



Syllabus 2025

Dates:

26th, 27th April, 3rd, 4th, 5th, 10th & 11th May 2025

Venue:

QM Hall,
Queen Mary's College,
Cliddesden Road,
Basingstoke,
Hampshire,
RG21 3HF

Closing Date For Entries:

24th February 2025
(Or sooner if capacity is reached)



Entries

Priority entries will open to last year's schools on **24th January** via Festival Connect.

Public entries will open on **27th January** via Festival Connect.

[Register here for entries](#)

More information on our website: www.performevents.co.uk.

Closing Date:
24th February 2025 or sooner if capacity is reached.

Music Upload Deadline:
21st May 2025

Entry Notes:

- Entries will be accepted on a first come first served basis.
- To allow as many dancers to enter as possible, there is a **100 entry per school limit**.
- 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.

Private Entries: It is extremely important that you check if your school is entering, before making your entry. If there are more than 2 private entries from 1 school, they all need to be entered under 1 account.

*Perform Festival Basingstoke 2025 **will be** an AED Qualifier*

ALL ENQUIRES TO BE SENT TO:
basingstokefestival@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 2025 Adjudicator

Kate Martin



Kate Martin B.A (Hons) Dance, P.G.C.E.

Kate was Janet Palmer's first pupil and trained with her, and at Mayhew School, Northampton in RAD Ballet and ISTD Modern, Tap, National and Classical Greek, to Advanced level. She first entered the 'Sunshines' in 1966 and continued to compete in All England festivals until 1978. After studying for a degree in dance, she then worked as a professional dancer in London and abroad in the early 1980s, as well as acting in T.V. programmes including *By the Sword Divided*, *Auf Wiedersehen Pet* and *Shine on Harvey Moon*. She worked as a choreographer at The Royal Theatre in Northampton, before studying for a P.G.C.E as a dance specialist and then working as Head of Dance, Advisory Teacher of Dance, GCSE and A Level Dance examiner, and choreographer for a student touring dance company.

Throughout the years Kate has maintained close contact with the festival movement, as a BIFF adjudicator, being on the committee for Northampton Festival, an organiser for the AED Midlands North regional finals, working as an adjudicator's scribe and entering her own children successfully, which enables her to empathise with all of the people involved in festivals, whatever their role. Since 2018, Kate has worked as a Dance and Musical Theatre History Lecturer and a dissertation supervisor at Urdang Academy, London and thoroughly enjoys working with students in vocational training. She believes wholeheartedly in the value of dance festivals and the role they play in encouraging young dancers in gaining confidence, feeling supported and educated, making new friends, and striving for excellence.

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 or a band higher than 'Commended'.

We have novice classical and stage sections for all solo age groups (Pre-Junior, A,B,C,D,E & F) 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, Intermediates are 14 years and under and Seniors are 21 years & under 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.

Novice status is taken from time of entry, if your dancer ends up placing or receiving the certain mark/band between entry and the festival, they will remain in the novice section.

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 performing 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: men are not allowed in the girls' changing room under any circumstances. If a father is the only accompanying adult with a female entrant, a family room can be provided. Please contact us to request this.
- 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, Trios & Quartets	
	Pre-Junior, A & B	C	D, E & F	Junior	Inter & Senior
Classical Ballet	1.5	2	2	2.5	2.5
Modern Ballet	~	~	2	~	2.5
Narrative/Character	1.5	2	2	2.5	2.5
Contemporary	~	~	2	~	2.5
Global	1.5	2	2	2.5	2.5
Classical Greek	1.5	2	2	2.5	2.5
Jazz/Modern	1.5	2	2	2.5	2.5
Tap	1.5	2	2	2.5	2.5
Lyrical	~	2	2	2.5	2.5
Musical Theatre	2	2.5	2.5	3	3

	Small Groups		Large Groups	
	Junior	Inter & Senior	Junior	Inter & Senior
Classical Ballet	3	3	4	4
Modern Ballet	~	3	~	4
Narrative/Character	3	3	4	4
Contemporary	~	3	~	4
Global	3	3	4	4
Classical Greek	3	3	4	4
Jazz/Modern	3	3	4	4
Tap	3	3	4	4
Lyrical	~	3	4	4
Musical Theatre	3.5	3.5	4.5	4.5

Age Groups & Qualifying Marks

	Class	Age on 31st August 2024	Qualifying Mark	Qualifying Band
Solos	Pre-Junior	6 years & under	84	Commended
	A	7 years & 8 years	84	Commended
	B	9 years & 10 years	85	Honours
	C	11 years & 12 years	86	Honours
	D	13 years & 14 years	86	Honours
	E	15 years & 16 years	87	Honours
	F	17 - 21 years	87	Honours
Duets, Trios & Quartets	Pre-Junior	7 years & under	84	Commended
	Junior	10 years & under	85	Honours
	Inter	14 years & under	86	Honours
	Senior	21 years & under	87	Honours
Groups	Junior	10 years & under	84	Commended
	Inter	14 years & under	86	Honours
	Senior	21 years & under	87	Honours

NEW!



Scan here to read more about AED Qualifying!

Marking Guidance

NEW!!

For our 2025 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:



Scan here to read more about the new marking scheme!

Band	Optional Marks	Descriptor
Developing	65-69	A performance demonstrating an awareness of technical skills, requiring more consistency & artistry.
Progressing	70-74	A performance showing development of technique and/or communication and commitment.
Merit	75-79	A competent performance, showing some artistic awareness and/or technical ability.
Commended	80-84	A convincing performance technically & artistically, with increasing stylistic & communication skills.
Honours	85-89	An excellent performance, demonstrating fluent technical and artistic skills emerging individuality.
Outstanding	90-94	An impressive performance technically and artistically, displaying spontaneity & clear individuality.
Exceptional	95-100	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.

Genres

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.

Safeguarding & Child Protection

Policy & Procedures

Purpose and aim of these procedures:

Perform Festivals celebrates dancers aged from three to 21 years and are members of the British and International Federation of Festivals for Music, Dance and Speech (BIFF) and the national charity, All England Dance.

Our Festivals are committed to promoting the welfare of children and young people and keeping them safe. We are also committed to equality, valuing diversity and working inclusively across all our activities. Perform 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.

Perform, AED and BIFF festivals recognise our responsibility to safeguard the welfare of all children and young people. We aim to ensure those children who attend our Festivals, and any other children who may come to our attention, receive the protection and support they need if they are at risk of abuse.

This policy applies to all persons involved in the running of Perform Festivals. It has been drawn up on the basis of relevant law and guidance that seeks to protect children and young people, and its purpose is to set out the overarching principles that guide our approach.

These procedures give clear direction to all staff and volunteers at Perform Festival events on how to provide safe environments for the children and young people attending / performing at our Festivals. They also explain how to respond if they have concerns that a child needs protection or concerns about the conduct of a member of staff or volunteer.

Creating Safer Festivals for Everyone

1. Appropriate recruitment and induction procedures for all new Festival staff and volunteers responsible for providing safe environments for everyone attending / performing at a Perform Festival - see 'Safer staff and volunteers' section below.
2. All Festival personnel wear an official festival badge. All teachers / parents / guardians/carers are asked to report all incidents of any nature to anyone wearing a Festival badge.
3. All reported incidents will be handled in accordance with the **Safe Working Practice** and **Festival Child Protection** best practice advice. In addition, we will ensure the availability of a quiet area / room where concerns can be expressed in private.
3. For the duration of a Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils, except at the time of performing. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues, and public preparation areas that may be provided.
4. No unauthorised photography, audio or video recording of children and young people is allowed at our Festivals.
5. Teachers give approval for official photography at the point of entry. If a child/young person is not to be photographed this information is easily available to staff/volunteers
6. 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 Organisers prior to arrival. The Festival actively seeks wherever possible to meet these needs, and to know beforehand gives us the best opportunity to prepare the required support.
7. The Festival's Child Protection Policy and approach to Creating Safer Festivals for Everyone is published explicitly in our Syllabus and Programme. By ticking the entry box all parents / guardians / carers and teachers of performers under 18 (or vulnerable adults of any age) confirm that they give (or have obtained) the necessary consents for the performers to take part in the Festival, all are fit enough to do so (this will be confirmed again on the day of performing) and all participants agree to abide by the rules. Without consent the entry to the Festival cannot be accepted.

Roles and Responsibilities

Child Protection is everybody's business and all staff and volunteers working at our Festivals need to have an awareness of our policies and procedures and to understand their responsibilities to safeguard children and young people.

The best practice advice provided in the BIFF Federation's **Safe Working Practice** and **Festival Child Protection Leaflets** must always be followed and copies can be downloaded from our website.

Perform Festival has a Festival Safeguarding Officer to take a lead role in this.

Festival Safeguarding Officer (FSO)

Purpose of the role:

The Festival Safeguarding Officer (FSO) takes the lead role in ensuring that appropriate arrangements are in place for keeping children and young people safe when attending / performing at the Festival.

Duties and responsibilities:

1. Make sure that the Festival adopts the latest AED and BIFF Federation's child protection policy and procedures, including compliance with child licensing regulations.
2. Incorporate the AED and BIFF Federation's recommended best practice into our Festival procedures.
3. Ensure that all staff and volunteers working at the Festival understand their responsibilities to safeguard children and young people and have received a copy of the latest **Safe Working Practice** and **Festival Child Protection Leaflets**. Including an explanation of how to recognise signs of abuse and what they should do if they have a concern about a child or about the behaviour of an adult.
4. Ensure all issues concerning the safety and welfare of children and young people who attend the Festival are properly dealt with in accordance with the child protection policy and procedures.
5. Make sure that all participants at the Festival: performers, teachers/parents/guardians/carers, staff, volunteers, and audience members are made aware of the child protection policy and procedures of the Festival.
6. Manage any concerns about a child raised by Festival staff or volunteers. This includes ensuring the **Festival's Reporting Concerns Form** is completed correctly and onward referral to statutory child protection agencies as appropriate.

Safer Staff and Volunteers

Perform Festivals are committed to promoting the welfare of children and young people and keeping them safe. We are also committed to equality, valuing diversity and working inclusively across all our activities.

Through our staff/ volunteer recruitment and selection procedures we will ensure we are compliant with all requirements under relevant legislation and guidance (specifically the Safeguarding Vulnerable Groups Act 2006, Protection of Freedoms Act 2012, Rehabilitation of Offenders Act 2013, Part V of Police Act 1997, Equality Act 2010, and Working Together to Safeguarding Children guidance). We will take all reasonable steps to prevent unsuitable people from joining our organisations and will ensure that new staff members and volunteers are given a proper induction

We recognise that our staff and volunteers are our most important resource and they cannot perform their role effectively unless they are inducted properly and receive ongoing support and supervision. We are also aware that sometimes unsuitable individuals seek out opportunities via employment or volunteering to have contact with children in order to harm them. This is why we ensure all recruitment of staff and volunteers is undertaken with the appropriate safeguards in place.

We recruit and induct our volunteers by:

1. Highlighting the organisation's commitment to safeguarding if advertising any work/volunteering opportunities.
2. Ensuring that all applications for both paid and volunteer positions are made using our application form for recruiting staff or volunteers
3. Conducting a formal face-to-face interview with anyone who is not already familiar to the organisation
4. Obtaining two references and two pieces of ID from candidates who are not already familiar to the organisation
5. Using a self-disclosure form where appropriate
6. Carrying out the required Disclosure & Barring Service (DBS) or other National equivalent, checks for candidates in line with DBS/National guidelines.
7. Ensuring that all new staff and volunteers are made aware, during their induction period, of how to keep children and young people safe at Perform Festival events.

All new staff and volunteers will receive a copy of the latest **Safe Working Practice** and **Festival Child Protection Leaflets** from the Federation with an explanation of how to recognise signs of abuse and what they should do if they have a concern about a child or the conduct of a staff member or volunteer.

What is Child Abuse

Child abuse is the term used when an adult harms a child or a young person under the age of 18. There are four main kinds of abuse, all of which can cause long term damage to a child.

1. **Physical abuse** may involve hitting, shaking, throwing, poisoning, burning or scalding, drowning, suffocating, or otherwise causing physical harm to a child. Physical harm may also be caused when a parent or carer fabricates the symptoms of, or deliberately induces, illness in a child.
2. **Emotional abuse** is the persistent emotional maltreatment of a child such as to cause severe and persistent adverse effects on the child's emotional development. It may involve conveying to children that they are worthless and unloved, inadequate, or valued only insofar as they meet the needs of another person. It may include not giving the child opportunities to express their views, deliberately silencing them, 'making fun' of what they say or how they communicate. It may feature age or developmentally inappropriate expectations being imposed on children. These may include interactions that are beyond the child's developmental capability, as well as overprotection and limitation of exploration and learning, or preventing the child participating in normal social interaction. It may involve seeing or hearing the ill-treatment of another.
It may involve serious bullying (including cyber bullying), causing children frequently to feel frightened or in danger, or the exploitation or corruption of children. Some level of emotional abuse is involved in all types of maltreatment of a child, though it may occur alone.

3. **Neglect** is the persistent failure to meet a child's basic physical and/or psychological needs, likely to result in the serious impairment of the child's health or development. Neglect may occur during pregnancy as a result of material substance abuse. Once a child is born it may involve a parent or carer failing to provide adequate food, clothing, and shelter, including exclusion from home or abandonment; failure to protect a child from physical harm or danger; failure to ensure adequate supervision, including the use of adequate care takers; or the failure to ensure access to appropriate medical care or treatment. It may also include neglect of, or unresponsiveness to, a child's basic emotional needs.
4. **Sexual abuse** involves forcing or enticing a child or children to take part in sexual activities, not necessarily involving a high level of violence, whether or not the child is aware of what is happening. The activities may involve physical contact, including assault by penetration (for example rape or oral sex) or non-penetrative acts, such as masturbation, kissing, rubbing and touching outside of clothing. They may also include non-contact activities, such as involving children in looking at, or in the production of, pornographic material or watching sexual activities, or encouraging children to behave in sexually inappropriate ways, or grooming a child in preparation for abuse (including via the internet). Sexual abuse is not solely perpetrated by adult males. Women can also commit acts of sexual abuse, as can other children.

Staff and volunteers should, in addition, be aware of new and emerging methods of abuse such as sexual exploitation, child trafficking and abuse linked to culture or belief. Bullying and different types of discrimination are also forms of child abuse. Like other kinds of abuse they can harm a child physically and emotionally.

How to recognise abuse

Signs of abuse may be obvious and sudden:

- An injury.
- A child tells you they have been ill-treated.
- A child is showing concern about the way an adult is behaving towards them.
- A child tells you about another child who is being mistreated.
- An adult tells you they are concerned about the abuse of a child.

Or may be more subtle and part of a bigger picture:

- A child who is regularly dirty, unsuitably clothed or hungry
- A child who is showing unusual behaviour for their age.
- A child who is isolated, distressed or angry.

Reporting an allegation or concern

If you have concerns about a child, you must:

- Report any concern about the safety of a child immediately to your FSO.
- Record what has been noticed or said on the Festival's Reporting Concerns Form. Sign and date the form and give it to your FSO.
- Keep what has happened confidential to as few people as possible who need to know.
- Be aware that it is not your role to investigate or talk to any parents/ carers that may be involved.

If a child tells you about abuse you must:

- Treat what the child tells you seriously.
- Reassure the child they have done the right thing by telling you.
- Not question the child or put words in their mouth.
- Not promise to keep what they have said a secret.
- Tell the child you will have to pass on what they have said.
- Not speak to the child's parents.
- Immediately report the information to the FSO.
- Record what the child has said in their own words as far as possible on the **Festival's Reporting Concerns Form**. Sign it, date it and give it to your FSO

What happens next?

- The FSO will decide whether to refer to Children's Social Care / Local Authority Designated Officer and will make the referral if this is the decision.
- The Social Work team / Local Authority will then decide on further action
- The FSO should let you have some feedback.
- If you feel you cannot report the concern to the FSO you must still take action and report your concerns to the HoS at the BIFF Federation / AED.
- The HoS at the BIFF Federation / AED is available to provide support and advice to the FSO.

If you have concerns about the conduct of a member of the team or volunteer, you must:

- Report any concerns that indicate that a member of staff or volunteer may be a risk to children to the FSO.
- Report any concerns regarding the FSO to the HoS at the BIFF Federation / AED.
- Be aware that if the concern is about the Head of Safeguarding at the BIFF Federation / AED then you must report your concerns to the Chair of the Board of Trustees of the BIFF Federation or AED.

The Festival Reporting Concerns Form

- Use the **Festival Reporting Concerns Form** to record any concern and how it is dealt with. The relevant sections of the form should be completed and signed at each stage of the procedure. It can be used to forward information to the statutory child protection authorities where necessary.
- The form should be signed and dated by all those involved in its completion and kept confidentially. The name of the person making the notes should be written alongside each entry.

Helping a child in immediate danger or in need of emergency medical attention

In an urgent situation you may initiate contact to prevent an accident or harm to a child:

- If the child is in immediate danger and is with you, remain with them and call the police.
- If the child is elsewhere, contact the police and explain the situation to them.
- If they need emergency medical attention, call an ambulance and, while you are waiting for it to arrive, get help from the Festival's first aider.
- If the first aider is not available, use any first aid knowledge that you may have yourself to help the child.

Once any immediate danger or emergency medical need has been dealt with you must contact the FSO to let them know what is happening and to report any child protection concerns that may be related to the incident. The FSO will then onward refer to statutory child protection agencies as appropriate.

When to involve the Local Authority Designated Officer or team (LADO)

The FSO should report the allegation to the LADO (or National equivalent) within one working day if the alleged behaviour suggests that the person in question:

- May have behaved in a way that has harmed or may have harmed a child
- Has possibly committed a criminal offence against or related to a child or has behaved towards a child in a way that suggests that they may be unsuitable to work with children.

Useful Contact Details:

Each Festival Safeguarding Officer should maintain the following list of useful contact numbers available for use during all their Festival Events:

BIFF Federation / AED Head of Safeguarding: *Contactable via the BIFF / AED website*

Festival Safeguarding Officers: *Kelly Hopkins 07795 822254*

Local authority children's social care department: *Via HCC / West Council Local Authority*

Local authority designated officer or equivalent: *Via HCC / West Council Local Authority*

NSPCC: 0808 800 5000 or help@nspcc.org.uk

ChildLine: 0800 1111 (Textphone 0800 400 222) or www.childline.org.uk

Policy Review:

Last Review: September 2024

This policy will be reviewed annually, next due September 2025, unless changes to guidance or legislation means this is to be done sooner.

Child Protection Statement

Perform Festival as a BIFF Federation / AED member use their guidance and best practice to create **Safer Festivals** for everyone and as a basis for our Child Protection statement and Safeguarding & Child protection policy and procedure documents. We 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 best practice and current guidance which applies to our organisers, volunteers, Adjudicators, students or anyone working on behalf of Perform Festivals, the BIFF Federation or AED. The full Perform Festival Safeguarding & Child Protection Policy & Procedures is available to view on the website www.performevents.co.uk or available at the festival front desk. 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.

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 our policy and policy statement:

- 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.



FESTIVAL ENVIRONMENT

The festival is run primarily 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 festival is held in a venue that maybe open to the general public.

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).

It is the policy of our festival to inform and involve parents/guardians/carers and teachers to ensure, as far as it is reasonably practicable, a safe environment at our festival. We do this by ensuring that this statement is available in the festival syllabus and programme with links to our full Safeguarding & Child Protection Policy & Procedures which can be viewed on our website and via the front desk throughout the 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 OUR STATEMENT AND POLICY

This relates to all children under the age of 18 years and members of vulnerable groups of any age. 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 organisers prior to arrival. The festival actively seeks wherever possible to meet these needs, and to know beforehand gives us the best opportunity to prepare the required support.

FESTIVAL PERSONNEL

All festival staff/volunteers wear an identity badge and during the festival, the organiser, or the person appointed in their absence, will be contactable via the front desk. 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 taken seriously handled in accordance with the **Safe Working Practice** and **Festival Child Protection** best practice advice and documented. In addition, each festival will ensure the availability of a quiet area / room where concerns can be expressed in private.

PREPARATION FOR ATTENDANCE AT FESTIVAL

The Perform Festival's 'Child Protection Statement' is published explicitly in our syllabus and programme with a link to the full Safeguarding & Child Protection Policy & Procedure on our website (www.performevents.co.uk). By completing the entry process all parents/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.

By making the entries the teachers are confirming that all parents/carers are aware of and agree to the Child protection and safeguarding measures in place.



CHANGING AREA

All changing rooms will either be gender neutral, with the only changing happening inside of the changing pods provided by the festival. Or they will be single sex and will be clearly indicated by means of signage on dressing room doors. Men are not allowed in dressing rooms where only female competitors are likely to be changing. Should the need arise, a family room will be made available. If you have any other requirement, please contact us in advance.

We request that only the responsible adult for the dancer accompany them in the changing room and you vacate once your section has finished. These areas are not supervised by Perform Event Festival volunteers.

DIVERSITY AND INCLUSION

Perform Events Festivals are committed to treating each individual as a person in their own right, with equal rights and responsibilities for all, whether they are an adult or a child. Discrimination on the grounds of gender, age, race, religion or belief, disability, sexual orientation, ethnic or national origin, or political belief has no place within this organisation.

PHOTOGRAPHS, VIDEO RECORDING AND PRESS PHOTOGRAPHY

Video recording and photography of any kind are prohibited in the auditorium at all times with no unauthorised photography or video recording throughout the rest of the festival areas. Teachers give approval for official photography and the use of photos by Perform Festival at the point of making entries. If a child/young person is not to be photographed this information can be collated and easily available to staff/volunteers.

LEGISLATION SUPPORTING THIS POLICY

The Rehabilitation of Offenders Act 1974; The Children Act 1989; The Police Act 1997; The Data Protection Act 1998; The Human Rights Act 1998; The Protection of Children Act 1999; The Criminal Justice and Court Services Act 2000, The Children Act 2004. The Vulnerable Groups Act 2006.

POLICY REVIEW

The Festival organisers will constantly review their policy, revising and enhancing it as necessary. In doing this, they will look to the British Federation and International Federation of Festivals for support and that body, in turn, will look to other agencies for evidence of good practice, most notably the Arts Council of England and NSPCC policy guidelines.

FESTIVAL SAFEGUARDING OFFICER (FSO)

Ms Kelly Hopkins

Telephone: 07795 822254 email: info@performevents.co.uk

The Child Protection Statement and Safeguarding & Child Protection Policy & Procedures will be reviewed on an annual basis or sooner if required.

Data Protection Policy

This document describes the means by which Perform Festival Basingstoke 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 Basingstoke, 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.