

Tudor Rose Festival



Registered Charity No 1040742

All England Dance Championships Nominated Festival

Affiliated to the Federation of British Festivals

Syllabus 2022



Festival Dates:

Dance: 24 & 25 September, 1, 2, 8, 9, 15 & 16 October 2022
at The Harlington, Fleet Road, Fleet, Hampshire GU51 4BY

Closing Date for entries: 17 July 2022

www.tudorrosefestival.org

FESTIVAL COMMITTEE

We would like to thank everyone who gives their time and support to the Tudor Rose Festival:

Hon Chairman:	Ms N Mansell
Hon Vice-Chairman:	Mrs K Payne
Hon General Secretary:	Mrs S B Mellors
Hon Treasurer:	Mr S J Mellors
Festival Safeguarding Officer:	Mrs F Richmond
Committee Member:	Mrs L Ivey
Committee Member:	Mrs A Philpott
Committee Member:	Mrs T Pryke-Smith
Committee Member:	Ms N Wells
Ordinary Members:	Mrs J Adsley Mrs D Barhan Mrs E Barnard Mrs C Belloulou Mrs F Bullock Mrs K Carpenter Mrs C Cohen Mrs J Davis Ms S Davis Mrs T England Mrs R Freel Mrs A Gosling Miss C Gratwick Mrs S Gratwick Mrs C Hayward Mrs S Hopkins Mrs E Kennedy Mrs K Mathieson Mrs N Morgan Savage Mrs J Pritchard Mrs C Ridgwell Mrs H Scarlett Mrs R Whybrow and all the other helpers who give us their time!

General Secretary Details: Mrs Sheila Mellors
2 Regal Heights, Western Lane, Odiham,
Hampshire RG29 1TT
Telephone: 01256 229816 / Mobile: 07540 574083
email: tudorrosefestival@gmail.com
website: www.tudorrosefestival.org

Tudor Rose Festival 2022

Our Adjudicator

ANGELA WHITTLE

LISTD, AUKA



Angela trained at Bird College with further professional development at The Centre of Performing Arts. She worked as a dancer and choreographer in the UK and overseas, before taking up freelance teaching work for Sylvia Young, Pineapple Studios and Patricia Hammond Theatre School, amongst others. She founded, and is Principal, of Westminster School of Performing Arts, a part-time school offering a comprehensive range of subjects to pupils from 3 to 19 years. Angela is a dance adjudicator for The British and International Federation of Festivals and a Licentiate of the I.S.T.D.

**TUDOR ROSE DANCE FESTIVAL
YOUNG DANCER OF THE YEAR**

Sunday 16 October 2022 (provisional)

First prize: Tudor Rose Challenge Cup and Bursary of £250,

Runner-up: Runner-Up Cup and Bursary of £125.

1. Dancers aged 13 years and over will be invited to perform in this competition by the adjudicator on the basis of their work during the festival and will be notified when they have been selected.
2. Finalists will be required to perform two dances, selected by the adjudicator - one Classical (Ballet, Stylised Ballet, Character, Greek, National, Modern Ballet or Contemporary) and the other one Stage (Modern, Lyrical, Song & Dance or Tap). Dance Rules as stated will apply, including time limits.
3. The winner of the previous year's bursary will not be eligible for this section.

TUDOR ROSE DANCE FESTIVAL

THE PHYLLIS WALKER MEMORIAL BURSARY

Sunday 16 October 2022 (provisional)

First prize: Phyllis Walker Memorial Bursary Cup & £120,

Runner-up: Judy Armour Memorial Bursary Runner-Up Cup & £60.

1. The two dancers from each of the following age groups – 9, 10, 11 & 12 years (approximately eight dancers in total) who have achieved the highest aggregate scores in the Ballet and Modern sections will qualify to perform in this competition.
2. The finalists will be required to perform both dances and a winner and runner-up will be chosen by the adjudicator. Dance Rules as stated will apply, including time limits.
3. The winner of the previous year's bursary will not be eligible for this section.

RULES OF THE FESTIVAL

1. Professionals are not eligible to compete in this festival. For the purposes of this festival, professionals are defined as those who derive more than basic out of pocket expenses within the dancing professions, either as a performer or as a teacher, **or who attend a stage or dance school on a full-time basis. Competitors performing in West End or Touring Shows at the time the festival takes place are also not eligible to compete in this festival.**
2. The age of any Duet, Trio, Group or Ensemble shall be the age of the oldest competitor.
3. The age of any competitor is that at 1 September 2022.
4. Competitors may not perform in any class unless the entry fee has been paid, except at the discretion of the Committee whose decision shall be final.
5. The Committee reserves the right to limit the number of items allowed for each school and to return entries should the maximum limit already be attained. The Committee also reserves the right to split or combine classes to ensure the smooth running of the festival. Late entries are not normally accepted except by the decision of the Committee.
6. There is a limit to the number of entries that the festival can accept, as the festival is restricted to running over four/five weekends. Once the maximum number of entries has been reached, the festival will be unable to accept any more entries. The festival will aim to keep teachers informed as to the progress of the number of entries.
7. If there is a large volume of entries, classes will be organised at the discretion of the committee and certain sections may not go ahead (for example, Choreography, Improvisation and Family Groups).
8. The festival is affiliated to the Federation of British Festivals and an annual fee is paid to the Performing Rights Society. There is, therefore, no requirement to apply for a separate licence for live or recorded music played at the festival. All performances using music from shows in current production may be sung as a concert item, i.e. with no costume or movement without need for copyright permission. Where movement or costume is included in a performance, copyright permission is required and the festival committee accepts these entries on the basis that the appropriate copyright permission has been sought. Performers or teachers with queries on how to obtain copyright permission for performance items should contact Festivals House on 01625 428297 before making their entries.
9. Entry fees, which are not refundable (only in exceptional cases), are shown towards the end of this syllabus and payment of fees must accompany the entry form(s). Cheques should be made payable to Tudor Rose Festival and crossed a/c payee only. If BACS payment is preferred, please contact the General Secretary for details.
10. School Principals, or those completing entry forms, will be notified of the time, date and venue for the performances at least one week prior to such performances and any query must be taken up with the General Secretary immediately.
11. Time limits should not be exceeded. Where the time limit is exceeded the Adjudicator may stop the performance. No penalty will be imposed if, in the opinion of the Adjudicator, the performance has reached a judgement position. Re-dances are at the discretion of the Committee, but generally only apply to Baby, Class A and Class B sections. If a technical issue arises then re-dances may be allowed for any section.
12. Discussion with the Adjudicator regarding any matter concerning the Festival, its performance or adjudication is not permitted and offenders may be requested to leave.
13. Any communication that may require a written reply should be accompanied by a stamped and self-addressed envelope of adequate size.
14. No photocopy of a copyright work shall be employed except that the publisher or the author shall have given permission for a photocopy to be taken.
15. All competitors will receive a certificate. First Place, Second Place, and Third Place Certificates will have appropriate stickers. Competitors may only receive one Certificate for a performance. Medals will be awarded as follows - 1st Place (Gold), 2nd Place (Silver), 3rd Place (Bronze). At the adjudicator's discretion, it is possible that a 1st place medal may not be awarded, if he/she thinks that the required standard has not been achieved. Medals are not awarded for groups but if a winning group member wishes to purchase a medal then they should go to the front desk.
16. No mechanical means of reproduction may be used during the competition or at any concert following. This includes all photography and video recording. We ask that all mobile devices are turned off. Performances at or during Festival Concerts are copyright of the Tudor Rose Festival. Offenders may incur exclusion from future Festivals.
17. All trophies are Challenge Trophies and are competed for at each Festival. Some trophies given out are for the recipient to keep and we do not expect them to be returned. However, the major trophies must be returned, in good order, to the General Secretary by the week prior to the competition taking place. Any loss or damage shall be reported to the General Secretary without delay and, where applicable, to the police and the owner's insurer.
18. The Festival Organisers shall not be responsible for loss or damage to personal property unless it is placed in the care of an official.
19. No guarantee can be made as to the day on which any particular section will be held prior to the final programme being issued.
20. The Festival may run early as well as late. Every effort has been made to ensure the timing of each class in the programme is as accurate as possible. Inevitably, times will ebb and flow during the day for all sorts of reasons as competitors withdraw, re-dance, entered the wrong class, wardrobe malfunction or a problem with their music. We recommend you arrive at least one hour earlier than the section is due to start and be prepared to go on stage thirty minutes before the section is scheduled

to begin. We cannot take responsibility for a member of the audience missing a class. The audience should also remember that food & drink is not permitted in the performance hall. **ALL TIMINGS ARE APPROXIMATE** and it is possible that sections may be started thirty minutes before the advertised time or later than advertised if the schedule slips. Photography and videoing is strictly prohibited.

21. 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.
22. No dance shall be performed by the same competitor in more than one class.
23. Pointe work in the classical section is not permitted for any competitor under the age of 13.
24. The performance time is limited to the class timings quoted towards the end of the syllabus.
25. Only one class will be allowed backstage at a time. The class following will be assembled in a designated place.
26. Music for accompaniment should be by CD – please ensure that it is a CDR. CDs must be clearly labelled which track is to be used and marked with the Class, Number and Name of the performer. iPods may only be used if an alternative is unavailable (for example, if the CD fails to play).
27. Only candidates or festival staff will be allowed at the back, or on the side, of the stage during the festival. An exception to this is when props need to be used during the performance. Any props used must be set by the dancer. These must be removed from the backstage area as soon as the competitor has performed. Any change to this ruling will be at the discretion of the staff member on duty. One assistant only (except in special cases) is permitted backstage for competitors aged seven or under.
28. National Dance - the country of origin should be stated on the entry form and will be announced before the competitor dances. For National, Character and Greek dances a title should be provided on the entry form. Also ensure that the front desk/announcer has been given your title and/or synopsis (if it has not been included on the programme) prior to dancing. The synopsis must be a maximum of 30 words.
29. Tap - no double tap permitted.
30. Song and Dance - no supporting vocals allowed.
31. Duet, Trio, Quartet and Group/Ensemble candidates may enter only **twice** in any one section.
32. Choreography – *If this section runs*, this class must be the sole work of the competitor, without assistance from any teacher. The dance may be performed by themselves or any other performers. A file should be submitted containing the following: name of dance, origin (if any), dance routine in detail, costume design, sample of or sketch of materials to be used, a description of the dance and full name and address of the competitor. No mark loss will be sustained for leotards worn for the dance performance. The folder must be presented, if possible, to the Adjudicator a week before the class.
33. Novices – A novice is deemed never to have competed in a festival before. Only one entry per person in classical solo and/or stage solo is allowed. Entrants are not allowed to compete in any other section of the festival, except for groups. Novices will be entered in the class appropriate to their age and dance style, and (N) will be placed against their name in the programme.
34. In Family Classes (*if this section runs*) there shall not be less than **two** members performing and their relationship must be shown on the entry form.
35. Improvisation – *If this section runs*, the music for this will be supplied by the Adjudicator to the sound technician. Each competitor will be allowed to hear the music twice before they dance. For example, the first competitor hears the music then the second competitor is brought to the side of the stage. The music is played again so that the first competitor hears it for a second time and the second competitor hears it for the first time, and so on. Improvisation classes should have a minimum of five competitors to enable the class to take place. In the event of cancelling these sections, the entry fee will be refunded.
36. Competitors may not receive prompting from off stage and the Adjudicator may terminate the performance where this occurs and disqualify the competitor.

Note: If the number of entries to any section is minimal the organisers may amalgamate classes at their discretion. If the number of entries to any section is excessive, then the class will be split in accordance with date of birth.

These rules apply to particular Sections or Classes and you should study them before filling in Entry Forms.

The general public is admitted to all competitive dance sessions at a cost of:

Dance Section – 1 Session	Dance Section - Full Day (3 sessions)	Dance Section - Season Ticket
<i>£5.00 for adults</i>	<i>£12.00 for adults</i>	<i>£32.00 for adults</i>
<i>£3.00 for senior citizens, students with a NUS card & children aged 16 or under</i>	<i>£6.00 for senior citizens, students with a Nus card & children aged 16 or under</i>	<i>£16.00 for senior citizens, students with a NUS card & children aged 16 or under</i>

The Festival Committee seeks your cooperation in asking all competitors and parents etc. to remain as quiet as possible at all times and to keep dressing rooms clean and tidy. Please respect each other's property and person.

Smoking is NOT permitted anywhere on the site.

No food or drinks are to be taken into the Performance Hall.

You are requested to keep to allocated dressing rooms to assist in calling up classes.

Creating Safer Festivals for Everyone

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

1. A single, definitive Child Protection Policy adopted by all Federation Festivals.
2. One or more designated Festival Safeguarding Officers (FSO) appointed for each Federation Festival.

Name: Fiona Richmond

Phone: 01256 229816

3. Best practice advice in the form of **Safe Working Practice** and **Festival Child Protection leaflets**, with support and training for all Festival staff and volunteers. Including clear reporting procedures for anyone with a concern about a child.
4. Appropriate recruitment and induction procedures for all new Festival staff and volunteers responsible for providing safe environments for everyone attending / performing at a Federation Festival.
5. All Festival stewards wear an identity badge and during the Festival the Chairman, Vice-Chairman or Secretary will be contactable via the door entry table. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing a Festival identity badge. All reported incidents will be handled in accordance with the **Safe Working Practice** and **Festival Child Protection** best practice advice. In addition, each Festival will ensure the availability of a quiet area / room where concerns can be expressed in private.
6. For the duration of the Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils/vulnerable adults. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils/vulnerable adults are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues, performance, practice and changing areas that may be provided. Please note the Festival will undertake to supervise performers in all backstage areas unless responsible adults are invited to accompany them (e.g. for baby classes).
7. No unauthorised photography or video recording is allowed at our Festivals. Where parents/guardians/carers do not wish photos to be taken at all, then the responsible adult attending should ensure that their child/pupil/vulnerable adult is not included in official authorised photos.
8. Some children and vulnerable adults may have specific needs in order to take part. If this is the case, we ask the responsible teachers/parents/guardians/carers to contact the Festival prior to arrival. The Festival actively seeks wherever possible to meet these needs but must know beforehand in order to prepare support – or to advise that help cannot be provided on this occasion.
9. The Festival's Child Protection Policy and approach to Creating Safer Festivals for Everyone is published explicitly in our Syllabus, Programme and on our 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.

Mrs S B Mellors, General Secretary, 2 Regal Heights, Western Lane, Odiham, Hook, Hants RG29 1TT

Telephone: 01256 229816

email: tudorrosefestival@gmail.com

CHILD PROTECTION/PRIVACY NOTICE

The British and International Federation of Festivals for Music, Dance and Speech work for amateur festivals everywhere to help create thousands of educational performance opportunities for children and young people each year.

The Federation, and our member Festivals, are committed to ensuring safe environments for children and young people and believe that it is always unacceptable for a child or young person to experience abuse of any kind. We recognise our responsibility to safeguard the welfare of all children and young people, by a commitment to recommend best practice which protects them.

This policy applies to our Board of Trustees, paid staff, Adjudicator members, volunteers, students or anyone working on behalf of the Federation and our member Festivals.

We recognise that:

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

The purpose of the policy:

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

We will seek to safeguard children and young people by:

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

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

CHILD PROTECTION POLICY

<i>Hon Chairman:</i>	Ms Nikki Mansell
<i>Hon Vice-Chairman:</i>	Mrs Katy Payne
<i>Hon General Secretary:</i>	Mrs Sheila Mellors
<i>Hon Festival Safeguarding Officer:</i>	Ms Fiona Richmond
<i>Hon Treasurer:</i>	Mr Steve Mellors

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 charity's trustees, staff and volunteers have a responsibility to report concerns.

PURPOSE AND FUNCTION OF FESTIVAL

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

FESTIVAL ENVIRONMENT

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

SAFETY OF PERFORMERS

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

APPLICATION OF POLICY

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

FESTIVAL PERSONNEL

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

PREPARATION FOR ATTENDANCE AT FESTIVAL

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

PERFORMANCE AND CHANGING AREAS

All changing rooms are single sex and will be clearly indicated by means of signage on dressing room doors. These areas are not supervised by Tudor Rose Festival volunteers. Men are not allowed in

dressing rooms where 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. Only official helpers are permitted backstage.

DIVERSITY AND INCLUSION

The Tudor Rose Festival is committed to treating each individual as a person in his or her 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. The services of a professional photographer may be engaged to photograph competitors on a commercial basis, and he/she will provide evidence of Criminal Records Check. If a gala concert takes place, a photographer will be engaged for the purpose of taking photographs for the festival's website and also to use in the local press. It is assumed that parents/guardians/carers will agree to photographs of their child being displayed but if parents/guardians/carers object to their child appearing in these photographs they must inform the organisers.

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 CONTACTS

Hon Secretary: Mrs S B Mellors, 2 Regal Heights, Western Lane, Odiham, Hampshire RG29 1TT Telephone: 01256 229816

PRIVACY NOTICE

The Tudor Rose Festival takes great care to preserve your privacy and safeguard any personal data you provide to us. This Privacy Notice explains how we will collect and use your personal data. We may change this Privacy Notice from time to time so please check regularly to ensure that you are happy with any changes.

Who we are

We are the Tudor Rose Festival. We are a registered charity (Number 1040742). Our registered address is 2 Regal Heights, Western Lane, Odiham, Hampshire RG29 1TT.

What personal data do we collect?

We may collect personal data such as:

- Your name
- Your address
- Your date of birth
- Your telephone number
- Your email address
- Your bank details

How do we use your personal data?

We will use your personal data in a number of ways which may include:

- a) Processing your entry form to take part in the festival.
- b) Keeping you updated about your entry to the festival.

- c) Sending you copies of our syllabus.
- d) Keeping you updated about future festivals.
- e) Processing any applications for a paid or unpaid role within the festival.
- f) Processing any donations made to us.
- g) Including your name in our printed programme.
- h) Managing any orders for publications or other materials from us.
- i) Processing your application to be involved in our governance such as becoming a member of our Committee.
- j) Responding to a general enquiry made to us.
- k) Dealing with a complaint or concern raised to us about one of our staff/volunteers/contractors.
- l) Include your photo or name on our website or social media.

Who do you share my personal data with?

We will only ever use your personal data to manage your festival involvement with us including keeping you up to date with any festival news. If you are not involved in the festival, then we will only use your personal data to deal with the issue or enquiry that you have raised directly with us. We will never sell your details to any third party and we do not buy any personal data. We may share or disclose your personal data if we are required to do so by any law or court order.

What is the legal basis for processing my information?

In some cases, we will only process your personal data where we have your specific consent to do so e.g. to include your name in our programme / to use your photo on our website / to stay in touch with you about our next festival. We may also process your personal data because there is a legitimate interest for us to do so as part of our work, and it is reasonable to expect that your information would need to be processed by us to complete this work. For example, it is reasonable for us to collect your name, address and contact details to be able to process your festival entry and you would reasonably expect this to happen for your festival entry to proceed. Whenever we process your personal data under the legitimate interest lawful basis, we make sure that we consider your rights and interests and will not process your personal data if we feel that there is an imbalance, or you would not reasonably expect your data to be processed in this way.

How do you keep my information secure?

We have implemented appropriate physical, technical and organisational measures to protect the personal data from improper access, use, alteration, destruction and loss. Our website may contain links to other sites. While we try to link only to sites that share our high standards and respect for privacy, we are not responsible for the content or the privacy practices employed by other sites. This privacy statement does not cover the information practices of those websites or advertisers. Those websites may have their own privacy policies and we encourage you to look at those policies or contact the website operators directly to understand how your personal data is used. We may send communications to you by email. Email is not a fully secure means of communication, and whilst we do our utmost to keep our systems and communications protected, we cannot guarantee this.

Your rights

You have various rights in respect of the personal data we hold about you. These rights are set out in more detail below:

- a) The right to be informed about the collection and use of your personal data.
- b) The right to access to your personal information.
- c) The right to object to processing of your personal information.
- d) The right to restrict the processing of your personal information.
- e) The right to personal data portability.
- f) The right to rectify your personal information.
- g) The right to erase your personal information.

Rights in relation to automated decision making and profiling. If you make a request relating to any of the rights listed above, we will consider each request in accordance with all applicable data protection laws and regulations. No administration fee will be charged for considering and/or complying with such

a request unless the request is deemed to be excessive in nature. Upon successful verification of your identity, you are entitled to obtain the following information about your own personal information:

- a) The purposes of the collection, processing, use and storage of your personal data.
- b) The categories of personal data stored about you.
- c) The recipients or categories of recipients to whom your personal data has been or may be transmitted, along with the location of those recipients.
- d) The envisaged period of storage for your personal data or the rationale for determining the storage period.
- e) The use of any automated decision-making and/or profiling.

If you want to exercise any of these rights or make a complaint, you can by email tudorrosefestival@gmail.com or write to: The Data Manager, Tudor Rose Festival, 2 Regal Heights, Western Lane, Odiham, Hampshire RG29 1TT. You can also make a complaint to the Information Commissioner's Office and the contact details and further information about how to do this can be found at: <https://ico.org.uk> In certain circumstances we might not be able to provide you with access to some of your personal information, but where appropriate, we will notify you of the reasons for this.

How long do you keep my information for?

Your personal data will not be retained by the festival for longer than necessary in relation to the purposes for which it was originally collected, or for which it was further processed, subject to certain legal obligations mentioned below. We will retain personal data in accordance with our data retention policy set out below. We review our data retention periods for personal data on a regular basis. We will hold personal data relating to:

- a) Your festival entry for 12 months following the end the festival.
- b) Trophy winners' details will be retained until the trophies are returned safely to the festival.
- c) Employment or volunteering with the festival for 3 years following the end of your employment or volunteering with us.
- d) Legacies or donations for 3 years after legacy or donation is received.
- e) Subscribing to our social media or email updates about future festivals - you can unsubscribe at any time from our mailing list.
- f) We are legally required to hold some personal data to fulfil statutory obligations, for example to support certain financial transactions.

The law allows you to withdraw your consent to any usage of your data at any time without needing to specify a reason. You can withdraw your consent by emailing us at tudorrosefestival@gmail.com

THERE IS NO REQUIREMENT FOR COMPETITORS IN FESTIVALS THAT ARE HELD IN THE HAMPSHIRE COUNTY COUNCIL AREA TO HAVE A CHILD PERFORMANCE LICENCE OR FOR THE FESTIVAL TO HAVE A BODY OF PERSONS APPROVAL (BOPA) TO COVER PERFORMANCES BY COMPETITORS UNDER THE AGE OF 18.

A number of local authorities now require competitors in festivals to be licensed. Hampshire County Council has confirmed in writing that the Tudor Rose Festival **DOES NOT** require one for their festival in 2022. Please note that the requirement depends on where the festival takes place, not on where the competitor lives. Even if you live in an area where the local authority requires a licence, you will not need one for the Tudor Rose Festival because it takes place in Hampshire.

Festival Etiquette:

We would be very grateful if parents and competitors would remind their family and friends who may come to support them of the etiquette for this festival when in and around the performance hall. This is very important for everyone attending to enjoy the experience. Please do not assume all festivals have the same code of conduct and conditions of entry. In consideration to all performers Tudor Rose Festival door stewards will not permit entry during a performance or adjudication. Take the first seat available and move forward as you wish between performances. Do not walk in front of the adjudicator, or around the hall whilst a performer is on stage. The audience must be seated and not blocking the aisles. Whooping and cheering for a performance is only acceptable during group sections. Food or drink is not permitted in the hall by the audience - bottles with tops are acceptable.

Volunteers:

All the volunteers give their time freely to run this festival. They work very long hours to try and make this a happy, smooth running, successful and enjoyable event for all attending. We do appreciate that sometimes situations can become quite stressful for all concerned. It requires the cooperation of competitors, family members and friends to observe the conditions of entry. Anyone not willing to do so graciously should consider whether they should be attending this festival. We have a wonderful team of volunteers. If you would like to help and could spare some time, we would love to hear from you. You may have a preference for announcing or scribing (a list of balletic words is on the desk if you were worried about the spelling), playing music, or even helping on the performance hall doors.

Photography:

Virtuoso Photography has been retained for the 2022 Festival. Photographs will be taken throughout the festival and will be available to view, online, within a few days of being taken. A password will be required and this can be obtained at the front desk or by checking our Facebook page for the information.

DANCE SECTION

Dates: 24 & 25 September, 1, 2, 8, 9, 15 & 16 October 2022

Adjudicator: Angela Whittle

Venue: *The Harlington, Fleet Road, Fleet, Hampshire GU51 4BY*

Please send all entries to:

*Mrs S B Mellors, 2 Regal Heights, Western Lane, Odiham, Hampshire RG29 1TT
Email: tudorrosefestival@gmail.com*

Closing Date for entries: 17 July 2022

AGE GROUPS FOR CLASSES		
		Age on 1 September 2022
Solo Sections	Pre-Junior	6 years and under
	Class A	7 and 8 years
	Class B	9 and 10 years
	Class C	11 and 12 years
	Class D	13 and 14 years
	Class E	15 to 18 inclusive
 		
Duets, Trios, Quartets & Group Sections	Junior	10 years and under
	Intermediate	14 years and under
	Senior	21 years and under

Note: Late entries will not be accepted

The Tudor Rose Festival holds data solely for the purpose of running the event. Personal data will not be disclosed to third parties without the express permission of the data subject unless such disclosure is to enable the Festival to fulfil its purpose.

Please refer to the General Rules of the Festival before completing your entry forms
ALL ENTRIES TO BE SENT TO THE GENERAL SECRETARY – MRS S B MELLORS
(Cheques should be made payable to Tudor Rose Festival)
(Bank Details: Sort Code: 20-31-06 / Account: 70890952)

TABLE OF FEES

Solo Dance	£6.00 per entry	Trios / Quartets	£15.00 per entry
Duets	£10.00 per entry	Groups & Ensembles	£20.00 per entry

TIMINGS FOR CLASSES

Discipline	Time Limits (Minutes)											
	Solos			Duets			Trios			Groups		
Classical	Baby A B	C	D E	Jun	Int	Sen	Jun	Int	Sen	Jun	Int	Sen
Ballet*	1.5	2.0	2.0	2.5	2.5	2.5		2.5	2.5		4.0	4.0
Character	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Classical Greek	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Contemporary**	/	/	2.0	/	2.5	2.5	/	2.5	2.5	/	4.0	4.0
National	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
	Solos			Duets			Trios/Quartets			Groups		
Stage	Baby A B	C	D E	Jun	Int	Sen	Jun	Int	Sen	Jun	Int	Sen
Modern or Modern Lyrical	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Song & Dance/Musical Theatre	2.0	2.5	2.5	3.0	3.0	3.0	3.0	3.0	3.0	4.5	4.5	4.5
Tap	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0

*All Ballet genres (classical, modern and stylised ballet) will be judged together in the class indicated above. Only one dance from these disciplines may be entered. Ballet shoes should be worn.

** Dancers under 13 years may not perform in Contemporary sections.

This year is NOT a qualifier for the All England Dance competition but the following information has been taken from the AED section on "Notes for Teachers". This information should make clear to anyone participating in the Tudor Rose Festival of Dance the techniques/styles that are appropriate in each class.

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, superb 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 unavoidable 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. CD recordings are not always reliable and, if used, it is essential to have backup for use in an emergency.

Make-up: Theatrical make-up should be subtle, enhancing the features to replace the colour the lights have removed. Avoid heavy make-up, blue and green eye shadows (which "close" the eyes), heavy brown blusher and pink, purple or brown lipsticks (which become grey under the lights) and the use of face and body glitter/oil, unless relevant to the theme of the dance.

Costumes: Costumes of the correct length should be well fitting with head-dresses and hairstyles that compliment the dancer. Choose a well-fitted tutu that sits on the hips. Simple tutus and headdresses are preferable to over-elaboration. Loss of an item of costume, or loose shoe ribbons, will mark down the performance. The correct underwear is essential in all sections.

Props: If props are to be used at all, they should be flame-retardant, not exceed 10kg, 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.

DANCE CRITERIA

Ballet to include Classical Ballet / Stylised Ballet / Modern Ballet. Any style of Ballet may be danced in this section. One dance only per competitor.

Classical Ballet should include Adage and Allegro. Costumes should ensure that every aspect of Classical Technique is clearly visible. Repertoire is not allowed.

Stylised Ballet: A communication of an idea through movement, danced with Classical Technique when using hand props or with a traditional style, such as Hornpipe, Spanish, Tarantella. Soft or pointe shoes must be worn.

Modern Ballet: A fusion which combines Classical Ballet and Modern Ballet genres but may be danced with a parallel line of leg. **PLEASE NOTE: In this section soft or pointe shoes must be worn.**

Character: A dramatic, artistic or sometimes humorous presentation of:

- A story /character from any book, poem, play, film, history, cartoon, original created theme, etc.
- The mannerisms and essential features of animals, birds, insects, reptiles, virus, and topical interpretations of abstract themes.

Appropriate technique for the character should be used. This is a classical dance style.

Contemporary: Technically the work may reference Limon / Horton / Graham / Cunningham / Release / Flying Low / GaGa or any other recognised Contemporary technique and should be underpinned with a strong classical base. The work should show an understanding of choreographic content and a clear reference to the defined principles of contraction and release, fall and rebound, use of breath and gravity and successive or initiated movement. Whilst there is an athletic strength to the work, acrobatic work should be minimal and used only to enhance the choreographic work. Floorwork should be embraced and used to make clear transitions/patterning.

Music: The range of music choices for Contemporary is very broad. Classical, Contemporary, folk, world or popular music are acceptable. Spoken word, text, or found sound are all to be encouraged.

Costume: This should be considered to be part of the design of the overall piece of choreography and should complement and enhance the movement vocabulary. The style can be unique/original and should make the aesthetic look of the piece coherent. Socks may be worn if they are safe.

Titles: A title for the piece should be given to describe and inform the audience of the choreographic intention.

Greek: Following the technique of Ruby Ginner, Classical Greek is performed barefoot and essentially showing the use of opposition and relaxation through the movement which was core to Ms 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. (The seven styles of Greek dance are: *Lyric, Athletic, Bacchic, Pyrrhic, Choric, Ritual, Tragic*). There is an exciting world of Classical Greek beyond Lyrical to explore!

Modern / Lyrical Modern: The range of choreographic styles and techniques is diverse. Modern, Lyrical, Jazz, Commercial, Hip Hop and all styles of Modern Theatre Dance are appropriate. These styles are informed by the choice of music, and from that the choreography should reflect the movement vocabulary. Acrobatic/Gymnastic movements are acceptable but must be combined with a recognisable dance technique and a theatrical and artistic quality. However, acrobatic 'tricks' should be minimal and not become the main focus of the choreography. All routines should observe safe dance practice and MUST be appropriate for the age and ability of the performer. Suggestive music and choreographic content are not acceptable for a festival platform. Music with offensive lyrics is also not suitable.

Lyrical Modern work should show flowing movements that purely express the emotion of the music. Gymnastic and acrobatic work is not allowed, and floor work should be kept to an absolute minimum.

Music: The choice of music is most important within this genre in relation to the age of the performer. They should be able to understand the context of the lyrics or style of the instrumental in order for them to give a true interpretation of the music.

Costume: Costume choices should be relevant and appropriate for the style of music. There should be some coherence between the design, colour, embellishments and also a responsible and appropriate acknowledgement to the age of the performer and what they are wearing.

Performance: Expression should complement the style of the music as reflected in the choreography and there should be a journey in the storytelling of the dance.

National: All traditional music, songs and technique 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.

Song & Dance (Pre-Juniors, A & B) and **Musical Theatre** (C, D & E): The song chosen needs to be age appropriate. Generally, songs with a narrative work best, which usually come from musicals or movie musicals. Over-staging and gesturing of the song are discouraged. The performance should have a natural heightened feel that has spontaneity. The chosen song should be in a key that suits the performer; jumping up and down the octave if a song is too high really doesn't work.

Performers should be encouraged to research the context and style of the song and use basic acting skills to tell the story, e.g. Who am I? Where am I? Why am I telling this story? What is my 'want'? The song shouldn't be overly cut so that the text makes no sense.

Where dance is used, the dance should come as an alternative way of expressing the theme of the song, but there shouldn't be dance for dance's sake. Any dance choreography doesn't have to have the kitchen sink in it and should express the content. For example, the song 'Show Off' could have split leaps in but 'On My Own' or 'Why God Why?' should not. The requirement is certainly NOT 50% dance 50% singing. Some songs really don't merit too much dancing. The character of Eponine does not do split leaps in Les Miserables, but Billy Elliot does in Electricity. The character and story must be sustained and developed in the dance break; the audience should know more of the story and characterisation after the dance break than before.

Performances should not be copied from YouTube - individuality makes an interesting Musical Theatre performer. If the performer doesn't have the vocal skill or stamina to do a reprise at the end, perhaps they shouldn't BUT it is a really great way of finishing a number.

Breathing for dance and singing can be different, singing breath technique tops dance breathing in this discipline. Festivals, on the whole, don't mic song and dance. The more you push the voice the more out of tune you get. It is recommended to do all the singing towards the front of the stage (to help with projection; not all voices are big; loud isn't necessarily better).

On the whole, American songs should be sung with an American accent - otherwise the rhymes don't work. In order to get clear end of lines, a performer could sing with American vowels and British consonants, so we get clear end of lines. Use of the punctuation of the text tells a performer when to breath so that you don't take a breath mid-sentence or mid-thought.

Singing in a musical is because you can't express yourself anymore by saying it! This is a heightened style of theatre that needs confidence and truth at the same time. Make sure you know what you are singing about! Communication is a winner!

Tap: All styles and developments in technique, including characterisation and humour, are encouraged, providing the rhythms, clarity of beating and presentation of the routine is fully sustained and appropriate to the chosen musical style.



This year is not an All England Dance qualifying festival for us but we follow their criteria for marking. The following are the marks used in their competitions and are provided as a guide:

Solos:	Qualifying Mark
Pre-Junior (6 & under)	84
Class A (7 & 8 years)	86
Class B (9 & 10 years)	86
Class C (11 & 12 years)	86
Class D (13 & 14 years)	86
Class E (15 to 18 inclusive)	86
Duets/Trios/Quartets:	
Junior (10 years & under)	86
Intermediate (14 years & under)	86
Senior (21 years & under)	86
Groups	
Junior (10 years & under)	86
Intermediate (14 years & under)	86
Senior (21 years & under)	86

75 - 77	FAIR	A performance limited in its communication.
78 - 80	MODERATE	A performance showing development of technique and/or communication.
81 - 83	MERIT	A capable performance showing some artistic appreciation and/or technical ability.
84 - 86	COMMENDED	A convincing performance, technically and artistically.
87 - 89	DISTINCTION	An excellent performance, technically and artistically.
90 +	OUTSTANDING	An exceptional performance, both technically and artistically.

