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CHILD PROTECTION POLICY

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**A GUIDE ON PROTECTION STANDARDS,
PROTOCOLS, AND PROCEDURES TO DEAL
WITH CHALLENGING SITUATIONS**



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0. An Introduction to Connect by Music's Mission and Vision

CbM wants to improve the mental health of refugees. By offering music education at refugee camps and RICs, CBM helps refugees to ease their lives. Our dream is that our approach will become part of a broader support program of psychosocial care for refugees and thus make a lasting contribution to the well-being of all those who are forced to leave their home countries.

0.1. An introduction to our Child Protection Policy

We, as personnel working with minors, have the responsibility and duty to keep them safe, to work for their benefit, and to promote their well-being. This is our mission, and we can never, not even a single day, not even a single moment, forget it.

Our main role is to provide safe spaces in which education and psychosocial support can prevail. We create spaces in which children can reconnect with themselves and with life values and be prompted to learn and establish new healthy relations. Children rely on adults, on our care, our authority, and our professionalism. The adult becomes their point of reference, and everything the adult does is an example of what should be done. This is why every member of the staff is a paramount piece in the children's education, and, if staff members work together in a multidisciplinary way, they will be able to create nurturing environments in which children can reach their full potential. Whether or not we choose to, all adults working with students are acting as role models.

In order to promote the above, we must distance the children from risk. To do that, we have to be able to identify abuse in all its forms. We must take any decisive actions possible to minimize children's exposure to active or potential risk.

The key elements to creating a safe organisation are:

- Child Protection Standards
- Safe Recruitment
- Training
- Safe Working Practices

0.1.1. Child Protection Policy

Working with children has been our main goal since the beginning of our organization. Preventing social degradation and restoring human dignity in early ages means having a stronger impact in the generations of migrants yet to come. But to do such work, to take on such responsibility, we must set guidelines and agreements to provide structure, clarity, transparency, ethos, and overall good practices.

Defining 'good practices' is a challenging task inside an organization that works in music education and in psychosocial support through music therapy.

This document justifies and defines 'good practices' for Connect by Music and provides the pertinent guidelines for the safety and well-being of the beneficiaries and the staff, as well as optimal functioning of the organization.

0.1.2. Safe Recruitment

The core of our organization is the personnel working in each project. It is their responsibility to conduct group and individual sessions that lead beneficiaries to enhance their well-being and skills as well as to increase their knowledge regarding specific project-related subjects. The staff performs a challenging and remarkable role in working with a population that presents many complexities and poses different challenges, including complex trauma. Because of that, Connect by Music staff need to be academically qualified to perform their tasks, as well as be professionally experienced in the area in which they work. Vetting and screening of applicants are necessary to guarantee due diligence and fair recruitment processes. Candidates to work with Connect by Music, both employees and volunteers, are asked to submit their professional qualifications and experience, resume, and clean criminal records. A member of the core team prepares an exhaustive interview in which questions are addressed to sharpen our knowledge of the candidate.

0.1.3. Training

Training is key to providing best practices for our beneficiaries, and that is why we collaborate with experienced professionals from across the world. Connect by Music provides specific training to volunteers and staff. All employees work closely with the project manager, who is also responsible for inducting, supporting, and mentoring. Training is provided by external consultants four times a year. At the same time, the Program Manager provides formal inductions to the new members regarding Connect by Music's pedagogical philosophy, Child Protection Policy and other operational practices so that everyone working with the organization feels confident to intervene in situations in which disruptive behavior appears when working with children in distress.

0.1.4. Safe working practices

The compendium of safe working practices that an employee performs daily must always be focused on the beneficiaries' well-being, on decreasing their levels of anxiety and deleterious emotions by providing safe spaces, professional bonds, and adaptive lesson plans. With consistency and commitment, the Connect by Music staff will establish and maintain the structured and safe environment in which children flourish and learn music.

SECTION 1

Developing Effective Policies, Procedures, and Practices

1.1. Connect by Music's Principles

This policy is governed by the following principles guiding our practises:

- **EQUALITY:** Everyone is equal.
- **HARMONY:** Through music, people can find harmony within themselves and their surroundings.
- **INCLUSION:** No matter what background, everyone is welcome to participate.
- **EXPRESSION:** All people have the right to be someone and let their voice be heard.

1.2. Development of Best Practices

Different documents are created in order to clarify Connect by Music's procedures on working with minors across the different projects:

- The Child Protection Standards
- The Safe Working Practices
- Incident Report form
- PSS Reinforcement: contains guidelines on how to deal with certain situations and how to create safe spaces, the referral pathway, and subprotocols for anxiety attacks and self and hetero aggressiveness
- Photography Policy and Communication Consent Form
- Commitment Form for the Staff on the Child Safeguarding Policy
- Organisational Code of Conduct
- Confidentiality Agreement
- Off-site Protocol
- Safe Recruitment Policy
- Child Protection Procedure Diagram
- Responding to Suspected Child Abuse by the Staff Form

1.3. Monitor and Review

Once our Policy is being implemented, our organisation is operating in ways that protect children. However, the work is not finished. Everything mentioned in this document will remain effective as long as its practices are regularly reviewed and monitored to ensure that they remain relevant to the projects and beneficiaries. The Program Manager will have the responsibility to coordinate with the Heads of Operations and supervise the staff and volunteers in order to ensure that all guidelines are being implemented as agreed. The staff is welcome to contribute to the Policy as it will be reviewed and redesigned on an ongoing basis. The review and redesign should occur annually, but also at any time it is identified that a change is required. The review must consider the opinions and concerns of the team but will be written by the same designated person.

However, and despite our Monitoring and Evaluation System being under construction, we do assess improvements and need for improvement every six months with our staff through a survey. Teachers

and volunteers are able to raise their voices by identifying and evaluating progress and propose improvements for the following half year in all areas.

SECTION 2

Policy Standards

2.1. Introduction

This section sets the foundation on which the rest of the policy sits. Aims, statements, procedures, and protocols are specified in order to provide safety, order, structure, and best practices.

2.1.1. Statement of Commitment

Connect by Music bases the creation of all its projects in the following statement:

STATEMENT: Connect by Music is committed to provide psychosocial support to refugees through music education and aims to improve their well-being and to create harmony and connection of the students with themselves and with society.

2.1.2. Aims and Responsibilities

Childhood is the most significant time in human development. It is the time when all our functions and structures are built, the time when we are shaped and influenced by everything around us: the environment, our parents and referents, our education, events that take place in our life, our friends and interactions with the world... The experience that a child takes from being will create his conception of the world, human relations, and their self. At CbM we aim to provide a dignified, positive and inspiring experience for a child. Our classrooms become a safe space for children to learn the language music through which they will ultimately learn to self-express or communicate with others. Music is a powerful medium to expression and is considered the only global language. Further on they learn how to play instruments and develop healthier social and emotional skills. At the same time, they gain the subsequent effects of music therapy: emotional relief and well-being.

Connect by Music staff, partners, and volunteers are expected to work in alignment with the organization's goals and responsibilities to provide a positive and healing educational experience to the community we serve.

2.1.3. Scope

Since Connect by Music was founded in 2017, we have worked to support the refugee community and asylum seekers residing in Thermopyles, Malakasa, Eleonas, Moria, and Kara Tepe Camps, as well as collaborate with shelters and community schools in Lesvos such as 'Gekko Kids' and the 'TAPUAT' children and family support hub.

Our focus is to provide quality music education and music therapy to refugee children, the most vulnerable population among the displaced population, in order to bring more balance and some normalcy, and well-being into their lives. Further on we offer a child-friendly space where they can be playful and creative, whilst learning and socializing with their peers. Ultimately we want them to get stimulated by the power of music. We also provide music literacy programs for adults. Currently, we work at approximately 70% with children and 30% with adults.

We are currently managing the following programs:

- Eleonas: serving around 25 children and adults
- Malakasa: serving 80–100 children and adults
- Thermopyles: serving 80–100 children and adults
- Lesvos: serving 200 children and adults at Kara Tepe Camp and shelters by Iliaktida

The Connect by Music Child Protection Policy applies to and must be adhered to by:

- All Connect by Music's members of staff and volunteers
- All those acting on behalf of Connect by Music, such as consultants, trainers, and visitors
- Staff members and representatives from partner organisations involved in the delivery of Connect by Music's programmes
- All adults involved in any activities organised by Connect by Music for children, including journalists, donors, and policy-makers

ALL individuals listed above will be provided with the Connect by Music Child Protection Policy. They will be expected to read at a minimum the short version of it, adhere to it, refer to it at all times, and sign the Commitment Form cited at the end of the Child Protection Policy.

2.2. Definitions of Child Abuse

The following definitions attempt to clarify the meaning of all abusive practices experienced, in the present or in the past, by our target group.

2.2.1. Physical Abuse

Physical abuse is a non-accidental act on a child that results in physical harm. This includes, but is not limited to, beating, hitting, shaking, burning, drowning, suffocating, biting, poisoning, or otherwise causing physical harm to a child. Physical abuse also involves the fabrication or inducing of illness.

2.2.2. Emotional/Psychological Abuse

Emotional abuse is the persistent emotional ill treatment of a child such as to cause severe and persistent adverse effect on the child's emotional development. This can include a pattern of rejecting, degrading, ignoring, isolating, corrupting, exploiting, or terrorising a child. It may also include age or developmentally inappropriate expectations being imposed on children. It also includes seeing or hearing the ill treatment of others. Any humiliating or degrading treatment, such as name calling, constant criticism, belittling, persistent shaming, or solitary confinement, is also considered emotional/psychological abuse.

2.2.3. Sexual Abuse

Sexual abuse involves forcing or enticing a child or young person to take part in sexual activities (penetrative and non-penetrative, for example, rape, kissing, touching, masturbation) as well as non-contact acts such as involving children in the looking at or production of sexual images, sexual activities, and sexual behaviours. Staff should be aware of their 'duty of care,' which precludes developing a sexual relationship with or grooming of a child. A sexual relationship between an adult and a child will always be wrong, unequal, and unacceptable.

2.2.4. Sexual Exploitation

Sexual exploitation is any actual or attempted abuse of a position of vulnerability, differential power, or trust for sexual purposes, including, but not limited to, profiting monetarily, socially, or politically from the sexual exploitation of another. This includes exchange of assistance due to children benefiting from Connect by Music's programming. The sexual exploitation of a child who is under the age of consent is child sexual abuse and a criminal offense.

2.2.5. Commercial Exploitation

Commercial exploitation is using a child in work or other activities for the benefit of others and to the detriment of the child's physical or mental health, education, or moral or social-emotional development. It includes, but is not limited to, child labour.

2.2.6. Neglect

Neglect is the persistent failure to meet a child's basic physical and/or psychological needs, causing serious long-term harm to the child's health or development. It may also include neglect of a child's basic or emotional needs. Neglect is a lack of appropriate action, emotion, or basic needs.

2.2.7. Overprotection

Overprotection can be exercised by parents, caregivers, or members of the staff of our organisation. It is considered undue or excessive protection or shielding, specifically, excessive restriction of a child's behavior allegedly in the interest of his or her health and welfare by an anxious, insecure, or domineering parent/caregiver.

2.2.8. Institutional Abuse

Institutional abuse represents any form of abuse or neglect while a child is in the care of an institution. If the maltreatment is caused by employees of the institution, it is classified as institutional abuse. Institutional abuse is often difficult to identify because it is usually psychological and it implies an abuse of the default power of the staff.

It is the responsibility of everyone working in a service to be aware of those practices and to denounce and report them as soon as possible to the immediate responsible of the project.

2.3. Child Protection Procedures

Connect by Music is committed to creating new models of music education and strive for integration, social cohesion, mental support, and continuity for children displaced in humanitarian crises as well as looking after their well-being.

The safety of the child is our prime consideration at all times. We design curriculums to enable healing and allow students to develop crucial music skills, familiarize with their host culture, and to discover themselves as they travel a self-knowledge journey through music learning. Connect by Music practices a model of education that invests in children's needs, passions, and personal skills and talents. Connect by Music challenges the concept of traditional music education whilst

empowering students with the opportunity to live the music experience and become a part of the learning process and something greater.

2.3.1. Confidentiality and Information Sharing

Personal data of the minors cannot be published or disclosed on the Internet, especially not in social media. It also cannot be handed over to other organisations, teams, professionals, or individuals outside the organisation. Students' data must be in the Drive folders where only the project members and the managers can have access to them. Compromising information about beneficiaries should not be discussed in informal conversations outside the workplace. Full names and situations that happen to the children during the project schedule should never be discussed in WhatsApp, Slack, Trello, or other apps. Team meetings and discussions with the Heads of Operations are the appropriate forum for these discussions.

The only way any kind of information about beneficiaries can be commented on outside the aforementioned terms is in case further discussion is needed with the Program Manager in the best interest of the minor and in order to design a proper PSS-informed intervention for him/her.

2.3.1.1. Confidentiality Agreement

The Confidentiality Agreement is in Section 5's 5.2. Attached Documents. Volunteers and all members of Connect by Music must sign this agreement after reading the policy and before starting to work with our beneficiaries.

2.3.2. Relationships with External Agencies/Partners

Positive relationships must be maintained with agencies that can support Connect by Music. Our organization happily collaborates with Iliaktida AMKE, Artez Conservatory, Refugee Boat Foundation, Greek Ministry of Migration, Happy Caravan, Home for All, International Organization for Migration, Better Days, UNHCR, and UNICEF.

Child Protection matters are especially delicate because Connect by Music doesn't have a Child Protection Officer; because of that, it is paramount that all staff members and volunteers maintain diplomatic relations with Child Protection actors that can support the organization. The Child Protection Lead Actor on the island of Lesbos is Praksis, which has offices at Kara Tepe Camp. In the rest of the camps, it is IOM and the Greek Ministry.

Connect by Music Lesbos participates in the Communication With Community meetings in Kara Tepe for camp coordination with all actors and updates and the COVID-19 Response meetings by UNHCR to be updated about field measures against the virus. For future reference, there is an external referral pathway designed and presented at the Child Protection Sub-Working Group located at UNHCR offices at Navmachias Ellis, Mytilini 811 00, hosted bi-weekly and chaired by the UNHCR

Child Protection Team. In that forum, the following actors are usually present: Metadrasi, Praksis, UNHCR, MSF, BRF, Oxfam, Iliaktida, Fenix, Better Days, IsraAid, DRC, Refugee4Refugees, Drop in the Ocean, RIC, and EODY.

To consider:

1. Who is responsible for maintaining the relationships with other organisations and government agencies? The Head of Operations represents Connect by Music in Child Protection, groups, forums, meetings, if needed. The referral protocol must be required, read, understood, and followed by the Program Manager, who takes responsibility for Child Protection concerns and referrals.

2. How will staff be kept informed of the services of other agencies? The Program Manager, thanks to the good relations between Connect by Music and other organizations, will gather information about the work of other agencies and referral pathways and update the team when necessary.

3. What will be the process for networking with other agencies? No Connect by Music staff or volunteers can represent or present child protection matters to third parties and agencies either formally or informally without the prior consent of the Head of Operations Manager or the Program Manager. The Head of Operations will be the appointed person to refer potential PSS cases to Praksis in Kara Tepe, unless she requests support from a trusted member of the team.

2.4. Managing Allegations Against Staff

Any allegation that a member of staff has behaved in an inappropriate or unsafe way must be taken seriously and handled in a proper and timely manner.

Connect by Music will respond to suspicions and allegations of child abuse by a member of staff in a manner that best ensures children's or young persons' immediate and long-term safety and will treat suspicions or allegations against a staff member with the same commitment as suspicions or allegations made against any other person.

Connect by Music will not act alone and will refer all suspected situations of child abuse to police and/or the guardians/parents. The safety of the child will be paramount, and no person in this organisation will collude to protect an adult or an organisation. This commitment is agreed upon by signing the Commitment Form of the Staff with the Child Protection Policy.

Allegations will be treated in such a way that the rights of adults and the stress upon the staff member are also taken into consideration. When abuse is suspected or an allegation made against a staff member, the first consideration will be to ensure the safety of the child. When abuse is suspected, staff will follow the process for Responding to Suspected Child Abuse by the Staff Form included in

this policy. When there are suspicions of abuse by a staff member, both staff and children's rights are to be attended to. This means that the safety of the child is of first concern and that the staff member must have access to legal and professional advice. The Program Manager, as the appointed Child Protection Focal Person, will coordinate the entire response and lead the decision-making process with the Head of Operations and the Co-Founder and Director. The person managing the child abuse concern (Child Protection Focal Person) will not be the same person who is managing the employee's consequences (Head of Operations).

The suspected staff member or volunteer will be prevented from having further access to children during any investigation and will be informed fully of their rights.

If there is insufficient evidence to pursue a criminal prosecution, then a disciplinary investigation may still be undertaken if there is "reasonable cause to suspect" that abuse may have occurred. Members of the staff are asked to collaborate in this process for the best interest of the minor and for obvious ethical reasons. The allegation may represent inappropriate behaviour or poor practice by a member of staff that needs to be considered under internal disciplinary procedures.

2.4.1. Responding to Suspected Child Abuse by the Staff Form

The Responding to Suspected Child Abuse by the Staff Form is in Section 5's 5.2. Attached Documents.

All members of the Connect by Music staff are obligated to complete the form, and volunteers are obligated to ask for access to the form to complete it and send it directly via e-mail to the Program Manager, the Child Protection Focal Person, and the Co-Founder and Director. It is important that everyone takes responsibility and cares about what happens in the projects they work in.

If an incident, disclosure, or suspicion of child abuse takes place, the intervention and follow up will be closely coordinated by the affected team, the Connect by Music's Co-Founder and Director, and the Child Protection Focal Person. Both the children and the affected team will have access to external PSS support, and actions will be taken in order to deal with and close the process in a healthy way.

2.5. Role and Responsibilities of Staff

Connect by Music's goal is to provide music education programs in which psychosocial support is

integrated in order to restore human dignity and decrease trauma through access to a safe space. Achieving a goal such as this requires personnel who are ready to perform at their best.

Here is the list of responsibilities members of the staff must accomplish throughout the working schedule:

- Commit to the Connect by Music philosophy and principles and perform accordingly.
- Report by the deadlines required by the management.
- Generate a sense of belonging within the group.
- Provide a safe environment: boundaries, order, structure, understanding, conscious curricula, and strong lesson plans.
- Promote positive behavior, life values, and social skills.
- Increase the participation levels of the beneficiaries in the activities to ensure their educational evolution.
- Help to decrease levels of trauma-related symptoms through the same structure of the program and individual differentiation.
- Lead in a positive way by acknowledging that the teacher becomes an example for the children.
- Facilitate lessons with energy and enthusiasm.
- Identify cases in which the child could be experiencing further difficulties that could require specific help.
- Refer the identified cases to the relevant actor(s) in order to intervene as soon as possible for the benefit of the beneficiary's well-being.
- Report any incident that happens in the project or during the project work schedule.
- Demonstrate a proactive and hard-working attitude.
- Collaborate in team spirit with colleagues, managers, and other members of the staff in order to accomplish multidisciplinary tasks and work effectively.
- Work as part of a team on a daily basis, being aware that decisions are made together, not individually.
- Communicate openly with the teachers, the Program Manager, the Head of Operations, and the Co-Founder and Director.
- Engage in the project with loyalty.
- Commit to the beneficiaries and their individual processes with professional emotional distance.
- Avoid savior-complex-based words and actions. Before giving life advice, first ask yourself how effective can that advice be at the state of the individual.
- Avoid patronizing behavior; being overprotective is another form of abuse.
- Be proportional in what you ask for and what you give.
- Ensure that the beneficiaries learn at least one thing new every day.

These practices combined are what will generate the bonding and protection that is our goal.

Connect by Music is a big family formed by a group of hard-working, humanitarian, and passionate professional musicians. This is a closer look to the current programs and the people who make them possible:

- Adriaan Kok: Co-Founder and Director
 - Wytse de Vries: Program Manager and Child Protection Focal Person
-
- Annita Matsourani: Head of Operations and Guitar Teacher
 - Despoina Koukou: Choir and Piano Teacher, Lesvos
 - Asef Akhbari: Assistant Guitar Teacher, Lesvos
 - Kostas Peroglou: Percussion Teacher, Lesvos
 - Haralambos Makris: Guitar Teacher, Lesvos
 - Miquel Angel Fa: Guitar and Piano Teacher, Lesvos
-
- Ruth Dingle: Head of Operations and Guitar Teacher, Eleonas
 - Vacancy: Assistant Guitar Teacher, Eleonas
-
- Mariza Neiada: Head of Operations, Music Therapist and Piano Teacher, Malakasa
 - Zampia Mavropoulou: Guitar Teacher, Malakasa
 - Esmail Yousoufi: Assistant Guitar Teacher, Malakasa
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- Pyrros Poulitsas: Head of Operations and Guitar Teacher, Thermopyles
 - Marijn Moolenaar: Creative Music Program
 - Rebaz Ahmmad: Percussion Teacher, Thermopyles.

2.5.1. Safe Recruitment of Staff and Hiring Procedure

The core of our organization lies within the program team. They are responsible for conducting group and individual sessions that lead beneficiaries to improve their musical skills and well-being. Connect by Music is committed to ensure that determined guidelines are followed when assessing future members of the staff, including volunteers, in order to ensure effectiveness and good practices.

Potential employees are recruited by Connect by Music by three different pathways:

- Facebook and website applications
- Search in the local areas: music halls, Conservatory, concerts, music schools
- Observation and recruitment of outstanding volunteers

Connect by Music employees must be academically qualified to perform the task they are going to implement.

- Applicants must submit a clean criminal record certificate.
- Applicants must have a music education or music therapy background or Conservatory instrumental education. They must supply their diplomas.

- Applicants must have a substantial amount of experience in the area in which they work.
- Applicants' CVs will be reviewed and discussed during an interview.
- Applicants must sign the Organizational Code of Conduct.

Connect by Music volunteers follow a similar process with slight differences:

- Applicants apply to work with our organization via Facebook or our website.
- Applicants must be at least enrolled in the Conservatory or in music therapy studies.
- Applicants must submit their passport and a clean criminal record certificate.
- Applicants, once selected, will have to go through an induction with the Operations Manager.
- Applicants' CV and motivation letter need to be submitted as part of the application.
- Applicants must interview at least once with the Program Manager.
- Applicants must sign the Organizational Code of Conduct.

2.5.2. Training of Staff

For an applicant to be hired by Connect by Music means that that person has experience and academic qualifications for the job. However, working in the humanitarian sector has idiosyncratic characteristics. Characteristics that make this environment unique have to do with the extremely delicate situation the target population are living in at the moment, their present life conditions, and the trauma they may carry with them from past experiences.

These unique challenges lead us to provide further training to both volunteers and employees. The training is not limited to one specific procedure because the quantity, intensity, and duration of the training are subject to the needs of the teams/individuals. The Program Manager will identify the needs of the teachers and teams, consider their professional development requests, and draft a proposal of four trainings a year. External trainers/consultants who are experts in the different appointed fields will be hired by Connect by Music in order to build capacity within the existing teams and ensure best practices. The organization is highly willing to keep investing in the two main areas: Music and PSS.

- Music: styles of music-making, self-development on teaching music, alternatives methods, pedagogy in music education, etc.
- PSS: behavior, trauma, self-care, prevention, trauma-informed pedagogical practices, etc.

Volunteers and new employees will also receive an induction on Connect by Music's Programming, educational style, and child protection standards.

2.5.3. Off-site Protocol

When excursions and visits off-site might be scheduled, the beneficiaries must be informed in advance and obtain parent/guardian consent. Only the children who bring the parental/guardian consent signed before the off-site activity (including concerts) can attend the off-site activity. Children may not attend the activity if they have not submitted the consent document, regardless of the reason.

Before those special occasions, there will be a meeting between the team involved in the off-site activity, the Program Manager, and the Co-Founder and Director. Responsibilities will be distributed according to programming and personal skills.

The teachers and the Head of Operation are responsible for the children's safety. They supervise and take care of the children from when they pick up the children in the meeting point location until they take them back on time. The team will not accept excuses of any kind and will take only the children who bring the consent form. During the off-site activity and transportation, the teachers and Head of Operation will take care of the children, will avoid/prevent potential dangerous situations, and will keep the group quiet and well-behaved. Staff must be attentive and avoid distractions (e.g., cellphones). The right of equal and non-discriminatory access must be always implemented to avoid preferential treatment.

2.5.3.1 Parental/Guardian Consent for CbM Extracurricular Activities and Field Trips

The Parental/Guardian Consent for Connect by Music's Extracurricular Activities, Field Trips, and Concerts is at the end of this Child Protection Policy, in Section 5's 5.2. Attached Documents.

SECTION 3

Safe Working Practices

3.1. An Introduction to Connect by Music's Programs

Since 2017, Connect by Music has offered music educational and music therapy programs in camps and other centres for displaced communities in Greece. By offering recreational and therapeutic activities we help refugees and asylum seekers cope with trauma and distress caused by their journey and current living conditions in the camps. The aim is to welcome them into a safe space where they can disconnect from their frightful daily lives and focus on their well-being. The classes are performed with PSS-informed pedagogical approaches. The teachers encourage their students to build music instrumental skills in a variety of different music mediums and connect with each other through the world's language: MUSIC

3.1.1. Malakasa

The program hosts around 100 beneficiaries, of which 70% are children. The program includes three teachers, offers 35 hours of class a week, and includes guitar classes, piano classes, and music therapy. The camp is located outside of Athens.

3.1.2. Eleonas

The program provides guitar classes for two hours a day to about 25 beneficiaries, of which 90% are children. The program is run by two teachers and is located in Athens.

3.1.3. Thermopyles

The program includes guitar classes, percussion classes, and creative music making. Three teachers provide around 45 hours of music to 100 beneficiaries, of which 80% are children.

3.1.4. Lesvos

In the camp of Kara Tepe the Connect by Music program is provided in two isoboxes. Around 200 beneficiaries are provided with guitar classes, piano classes, percussion classes, and choir. Around 70% of the participants are children. There are six teachers who offer music six days a week.

3.2. Safe Working Practices

When working with a traumatized population, we are exposing ourselves to some risks. There is secondary trauma stress, which is the emotional duress that results when an individual hears about the first-hand trauma experiences of another or works/spends time with people who show residual behavior as a consequence of trauma.

The symptoms of secondary trauma are similar to those of PTSD. We would especially note the importance of hyperarousal, which is one of the most common symptoms related to staff working with vulnerable populations, traumatized or not. In our case, working in this field, we are particularly susceptible to hyperarousal. Hyperarousal makes us more sensitive and reactive to anything related to our work. It makes us vulnerable, especially in situations when we have to make decisions, be under pressure, or face the emotions of others. Hyperarousal can lead to devastating results, such as working without engagement and positive attitude, crystalized sadness, stress, anxiety episodes, feeling overwhelmed throughout the working schedule. These symptoms will infiltrate the sufferers' personal lives and won't allow them to perform properly in either personal or professional areas.

To prevent hyperarousal, burnout, emotional stress, or secondary trauma stress, we can use certain professional practices to provide a healthy treatment to our beneficiaries and a healthy treatment to ourselves.

- Connect by Music believes that, as far as possible, staff working with children and their families should keep their personal and professional lives separate and not encourage close personal relationships or care-taking activities outside the work environment.
- All members of staff (volunteers and employees) are expected to follow guidelines that clarify appropriate behaviour, such as professional distance. We are not the children's friends.
- All staff are to have a clear understanding of and to agree to the organizational Code of Conduct and the Child Protection Policy.
- Staff members are to inform their Head of Operations and the Child Protection Focal Person of any existing relationship(s) with children or their families that could constitute a conflict of interest or place the staff member in a position of compromise.
- Staff members are to inform their Head of Operations Manager and Child Protection Focal Person of any potential situations of compromise or conflict of interest that arise as part of their work.
- No staff member is to enter into any relationship with a child, young person, or family that could result in any other section of this policy being compromised.

These are all safe working practices for the benefit of the population we work with. In the social and the humanitarian sector, professional risks are often taken because the people joining in these kinds of jobs present a personality profile that is likely to provide to others instead of providing to themselves. Our jobs might look very exciting to us because we meet unique situations and challenges, but we must never forget that our jobs are a part of our multidimensional lives and that if we don't take care of ourselves and nurture all spheres in our lives, we will start performing our professional tasks weakly. To protect us from that, we suggest:

- Sleep at least seven hours a day.
- Maintain the code of conduct specified above at the workplace.
- For male staff members, avoid one-on-one interventions in private with girls/women to prevent awkward situations or false allegations.
- Ask your colleagues for help to conduct an intervention if you think it beneficial.
- Create a safe, structured environment in your classes in order to decrease the levels of

nervousness and disruptiveness from the children, and so that all of you can experience a calm mood, as much as it is possible. Check-in and check-out techniques, music games, and formatting will provide ways to accomplish this.

- Avoid extra work. Spontaneous extra work can be a good thing if it is occasional and with inspirational purposes, but extra work on a daily basis can in time trigger stress, anxiety, burnout, depression, nervous breakdowns, and more.
- Challenge yourself at work and try to reinvent yourself by learning and experimenting. A bored worker is a negative element to the project and generates a negative impact on the children, who are emotional and behavioral catalyzers.
- Ask your colleagues or your Program Manager for help if something overwhelms you. We are here to face challenges as a pack; isolation is not an easy road.
- Contact the Child Protection Focal Person for advice if you are struggling with a particular child or behavior, with your tasks, or with anything else related to the work you are doing, or with a personal issue that is affecting the work you do.
- Engage in open communication to sustain a healthy co-working environment.
- Don't over-talk about work outside your working schedule. Separate your personal life from your professional life.
- Enjoy your free time.

3.3. Responsibility of the Staff

Every member of the staff has different responsibilities depending on their different roles, but all have the responsibilities of performing trauma-informed music education, working toward the embodiment of the Connect by Music pedagogical philosophy, and successfully implementing our conscious curriculum. The different tasks that Connect by Music are called to do are delineated in Section 2's 2.5. Role and Responsibilities of Staff. However, we would like to highlight the following guidelines:

The staff should:

- Always act, and be seen to act, in the child's best interests.
- Avoid any conduct that could lead any reasonable person to question the staff member's motivation and intentions.
- Take responsibility for their own actions and behaviour.

The organization should:

- Foster a culture of openness and support.
- Ensure that systems are in place for concerns to be raised.
- Ensure that there is in place effective recording systems that confirm discussions, decisions, and outcomes of any actions taken (such as minutes of the meetings).
- Ensure that staff are not placed in situations that render them particularly vulnerable.
- Ensure that all staff are aware of expectations, policies, and procedures.

To regulate and ensure that these tasks are applied with the ethical code that the organisation provides, we have two documents: the Organisational Code of Conduct and the Commitment Form of the Staff with the Child Protection Policy Policy.

3.3.1. Organisational Code of Conduct

The Organisational Code of Conduct is a document whose objective is to show, by the written word, the way Connect by Music needs the staff members to behave, according to the organisation mission and vision, while in their work schedule. This Code of Conduct is to be read and signed by every person joining the project, whether as a volunteer, an employee, or a participant in a collaboration.

The Organisational Code of Conduct is in Section 5's 5.2. Attached Documents.

3.3.2. Commitment Form of the Staff with the Child Protection Policy

The Commitment Form of the Staff with the Child Protection Policy sets by the written word that all employees (not only those working in contact with children on a daily basis but also employees working in the office handling data and images) and volunteers have read and agreed to all the sections of this policy and acknowledged they have understood it.

The Confidentiality Agreement is in Section 5's 5.2. Attached Documents.

3.4. Communication (including use of technology)

Communication is key to teachers. We, as reference points for our beneficiaries, become examples of what they are supposed to do now and, even more, when they are older. Therefore, education starts with our acts of communication, verbal and nonverbal.

Given this, our organisation requires from staff and volunteers to:

- Ensure that their communication with children takes place within the boundaries of a professional relationship and is open to scrutiny from other adults.
- Have no secret social contact with children or their parents.
- Take care that their language or conduct does not give rise to comment or speculation.
- Be vigilant in maintaining their privacy and mindful of the need to avoid placing themselves in vulnerable situations.

- Consider the appropriateness of the social contact according to their role and nature of their work and always have any contact approved by senior colleagues.
- Report any situation that may place a child at risk or compromise the service or their own professional standing.
- Be aware that the sending of personal communications such as birthdays or faithcards should always be recorded and/or discussed with the Head of Operations.
- Understand that some communications may be called into question and need to be justified.
- Ensure that personal social networking sites are set at private and children are never listed as approved contacts.
- Never use or access social networking sites of children.
- Never give their personal contact details to children, including their mobile telephone number.
- Never use Internet or web-based communication channels to send personal messages to a child/young person.

3.4.1. Photography Policy and Communication Consent Form

When working with children, it is easy to find ourselves thinking that many moments are worth a picture. However, we must stick to safe working practices that lead us to avoid legal problems for our staff and the infringement on the rights of our beneficiaries.

Connect by Music has a Communication Consent Form that is given to caregivers and families during the registration procedure to sign so that images of the children can be published. We cannot publish faces of children whose parents or caregivers haven't given explicit consent. We are also not allowed to take pictures of unaccompanied minors at all since their official guardian is the national juvenile prosecutor.

Connect by Music requires staff to NOT:

- Use images that may cause distress.
- Use mobile telephones or any other similar devices to take images of children without the explicit permission of the Program Manager.
- Take images in secret or take images in situations that may be construed as being secretive.
- Display or distribute images of children unless they have consent to do so from parents/caregivers (Communication Consent Form).
- Take pictures of unaccompanied minors at all.
- Take pictures or use images of children whose parents or caregivers haven't given consent for.

Connect by Music requires staff to:

- Protect the identity of ALL minors.
- Ensure pictures taken or published are those ONLY of children whose parents or caregivers

signed the Communication Consent Form.

- Ensure that children are not exposed to unsuitable material on the Internet.
- Ensure that any films or material shown to children are age appropriate.

These last two bullet points make special emphasis on the use we make of our own laptops and cellphones. Sometimes, the staff will use their personal electronic devices to show the children examples of things they are teaching or play music to do a workshop, for example. When we use our personal devices, even if it looks as though we are in a friendly environment, we are not. We need to be professional from the beginning until the end of our session and not share our screen devices personal material or inappropriate material with the children, even if they ask us to.

If any pictures are taken under the approval of the Head of Operations for organisation purposes, we will have to ask permission of the children's parents or guardian to be able to distribute and publicize the photographs. This will be addressed with respect and transparency, and the Communication Consent Form will be submitted as proof of permission.

The Photography Policy, which includes a Communication Consent Form, is in Section 5's 5.2. Attached Documents.

3.5. Social Interaction with Children

Connect by Music's staff and volunteers are put in a position of power and trust: applying it in a healthy way is necessary to achieve our goals and be ethical at all costs. Confidentiality is paramount, but at the same time, concerns and incidents must be reported to the team members in the best interest of the minor. All the adults working with children become role models for them at all times, and children develop through vicarious learning (observing and imitating). This is why educators should always control their attitude, behavior, non-verbal language, words, and attire. Becoming positive role models for the children is part of our educational task and the first steps to create a safe environment.

Connect by Music requires staff to:

- Ensure that their relationships with children clearly take place within the boundaries of a respectful professional relationship.
- Take care that their language or conduct does not give rise to comment or speculation.
- Give care and thought to attitudes, demeanour, and language.
- Offer comfort and reassurance to a distressed child in an age-appropriate manner.
- Be circumspect in offering reassurance in one-on-one situations.
- Follow professional guidance from the Head of Operations and the Child Protection Focal Person and code of practice.
- Be aware that the cultural component could create misunderstandings when using nonverbal

language or gestures.

3.6. Physical Interaction with Children

Physical interaction should be used as little as possible. Children need positive reinforcement and the feeling that adults are there for them. We sometimes show this through physical interaction, which can sometimes be a powerful tool, but it has to fulfill a purpose and should be exceptions to the common treatment. Children can get confused if they have too much physical interaction with a teacher, especially because of the cultural gap, but also because of child attachment issues.

Connect by Music staff should:

- Never touch a child in a way that may be considered indecent.
- Record and report to the Head of Operations and Child Protection Focal Person situations that may give rise to concern from any party when members of staff are dealing with adolescent boys and girls.
- Be aware of their organisation's policy on the giving and receiving of gifts.
- Give gifts to an individual young person only as part of an agreed upon reward/incentivized system.
- Ensure that all selection processes that concern children are fair and that wherever practicable are undertaken and agreed to by more than one staff member.
- Be aware that even well-intentioned physical contact may be misconstrued by the child.
- Always be prepared to report (if demanded) and explain actions and accept that all physical contact be open to scrutiny.
- Encourage children, where possible, to undertake self-care tasks independently.
- Work within health and safety regulations.
- Be aware of cultural or religious views about touching and always be sensitive to issues of gender and culture.
- Be mindful of factors that may impact upon a child or young person's behaviour, for example, bullying or abuse, and where necessary take appropriate action.

Connect by Music, as an organization, should:

- Have in place appropriate behaviour management guidelines.
- Where appropriate, develop positive handling plans in respect of an individual child or young person.
- Provide training and guidelines on the use of physical and other appropriate methods of intervention.
- Ensure that an effective recording system is in place by the Child Protection Focal Person that allows for incidents to be tracked and monitored.
- Ensure that staff are aware of the above and appropriately trained.

There could be situations in which a child or teenager becomes aggressive and represents a danger to him/herself or to others and needs to be physically restrained. Only on the occasions when a child or teenager starts self-harming or tries to be physically aggressive with another can we intervene physically to contain that behavior. It is not a pleasant situation for either the teacher or child, but it is something that must be done to ensure the safety we are trying to provide to everyone.

Follow these guidelines in case you find yourself in one of these situations:

- Seek to defuse situations of aggressiveness.
- Intervene verbally if it is not too late, controlling your voice tone and word choice, and try to decrease the level of anxiety, nervousness, and/or aggressiveness.
- Always use minimum force for the shortest period necessary, but don't let the child go until you see signs that he/she is redirecting the behavior.
- The teacher who started the physical intervention must take the child somewhere peaceful where they can be alone for a while and try to slow down the intervention by talking and redirecting all the thoughts and feelings. Finish giving the child attention when you see him/her completely calmed down and showing regret.
- It is essential that the same teacher does all the steps and accompanies the child until he/she is ready to go back to the activity as long as this is possible as relates to the ratio of teacher to students. This restores and empowers the bonding between the two of them after an aggressive situation.
- Record and report as soon as possible any incident in which physical intervention has been used (Incident Report) and discuss the incident with the Head of Operations and the Child Protection Focal Person as soon as possible.

SECTION 4

PSS Reinforcement

4.1. Creating a Safe Environment

There is a PSS (psychosocial support) component customized for the Connect by Music programs. The curriculum and child protection standards have been designed by an external expert PSS consultant in coordination with the Program Manager, the Co-Founder and Director, and the team on the ground in Lesvos.

At Connect by Music, we believe that individuals contain much power within themselves, but we also embrace the idea that the group can transform the reality of an individual, because within the group's structure and dynamics, there will be empowerment, strength, and healing achieved. Creating a safe and dignified physical space to promote a positive environment is key to achieve our goals and provide music education in the way our target population needs. Teaching from the pallet is less effective in our field because children affected by trauma and displacement bring with them characteristics and challenges different from those of children who have not. Stress is an infectious venom that corrodes the body and mind, and opening to knowledge can become a difficult task. If we restrict ourselves to solely traditional teaching, we can not reach the kind of intervention we seek and that transformational, reflective, and alternative teaching allows.

A safe space is not only a space in which children and teenagers get a reprieve from physical danger, stress, or trauma reliving. It goes beyond that. A safe space is the atmosphere we, the staff, intentionally create with pedagogical and psychosocial support-informed purposes. But how do we create an environment in which hope and healing can prevail? The first steps to create a safe environment are:

1. Formatting the class with equality purposes. Divide teams with equity, using the circle format or other non-traditional layouts as much as possible to encourage teamwork. Promote social engagement using teaching strategies such as games and working in teams, pairs, and circles.
2. Talking to the children in a polite and soft tone. Raise your voice only when absolutely necessary to gather the group or to set boundaries. Raised voices should never be the model.
3. Using check-in and check-out techniques. In order to have students ready for intervention after arriving from the camp or after having a bad day at the shelter, we should provide them time to transition to the rhythm of the class. Check-in can last between five and ten minutes, depending on the duration of the whole session and the check-in/out technique utilised. Check-ins/outs have the aim to decrease levels of anxiety and nervousness and provide a mindful exercise that helps the children relax and focus on the present moment. They can be inspired from yoga, tapping, Mindfulness exercises, or other approved methodologies that promote relaxation.
4. Calling everyone by their name. Learning and correctly pronouncing every student's name can be a difficult task because of the cultural gap. Students' names will represent a challenge to educators in the beginning, but the staff must try hard to memorize them as soon as possible. When children are called by their names from educators, especially when the educator is still new to them, they suddenly feel recognized, which can bring a feeling of deep relief. Name tags can be used as well as introductions with the 'ball of power' and other ice-breaker activities for introductions and to memorize students' names and to get to know them better.
5. Building a safe bond between teachers and beneficiaries. The safe bonding qualities are specified in the previous 'safe working practices' section, page 26. A safe bond is always therapeutic. We should be committed to the students we work with, in a professional way, so

they understand that they are valuable to us, that they matter. Stability and predictability should be provided so they feel safe and they know what they are doing and going to do all the times they are with us. Staff should be seen and respected by the children as an authority, and authority that communicates in a fair, calm, and understanding tone. Comprehension, understanding, and empathy are essential in the social educational programs in the field. Make decisions based on individuals and their particular circumstances.

6. Not stressing the children/teenagers. The means is more important than the results. Sometimes teachers are more focused on how the class looks or their personal success in their roles, and they forget about the individual processes of the beneficiaries. This is normal in educational environments, but we need to learn to be aware and, most importantly, reflective. Teachers who are constantly using a high tone of voice or trying to push the children to do things faster, constantly agitating the natural rhythm of the class, can cause stress on both teachers and students, who might not be as interested anymore. Stress on people who experience PTSD or complex PTSD or other disorders is in no way beneficial and differs completely from what providing a safe environment should look like. Holding our frustration is part of our job.
7. Encouraging participation. Participation is key to achieving focus and concentration as well as fluent rhythm. Make the children and teenagers participate as much as possible. That is the way they will get to bond with each other and with the educators. Through participation, they will also make the project theirs and feel they are in that safe space in which they can be creative and brainstorm about everything they think or feel without fear.
8. Enabling a sense of belonging. By providing a safe space, we give students the chance to develop a sense of belonging. They feel more engaged with the projects once they feel those projects represent home and belonging for them.
9. Setting boundaries. Boundaries are as important as freedom. If children or teenagers, as well as young adults, don't see where the limits are, they can escalate behaviorally, developing a spiral of nervousness that ends up in anxiety, confrontation, aggression, or any kind of disruptive episode that brings instability to the class and destroys the safe environment. That is why we should set boundaries through prevention and consistency. Ask students to remain silent when necessary—and then do not allow them to continue to talk. Ask them to keep their cellphones put away—and hold them to it. Ask them to pay attention as soon as you see they are distracted—and don't wait until the behaviour has escalated.
10. Giving good examples with small details. The teacher is a key reference for the students. Students pay attention to every detail; they are great observers and absorb from imitation (vicarious learning). Our best way to teach is by showing them the best of our behaviours, performing everything we ask for from them: being compassionate, using 'please,' saying 'thank you,' listening actively, caring about people, giving advice, being kind. Once we have firmly established this foundation for a safe environment and we maintain it consistently and on a daily basis, there is little room for instability or disruption. The bonding increases and so does the sense of belonging, knowledge absorption, and relational skills.

4.2. PSS-informed practices

4.2.1. Responding to the Disclosure PSS-sensitive Matters: Abuse, Suicide Attempts, Self-Harming, Special Needs, Gender-Based Violence, Other Kinds of Violence

Creating a safe teaching environment is a powerful pedagogical and PSS-informed technique that improves the absorption of knowledge but also creates a close, safe bond between the educators and the students. Because of this strong bond, it is possible that the children disclose abuse to these educators, who may be the only adults they really trust. It can sometimes be difficult to take in what our students reveal to us, but it is our duty to handle their disclosures and their needs and provide all the protection we can, within the guidelines of the organisation policy.

During the disclosure of abuse or other instances in which violence is involved, the teacher may feel hurt, panicked, and/or insecure. However, this is a time to remain detached adequately to be able to show calm and strength. These disclosures are rare and unusual. Children normally do not talk about abuse and violence. It is something usually perceived through staff's observations of students' behaviors. Because these disclosures are uncommon, staff tends to forget the protocol of action and reacts instinctively, something that is never safe for either party.

Connect by Music reminds their staff to:

- Don't panic.
- Don't bring the child from one place to another, from one professional to another. The person the child discloses the abuse to must be the one to finish the intervention. If the episode happens in a class or space full of people, the child will be taken in a private space without noise or people around except for the educator doing the intervention. But after being taken to that place, the child won't be moved anywhere else, so choose well where is best for you to do the intervention.
- Be patient and allow the child to feel desperate and cry. Don't try to shut down their feelings/emotions/behavior for you to feel safer or because you think they need to compose themselves. They need to let go of the pain. Let them react.
- Remember that the safety and well-being of the child come before the interests of any other person.
- Listen to the child and accept what the child says.
- Look at the child directly, but do not appear shocked.
- Don't seek help while the child is talking to you. Don't let anyone or anything interrupt you.
- Reassure them that they did the right thing by telling someone.
- Assure them that it is not their fault and you will do your best to help.
- Let them know that you need to tell someone else.
- Let them know what you are going to do next and that you will let them know what happens.
- Be aware that the child may have been threatened, so show them support on a daily basis. Don't forget about the disclosure, even if the child looks better.
- Write down what the child says in their own words. Record what you have seen and heard also.

- Make certain you distinguish between what the child has actually said and the inferences you may have made. Accuracy is paramount in this stage of the procedure.
- Tell your Head of Operations and Child Protection Focal Person as soon as possible and discuss the matter with them.
- The Head of Operations will do a referral with the information you recorded to an external child protection actor who will take on the case.
- After making the referral of the child, look after yourself. Don't overwork; try not to overthink. If you do, talk to your Head of Operations and/or Child Protection Focal Person.
- If the situation haunts you, the Child Protection Focal Person can find external psychological support for you.

Things TO SAY when a child discloses:

- 'I believe you.'
- 'I am going to help you.'
- 'I will help you.'
- 'I am glad that you told me.'
- 'You are not to blame.'

Things NOT TO SAY when a child discloses:

- 'You should have told someone before.'
- 'I can't believe it! I am shocked!'
- 'Oh, that explains a lot.'
- 'No, not... He's a friend of mine.'
- 'I won't tell anyone else.'
- 'Why? How? When? Where? Who?'

Things TO DO:

- Reassure the child that it was right to tell you.
- Let them know what you are going to do next.
- Immediately seek help from the designated Child Protection Focal Person. Communicate with your Head of Operations and she/he will do the referral.
- Write down accurately what the child has told you. Sign and date your notes. Write an Incident Report for the Child Protection Focal Person, and for the child protection lead actor if they need it.
- Seek help for yourself if you feel you need support (via Child Protection Focal Person).

Things NOT TO DO:

- Do not attempt to deal with the situation yourself.

- Do not formally interview the child.
- Do not ask leading questions.
- Do not push for information or make assumptions.
- Do not obtain more than the necessary and relevant facts when clarification is needed.
- Do not make assumptions, offer alternative explanations, or diminish the seriousness of the behaviour or alleged incidents.
- Do not keep the information to yourself or promise confidentiality.
- Do not take any action that might undermine any future investigation or disciplinary procedure, such as interviewing the alleged victim or potential witnesses, or informing the alleged perpetrator, parents, or carers.
- Do not permit personal doubt to prevent you from reporting the allegation to the Head of Operations and the Child Protection Focal Person.

4.2.2. Dealing with Abused Children, Children with Disorders, Behavior, Trauma, and Special Needs

If any PSS-related issue is suspected, witnessed, or disclosed, act immediately to secure the child's safety. Listen, record and consult.

- LISTEN to the child and reassure them, but do NOT make promises or commitments you cannot keep. Do NOT formally interview the child. Obtain only necessary relevant facts if and when clarification is needed.
- RECORD any physical or behavioural observations, perceptions, and anything said by the child (using the child's own words as far as possible. Include, date, time, who was present, etc.).
- CONSULT immediately with the Head of Operations in charge and call the Child Protection Focal Person. Discuss and agree on an appropriate course of action, including whether a report of concern is to be made.
- REFER to the relevant actors. The Lead Child Protection Actor in the camp will take on the case once you refer the information to them, preferably with an Incident Report via email so they have all the information they need.

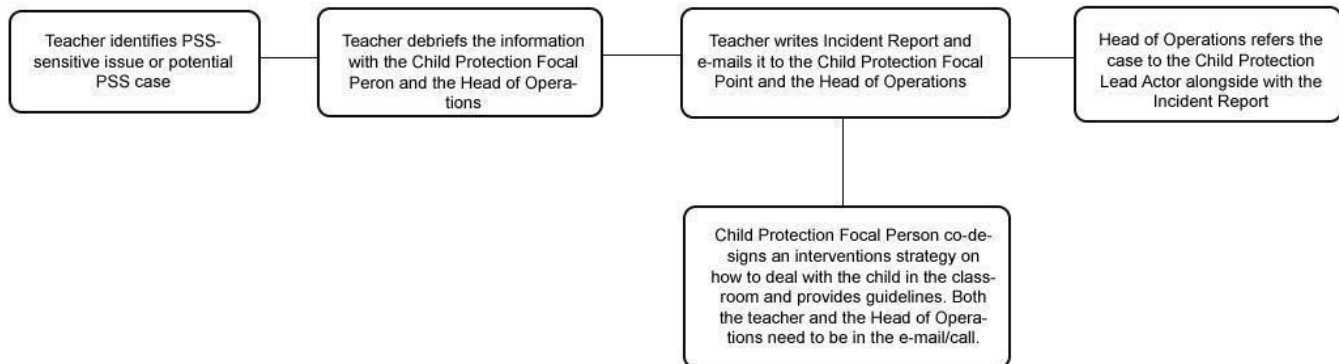
Report your concern; communicate with your team. All concerns must be reported, including small observations and interpretations. It might be nothing, but it could be the beginning of a greater process of prevention; it could be the right moment to act.

4.3. PSS Referral Pathway

Working with children and teenagers on a daily basis will bring the staff a lot of information about them as the bond strengthens. The beneficiaries might verbalize abuse, suicide attempts, depression, lack of self-control, but sometimes they won't, and it will be a member of the staff who will identify signs of those concerns through observation and analysis of behavioral patterns. If so, all information should be recorded and a referral should be completed and submitted to the Lead Child Protection

Actor in the camp by the Head of Operations

4.3.1. Child Protection Procedure Diagram



4.4. General Guidelines

During our working hours in direct intervention, we might be exposed to some undesirable situations that can expose our beneficiaries to danger and us to stress. Effective decision-making will make the difference in providing protection to all parties involved.

Undesirable situations we could face while working with minors are, of course, not necessarily likely to occur, but we must be prepared for them. It is important to understand that our responsibility is to create safe spaces, a sense of belonging, group cohesion, proper formats, safe bonding (a relationship shifting from authority to affection), and good interventions to prevent disruptive episodes. However, we should also be aware that every person carries a story and that sometimes disruption is inevitable. Not only will we not be able to prevent it, but also it may need to happen for the good of the beneficiary's psychological process. As long as we have accomplished our responsibilities as teachers, we shouldn't be frustrated; we should just keep performing in the same professional way we have so far. Here are some of the situations we can face while working with minors:

- Hetero aggression and self-aggression
- Anxiety and panic attacks
- Managing behavior

We are not the guardians of the children, but during the small span of time they are with us, they are our responsibility and we must respond in a professional manner, knowing what behaviours to look for and how to respond.

4.4.1. Anxiety/Panic Attack Protocol

It is possible that beneficiaries experience anxiety or panic attacks during their stay with us. If that happens, you will probably have two reactions: 1) being shocked, or 2) being a rescuer. Neither of those reactions is productive in a situation like this. They are both extreme reactions, and what we are trying to do is normalize the episode as much as possible so the person doesn't feel even more overwhelmed and can instead focus on recovering.

A panic attack can be very visible, creating commotion and rampage and disturbing the whole class and its dynamics. The person who is suffering from the panic attack will possibly think he/she is going to die and he/she is going to transmit all that fear in an extreme way. People around who have a lot of empathy, including the educators, will feel highly emotionally touched by the reaction. However, above all, we, staff, need to keep in mind that a panic attack or anxiety are episodes that take place in the brain, not in the body, although it may seem that way. The person is not going to die, and there is no need to call an ambulance.

During a panic attack or anxiety crisis, and depending on the person, there are different symptoms that can present, such as fear of losing control to the point of death, tachycardia and palpitation, sweat, tremors or shaking, shortness of breath, tightness in the throat, hot flushes, sickness, abdominal cramps, chest pain, dizziness, fainting, headache, feelings of numbness or tingling, feelings of unreality or disconnection, feelings of imminent danger. The panic attack or anxiety crisis can last from five to thirty minutes and, in rare cases, up to an hour. If after thirty minutes the person hasn't improved, call an ambulance. The student is still not in danger but might (because of specific chemistry in the brain) need benzodiazepines.

Your intervention is essential to decrease the anxiety. Here are some guidelines regarding what to do when you witness anxiety or a panic attack:

- Don't panic. You are an adult and responsible for the child/teenager and the situation.
- Maintain calm externally even if you feel insecure inside.
- Only one teacher will take care of this situation, without any other kind of source of support such as volunteers, siblings, or older children who want to help. The more stimuli, the less likely to promote calm. The affected person becomes more overwhelmed when they see people around them moving, talking, looking worried, looking scared.
- One teacher will stay with the rest of the students outside the class if the infrastructure is only one space; the teacher will wait there with the rest of students trying to create an atmosphere of normalcy. If there is more than one space, the teacher will take the rest of the students there and continue the class as normal. That is how we provide a safe space to the rest of the students. The situation can be addressed and discussed in a circle after at least one day, once the affected person feels ready to talk about it, but not before.
- One teacher will send the oldest and most responsible student to seek support and find the Lead Protection Actor to bring a team member to the Connect by Music classroom so that they can take over the intervention from their expertise. Another will go find the family of the child so they are present and can take responsibility in case that the Lead Protection Actor is not available.
- In the meantime, the teacher's intervention must be focused on relaxing the student through

short, simple commands and a soft and safe tone of voice.

- Slowing down the way the person breathes is key to recovery. The teacher should count from one to three and breathe with the student, holding a hand to help them follow.
- It is necessary to tell the student that they are out of ultimate danger, that the symptoms look bad but that it is a product of the mind. Reassure the student that relaxing will bring recovery.
- Don't feel bad if you feel yourself repeating yourself during this time. There are a few messages that work in these situations. The student will have a difficult time taking these messages in, so repeat them as much as needed.
- Don't get worried if you see the hands or part of the beneficiary's face get constricted and paralyzed. It is visually frightening, but it is part of the symptomatology.
- If the student doesn't get any better after thirty minutes and no protection actor can take over, call an ambulance. This doesn't mean that your intervention was incorrect; it simply means that the student needs more. At this point, the student possibly needs benzodiazepines.
- If the student gets better, stay with her/him in the empty room. Hold hands, hug her/him if it seems helpful and appropriate, show support and empathy. Don't try great speeches; let the silence do its work.
- After a panic attack or anxiety crisis, there is a phase of coming down, very similar to the phase that can occur when someone is coming down from drugs. Accompany the student through that process. Don't leave the student alone or make her/him go to class again. The student might seem better, but after the shocking experience of having an anxiety crisis, it is not appropriate for the student to be exposed to noise and people. The student should remain in a safe space until self-regulation is regained. Either the Lead Child Protection Actor or the parents should take over the situation. If none of them are present, accompany the child home. If there is no one home, let the child stay in a corner in the class until it is over so you can have an eye on him/her for a while. Then accompany the student home (if you are working in one of the current camps) or call the parents or caregivers to pick him/her up if you have the phone number.

Report the situation to the Head of Operations and to the Child Protection Focal Person.

4.4.2. Hetero and Self-Aggression Protocol

In worst case scenarios, if a disruptive situation escalates or someone is going through a hard depression or has a behavioral disorder, it is possible the teachers might witness episodes of aggression from the beneficiaries both to others and to themselves.

If we see someone self-harming, or if we see someone with recent marks:

- One of the teachers will ask the person to accompany her/him to another room or outside the classroom.
- After having a safe, silent space, begin verbal intervention. Your purpose will be to discover basic information, allow the student to speak and find decompression, and show support.
- If the student has self-harmed in front of other students, ask the student not to do that again and explain the reasons (safety, respect, etc.).

- Talk to the student as much as he/she feels like talking to you about the issue, but try not to ask too much so the student doesn't open overwhelming trauma in this setting. Protect yourself, and protect the student.
- Once the student is ready, ask him/her to go back to class.
- Communicate with the Head of Operations and the Child Protection Focal Person.
- Head of Operations will do a referral to the Lead Child Protection Actor.

In case there is a physical fight started in your presence:

- If appropriate, intervene in a physical way. Try to separate the fighting students. Make sure it is the teachers who perform this task, NOT the students (even if they are stronger than you).
- One of the teachers will take the student who started the fight outside to a private space where they can be alone and talk.
- The other teacher will keep the class calm and continue the lesson. If there is no other teacher to take over, ask the one who started the aggression to go outside the classroom and wait until the class is over to talk to the teacher who directs the intervention or to the Head of Operations (both if possible).
- The teacher who is with the person who started the fight will verbally intervene to set boundaries and to show support if indicated.
- After the student feels calm, ask the student to go back to class.
- The same teacher will then take the other student out of the class to talk.
- After the intervention is over, both students will be put together in the same space with the same teacher, who will now have the role of a mediator.
- If the argument is not resolved and the parties involved don't want to make peace, don't push things further. There is no point having students end the conversation saying "I am sorry" if they aren't. They might need some days to restore their relationship.
- Report the incident to the Program Manager and to the Child Protection Focal Person. The Head of Operations will do a referral to the Lead Child Protection Actor and will call the parents to notify them about the incident. An Incident Report about the intervention should be submitted in order to report to management but also to keep record of the situation (remember that physical contact might put you in a vulnerable position).

4.4.3. Managing Behavior in the Class with Traumatized and Displaced Children

Refugee children live under extremely vulnerable circumstances and precarious settings. A disorganized mind can lead to both psychological and behavioral problems, which can have an impact on the classes provided by the Connect by Music teachers. These problems are something the team needs to be aware of since they represent an idiosyncrasy inherent to the phenomenon in which these children live.

Teachers can face challenges in the class when dealing with traumatized children. Specific symptoms that are not regular in populations with normalized environments are explained in the Child

Safeguarding Policy alongside protocols that accompany the explanations. In this document, we are going to explain those behaviors that apply to any educational environment but might be more intensified with refugee and vulnerable children.

4.4.3.1. Hyperactivity and Nervous Behavior

Hyperactive or nervous children have a decompensation or dysregulation of their central nervous system. This can be due to different factors such as brain chemistry decompensation (which means physiological, not educational), worries and problems, or a mechanism to survive their environment or to compensate for the mood of the family. As adults, we know that being too nervous or hyperactive is not adaptive and doesn't help us perform appropriately. On the contrary. Thus, the sooner we start dealing with this behavior, the better. Hyperactive people are very visible in the classroom because they don't stop interrupting, making noise, and moving.

Here are some guidelines to deal with hyperactivity and nervous behavior:

- Don't give children the chance to self-regulate; they won't. Address the issue as soon as possible.
- The child needs to understand that this behavior is not allowed in the class.
- Let the child know that engaging in that behavior is not in anyone's interest. Speak calmly and in front of the rest of the class so the child takes responsibility.
- Take a firm attitude. Your body language says everything, not your speech. Children are very intuitive and they can feel adults' insecurities.
- Point out right away if the child continues or recommences the behaviour. Boundaries need to be strong, otherwise children will keep pushing them.
- How to set boundaries: clap your hands once, raise your hand, call the child's name, stop the class in silence, look at the child firmly in silence, maintain the silence, repeat the child's name, and count to three.
- If the behavior persists, ask the child kindly to sit down in a side of the class and not participate for ten minutes.
- If the situation is extreme, ask the child to leave.
- At the end of the class, have a talk with the child about what happened and set goals for the next lessons. Explain now with time and patience why this is in the child's best interest.

4.4.3.2. Talkative behavior

If the child talks once with another student, it is fine to leave the behaviour unpunished because it is not necessarily a bad thing. However, if the talking persists despite the child's understanding that the talking is distracting, the behavior isn't acceptable anymore.

Here are some guidelines to deal with talkative students:

- Don't give them the chance to self-regulate, they won't. Address the issue as soon as possible.
- Discuss the issue in front of the rest of the children so the children involved take responsibility.
- The child needs to understand that this behavior is not allowed in the class.
- Let the child know that having that behavior is not in anyone's interest. Speak calmly and in front of the rest of the class so the child takes responsibility.
- Before you take a firm attitude, you can use humor as a tool and try to set the boundaries by giving clear instructions but being funny and ironic.
- Point out right away if the child continues or recommences the behaviour. Boundaries need to be strong, otherwise children will keep pushing them. Humor will not be a possibility anymore.
- Being talkative is different from being hyperactive or nervous. The latter conditions are involuntary and will take work from the child's end to overcome them. Feeling like talking to people is something young children can control easily. If they don't, it is because they don't want to. Be strict after the second chance.
- How to set boundaries: ask them to get separated from the people they are talking to. Divide the pair or the disruptive group and put them in different extremes of the classroom.
- If that doesn't work, use serious and firm non-verbal communication. Let the child know you are upset about the situation.
- If the behavior persists, identify the leader and ask the child to leave the classroom. The rest will self-regulate without him/her. Tell the leader you want to talk after the lesson is over.
- When the lesson is over, talk to all the children involved in the incident and address the issue. Explain why it is in no one's interest for them to behave like that, make them responsible for their acts. Tell them that the next day you won't be that flexible and consequences will take place from the beginning of the class. Set goals for the next lessons.

4.4.3.3. Confrontational behavior

Young children and especially teenagers can present confrontative behavior to figures of authority such as parents, teachers, law enforcement. Because refugee children come from traumatic backgrounds and situations of neglect, abuse, and violence, confrontative behavior might be more common in them than in other children.

Here are some guidelines to deal with confrontational behavior:

- Don't give them the chance to self-regulate, they won't. Address the issue as soon as possible.
- Don't raise your voice. A higher tone of voice might trigger the child or make him/her more confrontational.
- Address in front of the class that that attitude is not acceptable and that the child owes you, the other students, and the project a minimum of respect.
- Remain calm and patient.

- Try to calm the child down, not making him/her feel guilty about what's happening but trying to show that the behaviour is not necessary. Let the child know it is better for everyone if the class continues as normal.
- Give the child a space to self-reflect. Ask him/her to stay to the side of the class or go outside for 10 minutes to relax and then come back.
- When the lesson is over, talk to the child and address the issue. Explain why it is in no one's interest for them to behave like that, make him responsible for the facts. Do a verbal intervention so the child also expresses himself/herself and finally agrees with you. Expect an apology. Set goals for the next lessons.
- If offering the child space for self-reflection doesn't work, ask the child to leave. Next time you see the child, have a conversation with him/her, addressing the incident and agreeing on the behaviour expected to be able to come back to the lessons.

4.4.3.4. Noisy and Hectic Participation

Sometimes children become very noisy and hectic. This can happen for several reasons, such as need for attention, need for affection, need to express a need and not having the right tools to do it, neglect at home, being nervous and worried. ... Euphoria is a disadaptative emotion and boundaries are the antidote to it.

The guidelines to address noisy and hectic behaviour are similar to those used for talkative or hyperactive children. However, it is important to bear in mind that noisy and hectic participation can push teachers to their limits because noise and chaos are disturbing. This means that teachers might feel stressed or impatient. The difficulty of this intervention lies on the teacher's own self-management.

- Take as many deep breaths as you need. Be patient and stand still.
- Don't give the children the chance to self-regulate; they won't. Address the issue as soon as possible.
- Discuss the issue in front of the rest of the children so the children involved take responsibility.
- The child needs to understand that this behavior is not allowed in the class.
- Before you take a firm attitude, you can use humor as a tool and try to set the boundaries by giving clear instructions but being funny and ironic.
- Point out right away if the child continues or recommences the behaviour. Boundaries need to be strong, otherwise children will keep pushing them. Humor won't be a possibility anymore.
- We need to bring structure to the disorganized child. From now on be 100% strict.
- Show that you are upset, use very serious non-verbal communication, and set boundaries: clap your hands once, raise your hand, call the child's name in a firm and harsh tone of voice, stop the class in silence, look at the child firmly in silence, maintain the silence, say the child's name, and count to three.
- If the behavior persists, ask the child kindly to sit down at the side of the class and not participate for ten minutes.

- If that doesn't work, ask the child to leave the class and wait for you until the end.
- Whichever of the last two points worked, at the end of the class, have a talk with the child about what happened and set goals for the next lessons. Explain now with time and patience why this is in the child's best interest.
- The next day, do not give as many opportunities. This will be a sort of training for the child, so we have to go from 100 to 0. First we will give many opportunities and we will be very patient, but little by little we will give fewer chances and we will accept less of the negative behavior, because we will be asking for more responsibility and understanding.
- Use the minutes before and after the lessons to discuss progress with the child to provide reinforcement for the improved behaviour and self-regulation.

4.4.3.5. Lack of Participation and Passivity

Despite the preference of some teachers to have quiet children, we need to differentiate quiet from passive children. Lack of participation can be a set-back for the teacher and the lesson itself. Children learn through experimentation, trying and failing, practicing. Thus, they need to participate in order to achieve knowledge. Because there is no lesson bigger than experience, a child who doesn't participate is experiencing issues of some kind, perhaps extreme shyness, extreme confidence, self-esteem difficulties, neglect or abuse at home, sexual assault, trauma, or other issues. Making the child participate and reinforcing and validating the positive behaviour will provide the basis of the support the child needs and will enhance the social and emotional skills that can be used as survival mechanisms.

Here are some guidelines to deal with lack of participation and passive behavior:

- Teachers don't need to address this issue from the onset, as we do in other sort of situations. Children can have different paces in terms of participation without it being disadapative.
- If the behavior persists, start involving the child in the classroom.
- Validate the child, encourage participation, and provide positive reinforcement often. You can do this by looking the child in the eye more often than the rest, giving more individual support in the musical practice, asking questions to encourage participation. If we use the ball of power, we can throw it often to this child, validate any opinion or behaviour the child expresses even if it is not a great improvement.
- Provide extra attention. If there is an assistant teacher, he/she should have an extra eye for the child and provide support when needed.
- At the end of the class, compliment the child on doing a great job and express that you are looking forward to seeing the child the next time.
- Reassuring messages and check-ins before and after the lesson are always useful.

4.4.3.6. Concentration Issues

Many children have difficulties focusing on a single task often because they are still highly imaginative and creative. Being a bit distracted isn't necessarily bad. The problem lies in the concentration issues related to traumatic experiences or behavioral issues. Vulnerable children tend to have difficulties concentrating because they have too much information in their brains, which are too busy and hectic trying to process trauma. At the same time, there is a shutdown process that doesn't let them memorize or integrate knowledge as successfully as children who feel safe.

Here are some guidelines to deal with concentration issues:

- Use more Mindfulness check-ins and check-outs in the lessons that these children attend.
- This is the most important: give them extra attention and support. If there is an assistant teacher in the class, this task can be part of his/her role. Persistence and repetition will help children with lack of focus. They need more structure than others to get the focus back.
- Be patient. Give the child more time to complete tasks.
- If in the middle of the class the child shows deep difficulties in concentration, give some work to the rest and go sit down with the child to do some deep breaths or one of the exercises proposed in the Mindfulness check-ins.
- Every time you give guidelines to practice or do exercises, make sure the child understands (sometimes in front of everyone, sometimes whispering next to him, depending on the temperature of the environment).

SECTION 5

Additional Resources

5.1. References

- The Human Rights Act
- The Privacy Act 1993
- The Employment Relations Act 2000
- The Vulnerable Children Act 2015.
- Better Days' Child Safeguarding Policy 2019

5.2. Attached Documents

- 5.2.1. Confidentiality Agreement
- 5.2.2. Organisational Code of Conduct
- 5.2.3. Communication Consent Form
- 5.2.4. Commitment Form of the Staff with the Child Protection Policy
- 5.2.5. Responding to Suspected Child Abuse by the Staff Form
- 5.2.6. Parental Consent for Connect by Music Extracurricular Activities and Field Trips
- 5.2.7. Incident Report