



Syllabus 2024

Dates:

2nd, 3rd, 9th, 10th, 16th & 17th November 2024

Venue:

1803 Theatre
Andover College
Charlton Road
Andover
Hampshire
SP10 1EJ

Closing Date For Entries:

15th August 2024
(Or sooner if capacity is reached)



Entries

Entries will open via Festival Connect on the 15th of July.

[Register here for entries](#)

More information on our website: www.performevents.co.uk
or on the All England Dance website.

Closing Date:

15th August 2024 or sooner if capacity is reached.

Music Upload Deadline:

21st October 2024

Entry Notes:

- Entries will be accepted on a first come first served basis.
- Teachers and parents please think carefully when entering dances for the festival. While we understand that some circumstances are unavoidable, we had a considerable number of non-dancers last year. This can make a festival financially unstable due to the loss of door entries. So, please do think carefully about your entries!

* Please note: Perform Festival Andover is NOT an AED Qualifier in 2024. *

ALL ENQUIRES TO BE SENT TO:
andoverfestival@performevents.co.uk



Entry Fees

Solos: £10.50 per entry

Duets: £6.50 per dancer

Trios/Quartets: £5.50 per dancer

Small/Large Groups: £4 per dancer

Entries will only be accepted with full payment and confirmation of having read and understood the policies and rules in our syllabus and on Festival Connect.



Our 2024 Adjudicator

TBC

Novice Rules

To qualify for the novice section a novice dancer must (in the genre they are entering):

- Never have received a 1st or 2nd place
- Never have received a mark greater than 83

We have novice classical and stage sections for all solo age groups (A,B,C,D,E) with only one solo allowed to be entered in each section – please enter any other solos into the open sections.

We will also be hosting classical and stage sections for duets, trios/quartets, and group sections. You may only enter more than one into the section if there is a change of genre.

All dancers in a novice duet, trio or quartet must be a 'novice' as defined above. For groups, over 60% of the dancers must be novice.

Juniors are 10 years and under as of 31st August 2024, Intermediates are 14 years and under as of 31st August 2024 and Seniors are 18 years and under for solos or 21 years & under for duets/trios/quartets/groups as of 31st August 2024.

Note to teachers: Our novice sections are for children who are inexperienced at performing and need to gain in confidence and experience. When entering novice sections please use your discretion.

All other performance rules and timings apply as per the open section.

Festival Rules

- This competition is for amateurs and students who do not derive the main part of their income from the teaching or performance of dance.
- The age of competitors is taken as on 31st August 2024. Accuracy in birth dates is essential. Submission of incorrect ages may lead to disqualification, and, in cases of doubt, a birth certificate may have to be produced.
- The age of the eldest competitor in a Duet, Trio/Quartet or Small Group/ Large Group determines the correct age group.
- No dancer in a solo section may dance in a higher age category.
- Pointe work is not allowed for any competitor under 13 years old.
- Competitors under 13 may not be included in Contemporary or Modern Ballet sections, except if they are in a group.
- Lyrical is for competitors aged 11 and over.
- **Competitors may not enter more than one dance in any solo, duet or trio/quartet section.**
- A minimum of 5 and a maximum of 10 dancers constitutes a Small Group and a minimum of 11 and a maximum of 30 dancers constitutes a Large Group.
- Schools may enter **twice** in their age group for each dance technique in a Group Section with a maximum overall (**throughout all sections**) of **20** Junior Groups, **25** Intermediate Groups and **25** Senior Groups.
- Within these overall maximum limits, schools may enter group dances in their age groups in both Small Group and Group sections (2 x Small Groups and 2 x Large Groups).
- Pre-recorded music used in any Musical Theatre performance must not include any singing or chanting.
- Teachers are also reminded that pre-recorded music used in any tap sections must not include any recorded tap or similar sound effect.
- Fixed tap (single sound) only may be used for tap dancing. The intentional loosening of taps is not permitted.
- The use of talc and / or oil or any other substance anywhere on the body or a prop, which could leave a residue on the floor compromises safety and is strictly prohibited.
- The use of rosin needs to be carefully considered. You will be advised of any venue-specific policies and will be expected to adhere to them.
- Time limits for dances must not be exceeded. Times will be checked from the first note or word of the accompaniment, or – if it should occur first – the first movement of the dancer, to the dancer's last movement at the completion of the dance. A musical exit may be included on the recording only where it falls within the overall time limit.
- Titles, and any synopsis for performances, must be submitted on the online portal and when requested in advance, will be spoken by the announcer. The portal will only accept a synopsis of 30 words. Timing will begin as soon as the announcer has finished speaking.
- Scenery, sets, and staging are not allowed. Props are allowed but any prop that needs assembling side of stage will not be permitted. The weight limit for any prop is 10kg.



- All props are the responsibility of the teacher and are used at their own risk. Perform Festivals will not accept any responsibility for accidents caused by props either on or off stage.
- The Competition does not accept liability for the infringement of copyright, recording or performing rights arising out of any competitor's accompaniment, choreography, or performance. It contributes to a Group License to cover payment of fees for the use of recorded music at its events. Teachers and choreographers using music created from commercial recordings are advised that they are responsible for seeking permission to re-record from the recording companies concerned.
- According to the British and International Federation of Festivals, Perform Festivals are not covered by the blanket copyright agreement in respect of music/songs from shows and as a result, teachers / performers need to obtain their own license for such items from Phonographic Performance Ltd. Teachers should ring the office, 07380 350080, with any queries on this matter.
- Music must be uploaded via the entry system housed on the AED Teacher Portal. It is the responsibility of the dance teacher to upload the correct music. All uploaded music can be checked within the teacher portal. It is advisable to bring a digital or CD back up in case of accident.
- Photography, filming, video or tape recording, and the use of mobile phones during any performance are prohibited. However, by entry to the festival, competitors agree to perform before the cameras of the media or agents of the festival.
- Detailed genre descriptors for each style have been developed by AED. Teachers / choreographers must read these carefully and ensure their work fits into the published guidelines, which can be freely accessed on the AED website.
- Communication with the adjudicators concerning any matters relating to the competition by competitors, teachers, or other interested parties prior to or during the competition is strictly prohibited.
- The decisions of the adjudicators and judges are final.
- All awards are the adjudicators choice. Trophies awarded will be for the winner to keep. No trophies will be returned.
- The organiser reserves the right to appoint replacement or additional adjudicators and to alter, modify or cancel any of the arrangements detailed in the syllabus.
- Performers must dance in correct numerical order except where a complete change of make-up and hairstyle is involved, or at the discretion of the organiser.
- There will be no dancing for a mark or out of section if you cannot make the date or time of your dance.
- The stage and stage wings are out of bounds to all except authorised persons and entrants about to perform (authorised persons are Festival Stewards ONLY). ONE assistant ONLY is permitted backstage for competitors UNDER 8 or for the purpose of props and this person MUST leave the backstage area once the competitor has danced.
- The organiser also reserves the right to split or combine classes, if necessary, to ensure the smooth running of the festival.



- Re-dances are allowed in Pre-Junior & A classes or if there is a musical breakdown. Re-dances in any other classes are at the discretion of the organiser and adjudicator and may not be able to be placed.
- Latecomers will be allowed to dance only if time permits at the discretion of the organiser and will be marked but not placed. The festival organiser may start classes up to 30 minutes early if the festival is running early.
- Access to changing rooms is restricted to teachers and parents who need to help children with dressing. Anyone not in this category will be asked to leave the area.
- **Please note: dressing rooms this year will be mixed and changing pods will be provided for changing. Absolutely no changing can be done outside of a pod. If a dancer needs help with their costume, their adult must be fully enclosed in the pod with them.**
- Dressing rooms must be kept tidy, and respect must be given to property. Any possessions left in the dressing rooms are entirely at the owner's risk.
- Any dispute which may arise in respect of the rules, or any other matters connected with the festival will be decided by the organiser whose decision is final.
- The festival cannot be held responsible for any damage or loss of any personal property, including costumes at the festival.
- The organiser reserves the right to refuse any entry without assigning a reason.
- Abusive behaviour, verbal or physical, towards festival staff will not be tolerated. Anyone behaving in such a manner will be asked to leave and no refund will be given.

Disciplines and Time Limits

	Solos			Duets		
	Pre-Junior A B	C	D E	Junior	Inter	Senior
Ballet - Classical ¹	1.5	2	2	2.5	2.5	2.5
Ballet - Contemporary ^{1,2}			2		2.5	2.5
Narrative / Character	1.5	2	2	2.5	2.5	2.5
Contemporary ^{1,2}			2		2.5	2.5
Global Dance	1.5	2	2	2.5	2.5	2.5
Classical Greek	1.5	2	2	2.5	2.5	2.5
Musical Theatre	2	2.5	2.5	3	3	3
Tap	1.5	2	2	2.5	2.5	2.5
Jazz / Modern	1.5	2	2	2.5	2.5	2.5
Lyrical Jazz / Modern ³		2	2		2.5	2.5
Open ⁴						

	Trios / Q'tets			Small Groups / Groups		
	Junior	Inter	Senior	Junior	Inter	Senior
Ballet - Classical ¹	2.5	2.5	2.5	4	4	4
Ballet - Contemporary ^{1,2}		2.5	2.5		4	4
Narrative / Character	2.5	2.5	2.5	4	4	4
Contemporary ^{1,2}		2.5	2.5		4	4
Global Dance	2.5	2.5	2.5	4	4	4
Classical Greek	2.5	2.5	2.5	4	4	4
Musical Theatre	3	3	3	4.5	4.5	4.5
Tap	2.5	2.5	2.5	4	4	4
Jazz / Modern	2.5	2.5	2.5	4	4	4
Lyrical Jazz / Modern ³		2.5	2.5		4	4
Open ⁴				4	4	4

Age Groups

	Class	Age on 31 August 2024	Qualifying Mark
Solo Sections	Pre-Junior	6 & under	84
	Class A	7 & 8 years	85
	Class B	9 & 10 years	85
	Class C	11 & 12 years	86
	Class D	13 & 14 years	86
	Class E	15 to 18 inclusive	87
Duets, Trios (including Quartets)	Junior	10 years & under	85
	Intermediate	14 years & under	86
	Senior	21 years & under	87
Groups	Junior	10 years & under	85
	Intermediate	14 years & under	86
	Senior	21 years & under	87

NEW!!

Marking Guidance

For our 2024 festival we will be using the new BIFF marking scheme. This is where dancers will be awarded a worded band instead of a number mark.

The new bands are below:

Band	Descriptor
Developing	A performance demonstrating an awareness of technical skills, requiring more consistency & artistry.
Progressing	A performance showing development of technique and/or communication and commitment.
Merit	A competent performance, showing some artistic awareness and/or technical ability.
Commended	A convincing performance technically & artistically, with increasing stylistic & communication skills.
Honours	An excellent performance, demonstrating fluent technical and artistic skills with emerging individuality.
Outstanding	An impressive performance technically and artistically, displaying spontaneity & clear individuality.
Exceptional	A superlative performance, displaying exceptional artistic individuality.



Important Notes For Teachers

Performance

The adjudicators will be looking for a complete performance. It should display exceptional technique for the age group concerned and be strong, confident, theatrical, and entertaining, with a good standard of body basics, appropriate costuming and of an excellent musical standard.

Interest must be engaged at the outset and sustained until the very end.

Music

Avoid using popular music because comparisons with professional performances will be inevitable. Music should be age appropriate, and the use of inappropriate language is unacceptable.

The quality of musical recordings is crucial. They should be of a suitable length and without cuts that destroy the shape, development and ending of the music, spoiling the performance. Whilst all music should be uploaded to the online entry system, it is essential to have a backup for use in an emergency.

Costuming & Make-Up

All costumes and make-up should be age appropriate and take into consideration the suitability to the genre and style of the work. General appearance and presentation are part of the overall performance, but the costuming is not given any marks. We recommend that a simple and effective costume, correctly fitted, which enhances the line of the dancer and style of the piece is most suitable.

The safeguarding of the dancer is paramount, costumes should not be revealing or indecorous. Make-up should be fresh, simple and enhance the features. Take care that make-up choices do not hide or obscure the facial expression. Character make-up is accepted as dictated by the choice of characterisation.

Props

If props are to be used at all, they should be flame-resistant, not exceed 10 kg, be appropriate and be a fully integrated part of the performance. Hand props should be relevant to the situation showing appropriate size, shape, period, weight, and texture of the article judged by the way they are handled, they should be convincing. Dangerous props, such as naked flame, glass, rice, and real flowers must not be used. Any props that require the stage to be swept after use are discouraged.

Classical Ballet

Classical Ballet should include elements of both adage and allegro. Stylised ballet is a communication of an idea through movement, danced with/without the use of hand props, and could reflect elements such as the Hornpipe, Spanish and Tarantella for example. Soft or pointe shoes must be worn (depending on age and technical proficiency). The use of classical repertoire is not allowed. Music should be drawn from the classical genre and be suited to the range of vocabulary steps utilised.

Criteria

- Dancers should demonstrate the principles of classical ballet, which include secure posture and alignment, turn-out, weight distribution and placement.
- A well-schooled port de bras is an essential component that should exhibit correct shaping, flow, and coordination of the head and eye line.
- Attention should be paid to the grouping of fingers and relaxation of the hands.

Guidance on costuming

Costuming should be relevant to the choice of style but also allow freedom of movement. Leg lines should not be obscured by heavy skirts as classical lines and correct technique need to be seen. A romantic length tutu may be utilised if appropriate to the choreographic style.

Modern Ballet

Modern Ballet is a fusion of both classical and modern ballet styles which may or may not be danced with a parallel line of the leg. Choreographers such as Crystal Pite or Wayne McGregor are examples of the type of work we would expect to see in this section, neo-classical work would also be acceptable. Soft or pointe shoes must be worn. Music choices could be more varied and draw from a wider body of material than is suggested for classical ballet performances.

Criteria

- Evidence of a secure ballet technique should be demonstrated but displaying freedom and articulation of the spine, moving away from the traditional classical lines, is encouraged.
- Choreography should draw from both styles of dance exploring elements and pushing boundaries where these two techniques meet.
- Floor work may be incorporated.

Guidance on costuming

Costume should be suited to the style of the piece and allow for freedom of movement and complete visibility in the body lines.

Narrative/Character

In this section you may portray a character, fictional or non-fictional, or you may choose to interpret an animal or an element from nature, a feeling, an emotion or something more abstract. The fundamental element of the performance should always be focused on the storytelling and development of the narrative. Demi-character could be presented within this section.

Criteria

- The acting skills and an ability to communicate using the whole body should be visible throughout. The performance must be visceral.
- The character should be expressed through body and facial expression with a clear sense of purpose behind the movement.

We would normally expect a classical genre to be utilised for this section, however on the odd occasion other forms of dance may be used if they aid the characterisation. The technique must be consistent throughout and appropriate to the piece as a whole. The chosen dance technique **MUST** serve the purpose of storytelling, a hybrid and creative utilisation of different dance techniques will be accepted.

Some examples:

- A tap dance to the song 'Mr Bojangles' would not be suitable if the movement does not convey a story.
- The use of tap to portray the Mad Hatter in Alice in Wonderland (as in the Christopher Wheeldon ballet) would be suitable.
- A modern dance with lyrics is not a narrative dance – although it may interpret the lyrics. However, a dance performance that focused on global warming for instance, that used the jazz vocabulary, could be used as a narrative piece if the overriding purpose of the choreography was to tell a story.
- La Fille Mal Gardee contains a clog dance which is a character piece.
- A piece exploring the issues/characters within West Side Story that utilises a hybrid of jazz and classical ballet work could be construed as a narrative piece.
- Lip-synching to a song, in a characterised manner, is not a character dance.

Exception: Classical Greek would not be accepted here as the genre already utilises characterisation and interpretation as part of its own performance criteria. However, in a hybrid form, a character piece could draw from Classical Greek vocabulary if suited to the mood and feel of the characterisation.

All choreographers are asked to consider the appropriateness of the topic to the age of the dancer. Alongside, sensitivity and thought must be given to the context in which the performance is presented and to ensuring that chosen themes are also appropriate to a competition aimed at young performers.

Guidance on costuming

Costumes and makeup should reflect the character choice being portrayed. Footwear, if required, should also be suitable and appropriate to the character, the style and period and should always facilitate correct technique.

N.B. Please see further guidance on the use of the props which are only necessary if enhancing the overall performance.

Contemporary

Breath should inform movement, with weight, swing, suspension, and release applied. Choreography should explore themes and the use of contraction, extension, and relaxation should be explored along with the use of the spine. The performance should avoid being presentational and dancers should demonstrate they have a deep understanding of what initiates movements and why. The space should be explored in a multi layered way including, levels, planes, and facings.

At its core the work should demonstrate a clear underpinning of recognisable contemporary dance techniques (such as Graham, Cunningham, Horton, Release) which may be amalgamated. However, the choreography should not be a hybrid of modern theatrical dance, which is not contemporary dance in its purest form.

Criteria

- The work should be rooted in Contemporary Dance techniques.
- Theme and/or choreographic devices should be apparent in the presentation of the work.
- A sequential use of the spine should be clearly understood.
- Clear initiation of movement is essential.

Guidance on costuming

Costume for this style will be dictated by the style and theme of the piece. The line of body and shape of the movement should always be clearly visible throughout.

Global

All traditional music, songs, and techniques appropriate to the country of choice are acceptable. Younger competitors are expected to demonstrate traditional performances. Seniors may introduce theatrical performances that are clearly based on a national tradition. The choice for this section is broad and encompasses both traditional folk dances and dances drawn from the rich body of cultural dance practices from around the world.

Criteria

- Deliver a performance which captures the essence of the chosen country. Footwork and body movements should have an authentic feel with the arms co-ordinating in the correct style.
- A theme maybe used but is not compulsory and small props which help to create an authentic story can be incorporated into the performance.
- The floor patterns and choreography should mirror those used in the chosen area (as appropriate to the specific region/style).
- The musical choice should incorporate the spirit of the country but doesn't have to be a traditional folk piece.

Guidance on costuming

The costume should be authentic with the correct length of skirt or trousers and an awareness of the material types used in the Country. Footwear should be appropriate for the style. Jewellery can be worn if it complements the authenticity of the costume.

Classical Greek

Based upon the technique of Ruby Ginner, classical Greek is performed barefoot and is essentially showing the use of opposition and relaxation through the movement which was core to Ginner's work. Dances should reflect the title. Myths, studies from nature and modern-day themes are acceptable, together with the accompaniment of many different genres of music or the spoken word, provided the movements are given their appropriate interpretation and relate to one or more of the seven styles of this technique which are:

- Lyric
- Athletic
- Bacchic
- Pyrrhic
- Choric
- Ritual
- Tragic

The choreography should be based upon the natural movements of the body such as Standing, Walking, Running, Skipping, Leaping, Jumping and Spinning, whilst experiencing the cultural connections to other arts such as Sculpture, Ceramics, Painting, Poetry, and Music. Aspects of the performance should include expression, use of breath and musical understanding. Also demonstrated should be balance, strength & control, relaxation, elevation, and flexibility through the spine.

Criteria

- The dancer should demonstrate the correct technical and artistic requirements for the relevant styles: lyrical, athletic, bacchic, pyrrhic, tragic, choric and ritual.
- The use of breathing, weight and relaxation and full use of the body should be evident throughout. The use of the spine, body turn, and precision of line should be secure.
- The quality of the movement dynamics should match the chosen style, whilst showing fluidity and sensitivity where relevant.
- A connection and response to the chosen music, words or sound should be demonstrated.

Guidance on costuming

Costuming and the use of props should be relevant to, and enhance, the portrayal of the title, myth, or theme of the dance. Bare feet should be worn for the Classical Greek dance technique.



Musical Theatre

Musical Theatre encompasses the 'triple threat' abilities of performers and adjudicators will consider the following aspects:

- Vocal ability and technique.
- Acting through song and connection to the words.
- Acting through dance and/or movement.

The choice of the material should be both suitable in terms of age and cultural identity. Characterisation and believability are integral to the performance, and it is important that the song choice is relevant to the performer. The lyrics are important, and clarity of diction should be thought about. Breath control and pitching are also a key element and need suitable training. The key of the accompaniment should be within the range of the performer, and it is permissible to change this to suit the voice type. Dance should not be included for the sake of it and should flow naturally out of the lyrics and characterisation. Pedestrian movement and staging are considered appropriate, and each action should have a clear purpose and intention. Any genre of dance can be utilised, the focus should be that the genre enhances the role that is being played and is in keeping with the character and era of the chosen material. Ensure that the performer understands the context, period, and location of the song and/or musical.

For younger candidates in Pre Junior, A and B sections, it is acceptable for the performers to choose songs that are not necessarily drawn from musical theatre.

THERE IS NO REQUIREMENT FOR THE PERFORMANCE TO CONTAIN 50% SONG AND 50% DANCE.

Criteria

- Suitability of the song choice to age of performer.
- Vocal placing and pitching.
- Characterisation and connection to the words.
- Appropriate use of movement and/or dance.
- Understanding the context of the piece.

Guidance on costuming

Costume choices should reflect the period and setting of the song choice and the character being portrayed. Footwear should also be suitable, and considerations should be made as to what the character would wear as this will also dictate the type and style of movement incorporated. For example, bare feet would not be suitable for a song that is set on the streets of New York during the 1920s.

Tap

Tap encompasses many different styles – often dictated by the choice of accompaniment. The use of the body and/or arm lines and overall performance should work in unity to form a cohesive presentation that is informed by the style of tap that has been utilised. Tap dances should be rhythmic, show clearly defined rhythmic patterns and precision in beating and footwork. There should be variance in the use of tonal quality which may, or may not, be influenced by the accompaniment.

Criteria

- Timing and musicality.
- Tonality and use of light and shade.
- Clarity of beating and articulation of footwork.
- Stylistic interpretation and use of the body as a whole.

Guidance on costuming

Costumes can be varied and creative, just ensure that emphasis is not drawn from the feet and a clear action should be visible. Taps should not be loosened as this will blur, and detract from, the clarity of sound. Hard soled shoes are preferable as they produce a more confident sound and are more protective of the feet.

Jazz/Modern

Jazz utilises the underpinning of a clear jazz technique in its presentation. There is plenty of scope for freedom in the style, choice of music and theme, if relevant. The term, theatrical jazz, refers to the fundamental jazz dance techniques which evolved from musical theatre into more contemporary hybrids such as modern dance and which may incorporate influences from contemporary dance. The term Theatre Jazz does not dictate that the source material must be derived from musical theatre and the two should not be confused (although it is clearly permissible to use this style in the genre). Choreography should reflect the rhythms and dynamics of the music, clear sustained technique in turns, kicks and elevated steps and should avoid being solely based on limbering movements. Tricks can be utilised, but should have purpose to the piece, ensure that focus and consideration is given on the linking steps in between to help with flow in the transitions.

Criteria

- Clarity of line through the limbs and body.
- Control in technique (turns, kicks, elevation).
- Use of dynamics and rhythmicity.
- Stamina and consistency in performance.

Guidance on costuming

There is complete freedom in the costuming, it should allow for freedom of movement and not obscure the line of the dancer's body. Any costume should be appropriate to the age of the dancer and considers modesty.



Lyrical

Lyrical allows the dancer to interpret the music and lyrics through movement and encourages a sense of musicality and connection between the dancer and the accompaniment. The use of breath is important and strong technical application will allow for simplicity and space in the presentation. Highlights in the movement should match that of the orchestration/musical arrangement.

Lyrical is a pure interpretation of the music and should therefore show fluidity, resistance, suspension, relaxation, purpose and create physical shapes that are aesthetically pleasing. Vocal or non-vocal music may be utilised, however if interpreting the lyrics, the performance should be consistent throughout. The choreography should have a continuous sense of flow showing breadth, expansion, and release. Whilst the use of floor work is permitted, it should be kept to a minimum. Ask yourself, does the music suggest going to the floor?

Music should be age appropriate, and the size of orchestration and emotive content should relate to the age and ability of the dancer.

Criteria

- The dancer should demonstrate a sustained technique, extension, and continuity of line where relevant and fluidity in the movement.
- The music should be embodied fully within the performance and the two elements should work in harmony with one another.
- A range and richness in dynamics should be ever present in the work.
- Throughout, the use of space and freedom in the movement should be evident.
- The emotive response should come within and not be forced or contrived.

Guidance on costuming

Costume choices can be varied and creative, they should allow for freedom of movement and compliment the lines created by the dancer. The costume should have some link to the quality of the music and the fluidity in movement of the dancer.

Open Section (Small groups and Large groups)

The open section is for any dance routine that doesn't fall into the specific categories outlined above. It can be a hybrid of different dance styles. Examples of dances that could be suitable may include: an acrobatic dance; a lyrical jazz that incorporated elements of acrobatic work; a lyrical routine that combined elements of contemporary and jazz work.

N.B. Please note that this is not an opportunity to perform another dance from a section already outlined above.

Criteria

- Clearly identifiable dance technique should be evident throughout.
- Movement and choreography should be artistic and relate to the musical choice.
- The dance should not fulfil the criteria outlined for the other sections/categories.

Creating Safer Festivals for Everyone

The Federation and its member Festivals use the following policies and procedures to create Safer Festivals for everyone:

1. A single, definitive Child Protection Policy adopted by all Federation Festivals.
2. One or more designated Festival Safeguarding Officers (FSO) appointed for each Federation Festival – Name: **Kelly Hopkins** Phone: **07795 822254**.
3. Best practice advice in the form of Safe Working Practice and Festival Child Protection leaflets, with support and training for all Festival staff and volunteers. Including clear reporting procedures for anyone with a concern about a child.
4. Appropriate recruitment and induction procedures for all new Festival staff and volunteers responsible for providing safe environments for everyone attending / performing at a Federation Festival.
5. All Festival stewards wear an identity badge and during the Festival Organiser will be contactable via the door entry table. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing a Festival identity badge. All reported incidents will be handled in accordance with the Safe Working Practice and Festival Child Protection best practice advice. In addition, each Festival will ensure the availability of a quiet area / room where concerns can be expressed in private.
6. For the duration of the Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils/vulnerable adults. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils/vulnerable adults are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues, performance, practice and changing areas that may be provided. Please note the Festival will undertake to supervise performers in all backstage areas unless responsible adults are invited to accompany them (e.g. for pre-junior classes).
7. No unauthorised photography or video recording is allowed at our Festivals. Where parents/guardians/carers do not wish photos to be taken at all, then the responsible adult attending should ensure that their child/pupil/vulnerable adult is not included in official authorised photos.
8. Some children and vulnerable adults may have specific needs in order to take part. If this is the case, we ask the responsible teachers/parents/guardians/carers to contact the Festival prior to arrival. The Festival actively seeks wherever possible to meet these needs but must know beforehand in order to prepare support – or to advise that help cannot be provided on this occasion.
9. The Festival's Child Protection Policy and approach to Creating Safer Festivals for Everyone is published explicitly in our Syllabus, which is on our website and Programme. By completing the entry process all parents / guardians / carers and teachers of entrants under 18 (or vulnerable adults of any age) confirm that they give (or have obtained) the necessary consents for the entrants to take part in the Festival. Without consent the entry to the Festival cannot be accepted.

Child Protection Policy

The British and International Federation of Festivals for Music, Dance and Speech work for amateur festivals everywhere to help create thousands of educational performance opportunities for children and young people each year. The Federation, and our member Festivals, are committed to ensuring safe environments for children and young people and believe that it is always unacceptable for a child or young person to experience abuse of any kind. We recognise our responsibility to safeguard the welfare of all children and young people, by a commitment to recommend best practice which protects them. This policy applies to our Board of Trustees, paid staff, Adjudicator members, volunteers, students or anyone working on behalf of the Federation and our member Festivals.

We recognise that:

- The welfare of the child/young person is paramount.
- All children, regardless of age, disability, gender, racial heritage, religious belief, sexual orientation or identity, have the right to equal protection from all types of harm or abuse.
- Working in partnership with children, young people, their parents, carers and other agencies is essential in promoting young people's welfare.

The purpose of the policy:

- To provide protection for the children and young people who participate in our festivals, including the children of festival members.
- To provide staff and volunteers with guidance on procedures they should adopt in the event that they suspect a child or young person may be experiencing, or be at risk of, harm.

We will seek to safeguard children and young people by:

- Valuing them, listening to and respecting them
- Adopting child protection guidelines through procedures and safe working practice for staff and volunteers
- Recruiting staff and volunteers safely, ensuring all necessary checks are made.
- Sharing information about child protection and safe working practice with children, parents, staff and volunteers
- Sharing information about concerns with agencies who need to know and involving parents and children appropriately.
- Providing effective management for staff and volunteers through supervision, support and training.

The Federation will review this policy each year in November in line with Safe Network guidance or sooner in light of any changes in legislation or guidance. All changes will be communicated to our member Festivals in time for the start of the new Festival year.

The safety of children and members of other vulnerable groups is paramount and all, without exception, have the right to protection from abuse. All suspicions and allegations of abuse will be taken seriously and responded to swiftly and appropriately, and all the festival staff and volunteers have a responsibility to report concerns.



PURPOSE AND FUNCTION OF FESTIVAL

The aim of the Perform Events Festivals is to advance the education of the general public in the Arts, in particular Dance, as well as to provide a platform for amateur performers, combined with an educational element.

FESTIVAL ENVIRONMENT

The Festival is run mainly by volunteers, and endeavours to work with schools, teachers, parents/guardians/carers and adjudicators to provide a safe environment for all competing children, as far as is reasonably practical. Please be aware that the Dance section is held in a venue that maybe open to the general public. We take no responsibility for the supervision of unaccompanied minors/vulnerable adults at any time. It is the policy of our festival to inform and involve parents/guardians/carers and teachers in partnership with you in order to ensure, as far as it is reasonably practicable, a safe environment at our festival. We do this by ensuring that you receive a copy of this policy at the time you are making arrangements to attend our festival.

SAFETY OF PERFORMERS

It is necessary for teachers and parents to be aware of their responsibilities in entering any performers and to bear in mind the limitations imposed by the stage and surrounding environment.

APPLICATION OF POLICY

This policy relates to children under the age of 18 years and members of vulnerable groups of any age whose needs are identified to the organisers prior to their arrival at the Festival. This should be done by contacting the address or telephone number of the organiser. In recognising the needs of children from ethnic groups and children with disabilities, the Festival actively seeks to meet those needs notified by parents/guardians/carers and/or teachers but must know beforehand in order to prepare support – or to let you know we are unable to help.

FESTIVAL PERSONNEL

All Festival are volunteers and can be identified by the badges provided by the Festival. Adult volunteers' personal details are recorded and held in the register. At every session of the festival at least two of the festival helpers on hand will have an enhanced Disclosure and Barring Service (DBS) certificate and, in the case of a problem, anyone wearing a badge will be able to direct you to someone who will be able to help (parents can advise their child that anyone wearing an official badge can be approached privately and discreetly). All problems will be taken seriously and will be documented and dated. During the Festival the organiser, or appointed person in their absence, can be contacted via the door entry table.

PREPARATION FOR ATTENDANCE AT FESTIVAL

Perform Events Festivals sends out this policy with the details of times for your classes. This ensures that, if parents do not personally attend with their children, their attention is drawn to all aspects of this Child Protection Policy and requires them to be satisfied that their children will be accompanied to and from the festival, and adequately supervised by a responsible adult(s) acting on their behalf. If teachers do not send back the signed papers to say that the Child Protection Policy has been distributed, entries cannot be accepted as it may damage our organisation irreparably if they fail to follow our safeguarding policy.



Data Protection Policy

This document describes the means by which Perform Festival Andover will comply with the General Data Protection Regulation (GDPR), which comes into force on 25th May 2018 and updates the UK Data Protection Act 1998.

The lawful basis for the collection and storing of data for the purpose of the festival is primarily legitimate interest with consent from those making the entries sought. For details of what data is processed please see the GDPR Privacy Notice.

The festival qualifies as being exempt from the requirement to register any of its data with the Information Commissioners Office.

To comply with GDPR the Festival (Data Controller) will:

- Appoint a Data Protection Office (DPO) responsible for the implementation of this Policy.
- Provide all festival entrants with access to the GDPR Privacy Notice explaining why data is being collected, processed, and stored and that the person making the entries will be asked to 'opt in' on behalf of their competitors.
- Ensure that electronically held personal data is password protected.
- Ensure that reasonable and proportionate measures are taken to prevent unauthorised viewing or theft of hard-copy personal data.
- Respond to any Subject Access Request (SAR) within 1 month as per statutory regulation. SAR are to be made to the DPO in the first instance.
- Retain data only for as long as necessary except for the purpose of historical or statistical recording but will remove an individual subject data if asked to do via a SAR.
- Only collect personal data that is necessary for the running of the festival, as follows:
 - Contact details of dance schools (name, address, telephone and e-mail of principal and person managing entries)
 - Name, date of birth, gender, dance school attended, classes entered and marks awarded (when available) of entrants.
 - For private entries, the contact details of the parent /guardian of the entrant in addition to the other entrant data.
 - Contact details of volunteer helpers and data necessary for the completion of a DBS check if applicable.
 - Place this policy and GDPR Privacy Notice on the festival website.

The festival will not:

- Place any personal data on the festival website, without seeking consent, this includes the names of any award winners. Awarding of awards will not be conditional on providing such consent.



General Data Protection Regulation (GDPR) Privacy Notice

What personal data does the festival need to collect?

For each competitor the festival collects the name, date of birth, gender, affiliated school, classes entered, marks awarded (when available) and any awards gained.

For each school, the festival collects the name and contact details of the school and principal and for the person managing the entries. The festival does not hold the contact of individual competitors unless they have entered privately, in which case we require the parent / guardian details in lieu of a school.

Who is collecting the data?

The data controller is Perform Festival Andover, and data will be processed by authorised festival organisers.

How is the data collected?

Data is mainly collected by means of an online entry system.

Why does the festival need to collect this data?

The festival requires to know the names and ages of competitors to schedule the event, the affiliated school contact details to communicate the information regarding the running of the event, and marks awarded to enable certificates and awards to be awarded.

How will data be used?

Entry data, once received from the schools, will be automatically inputted into an online database. This is then used to generate a confirmatory summary for each school, the festival 'running order', print a programme and various lists necessary to run the festival days, print mark sheets and certificates, record marks awarded and calculate winners for awards. Numbers from this database, in combination with data from past festivals, will be used at times to aid management planning. The festival will not undertake to process entries non-electronically.

With whom will the data be shared?

The database will be accessed by authorised festival organisers only. None of the data will be placed online, except for results appearing on the festival Facebook page, an 'opt in' will be asked to agree consent for this. No data will be shared with any outside agency or organisation. Names and classes entered will be published in the festival programme which will be on sale at the festival.

Can I see my data or ask for it to be deleted?

You have the right to see your data, have it corrected or 'be forgotten.' (deleted) via a 'Subject Access Request; (SAR). This request should be made in writing to the festival and be responded to within one month.

How long will my data be kept?

Data will not be kept for longer than necessary. For the purpose of the festival, they will erase electronically held data after a ten-year period.

How will the data be stored?

Electronic data is held in a password protected database and a backup copy maintained. None of the data is accessible online. Paper documents are kept in a private dwelling with normal domestic security measures in place; the festival will take all reasonable measures to ensure that the data is not lost or stolen or viewed by unauthorised persons. E-mail addresses are for dedicated festival use, and communications are not subject to special encryption measures. Any breach or suspected breach of data security will be reported and investigated in line with the GDPR.