



North Tyneside Council

GUIDANCE FOR CHAPERONES/MATRONS WORKING WITH CHILDREN AND YOUNG PEOPLE WHO PERFORM



"the Chaperone is acting in loco parentis and should exercise the care which a good parent might be reasonably expected to give that child"

(Updated October 2022)

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INTRODUCTION

It is a legal requirement that whenever children of compulsory school age are engaged in public performance or entertainment under a licence issued by the Local Authority, they must be supervised at all times by a registered matron (referred to as chaperone), unless they are under the direct supervision of either a parent or an agreed school tutor. Chaperones are provided with a copy of "The Children (Performances & Activities) (England) Regulations 2014" and "Children in Entertainment: A Guide to Performance Regulations during the approval process; these documents should be read, retained and referred to as necessary.

"the Chaperone is acting in loco parentis and should exercise the care which a good parent might be reasonably expected to give that child"

It is clear that chaperones hold a key role in ensuring that the experience a child gains whilst engaged in such performances or entertainment is one that they enjoy and find beneficial.

The Local Authority believes that this gives such children the opportunity to grow as individuals. It helps them gain confidence and promotes self-esteem whilst enabling them to appreciate the needs of others and develop 'team' skills.

This document has been devoted to examining the role of a chaperone and explaining how important we believe the role is to the individual and to the children under their supervision.

The difficulty we have experienced has been to demonstrate the vast contrast in type of performances a chaperone could be asked to supervise. Many chaperones first register with the Local Authority because their child is performing in the annual dancing school or amateur dramatic performance, with little or no intention of being involved in any other productions.

Whilst it is only right that these chaperones need to be properly advised on the requirements of their role, they also need to be aware that government only permits one standard of registration.

Registered (approved) chaperones have the authority to supervise children anywhere in Great Britain in a theatre on a film set or on location. They are approved to act on behalf of the Local Authority and not as a member/associate of the production. It is therefore paramount that chaperones are familiar with child performance regulations and in particular permitted performance hours and breaks (see page 6) and they understand their role, the responsibility and obligation they have and how to use those powers effectively and for the benefit of the children in their care. The chaperone must not be prevented from carrying out his/her duties towards the child by having other activities/duties to fulfill.

The law says that the **maximum** number of children an individual chaperone may supervise is twelve. However, the ages, gender of the children, or a combination of both, may mean that the chaperone would only be able to supervise a smaller number. For instance, when boys and girls are in separate changing rooms (which is essential) there would have to be at least 2 chaperones on duty. This is because the regulations state that chaperones must remain with the children all of the time.

Chaperones must ensure that no child under their care is left in the care of anyone else, unless they are the child's parent or an Approved Chaperone, with documentation to verify their approval from the local authority where they reside (a DBS Certificate alone does not constitute approval).

It is only when they are on stage or performing that chaperones are not required to be by their side (although they must remain in full view).

At the venue the chaperone should be aware of the fire evacuation and critical incident procedures as well as first aid arrangements in place (a qualified first-aider should be available in all entertainment venues). They should establish where the first-aid kit and accident book are located and have access to contact details for the parents/guardians of the children in their care. They should also enquire about arrangements in place to mitigate risks presented by COVID-19 where appropriate and ensure that the production is compliant. The chaperone must be aware of any relevant health issues for any of the children including whether they carry appropriate medication.

Child Performance Regulations dictate that records must be kept by the licence holder and the chaperone must ensure this is being followed; they may be asked to assist in maintaining these records. (See Page 7).

The producer/organiser of the performance must ensure that suitable travel arrangements are made to get the child home or to any accommodation provided to the child after the performance. The chaperone should be aware of these arrangements and ensure that the agreed person collects the child.

Where a child suffers any injury or illness while under the care of the chaperone, this must be recorded. The parent of the child named in the application form and the licensing and host authorities must be notified immediately of such injury or illness

It is inevitable that chaperones may feel that they are in the way, and to some extent not giving the child(ren) sufficient freedom. However, the chaperone is the representative of the Local Authority and their sole concern must be to protect the health, safety, moral welfare and education, whilst ensuring the kind treatment, of each and every child in their care.

It is not a matter of the Local Education Authority being pedantic or keeping to the letter of the law. The regulations are designed wholly to prevent a child being exploited by working too many hours during a given period of time, which will inevitably result in the child's general well being or education suffering in the long term. **A chaperone has the responsibility to ensure that this does not happen.**

A child must not be allowed to perform when unwell. The chaperone has the responsibility to refuse to accept a sick child who arrives for a performance and insist that they are collected if they become unwell.

There may well be occasions where a Producer would like a child to continue working beyond the hours allowed. The legislation of children in entertainment is complex, so it is vital that if chaperones find themselves in this position, they are clear as to the exact requirements of the legislation. They may need to check the child's age as legislation dictates the ages at which children may perform certain hours.

Regulation 29 Chaperone Discretion

This regulation states that the chaperone may allow a child to take part in a performance for a period not exceeding one hour immediately following the latest time specified in regulation 21 providing:

- *The total of performing hours (including the additional hour) the child takes part do not exceed the maximum hours under Reg. 22*
- *The chaperone believes the welfare of the child will not be prejudiced*
- *The conditions requiring this arose outside of the control of the licence holder*

Making use of this regulation must be the exception (not the rule) and productions must not view this as an additional hour they can take advantage of; this is not a decision the licence holder may make, the decision is the chaperone's alone. **If the child has already performed for the maximum permitted hours according to their age then the chaperone may not exercise discretion whatever the circumstances.**

The chaperone should only exercise discretion if the circumstances have arisen outside of the control of the licence holder i.e. unforeseen circumstances. An example of this might be equipment failure or power failure. It would not be acceptable in the instance of schedule overrun. Whenever they decide to exercise discretion, the chaperone must be sure that it is not to the detriment of the child's welfare.

When a chaperone allows a child to perform after the latest time specified in regulation 21, the licensing and host authorities must be notified on the following day with a reason for the decision.

It is vital that where the chaperone decides that it is not appropriate to exercise this discretion, the chaperone is strong enough to advise the production that the performance cannot be allowed to continue.

Subsection (3) of this regulation states that the chaperone may allow the meal break to be reduced when the child is taking part in a performance or rehearsal outdoors, providing it is not less than 30 minutes and the maximum hours that the child is permitted to perform is not exceeded.

Example: It might be appropriate to reduce the break if the weather was particularly cold and it would be in the best interests of the child to finish earlier, avoiding even colder weather as the day progressed. The same may be an option if the day was particularly hot.

Disputes can normally be amicably resolved but may depend on the chaperone's knowledge and their interpersonal skills in dealing with such situations.

The Local Education Authority have the power to enter any premises where a performance or entertainment is being performed by children, without prior notice, to establish that the children are being properly supervised and cared for. They have the power to withdraw the children from the performance or to withdraw the chaperone's registration or both.

This is the last thing the Local Education Authority wish to do, hence the emphasis of this information in an attempt to bring to the chaperone the extent of their role and the responsibility they have to the children in their care. We hope that by working together it will make it unlikely that we should ever have to take this type of action. However, if we believe that the general welfare of the child may be affected, we will have no option but to enforce our statutory duties.

Do's and Don'ts for Chaperones:

DO:

- **Ask to see a copy of the licence(s) or Body of Persons Approval** (where required)
- **Check the child(ren) is comfortable** – you are the person to whom the child looks for guidance, protection, clarification and support
- **Treat all children/young people fairly and without prejudice or discrimination**
- **Stand up for the child above production pressures** – one of the chaperone's greatest strengths is their ability to negotiate with the production company/organiser and be able to say "no" when what is being requested of the child is contrary or detrimental to the child's health, well-being and/or education;
- **Be the child's champion**
- **Exercise discretion where that is in the best interest of the child**
- **Be alert to all possible risks to the child**
- **Treat children/young people fairly and without prejudice or discrimination and avoid favouritism**
- **Be patient with others**
- **Challenge inappropriate behavior/discrimination/prejudice**
- **Understand that children/young people are individuals with individual needs**
- **Ensure that wherever possible, there is more than one adult present.** If this is not possible, ensure that you are within sight or hearing of other adults. If a child specifically asks for or needs some private time with you, ensure other chaperones/production staff know where you and the child are
- **Ensure physical contact is appropriate and relevant.** Only provide personal care in an emergency and make sure there is more than one adult present if possible.
- **Report any concerns and know who to report them to and what to do in each case –**
Chaperones should have access to important contact information, e.g. the child's licensing authority, the local authority in whose area the child is performing, the child's agent (if any) and the child's parent/legal guardian

DON'T:

- **Allow the child to perform if they are unwell;**
- **Leave the child alone with anyone else (unless it is their parent);**
- **Take photographs of the child;**
- **Seek autographs from performers;**
- **Ignore or down play questionable behavior from adults or other children;**
- **Use inappropriate language whilst on duty;**
- **Allow the child to be pushed into things that they do not wish to do;**
- **Smoke or be under the influence of alcohol/illegal substances whilst on duty;**
- **Wear inappropriate clothing**
- **Allow concerns or allegations to go unreported**
- **Take unnecessary risks**
- **Make insensitive, derogatory or sexually suggestive comments/gestures to or in front of children and young people**
- **Act in a way that may be perceived as threatening or intrusive**
- **Patronise or belittle any children/young people**

The chaperone is in a position of trust. Abuse of a position of trust in respect of young persons under the age of 18 is considered to be an offence.

CHECK LIST

Chaperones may find this page useful to use for each production attended

- Familiar with layout of venue including location of toilets
- Dressing room arrangements satisfactory
- Hazardous areas identified
- Fire exits and fire evacuation/critical incident procedures identified
- First aid facilities and accident book located/First Aider identified
- Arrangements for refreshments established
- Total number of children checked
- Other chaperones identified, number checked and copies of approvals present
- Copy Performance Licences/BOPA provided where applicable
- Emergency contact details for each child readily available
- Any medical issues/additional needs advised
- Signing in/out procedure and record keeping in place

RESTRICTIONS IN RELATION TO ALL PERFORMANCES

	Age 0 to 4	Age 5 to 8	Age 9 and over
Maximum number of hours at place or performance or rehearsal (Reg. 22)	5 hours	8 hours	9.5 hours
Earliest and latest permitted times at place of performance or rehearsal (Reg. 21)	7.00am to 10.00pm	7.00am to 11.00pm	7.00am to 11.00pm
Maximum period of continuous performance or rehearsal (Reg. 22)	30 minutes	2.5 hours	2.5 hours
Maximum total hours of performance or rehearsal (Reg.22)	2 hours	3 hours	5 hours
Minimum intervals for meals and rest (Reg. 23)	Any breaks must be for a minimum of 15 minutes. If at the place of performance or rehearsal for more than 4 hours, breaks must include at least one 45 minute meal break	If present at the place of performance or rehearsal for more than 4 hours but less than 8 hours, there must be one meal break of 45 minutes and at least one break of 15 minutes If present at the place of performance or rehearsal for 8 hours or more, the breaks stated above apply plus another break of 15 minutes	If present at the place of performance or rehearsal for more than 4 hours but less than 8 hours, there must be one meal break of 45 minutes and at least one break of 15 minutes If present at the place of performance or rehearsal for 8 hours or more, the breaks stated above apply plus another break of 15 minutes
Education (Reg. 13)	N/A	3 hours per day (maximum of 5 hours per day). 15 hours per week, taught only on school days. Minimum or 6 hours in a week if aggregating over a 4 week period or less	3 hours per day (maximum of 5 hours per day). 15 hours per week, taught only on school days. Minimum or 6 hours in a week if aggregating over a 4 week period or less
Minimum break between performances (Reg.23)	1 hours 30 minutes	1 hour 30 minutes	1 hour 30 minutes
Maximum consecutive days to take part in performance or rehearsal (Reg. 26)	6 days	6 days	6 days

RECORDS TO BE KEPT BY THE LICENCE HOLDER

When children are performing under licence or Body of Persons Approval, the following records must be kept by the licence holder at the place of performance. The chaperone must ensure that this information is recorded. Licence holders are legally required to retain such records for six months from the date of the last performance.

The following particulars are to be recorded on each day on which the child is present at the place of performance or rehearsal:

- a) The date;
- b) The time of arrival at the place of performance or rehearsal;
- c) The time of departure from the place of performance or rehearsal;
- d) The times of each period during which the child took part in a performance or rehearsal;
- e) The time of each rest interval;
- f) The time of each meal interval;
- g) The times of any night-work authorised by the licensing authority (i.e. after normal permitted hours);
- h) Where arrangements are made for the education of the child by a private teacher, the date and duration of each lesson and the subject taught;
- i) Details of injuries and illnesses (if any) suffered by the child at the place of performance or rehearsal, including the dates on which such injuries occurred and stating whether such injuries/illnesses prevented the child from being present at the place of performance or rehearsal;
- j) The dates of any breaks between performances

In film, TV and other broadcast performances, these records are usually kept using what is commonly referred to as “daily record sheets”; an example can be found at Appendix 3. These records should be kept by the Chaperone in “real” time and not completed at the end of the day. Inspection of the daily record sheets may form part of a local authority inspection.

TUITION REGULATIONS

The regulations surrounding tuition are complex, so:

What is the trigger point for arranging tuition?

Performance regulations do not state if the child requires absence from school for more than a specified number of days, then arrangements for tuition must be made. It would make life easier if they did, but this is not the case.

The regulations could be interpreted (subsection 3(e)) that education should be arranged for each day the child misses school. However, the decision should be based on whether the child's education will suffer by taking part in the performance and this decision will be made by the local authority when deciding whether or not to issue a licence. This will depend on the circumstances of the performance in question and the needs of the individual child (what is appropriate for one child may not be for another).

If a child is involved in a long running production and requires considerable absence from school, then tuition will need to be put in place. It is less clear when the child is only required for one or two days or if the child has taken part in a number of different performances over a period of months.

If a child is performing for only one day then it is questionable that tuition will be of benefit to the child. It may be better for the child to take work from school to complete during periods when they are not working or there may be an agreement with school that they catch up on work they have missed.

In instances where considerable school absence is required or the production is long running, then the following is a general guideline:

Each child when attending school achieves 5 hours of education per day (a total of 25 hours per week).

Each child, whilst under a performance licence, requires 15 hours per week or 3 hours per day. If a child is performing under a licence and is working for example 3 days per week over, then the production is duty bound to supply the balance of their tuition requirements which is 5 hours (10 are achieved at school on the two days they are not performing so the further 5 hours on the 3 days they are performing must be delivered by a Tutor in order to complete the 15 hours of expected education for that week.

If a child is performing under licence for only 1 or 2 days, then the production is not duty bound to supply tuition, as they will receive the statutory 15 hours on the days they are at school. However, school may require the child to catch up any work missed.

The local authority who have issued the performance licence will have dialogue with the child's school before issuing the licence in order to decide what is in the best interests of the child.

Where arrangements are made for the education of the child(ren) by a private teacher, the date and duration of each lesson and the subject taught must be recorded.

Protecting Children – Everybody’s Business

This section is intended as a straightforward guide to enable better awareness of child protection responsibilities, safe practice and professional conduct. In addition it provides guidance about child protection issues, including recognising and referring suspected or actual child abuse. It is hoped that, as a resource, it will contribute towards the development of child protection observation skills.

Context

Children have the right to protection from neglect, physical, emotional and sexual abuse. The community as a whole has a responsibility for the protection of children, and for reporting concerns about a child’s welfare or safety. In particular organisations, companies, and individuals working with children have a responsibility towards the welfare of those children.

The Children and Young Persons Act (C&YPA) and The Children (Performances and Activities) (England) Regulations 2014 prescribe how the health and safety needs of child performers are met through regulation of:

- the number of hours they rehearse and perform;
- the activities they can and cannot undertake;
- the standard of the facilities and conditions in which they may work.

This means that the production company, and in particular matrons (chaperones), have a responsibility to promote and safeguard the welfare of the children in their care.

The matron (chaperone) is essentially undertaking a child protection role in the broadest sense. Not only does the C&YPA require matrons (chaperones) to ensure that children are not at risk of exploitation; implicitly, it requires that the welfare of these children is paramount.

It is helpful for production company staff to have a nominated person with child protection training or experience as a point of reference for matrons (chaperones). This person can offer support and advice to matrons (chaperones), and can assist, if necessary, in making a referral to the relevant Social Services Department (SSD) for the area. Wherever possible the production company should establish whom within their organisation, can fulfill this role.

The Welfare Principle is also enshrined in The Children Act 1989, from which Child Protection legislation, policy and procedure emanates.

Dealing with suspected or actual child abuse is always stressful and upsetting. Matrons (chaperones), and others working with children in entertainment, need to know how to recognise the indications of abuse, what action they should take to help protect children, and where to access personal support.

Safe Practice

All production company staff, cast, crew, matrons (chaperones), and others involved in direct physical contact with child performers (such as dressers and make-up artists), should be mindful of their conduct. This includes use of language, touch, and general behaviour.

Any unnecessary physical contact should be avoided, as it could be misconstrued either by the young person themselves, or by others. Direct physical contact necessary for dressing and make-up should be, wherever possible, only undertaken in the presence of other adults, and should not involve intimate touching.

Contact or meetings with individual children should not be undertaken alone. Special relationships and favouritism should be avoided, as they are both divisive and liable to misinterpretation. Any unusual or disturbing behaviour, or comments by a child or young person regarding an adult member of the production or a peer, should be reported to a senior member of the production company, or named/nominated CP person, the licensing authority and where appropriate referred on to Social Services.

Allegations against production staff/matrons (chaperones) or their families

If an allegation is made against a member of the production team, matron (chaperone), cast or helper, full co-operation will be sought from those in charge, the individual member of staff and the licensing authority. In the case of serious allegations, a referral to Children's Social Care/ Police may be required (if in any doubt, consultation with Children's Social Care should be sought). It may be necessary to suspend the member of staff immediately until the investigation is concluded. Again, if in any doubt, advice should be sought from Children's Social Care when the referral is made. No investigations should take place prior to a decision about whether police/Children's Social Care will investigate.

If the allegation concerns a friend or family member of the production company (including cast, crew or matron/chaperone), they will be advised that an allegation has been made (unless this places the child in danger). They **may** be advised of the nature of the allegation, and their full co-operation will be sought regarding any investigation. It may be necessary to exclude from the theatre/rehearsal rooms the person against whom the allegation has been made, or ensure that they do not have unsupervised contact with children.

After an investigation has been completed, the licensing authority, in consultation with the police and Children's Social Care, will consider whether it is safe for the role of that person to continue.

Personal support networks

Child protection referrals and investigations are often distressing, and professionally demanding, situations. Consideration should be given to what support may be necessary for any production company staff involved in the process.

Recognition – What to look for

Recognising abuse is not a precise science and, sometimes, even professionals get it wrong. However, the welfare of the child is, and must be, paramount. The following paragraphs outline some of the potential indicators that a child is being, or has been, abused.

Physical abuse is perhaps easiest to recognize, in injuries, which are not typical of the bumps and scrapes associated with children's activities. The regular occurrence of unexplained injuries, or the child who is frequently injured where there are conflicting explanations of how the injuries were sustained, are examples of such concerns. Furtive, secretive behaviour, uncharacteristic aggression, and withdrawn behaviour can also be indicators. Changes such as a child who suddenly becomes ill co-ordinated, or finds it difficult to stay awake, may be other signs.

The recognition of both emotional abuse and neglect is based on observations over time of the quality of relationships between parent/carer and the child. For example, inappropriate or inconsistent developmental expectations of the child (this may be seen in the context of unreal expectations or excessive demands on the child in relation to theatrical performance and professional success), and the level of care given to the child's basic needs.

There may be no recognisable signs of sexual abuse, but the following indicators may be signs that a child is, or has been, sexually abused: sexually provocative behaviour, or knowledge, that is incompatible with the child's age and understanding; drawings or written work which are sexually explicit (indirect disclosure);

Direct allegations. It is important to recognise that most children have neither the experience, nor the understanding, to be able to make up stories about sexual assault.

What action to take

Who to tell and what to tell them

If you have concerns about the wellbeing of a child in your care you have a duty to report it to Children's Social Care Front Door. This can be done by telephone (see Page 13). It is helpful if you provide the following information when you make the referral:

- The child's name, date of birth, address, race, religion, language, and any known special needs;
- Parents'/carers' names, address;
- The reason for your concern;
- Any other factors within the family which may be contributing to the problem;
- If you do not have all the above information do not let this deter you from contacting Children's Social Care.

Where the production company has a nominated Child Protection person, they should be informed of the concern, and should make the referral. If, in such circumstances, the company declines to refer the matter on, the individual matron (chaperone) should do so in accordance with the guidance above

REMEMBER: THE WELFARE OF THE CHILD IS PARAMOUNT!

Recording

The maintenance of notes kept of significant events, or conversations, will assist with any referral and subsequent investigation. Such notes ensure that there is a documented account of events and concerns, which have led to a referral being made. They should be written in plain English, and should always differentiate between facts, opinion, or judgement, and they should be dated. Records such as these can be an essential source of evidence for enquiries and investigations, and a validation of the provider's decision to refer.

Dealing with Parents

The wellbeing of the child is the paramount consideration in all child protection work. In any conflict between the needs of the child and those of the parents/carers or staff working with the child, the needs of the child must be put first.

Production staff, and matrons (chaperones) in particular, often experience anxiety about how to deal with parents where child abuse is suspected. This is a particularly sensitive issue for some matrons (chaperones) who may know the family socially or where, in large productions, parents are also assisting with matron (chaperone) responsibilities.

It is helpful to issue all parents with some written guidance highlighting their duty to refer child protection concerns, and to uphold the welfare of the child as the paramount consideration.

This information can be given to parents when the child begins to attend rehearsals. Parents will usually be made aware of the source of referrals, and generally will wish to co-operate with all parties. However, should a parent act in an intimidatory manner as a result of a referral being made, production company staff should seek advice from Children's Social Care and the Police.

Referral Checklist

- Concerns or incident identified and recorded;
- Ask the parent's permission to make the referral (unless this puts the child at more danger)
- Contact Children's Social Care Front Door Services with details of your concern;
- Remember to have information to hand about the child, including (where possible) date of birth, address, names and address of parents or carers, race, religion, language and any known special needs;
- Note the time and date of your referral, and ensure you are clear about what, if any, action is requested of you by Social Services;
- Remember, **the welfare principle**, above all else, must go on!

USEFUL CONTACT TELEPHONE NUMBERS:

Attendance & Placement Service (responsible for Children in Entertainment): (0191) 6438392
You can also contact us by email at: linda.whitehead@northtyneside.gov.uk

If you are concerned about a child report your concern to the Front Door on 0345 2000 109 (office hours)
or 0191 2006800 (evenings & weekends)

If you are unsure whether to make a referral you may contact the Front Door and speak to someone to discuss the situation. They will be able to advise you on what to do next. If a referral needs to be made, they will advise you of this.

<https://my.northtyneside.gov.uk/category/488/are-you-worried-about-child>

If you are worried that a child is in immediate danger, ring the Police on 999

Appendix 1

What is Child Abuse?

- **Physical Abuse**

Physical abuse may involve hitting, shaking, throwing, poisoning, burning, scalding, drowning, suffocating or otherwise causing physical harm to a child. Fabricated and factitious Illness (FII) may also constitute a physical abuse whereby a parent or carer feigns the symptoms of or deliberately causes ill health in a child.

- **Emotional Abuse**

Emotional abuse is the persistent emotional ill treatment of a child such as to cause severe and persistent adverse effects on the child's emotional development. It may involve conveying to children that they are worthless or unloved, inadequate or valued only in so far as they meet the needs of another person. It may feature age or developmentally inappropriate expectations being imposed on children. It may involve causing children to frequently feel frightened or in danger, or the exploitation or corruption of children. Some level of emotional abuse is involved in all types of ill treatment of a child, though it may occur alone.

- **Sexual Abuse**

Sexual abuse involves forcing or enticing a child or young person to take part in sexual activities, whether or not the child is aware of what is happening. The activities may involve physical contact, including penetrative or non-penetrative acts. They may include non-contact activities such as involving children in looking at pornographic material or watching sexual activities, or encouraging children to behave in sexually inappropriate ways.

- **Neglect**

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

Appendix 2

The Concept of Significant Harm

The Children Act 1989 introduced the concept of *significant harm* that justifies compulsory intervention in family life in the best interests of the child. *Significant harm* is measured against the severity, extent, duration, frequency, extent of premeditation and the degree of threat and coercion involved. It also takes account of the effect on the child and the degree of difficulty in helping the child overcome the adverse impact of the ill treatment.

Child Protection Investigation

Children's Social Care and the Police are responsible for investigating referrals to establish the facts and to clarify the grounds for concern. The initial investigation seeks to identify the sources and levels of risk and to agree what protective action may be necessary. If the investigation finds sufficient cause for concern, a child protection conference will be called within fifteen working days.

Child Protection Conference

This is a meeting convened by Children's Social Care and involving the professionals who know the family, the parents, the investigators, and others who can contribute to the decision-making. Depending on the age and understanding of the child, the child in question may be invited. You may be invited to attend a child protection conference and to share your knowledge of the family and the concerns about the child. The purpose of the conference is to establish whether or not the child is suffering or at risk of suffering significant harm, and to agree an action plan (called a child protection plan) to protect the child and support the family. It is important in dealing with allegations of child abuse for there to be the fullest co-operation possible between all concerned.

Daily Record Sheet

BROADCAST & NON BROADCAST PERFORMANCE DAILY RECORD SHEET - Children (Performances) Regulation 5 example document												
Name of Production		Chaperone/Tutor Name										
Production Company Name		Chaperone/Tutor Licensing Authority										
Contact Name/Tel No.		Location/Local Authority										
Date of Performance		All Children's Licensing Authorities:										
Place of Performance												
Children's Names	License Number	07.00	08.00	09.00	10.00	11.00	12.00	13.00				
		06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00				
Children's Names	License Number	14.00	15.00	16.00	17.00	18.00	19.00	20.00				
		06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00	06 to 15 to 30 to 45 to 15 30 45 00				

PU = Pick Up A = Arrive O = Other (Makeup, costume etc.) M = Meal R = Rest
 P = Performance time on set/Stage (inc rehearsal time up etc.) T = Tutoring S = Stand by W = Wrap D = Departure H = Home

**Attendance & Placement Service
North Tyneside Council
3rd Floor Quadrant East
Cobalt Business Park
Newcastle upon Tyne
NE27 0BY
Tel: (0191) 6438392**