informing them of the cancellation. For an evening class, a decision to cancel will be made by 13.00 on the day of the class, for a daytime or weekend class, a decision to cancel will be made by 13.00 on the last working day before the day of the class. In extreme emergencies we reserve the right to cancel a class up to 15 mins before the class start time. On this occasion anyone who arrives for a class will be kept at Northern Ballet until home travel arrangements have been confirmed.

If it is necessary to end a class early, participants will be kept on site until travel arrangements have been confirmed.

**Refund procedure**

If a class is cancelled within control of Northern Ballet due to staff shortage, building failure etc, a refund will be offered.

If a class is cancelled for something beyond our control meaning the participants would be unsafe due to but not limited to extreme weather, terrorist threat, or fire no refund will be offered.

In the event of a national lockdown or the introduction of social distancing rules, when classes may be consolidated, shortened, or taught remotely, the fees will remain the same and no discounts will be given. Training will continue at the same standard and a suitable alternative provision will be provided.

# Appendix n

## Data Protection

People have varying levels of contact with Northern Ballet and therefore the data collected is dependent on the activity undertaken.

If you attend a class or course at Northern Ballet, we ask for personal details which are likely to include:

- Name
- Address
- Date of birth
- Emergency contact details
- Details of medical conditions or medication.

If further details are requested, this will be in consultation with you and will be aligned with the activity being undertaken.

All data is stored in line with <https://northernballet.com/privacy-policy>

# Appendix o

## Useful Contacts and References

### **Designated Safeguarding Leads**

Leanne Kirkham  
Annemarie Donoghue

0113 220 8000  
07825 545072 (out of office hours)  
07986 321395 (out of office hours)

### **Designated Safeguarding Officers**

Emma Rodriguez- Saona  
Shaun Daniels  
Sam Moore  
Emily Deller

0113 220 8000  
  
07535 354178 (out of office hours)  
07904 295736 (out of office hours)  
07875 159665 (touring mobile number)

Leeds Safeguarding Adults Board  
Social care: 0113 222 4401  
Out of Hours: 0113 378 0644

<https://leedssafeguardingadults.org.uk/>

Leeds Police Safeguarding Unit  
0113 385 9590

Police  
Emergency- 999  
Non-emergency- 111

NSPCC (National Helpline)  
0808 800 5000 (for adults)  
0800 1111 (for children)  
[help@nspcc.org.uk](mailto:help@nspcc.org.uk) (email)  
<https://www.nspcc.org.uk/>

### **Documents Referenced**

Care and Support Statutory Guidance  
[Care and support statutory guidance - GOV.UK \(www.gov.uk\)](https://www.gov.uk/government/publications/care-and-support-statutory-guidance)

Disclosure and Barring Service (DBS)  
<https://www.gov.uk/government/organisations/disclosure-and-barring-service>

Employer's Guide to Right to Work Checks  
<https://www.gov.uk/government/publications/right-to-work-checks-employers-guide>

Equality Act 2010  
<https://www.gov.uk/guidance/equality-act-2010-guidance>

General Data Protection Act 2018 and GDPR  
<https://www.gov.uk/data-protection>

Regulatory Reform Fire Safety Order 2005 (RRFSO)  
<https://www.legislation.gov.uk/ukxi/2005/1541/contents/made>

Torfaen County Borough, 2008  
<http://www.antibullytorfaen.org.uk/SiteElements/Documents/Anti-Bullying-Strategy-2008-10.pdf>