



# SYLLABUS 2026



## JUNIOR SECTIONS

### BABIES 5 AND UNDER

ALL TIME LIMITS 1.5 MINS PER SOLO EXCEPT MUSICAL THEATRE 2 MINS PER SOLO

- BABY STAGE ANY STYLE (EXCEPT CONTEMPORARY)
- BABY CLASSICAL ANY STYLE (EXCEPT MODERN BALLET)

### JUNIOR SOLOS 6, 7, 8, 9 AND 10 YEARS

ALL TIME LIMITS 1.5 MINS PER SOLO EXCEPT MUSICAL THEATRE 2 MINS PER SOLO

### PRE JUNIOR AND JUNIOR DUETS/TRIOS/QTETS/GROUPS UNDER 10 YEARS

ALL DUETS/TRIOS/QTETS 2.5 MINS PER DANCE EXCEPT MUSICAL THEATRE 3 MINS PER DANCE.

ALL SMALL GROUPS 3 MINS PER GROUP EXCEPT MUSICAL THEATRE 3.5 MINS PER GROUP

ALL LARGE GROUPS 4 MINS PER GROUP EXCEPT MUSICAL THEATRE 4.5 MINS PER GROUP

JUNIOR GENRES:

- GLOBAL
- BALLET CLASSICAL
- NARRATIVE/CHARACTER
- CLASSICAL GREEK
- MUSICAL THEATRE
- TAP
- JAZZ MODERN

## INTERMEDIATE SECTIONS

INTERMEDIATE SOLOS 11, 12, 13 AND 14 YEARS

ALL TIME LIMITS 2 MINS PER SOLO EXCEPT MUSICAL THEATRE 2.5 MINS PER SOLO

INTERMEDIATE DUETS/TRIOS/QTETS/GROUPS UNDER 14 YEARS

ALL DUETS/TRIOS/QTETS 2.5 MINS PER DANCE EXCEPT MUSICAL THEATRE 3 MINS PER DANCE.

ALL SMALL GROUPS 3 MINS PER GROUP EXCEPT MUSICAL THEATRE 3.5 MINS PER GROUP

ALL LARGE GROUPS 4 MINS PER GROUP EXCEPT MUSICAL THEATRE 4.5 MINS PER GROUP

#### INTERMEDIATE GENRES:

- GLOBAL
- BALLET (CLASSICAL)
- BALLET (MODERN ) FROM 13 YEARS ONLY
- NARRATIVE/CHARACTER
- CLASSICAL GREEK
- MUSICAL THEATRE
- TAP
- JAZZ MODERN
- LYRICAL
- CONTEMPORARY : FROM 13 YEARS ONLY

## SENIOR SECTIONS

#### SENIOR SOLOS 15 YEARS AND 16+ YEARS

ALL TIME LIMITS 2 MINS PER SOLO EXCEPT MUSICAL THEATRE 2.5 MINS PER SOLO

#### SENIOR DUETS/TRIOS/QTETS/GROUPS UNDER 21 YEARS

ALL DUETS/TRIOS/QTETS 2.5 MINS PER DANCE EXCEPT MUSICAL THEATRE 3 MINS PER DANCE.

ALL SMALL GROUPS 3 MINS PER GROUP EXCEPT MUSICAL THEATRE 3.5 MINS PER GROUP

ALL LARGE GROUPS 4 MINS PER GROUP EXCEPT MUSICAL THEATRE 4.5 MINS PER GROUP

#### SENIOR GENRES:

- GLOBAL
- BALLET (CLASSICAL)
- BALLET (MODERN )
- NARRATIVE/CHARACTER
- CLASSICAL GREEK
- MUSICAL THEATRE
- TAP
- JAZZ MODERN
- LYRICAL
- CONTEMPORARY

## ENTRY FEES

SOLO	£12.50
DUETS	£12.50 PER COMPETITOR
TRIOS/QUARTETS	£12.50 PER COMPETITOR
GROUPS	£50 PER GROUP

## Entries and Class Sizes

Entries may be restricted due to time constraints and allocated on a first come, first served basis. Should a particular class be oversubscribed, the organisers reserve the right to split the class.

Confirmation of receipt of entries will be made by email and confirmation of places made after the entry closing date.

Confirmation of entries

- Each school will be emailed with confirmation of entries
- Entries are only confirmed upon receipt of full entry fees and entry form.
- Each school must provide a list of 2 named teachers who will be issued with name badges to facilitate free entry to the venue during the Festival (maximum two per school, per day).

## MARKING SYSTEM

The Board of Trustees of the British & International Federation of Festivals for Music, Dance and Speech (BIFF), in collaboration with the Adjudicator's Council and the Festivals Council, has approved the introduction of an updated marking scheme. The aim is to promote BIFF's core values - Perform | Educate | Inspire - with a greater emphasis on the written and verbal teaching points and to offer positive feedback to the performer to build confidence and self-esteem. The new band scheme is as follows and a link to look at the detailed descriptors can be found [HERE](#)

- DEVELOPING
- PROGRESSING
- MERIT
- COMMENDED
- HONOURS
- OUTSTANDING
- EXCEPTIONAL

Medals will be awarded for 1st, 2nd and 3rd places. A fourth place and accompanying medal may be given at the Adjudicator's discretion. If a fourth place is not announced at the time of adjudication, no place or medal will be given.

## GENRE DESCRIPTORS

(as per All England Dance syllabus)

### Ballet (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.

### Ballet (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 Dance

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 Jazz/Modern (from 11 years)

Lyrical Jazz 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 jazz 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.

### **GENERAL RULES**

1. The Festival is for amateurs. For the purposes of this Festival, an amateur is one who is considered not to: a) derive his/her main income from performing dance; b) be undertaking a full-time further education in dance; c) be attending a full time dance or theatre school.

2. The age of competitors is taken from 31<sup>st</sup> August 2025. Entry into the incorrect age group may lead to disqualification. In cases of doubt, the competitor may be required to produce a birth certificate to confirm age.
3. Entries will be accepted via the Tonbridge Dance Festival registration form. In the event of over subscription please note entries will be accepted by geographical distance. Schools nearest the festival geographically will be given priority. This rule will only apply if we are oversubscribed. We welcome entries from all dance schools.
4. Competitors may perform not more than:
  - Once in their own age group for each solo technique (classical or stage) • b. Once in each genre in a duet class with the same partner • c. Once in each genre in a trio/quartet class with the same dancers

(NB dancers are permitted to dance more than once with different partners)

Genres are defined as follows:

CLASSICAL: Ballet -Classical Ballet, Modern Ballet (from 13 years), Classical Greek, Narrative/Character, Contemporary (from 13 years) and Global Dance

STAGE: Jazz/Modern, Lyrical Jazz/Modern (from 11 years), Musical Theatre, Tap

The committee reserves the right to amalgamate genres into the groupings of stage and classical should there not be sufficient entries to adjudicate genres separately.

The age of the oldest competitor determines the correct class of entry.

5. 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 Group.
6. The organisers reserve the right to divide, amalgamate or split classes, should the occasion arise, and have the power to interpret or qualify any of these rules should they deem it appropriate. If a solo age group is split, the two classes will be held on the same day wherever possible.
7. The timetable will be set by the Committee and will not be subject to alteration. Requests from competitors regarding preferred dates and times, or alterations to the published timetable, will not be accommodated for any reason.
8. Competitors must report to the stage at least 15 minutes before the class is due to start.
9. If they are unable to attend their class, competitors are invited to call the Festival representative to let them know. The Festival programme will include a telephone number to call that will be available during Festival hours.

10. Competitors aged 11 years or over may not be allowed to re-dance except for a technical reason determined by the stage steward. Competitors aged under 11 years may be allowed to re-dance, at the discretion of the adjudicator.
11. Acrobatic work is not allowed but gymnastic work is acceptable at the discretion of the adjudicator provided it is combined with modern dance technique.
12. Pointe work is not allowed for any competitor under the age of 13 years.
13. The organisers reserve the right to refuse entry or stop a performance where the content, props or costume are thought to be unsuitable.
14. Time limits for dances must not be exceeded. Times will be checked from the first note or word of the accompaniment or the first movement of the dancer, whichever is sooner. Marks will be lost if the time limit is exceeded.
15. The competition does not accept liability for the infringement of copyright recording or performing rights arising out of any competitor's accompaniment or performance. Teachers and choreographers using music created from commercial recordings are advised that they are themselves responsible for seeking permission to re-record from the recording companies concerned.
16. Recorded accompaniment must be uploaded to the TDF organisers in an MP4 format by 29<sup>th</sup> March 2026. Links to the relevant files will be emailed to each dance school and each track must be named as instructed at the time. Please ensure you have back up music at the festival in the event of a technical fault.
17. Pre-recorded music used in any song and dance section must not include any singing or chanting on the track. Pre-recorded music in tap sections must not use any recorded tap or similar effect.
18. The choice and interpretation of the accompaniment, as well as the quality of recording, will be considered by the Adjudicator.
19. When requested, the steward will announce the title of the dance and, if appropriate, a short synopsis not exceeding thirty words.
20. Adjudicator's decision is final and no discussion or correspondence concerning such a decision may ensue. The Adjudicator reserves the right not to award a place or medal if, in their opinion, the standard of dance is insufficiently high, or individuals infringe the rules.
21. Communication with the Adjudicator concerning any matters relating to the competition by the competitors, teachers or other parties during the competition is prohibited.
22. The competition may make awards to performers in categories of its choice. Trophies

should be cleaned and engraved at the winner's expense and should be returned to the festival by the end of March the following year. Failure to do so will result in a charge of £30 per trophy payable to Tonbridge Dance Festival.

23. Photography, filming, video or sound recording is prohibited in the auditorium. However, competitors must be prepared to perform before cameras of the media or agents of the competition.
24. The stage and stage wings are out of bounds to all except authorised persons and persons about to perform. Competitors who have danced must leave the area and only return for adjudication. Authorised persons are members of the Tonbridge Dance Festival Committee, licenced chaperones and teachers. Dancers should seek Committee permission before using the stage during break times.
25. In compliance with the venue's health and safety regulations, members of the public and competitors will not be allowed entry to the venue before 8.30am on any morning of the Festival.
26. Entrance to the auditorium will only be allowed between performances and not whilst adjudication is taking place. Competitors may be allowed into the auditorium if their costumes are covered and adequate footwear is worn. Children under the age of 10 must be accompanied by an adult and fully supervised.
27. Parents, relatives or friends who attend the Festival with a dancer must pay the appropriate entry money at the time of entering the venue. Competitors who are dancing or supporting teachers (max. two persons per day named by school in advance) on the day will not be required to pay the appropriate entry money.
28. The Festival carries public liability insurance and a certificate to that effect will be displayed FOH during the Festival.
29. Parents should be aware that the ONLY AREAS OF THE THEATRE SUPERVISED BY Tonbridge Dance Festival personnel are the side of stage and performing areas. In all other areas of the theatre (including the dressing rooms, auditorium, toilets, corridors etc.) parents and teachers are reminded that the safety of vulnerable people and personal belongings are their responsibility during the festival. The Festival accepts no responsibility for the personal effects of entrants or their helpers.
30. Lost property recovered at the festival will be disposed of if unclaimed 4 weeks after the last day of the festival.
31. All competitors will need to comply with the Child Licencing arrangements as defined by Kent County Council in compliance with legislation. Failure to comply with the KCC requirements will result in competitors being disqualified. The Festival will be registered for a Body of Persons Approval (BOPA). Please note all dance schools will

be contacted by KCC required to submit their own BOPA information to KCC.

32. Tonbridge Dance Festival has a designated fully trained Safeguarding Officer and any safeguarding issues or concerns will be handled by a named person.
33. Tonbridge Dance Festival will ensure that there are registered chaperones at the side of the stage and in the performance area at all times.
34. A separate dressing room will be provided for males and a family dressing room for both sexes should it be required. No men will be allowed entry to any female dressing room. The Festival reserves the right to question any person within the backstage area and, where deemed appropriate, request them to leave.
35. The organisers are not liable for any loss or damage to articles, clothing or personal injury during the Festival unless proven negligent.
36. By entering the Festival you are agreeing to our Child Protection Policy, our Privacy Policy and our approach to Creating Safer Festivals for Everyone.



## **CREATING SAFER FESTIVALS FOR EVERYONE**

The Federation and its member Festivals use the following policies and procedures to provide 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. Details of which will be available in the programme
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 staff and volunteers responsible for providing safe environments for everyone attending / performing at a Federation Festival.
5. All Festival personnel wear a badge to identify their roles. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing a Festival badge. 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.
6. For the duration of a Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils. 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, practice and changing areas that may be provided. The Festival cannot take any responsibility for property left unattended
7. No unauthorised photography, audio or video recording of children and young people 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 is not included in official 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 Organisers prior to arrival. The Festival actively seeks wherever 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, Programme and Website. By completing and signing the entry form 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.