



the **point**
youththeatre



RESOURCE PACK

S U S P E N D E D
I N A
S U N B E A M

INTRODUCTION

The film *Suspended in a Sunbeam* and this accompanying resource pack have been created and developed by an enthusiastic group of film makers with the intention of stimulating debate around the subject of CSE and empowering young audiences to make informed decisions in their lives. Although the story is based on facts gathered through extensive workshops and research, *Suspended in a Sunbeam* does not aim to provide all the answers. But, by using a story both imagined and real and with truth at its heart, we hope that the film and this pack will open the way for valuable discussion.

Our intention is for the film to provide a platform for debate, giving young people the opportunity to question their own views and thoughts within the context of the film and away from their own personal circumstances. We feel it is important to introduce the film to young people in a way that doesn't reveal too much of the content or subject matter as this could bias their views and perhaps hamper later discussions. Rather than solely an educational resource, this is a film in its own right and therefore students should be given space to engage with the story rather than what it is trying to teach them.

Suspended in a Sunbeam can be used in conjunction with other resources and materials that you are already using to tackle CSE in your school, youth or community group.

At the end of this pack you will also find information and advice from Stacey Miller Consultancy and Hampshire's Willow Team to help support, refer and advise young people, if needed.



C O N T E N T S

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WHAT IS CSE?

Child sexual exploitation (CSE) is the sexual abuse of any young person aged under 18 and can affect any child, anywhere, at any time.

Victims of CSE might receive things like food, accommodation, drugs, alcohol, cigarettes, gifts, money or affection in exchange for sexual activity.

Children often don't understand that they are being abused, and in many cases believe they are in a loving relationship with the person exploiting them. Abusers will take advantage of this by isolating them from their friends and family, allowing them to gain even more control. This can leave children feeling trapped. They may think the abuse is their fault, that they have done something wrong, or they may be scared they will be punished if they tell someone what is happening.

Parents, carers, teachers and friends are encouraged to look out for changes in behaviour such as:

- *low self-esteem*
- *being secretive about where they go and who they see*
- *mood swings and changes in emotional wellbeing*
- *dramatic changes to their appearance*
- *staying out all night, going missing from home or running away*
- *skipping school*
- *coming home with money, clothes or a mobile phone they couldn't afford themselves*
- *new relationships with older men or women*
- *getting involved with drugs and alcohol*
- *distancing themselves from family and friends of their own age*
- *getting phone calls or text messages from unknown adults*
- *unexplained injuries consistent with sexual or physical assault*

If you're worried a child you know may be suffering abuse or neglect, contact the appropriate organisations immediately. Reports can be made anonymously and every report will be investigated. Reporting information and contact details can be found in section D of this pack.

Advice for parents and guardians.

Be aware of the warning signs and:

- *talk to your children about what makes a healthy relationship and how to stay safe*
- *encourage your child to talk openly with you about anything that's bothering them*
- *be vigilant for changes in your child's behaviour and emotional state*
- *don't judge or get angry; let your child know you're there to listen, support and help*

Advice for professionals.

Professionals are often the first to spot issues early on, so it's important you:

- *learn more about CSE and the signs to look out for*
- *stay alert to changes in behaviour and physical signs of abuse*
- *find opportunities to teach young people about healthy relationships and CSE*
- *think about how to support and help young people share information if they are worried about themselves or a friend*
- *make sure you know the procedure to follow if you are concerned about a young person*
- *always share any information or concerns you have with your workplace's child protection lead*

A close-up portrait of a man's face, looking slightly to the left. The image has a teal/cyan tint. A large, dark purple geometric shape, resembling a torn piece of paper or a stylized 'A', is overlaid on the bottom right of the face. The text 'WHAT, WHY' is positioned above a horizontal white line, and 'AND HOW' is positioned below it, all in white, uppercase, sans-serif font.

WHAT, WHY AND HOW

Section A

DIRECTOR'S NOTES

I strongly feel that when tackling an issue as complex and far reaching as Child Sexual Exploitation it is not the job of any film maker or artist to tell anyone what to do or think. Rather, it is their responsibility to enable a conversation and to suggest a theme to help start the debate. When asked to think about developing a CSE film, this idea was in the forefront of my mind. As such it was essential for me to gather as much information as possible to inform my own opinion and work out how to present this topic on film. In doing so, hopefully people will feel, think, agree or disagree and begin talking.

My research began by simply searching through the websites of national charities, reading reports from court cases, and looking at the CSE advice already out there. I read reams of statements and interviews with victims of CSE and a picture began to emerge. Very early on I spoke at Eastleigh's Community Safety Partnership annual forum, which allowed me to speak to professionals about their views on the subject and what they consider to be missing from the conversation. As it became clear that the subject was very complex and broad I realised that I would have to make a choice about which angle I would focus on when making the film.

The next stage in the development of the script was a day long workshop with a group of young people aged between 12 – 18, some of whom had experienced abuse. It was important for me to have an open conversation about the subject with the target audience. The workshop proved to be really helpful in confirming that there were huge gaps in young people's knowledge of the subject and, sadly, little provision for tackling the subject of CSE in schools.

It was whilst working with these young people that a storyline which seemed plausible to them began to emerge. It was so important that our audience could recognise themselves or their friends in some element of the story. Putting the beats of the story together with these young people really helped to maintain the authenticity.

It was clear to me that this film was ultimately about how we all treat one another; about respect and hope.

Relationships are complex and often dangerous; young people fall into flights of fancy, get caught on the winds of love, and spiral into relationships without any sense of danger. This is a beautiful thing and by no means did I want to say that relationships are inherently bad, or put some ridiculous age restriction on love, but I wanted to encourage people to think about the nature of their relationships and check if they are truly cared for and looked after.

It was important to me that the film had a universal message, beyond the subject of CSE. It was whilst thinking about this that I remembered Carl Sagan's beautiful analogy of the earth from his book 'Pale Blue Dot'. For me he sums up the concept of oneness in the most profound and sensitive way. I find looking out and back at ourselves helps us realise that we are one and finite and fragile, and that if everyone could realise that then we might all start treating each other in a much better way.

From this a title was born; 'Suspended in a Sunbeam'. Having this analogy of life as the final act in the film allowed me to explore Kay's imagination in a more profound way. Having your lead character play an interest in the stars makes her a thinker and means she is already questioning her place in life. If she can get lost, then so can anyone.

Having developed a thematic structure for the film, I then took the story structure I had developed with young people and went into a 6 week writing and rewriting process to come up with a shooting script. That was then tweaked and refined following readings with more young people and consultation with the rest of the creative team.

To engage people in a drama that tackles any issue, it is fundamentally important not to patronise large groups of people or isolate individuals. In setting out to tell a story in an interesting and moving way we hope to make people stop and think. This is a film and a piece of storytelling, a drama and not an education film. It does not have the answers; it is simply asking the question, 'why?'

RESEARCH QUOTES

Quotes are great conversation starters or can form part of a display. Below are quotes from the research and development workshops, which inspired the film:

"I feel pressure all the time to be sexy"

"I get sent nudes all the time, from guys I've never met"

"I never learnt about any of this in school"

"I think people are in love with the idea of being in love"

"A lot of it comes from not being able to talk to your parents"

"I was made to feel like I didn't have a choice, I had no other way to pay him back"

"I know 12 year olds who send nudes, the age thing is almost irrelevant now"

"It doesn't matter how long they're in prison, the victims need to deal with it for the rest of their lives"

"I think porn is a huge problem, I know boys in year 7 who watch it and it just objectifies women and glamorises sex in which girls have to be submissive"

"I think people get so caught up in relationships they let them control their life and they don't let anyone else in"

"It makes you feel grown up, like you're somehow better than your friends and you don't really need them"

"I thought they were my friends... I didn't even realise I was trapped"

"You get labelled as a slut, just for being confident, it makes you a target"



SETTING THE --- SCENE

Section B

ACTIVITIES

These exercises will help set the scene for your participants. It will also help you ascertain the level of understanding and students' attitudes towards values and beliefs, identity and relationships. These exercises are to be used to help promote positive and constructive debate before necessarily watching 'Suspended in a Sunbeam' and discussing more difficult issues.

We encourage facilitators to make these sessions as active as possible. Rearranging the room to allow for movement in the space and removing physical barriers such as tables will help keep the conversations active.

There are also activities in which participants will play roles from the film and try and change the course of events through improvisation. It is important to set up a safe convention of role play and improvisation, and activities to support this are also detailed below:

HUMAN BINGO

RESOURCES:

- Human bingo sheet
- Pens

Explanation:

1. Hand out a pen and bingo sheet to each member of the group
2. Young people move round the group and find a name to put next to each question
3. The only rule is that young people cannot ask the same person 2 questions in a row

First person to have a name against every question on the sheet shouts 'Bingo!' and wins the game.

FLOATING DEBATE

RESOURCES:

- Floating Debate Statements
- Prepare 3 sheets A4:
Agree/Disagree/Don't Know

AIMS AND OBJECTIVES:

- To Enable young people to become aware of their own values and beliefs
- To Provide the facilitator with insight into the knowledge and understanding of the group
- To Create a safe space to explore CSE and its complexities
- To Encourage interaction and participation
- To Increase awareness of values and beliefs
- To Increase communication and negotiation skills
- To Increase understanding and acceptance of others.

Explanation:

1. Facilitator lays **agree, disagree & don't know** sheets out across the room.
2. Young people are presented with a series of statements and are asked to adopt an **agree/disagree** or don't know stance.
3. Participants try to encourage people of opposing opinions to conform to theirs by providing explanations for their chosen stance.
4. If a young person changes their opinion they must adopt their new position in the room.

It is the role of the Facilitator in this session to encourage and promote debate resulting in young people moving around the room as they reflect on their own opinion.

This challenges values and beliefs and forces young people to take a physical position to defend their own opinion or to follow the opinion of others. This aids the facilitators to see group dynamics and a level of understanding and different roles within the group. Example: leader, follower, joker, and manipulator.

ACTIVITIES CONT.

HOW RISKY?

RESOURCES:

- How Risky Statements (1 set for every small group)

AIMS AND OBJECTIVES:

- To Encourage young people to discuss and explore their perception of risk
- To Help young people articulate their own opinion whilst considering the opinion of others.
- To Enhance communication skills
- To Increase understanding of risk
- To Increase understanding of how emotional vulnerabilities can influence choices

Explanation:

1. Split young people into smaller groups.
2. Present each group of young people with 12 statements and ask them to place these in order of perceived risk. 1 being lowest risk and 12 being the highest risk.
3. Facilitator should ensure that all young people are included in the discussion.
4. Facilitator should adopt a controversial stance to encourage young people to reflect and reason, for example: If group places “need to be loved” at a low risk rating, facilitator suggests that “need to be loved” may results in young people getting drunk with strangers, meeting stranger from Facebook etc.
5. Each group presents their agreed order to larger group

Facilitator encourages discussion and debate about different levels of risk.

Facilitator must be aware that the context of the scenario could influence the risk rating, for example “14-year-old girl gets into car with 21yr old Male” could potentially be high risk or could be no risk if the 21 year old is her brother.

SAFE VS UNSAFE

RESOURCES:

- Prepare 2 sheets A4: Safe/Unsafe
- Safe/Unsafe statements

AIMS AND OBJECTIVES:

- To Explore and discuss safe and unsafe situations
- To Increase awareness of unsafe situations
- To Increase ability to debate social issues

Explanation:

1. Facilitator reads out statements and young people are invited to decide if statements are Safe or Unsafe and place them underneath the relevant sheet.



HUMAN BINGO!

Find someone who...

Can name **3** sexually transmitted diseases

Name:

Thinks it's **OK** for a girl to ask a boy out

Name:

Knows what the age of **CONSENT** is

Name:

Watches **EastEnders**

Name:

Thinks condoms **PREVENT** STIs

Name:

Thinks that relationships should be **EQUAL**

Name:

Has **BLUE** eyes

Name:

Can name **3** methods of contraception

Name:

Brushed their **TEETH** this morning

Name:

Would **NOT** drop friends for boyfriends/girlfriends

Name:

Changes **UNDERWEAR** every day

Name:

Knows what **LOVE** is

Name:

Thinks child abuse is **WRONG**

Name:

Thinks **EDUCATION** is important

Name:

WEARS make-up

Name:

FLOATING DEBATE

There is nothing wrong with two 15yr olds having sex.

If someone gives you alcohol or drugs, you should have sex with them.

It's ok to take legal highs because they are legal.

If a 16yr old boy has sex with his 11yr old sister, it is not abuse because he loves her.

If you sleep with lots of people it means you are popular.

If someone loves you, they want to know where you are all the time.

It's ok to send naked photos to your boyfriend/ girlfriend.

It's risky for a 13yr old to get into a car with a 21yr old.

Young people should not tell if they have been abused by a family member or friend.

It's ok to smoke weed so long as you stay away from legal highs.

Parents should not let their 14yr olds boyfriend/ girlfriend have a sleep over in the house.

Boys get sexually abused.

Young people take drugs to help them forget about their problems.

Your boyfriend/girlfriend will love you more if you sleep with people to pay off debts.

It's ok to have sex with your boyfriend/ girlfriend if they are 'out of it'.

A relationship should be based on trust.

It's a laugh to spike someone at a party.

Everyone wants to be loved.

Paramilitaries control communities.

Sex is not as good if you use a condom.

HOW RISKY?

Meeting someone from Facebook	Needing a boyfriend
Getting drunk with strangers	Having lots of friends on Facebook
Having an older boyfriend	Going to party houses
Staying out without permission	Wanting to be loved
Keeping secrets from parents/carers	Getting a lift with strangers
Posting naked images on Facebook	Keeping a relationship, a secret

SAFE VS UNSAFE

Jenny has been going out with Roy for one week. Roy wants to buy her new clothes and take her out for dinner.

Aimee is at a party and takes legal highs. John asks her to have sex on the dining room table for a laugh.

Sarah (17) uploads a photo on an online dating site.

Jo and his mates are playing 'Knock and run'.

Jack (18) picks Rebekah up to go for a drive in his Subaru Impreza.

Severina lives in a house with her mother, father, two sisters and three uncles.

Chloe's friend has a new boyfriend who has hot mates. Chloe is invited to party with them at the weekend. There will be drink and drugs at the party.

A religious leader invites Carl into his house for coffee.

Febi tells her friend that she has to go back to Nigeria for a special operation.

Richard has unprotected sex with his boyfriend who he has known for years.

Tom posts on Facebook that he has had a massive row with his parents and he hates them.

Lee is going camping at the weekend with a group of male and female friends.



START THE --- CONVERSATION

Section C

CONVERSATION STARTERS

We hope that watching the film will stimulate independent debates and discussions amongst the group; these conversations should be encouraged and facilitated. There are some suggestions on how to facilitate debate in an open and active way in the Dynamic Debate section of this pack (Page C-5).

Below are some themes and ideas to help get the conversation started:

CROSSROADS

During the film Kay talks about finding herself at a number of “crossroads”; these are points in her life where she has to make a choice about what “direction” she should go. These choices are important to her and are often influenced by people and circumstances beyond her control.

Think about points in your life in which you have had to make choices that have affected your life; what influenced those choices?

AN OPEN ARM

At various points in the story, the people around Kay try to open up to her and help her, but this only drives her away even more as they approach her in a manner that she perceives as interfering. Can you spot the moments in the film where someone tried to help?

Could they have done something different to stop Kay running from them? Can you think of any moments in your life where you haven't accepted help from someone or someone hasn't accepted your help?

BYSTANDER

Can you spot the moments where characters miss potential dangers in Kay's life? There is one character who sees Kay on three separate occasions, first at the cinema with George, second on the bus crying, and third running angrily into the toilets at school?

Think about that person, if you saw someone like this in your school what would you do? Would you assume something is seriously wrong? Would you reach out to ask?

TOO FAST, TOO SOON

The relationship between Kay and George is intense and although it would have happened over a period of time, the speed and intensity of the film helps to highlight the feeling of ploughing into a relationship which moves onto the next step before anyone is really ready.

Discuss timescales and pace in a relationship. How long should it be before a relationship becomes sexually active? At what point do you tell other people you're in a relationship? How do you slow it down if it's moving too fast?

FRIENDS

Even though Kay's relationship with George is between the two of them, she forgets that her relationship affects her friends. This is in part due to the suggestions that George puts in her head, but she doesn't see what her life has to do with Sophie, Eve and Jack.

Think about moments in your life when you, or your friends' relationships have affected your friendships, what can be done to help this? Does jealousy play a part?

DRUGS AND ALCOHOL

Throughout the film it is suggested that drugs and alcohol play a part in controlling Kay's life.

Would George be different if he wasn't under the influence of narcotics? How does the pressure of others smoking and drinking affect your decision to join in or not? Can drugs and alcohol play a safe part in young peoples' lives?

AGGRESSION

George uses passive aggression throughout the film to trap Kay without making her feel like she is in any physical danger. His manipulation of the situation allows him to control the relationship. For Kay it is only when the aggression becomes physical that she finally sees that she needs to escape.

It's common to have moments of passive aggression, from the smallest moments of sarcasm to the biggest shouting fits. Think about moments where you have used aggression to control a situation, and with hindsight how else that moment could have been handled.

CHANGING OUTCOMES

Role Play – Forum Theatre

The objective of this workshop is for students to use acting and role play to see if they can alter a situation. Their aim is to achieve the most positive outcome from a given scenario. This workshop will help the class understand the use of rational thinking, something that is hard to do in the heat of the moment.

Before you start:

Your students will be improvising during the workshop so you might want to make sure that they understand about not ‘blocking’, this is when an actor makes a suggestion and another actor in the scene just says no and therefore stops the scene in its tracks. A good game to play to practise this is ‘Yes, let’s!’

One person in the group suggests doing something i.e “let’s go to the moon!” and the whole group says in unison “Yes, let’s go to the moon!” and acts this out in the space. They can work together or independently. After a few seconds someone else must suggest something else. This might lead on from the first thing “Let’s fight aliens!” or can be something completely new “Let’s crowd surf at an Iron Maiden concert!”. This keeps going until everyone is enthused and positive!

Main activity

Using the script extract available in this Resource Pack; re-watch the scene from the film and have some students act out the scene as it plays out in the film.

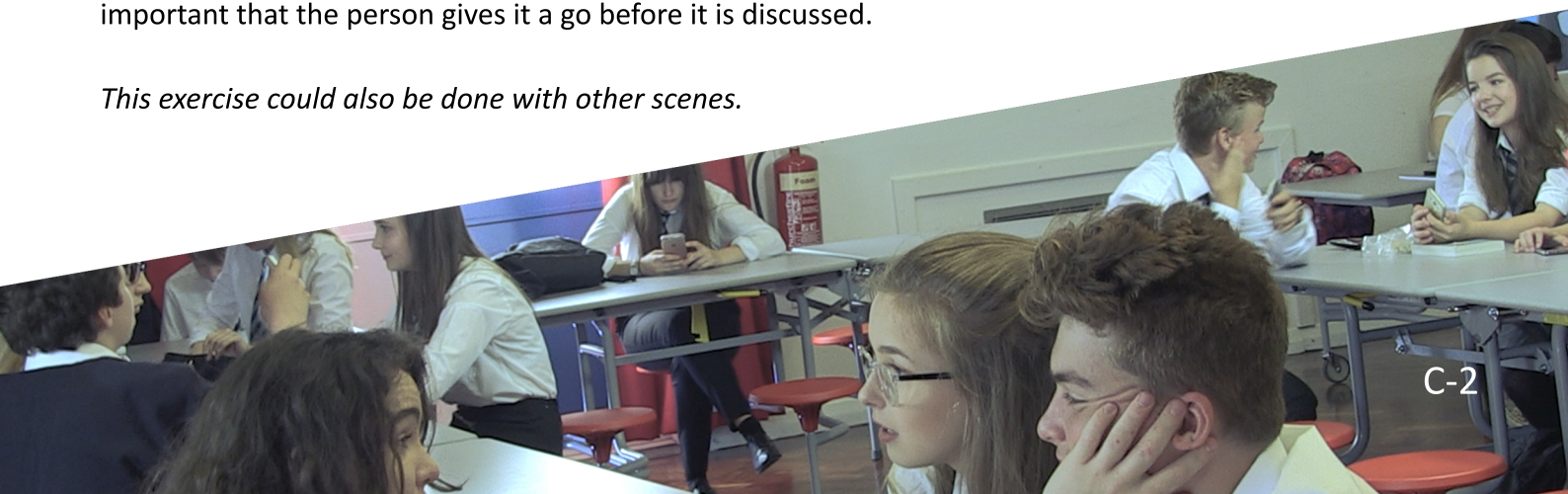
Then play the live scene again, this time if someone in the class thinks they know how to help the situation they can call “Stop!” The action freezes and that person can come into the scene and try their idea.

N.B

It is important that the students playing the characters stick to their own objectives, which is always to try and get the scene to end in the same way as the film. Make it a rule that no one can use physical violence as a method to stop confrontation.

Keep repeating the scene until the majority of the group agree with the best way to resolve the situation. Throughout, each person’s methods should not be questioned but instead be debated. However, it’s important that the person gives it a go before it is discussed.

This exercise could also be done with other scenes.



26. INT KAY'S HOUSE LIVING ROOM — EVE

Thomas is watching TV with Tobi. Kay walks past the door.

THOMAS
Where you going?

KAY
Out.

THOMAS
Where? It's a school night, you know
the rules.

KAY
Just out.

Thomas stands up to look at Kay.

THOMAS
You're not just anything... Tell me
where you're going and I might even
let you go.

KAY
I'm going to George's

THOMAS
He has a name now does he? And where
does he live?

KAY
Somewhere else.

THOMAS
You're not going anywhere.

KAY
I can go if I want

THOMAS
No you can't... it doesn't work like
that. Kay I just don't want you
wandering off to god knows where to
meet some guy I've never met... have
you met his parents?

Kay

No.

THOMAS

Have you not been to his house before then?

KAY

He doesn't live with his parents?

THOMAS

How old is he?

KAY

It doesn't matter

THOMAS

It matters to me.

KAY

Age is just a number.

THOMAS

Did he say that?

KAY

I'm going

Thomas grabs Kays wrist.

THOMAS

You're not going anywhere.

Kay struggles free.

KAY

You will never understand me like he does.

Kay storms out of the house

THOMAS

Kay, get back here now.

DYNAMIC DEBATE

The best discussions keep everyone active, either by sharing or thinking. Even those participants who rarely, if ever, contribute can still contribute in other ways. Below are some ways to design dynamic and exciting discussions.

Floating Debate

Lay out 'Agree', 'Disagree' & 'Don't Know' sheets across the room and then present the group with a series of statements. Participants will make their way to the area of the room that best represents the answer for them. Then encourage participants of opposing opinions to confirm their position by providing explanations that defend their chosen stance. If a participant changes their opinion they must adopt their new position in the room. It is the role of the facilitator in this session to encourage and promote debate resulting in young people moving around the room as they reflect on their own opinion.

Lightning Round

Just the name "lightning round" suggests energy. Make it even more dramatic by playing up the concept of speed, fun and excitement. Have your discussion questions prepared in advance so that you can ask them faster. Short-answer questions obviously work best for this technique. Participants have 30 seconds (or a more appropriate time for your particular group) to answer. They can either answer or pass -- and no negativity is associated with passing. Ask the questions rapidly whilst increasing the anticipation for each new question by imitating quiz show lightning rounds: "Are you ready for the next question? Here it comes." Ask the question before calling on a student so that all students must be ready to answer. The lightning round should take no longer than ten minutes.

Lighting Round Question Examples:

- What would you say if your friend was dating someone 10 years older than them?
- What signals do you think Kay missed whilst dating George?
- Is Kay to blame for what happened to her?
- Can you excuse George's behaviour at all?
- Do you think you'd have noticed that something was wrong earlier than the characters?
- Do you agree with Thomas's decision to give Kay more space?
- How quickly would you notice the red flags e.g. second phone, change in behaviour etc.?
- Who would you tell if you had concerns? And how soon would you tell them?
- If you met someone who acted like George, would you think you were being groomed?
- Although it is illegal under child pornography laws, when would you say it is the 'right time' to send nude images to another person?

Throw the Ball

When you ask a discussion question, call on participants by letting them catch a ball. This way of calling on students can either be a lot of fun and full of energy, or it can be a disaster. Be sure to keep the throwing distance short enough to prevent chaos. If someone has an opinion or comment they can raise their hand and the ball can be passed to them.

Group Answers

Two commonly used discussion techniques can be put together to allow a discussion that involves everybody at the same time. One is to form small groups of about three participants. When you ask a discussion question, every group has a small discussion of its own to come up with an answer. Questions of complexity work best with this method. Add to that the use of small cards with each having a method of group identification. After allowing enough time for each group to develop its answer, randomly pick a card and let that group give their answer. You can pick more than one card for each question. When the answer has been completed, put the used card back in the deck, so that no group can relax and think that their turn is over.

CSE MYTHS

Below are 5 Myths about CSE gathered from research from various national organisations. These are all good topic points that can be used in workshops, or added to displays.

Myth #1: Child sexual exploitation only happens to children in care

Reality: The majority of victims of CSE (approx. 70%) are living at home. However, looked-after children account for a disproportionate number of victims and can be particularly vulnerable. In recent studies conducted by Barnardo's nearly one-third of children who are sexually exploited in England are looked-after. The findings were taken from a survey of 498 children helped on one day by the charity's 20 specialist sexual exploitation services.

More than three-quarters (76%) of victims in the North West were looked-after children. In London, eastern and south-east England 42% were in care while in the South West the figure was 39%. Overall, Barnardo's found 29% were looked after, 16% had a disability and 5% a statement of special educational needs.

Myth #2: Child sexual exploitation only happens to girls and young women

Reality: Boys and young men are also targeted as victims of CSE by perpetrators. However, they may be less likely to disclose offences or seek support, often due to stigma, prejudice or embarrassment or the fear that they will not be believed. They may feel that they are able to protect themselves, but in cases of CSE physical stature is irrelevant because of the techniques of coercion and manipulation that are used. Statistics from the 2016 publication by the NSPCC – *How safe are our children?* (2016) reveal the following figures:

- Sexual assault on a male child under 13 – 2,252; sexual assault on a female child under 13 – 5,893.
- Rape of a male child under 16 – 606; rape of a female child under 16 – 4,241.
- Rape of a male child under 13 – 1,268; rape of a female child under 13 – 3,274.

Although sexual assaults on females are significantly higher, males are in no way free from risk.

Myth #3: Child sexual exploitation is only perpetrated by men

Reality: There is evidence that women can be perpetrators of this crime too. A Children's Commissioner's study found that:

- 72% of abusers were male but 10% of abusers were female. In 18% of cases gender wasn't disclosed

Females may tend to use different grooming methods but they are known to target both boys and girls. Where women or girls have been identified as perpetrators, their role was primarily, though not exclusively, to procure victims. Women and girls who have been found perpetrating have tended to be young, had histories of being sexually exploited themselves and of abusing others in tandem with the group or gang that had previously sexually exploited them. Women and girls directly involved in sexually exploiting children were either in relationships with men who were perpetrators or related to, or friends with, men and boys who were abusers.

CSE MYTHS CONT.

Myth #4: Child sexual exploitation is adults abusing children

Reality: Peer-on-peer child sexual exploitation happens too. Evidence indicated by the Children's Commissioner's study found that the age range of abusers was from 12 to 75 years and again this can take various different forms. In some instances young people are used to 'recruit' others, for example by inviting them to locations for parties where they will then be introduced to adults or forced to perform sexual acts on adults. Technology can also play a significant role with young people known to use mobile technology as a way of distributing images of abuse.

Myth #5: Child sexual exploitation only happens in large towns and cities

Reality: Evidence shows that CSE can and does happen in all parts of the country. CSE is not restricted to urban areas such as large towns and cities but does happen in rural areas too. High profile police operations in areas as diverse as Rochdale, Cornwall and Oxfordshire are clear examples of this. Young people can also be transported between towns, cities, villages etc., for the purpose of being sexually exploited and this is known as trafficking within the UK (an offence punishable by up to 14 years' imprisonment).

In 2013, 236 children were believed to have been trafficked for sexual exploitation. The National Crime Agency (NCA) collects information from a number of different agencies about potential victims of trafficking. This figure is likely to be an under-estimate due to the difficulties in recognising that individuals have been victims of trafficking activity.





ADVICE AND --- SUPPORT

Section D

ADVICE AND SUPPORT

Confidentiality; what it means:

“A safe space where young people can express their feelings or concerns and have their privacy protected. However, this right to privacy and confidentiality must be balanced with workers needing to act on valid child protection concerns if they believe the young person is at risk of significant harm, or of harming someone else.”

During sessions it is possible that children will disclose some kind of abuse or tell you information about community behaviours that need to be shared with other professionals. If you have a significant and immediate concern about a child's safety then you need to contact your on site pastoral/welfare representative. Further action in reporting a crime would be to call 101.

Any behaviours that present a child protection risk need to be referred into the MASH (The Multi-Agency Safeguarding Hub) process via Children Services (01329 225376).

Non urgent information or intelligence can be shared using the Community Partnership Information Form (CPI) which can be found on the LSCB Website. **The Hampshire LSCB** has lots of information including CSE Resources & the CPI Form to share intelligence

www.hampshiresafeguardingchildrenboard.org.uk

If you require advice or guidance on matters relating to CSE then please contact the Willow Team on 02380 664786 or email willow.team@hants.gov.uk

Useful organisations

Childline

ChildLine is a private and confidential service for children and young people up to the age of 19. Chat forums and instant messaging service available for advice as well as counselling.

If you are a child and think you or someone you know is at risk of sexual exploitation you can call ChildLine anytime on 0800 1111

<http://www.childline.org.uk>

Barnardos

Support for children and families who have been affected by CSE

http://www.barnardos.org.uk/what_we_do/our_work/cse-home

NSPCC

If you are an adult and worried about a child, you can call the NSPCC helpline 24/7 on 0808 800 5000, email help@nspcc.org.uk or visit

<http://www.nspcc.org.uk/help>

Hampshire Youth Commission

The Youth Commission enables young people to support, challenge and voice young people's opinions from across Hampshire and the Isle of Wight, to help shape decisions about policing and crime. They have priorities they work on every year and one of them is unhealthy relationships.

<https://www.hampshire-pcc.gov.uk/youth-commission>

ADVICE AND SUPPORT

Useful organisations cont.

National Crime Agency and CEOP (Child Exploitation and Online Protection Centre)

The Child Exploitation and Online Protection (CEOP) Centre is part of UK police and is dedicated to protecting children from sexual abuse wherever they may be. CEOP has an excellent youtube channel with lots of videos for young people, professionals and parents.

They deliver the 'ThinkuKnow' educational programme which is a guide to internet safety and safe surfing for young people, parents and professionals. There is an array of free resources on their website including lesson and assembly plans, leaflets and posters on keeping safe online, sexting, sexual exploitation, cyber bullying, grooming, etc. Their video 'Exploited' is an excellent short film but should not be used as a stand-alone resource:

<https://www.youtube.com/watch?v=qORv-Tgl4JI>

www.thinkuknow.co.uk

Alice's diary

Hampshire police campaign on CSE including free resources

<https://www.hampshire.police.uk/news/campaigns/child-sexual-exploitation/>

Willow Team, Hampshire

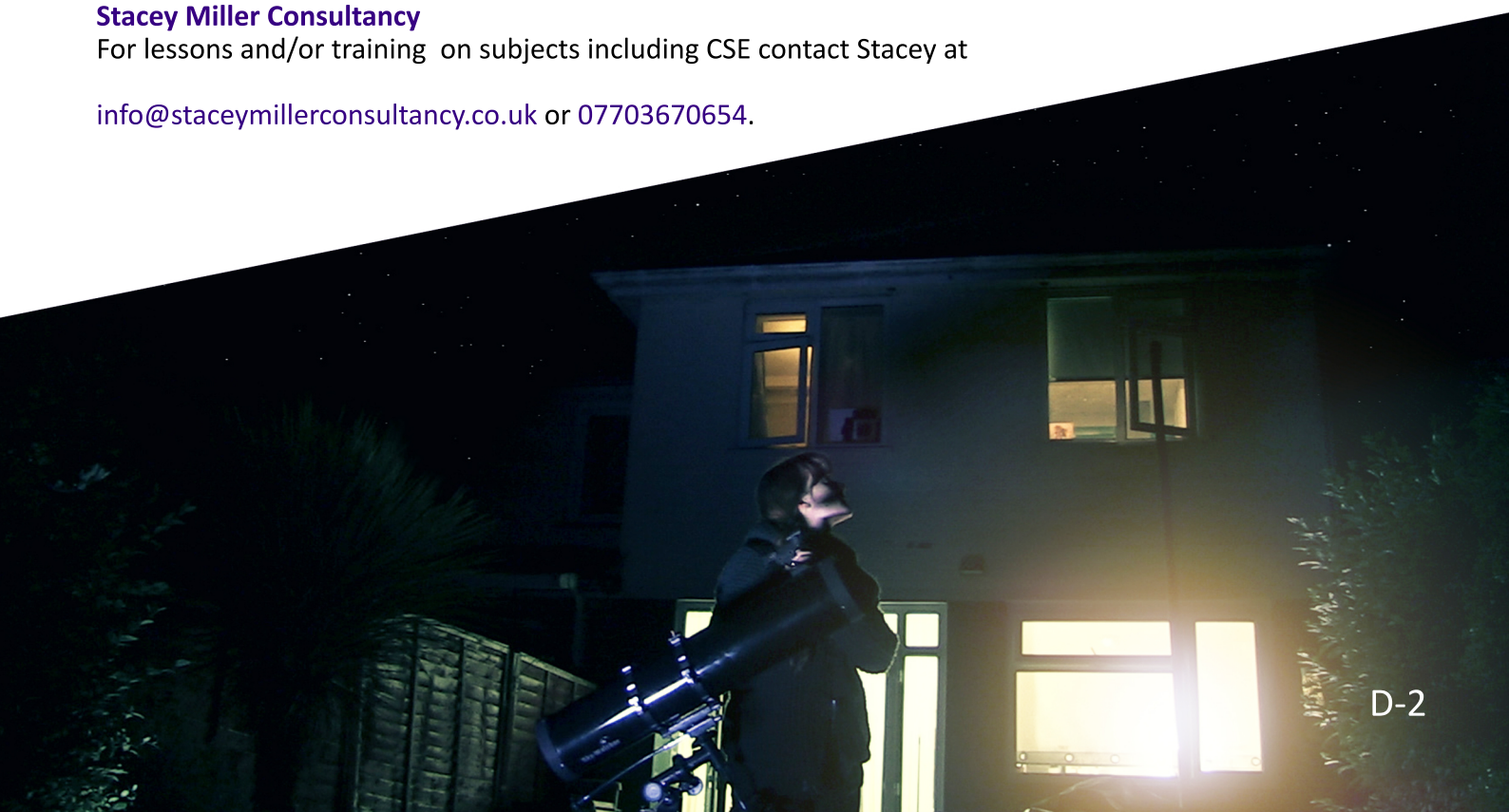
The team comprises social workers, nurses, police officers/investigators and Barnardo's workers. The team operate across Hampshire and works directly with children identified at risk of CSE.

Willow.team@hants.gov.uk

Stacey Miller Consultancy

For lessons and/or training on subjects including CSE contact Stacey at

info@staceymillerconsultancy.co.uk or 07703670654.



FURTHER RESOURCES

Short videos

Animation about grooming and sexual exploitation by NSPCC (1.5 mins)

<https://www.youtube.com/watch?v=w6vYbZSUL5U>

True story about a girl being groomed in just 13 days and finally culminating in her murder (5 mins)

<https://www.youtube.com/watch?v=WsbYHI-rZOE>

Animation video on substance misuse and sexual exploitation (2 mins)

<https://www.youtube.com/watch?v=j3xD58e6wA4>

Peer-on-peer child sexual exploitation information for professionals (2 mins)

<https://www.youtube.com/watch?v=qrLeH9EAolk>

Mobile phone apps

Wud U

Wud U? is a free educational app that aims to show young people the behaviours that could put them at risk of being sexually exploited, through illustrated, interactive stories.

http://www.barnardos.org.uk/what_we_do/our_work/sexual_exploitation/cse-professionals/wud-u-app.htm

Respect not Fear

The Respect not Fear App is free and provides you with games such as the pyramid and respect'o'meter, it also gives you instant access to important information and support services.

<http://www.respectnotfear.co.uk>

Free relationships toolkit

'Expect respect' toolkit for addressing teenage relationship abuse:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/97773/teen-abuse-toolkit.pdf

