



# Dynasty Talent



**ENTRIES OPEN – 1<sup>st</sup> October**

**CLOSING DATE FOR ENTRIES – 1<sup>st</sup> December 2023**

**Event - Didcot Festival**

**Dates – week commencing 12<sup>th</sup> February 2024**

**Venue - Aureus School , Candytuft Way, Harwell, Didcot OX11 6FF**

**Adjudicator – TBC**

**Joint Coordinators – Grace Clarke**

**Brandon Lewington**

**Roberta Knox**

## **TIME LIMITS AND ENTRY FEES FOR COMPETITIONS (Dance)**

<b>Class</b>	<b>Time Limit</b>	<b>Fee</b>
Solo's under 11 years	1.5 minutes	£6
Solo's over 11 years	2 minutes	£6
Duets	2.5 minutes	£10
Trios/Quartets	2.5 minutes	£4.50 per dancer
Groups	4 minutes	£3.50 per dancer

**\*Half a minute may be added in the Musical Theatre sections\***





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## TIME LIMITS AND ENTRY FEES FOR COMPETITIONS (Drama)

Class	Time Limit	Fee
Solo Monologue under 11 years	1 minute maximum	£6
Solo Monologue over 11 years	2 minutes maximum	£6
Duologues	2.5 minutes	£10
Groups	4 minutes	£3.50 per performer

## AGE CATEGORIES SOLOS (Age on 1<sup>st</sup> September 2023)

Baby	6 years and under
A	7 & 8 years
B	9 & 10 years
C	11 & 12 years
D	13 & 14 years
E	15 years and over

## AGE CATEGORIES DUETS, TRIOS, QUARTETS & GROUPS

(Age on 1<sup>st</sup> September 2023)

Junior	10 years and under
Intermediate	11-14 years
Senior	15 years and over





## 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.

**Note to teachers:** Our novice sections are for children who are inexperienced at performing and need to gain in confidence and experience. When entering novice sections please use your discretion. All other performance rules and timings apply.

## MARKING GUIDANCE

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 & artistically.
87-89	DISTINCTION	An excellent performance, technically & artistically.
90 and above	OUTSTANDING	An exceptional performance, both technically and artistically.

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## GENRES

### 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





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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.

## 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. This should be shown through using classical technique. The fundamental element of the performance should always be focused on the storytelling and development of the narrative.

## 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.

## National

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.

## 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.





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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.**

## 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.

## 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,





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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.

## Acro

A routine combining acrobatic elements / tricks and dance of any style with a smooth transition between the two. Acrobatic elements include gymnastic work, contortion and flexibility work, balancing work and tumbling work, e.g.; walkovers, backovers, balances (hand, head, forearm, chest), splits, aerials (side, front) and back handsprings. For duet/trio, small groups and large group numbers, partner work and group tricks should also be incorporated into the routine. Dancers should demonstrate total control of their body and the tricks they are performing

## Street/Commercial

This class requires the dance to express the specific dance styles, but offer an overall concept, theme and direction that expresses creative ideas, clever dance imagery and stylised choreography. It can include elements from hip-hop , popping , locking , waacking and house. Commercial can also be used within this class. Commercial is a highly choreographed dance form and encompasses a variety of vibrant genres. This dance style can be seen in MTV music videos, advertising campaigns, on TV and in films. It is a combination of self expression, energy and performance

## Speech and Drama

This class requires the competitors to perform one scene/monologue from memory, audibly and clearly. The performer can choose a scene that is either from a Shakespearian or Contemporary play or body of work. They will be able to show that they understand the meaning of what they are speaking to the audience in a clear and engaging way, using imaginative body language and facial expression to create their character. Their use of space will complement their performance.

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## RULES

1. All classes are open to amateurs irrespective of area of residence. Professionals are not permitted to enter this Festival. For the purpose of this Festival, a professional is defined in relation to each individual class in the Syllabus





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as a person whose main occupation is in teaching or performing in the subject covered by that particular class

- 2.** All entries must be received by the Didcot Festival Coordinators on or before: 1<sup>st</sup> December 2023
- 3.** Any late entries will be charged at an addition £1 per entry. Coordinators hold the right to refuse entry and to limit the number of entries, if necessary
- 4.** No entry will be considered unless accompanied by the relevant fee. Entry fees are not refundable. Notification of competition date and time will be emailed to the person completing the entry form
- 5.** The Festival Committee reserve the right to alter the Closing Date in all sections should it prove necessary. The right is reserved in the interest of providing a balanced timetable for the maximum enjoyment of all concerned.
- 6.** Notification will be forwarded to each competitor or teacher. Competitors must accept the times and dates allocated to them by the Festival Organisers to any Class.
- 7.** Competitors should arrive at the venue 45 minutes before the start of their class and be backstage ready for the beginning of their section. Any absent competitors will be called again at the conclusion of the class prior to adjudication. Only in exceptional circumstances can adjudication be delayed in result to the late arrival of competitors. Organisers have the right to continue the running of the Festival up to 30 minutes early.
- 8.** In order to facilitate the smooth running of each class, it would be appreciated if competitors wishing to withdraw from one or more classes would communicate with the appropriate Section Coordinator in advance
- 9.** The Adjudicator's decision will be final in all Sections. Any form of communication by competitors, parents, teachers or any other interested parties with the Adjudicators is forbidden and renders the competitor liable to disqualification.
- 10.** Competitors may take part in as many classes as they wish, providing they are eligible. Competitors may only enter the solo classes in their correct age groups where shown.
- 11.** Candidates may only enter once in any one solo section. In duet, trios & quartets sections candidates may enter more than once with the same partner/s providing there is a change of subject. Only four groups from any one school will be accepted in any section.





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- 12.** The age of the eldest competitor in a group or ensemble determines the age group in which they will perform. The age of the competitors shall be taken as on **1st September 2023**
- 13.** Pupils or past pupils of an adjudicator may not compete in classes examined by that adjudicator.
- 14.** The organiser reserves the right to change, alter or combine parts of the program as necessary. In these cases the combined sections will be adjudicated separately
- 15.** No pointe work is permitted in any Novice sections, A, B & C in open festivals.
- 16.** Piano or instrumental music without any talking or singing must be used in the ballet, Musical Theatre and Singing disciplines in solo, duet, trio & Quartet sections. Singing and spoken word in National is allowed according to the authenticity of the country. Lyrical, modern, Tap and acrobatic have a freedom of choice of music. There must be no singing and or talking on backing music in any 'Singing' class.
- 17.** Appropriate music must be used for Pre-Junior and Junior competitors in all categories (Instrumental permitted) in relation to their age.
- 18.** Any entries that do not comply with the above will not be placed by the adjudicator.
- 19.** Each teacher is responsible for their own PPL and PRS licenses at Didcot Festival.
- 20.** No recording or photography will be permitted under any circumstances, apart from our resident photographer. Should you not want your child's picture taken please let one of the coordinators of the festival know.
- 21.** Dynasty Talent/Didcot Festival accepts no liability for any item of equipment or clothing etc. which may be damaged or stolen at any time during the festival
- 22.** Birth certificates may be asked for if the need arises.
- 23.** Certificates may only be collected by the teacher or an assistant
- 24.** Any trophy collected by a pupil or teacher may be kept for a year and must be returned at the start of the next festival. Teachers are responsible to ensure that parents abide by the rules they have signed. Trophy winners are responsible for the cost if they wish to have their names inscribed thereon in a similar size and style to the existing engraving.
- 25.** Teachers are responsible for the return of trophies to the festival. Failure to do so will result in a charge per trophy payable to Dynasty Talent/Didcot Festival of £25.00







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- 26.** Teachers are responsible for their student's behaviour at all times. The teacher is responsible for checking the dressing rooms, to ensure everything is in order before leaving the premises.
- 27.** No visible coaching is allowed whilst a candidate is performing on stage
- 28.** In the event of over subscribing, in sections with over 20 entries, the Festival coordinators reserve the right to split the sections
- 29.** The organiser cannot be held responsible if a recording does not play in any equipment supplied by the festival. Teachers are advised to have a backup available.
- 30.** At the organisers discretion a candidate may dance out of section for a mark
- 31.** To comply with the Copyright Act, competitors are reminded that it is illegal to photocopy (or copy by any other means) copyright works without the permission of the copyright holder.
- 32.** If a participant exits the stage during their number they may not perform again. If it was due to the actions of Didcot Festival then the competitor may be given the opportunity to perform again, although this is not guaranteed.
- 33.** Whilst we very much encourage spectators to support our dancers, we ask that you do not clap, shout, whistle or make any other sounds relating to this when a performance is underway, before and after a performance are the only times you are able to do this. We also ask to not clap just for individual competitors as this can discourage others, please be inclusive and support all of our deserving performers.
- 34.** We do **NOT TOLERATE** any aggressiveness or abuse, including but not limited to: Shouting, swearing, violence or intimidation methods towards volunteers, stewards or anyone else in attendance at the festival.
- 35.** We ask that everyone uses the bins provided and to try and leave areas (ie changing rooms) the way you found them. Not adhering to this can cause safety issues like slip and trip hazards.
- 36.** Didcot Festival does not allow food to be eaten anywhere other than the allocated zones which will be marked, drinks on the other hand are allowed in all parts of the festival space.





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**37.** Any injuries must be reported to the Festival Coordinators so it can be documented and the correct procedures will be followed.

**Anyone seen not to be adhering to the above will be asked to leave and which may lead to the Dance School or person/persons losing their place at the festival.**

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## POLICIES

### Child Protection Policy

- Dynasty Talent (Didcot Festival) recognises its duty of care under the Children and Young Persons Act 1963, the Child (Performances) Regulations 1968, the Protection of Children Act 1999 and the Criminal Justice and Court Services Act 2000 (in Scotland change to Protection of Children (Scotland) Act 2003).
- The festival recognises that abuse can take many forms, whether it be physical, emotional, sexual or neglect. The festival is committed to practice procedures which protects children from harm.
- All members of the festival accept their responsibilities to develop awareness of the issues which cause children harm. The festival believes that: The welfare of the child is paramount. All children, whatever their age, culture, disability, gender, language, racial origin, religious beliefs and/or sexual identity have the right to protection from abuse.
- All suspicions and allegations of abuse should be taken seriously and responded to swiftly and appropriately. All members and employees of the festival should be clear on how to respond appropriately.
- Bullying will not be accepted or condoned. All adult members of the festival provide a positive role model for dealing with other people. Action will be taken to stop any inappropriate verbal or physical behaviour.
- Didcot Festival will keep up-to-date with health & safety legislation. Didcot Festival will keep informed of changes in legislation and policies for the protection of children. It will undertake relevant development and training. It will hold a register of every child involved with the festival and will retain a contact name and number close at hand in case of emergencies.
- The festival has a dedicated Child Protection Officer, whose responsibility is to ensure that the child protection policy and procedures are adhered





to. The current officer is Roberta Knox who can be contacted on email at [info@dynastytalent.co.uk](mailto:info@dynastytalent.co.uk). This policy will be regularly monitored by the festival committee and will be subject to an annual review. Next Date: 1st December 2025

## **CHILD PROTECTION PROCEDURES**

Responsibilities of the Festival at the outset of any event involving children follows:

- Undertake a risk assessment and monitor risk throughout the production process.
- Identify at the outset the person with designated responsibility for child protection.
- Ensure that children are supervised at all times when not in the care of their parents.
- **Know how to contact the local authority social services**, in case the need arises to report a concern:

OSCB LADO (LA Designated Officer) contact – Tel: **01865 810603**. Secure email to: **lado.safeguardingchildren@oxfordshire.gov.uk**. Emergency Duty Service (out of hours) - Tel: 0800 833408.

- A copy of the festival's Child Protection policy and procedures will be made available to parents and posted on the website: [www.dynastytalent.co.uk](http://www.dynastytalent.co.uk)
- Parents have responsibility to collect (or arrange collection of) their children to and from the festival. It is **NOT** the responsibility of the festival to take children home.
- Separate changing areas are provided for male and female performers which are clearly marked.
- The festival has a policy and procedures for the taking, using and storage of photographs or images of children. Permission will be sought from the parents for use of photographic material featuring children for promotional or other purposes.
- If you see or suspect abuse of a child while in the attendance of the festival or if you suspect that the person with responsibility for child protection





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is the source of the problem, you should make your concerns known to the Safeguarding Lead (Roberta Knox). Please make a note for your own records of what you witnessed as well as your response, in case there is follow-up in which you are involved.

- If a serious allegation is made against any member of the festival, venue staff etc, that individual will be suspended immediately until the investigation is concluded. The individual will be excluded from the venue and will not have any unsupervised contact with any other children participating in the festival.
- Please see our 'Privacy Policy' for further child protection procedures

## **Privacy Policy**

Didcot Festival is a competitive festival of the performing arts, run by volunteers. This privacy policy explains how we use any personal information we collect about you. We collect information about you when you register to perform in the Festival, volunteer as a steward or engage you as an adjudicator. We will only ask for such information as is necessary for the efficient administration of the festival. Access to this data will be restricted to those personnel who administer the Festival.

Retention of records

- Your festival entry for up to 12 months following the end the festival.
- Volunteering with the festival for up to 3 years following the end of your volunteering with us.
- Legacies or donations for up to 3 years after the legacy or donation is received.

## **How do we collect and store this information?**

Data is collected at the time of application to the Festival or appointment as a volunteer or adjudicator. The information is by email or on-line via a third-party software provider (currently Festival Connect). We store the data via a mix of electronic and manual (paper based) records. Electronic data is stored on computers that are password protected. Manual records are stored in the private homes of responsible festival personnel, in a locked cupboard.

The lawful bases for processing data are:

*Contractual obligations:* we need the personal data of the applicant to meet our contractual obligations. (i.e. to administer and deliver the annual competition).

*Legitimate interest:* we hold and process personal data to pursue our legitimate interests in a way that might be reasonably expected as part of running the festival. We may send information about future festivals to those who would be expected to receive it, for example those who have applied to previous festivals.

We want to make sure that your personal information is accurate and up to date and all reasonable efforts will be made to ensure this is the case.





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You may ask us to correct or remove information you think is inaccurate. You also have the right to request a copy of the information that we hold about you. This can be obtained, on payment of a £10 administration fee, by application to: Dynasty Talent – [info@dynastytalent.co.uk](mailto:info@dynastytalent.co.uk)

Didcot Festival will not pass collected data to any other third party except 'Festival Connect', unless the law or a court order requires us to do so or if it is to enable the Festival to fulfil its constitutional purpose. 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.

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## **SUPPORT DIDCOT FESTIVAL**

Would you like to support us by giving an Award or Trophy?

The trophy could be in your own name, your school's name, your company's name or in memory of a loved one. All support and sponsorship is acknowledged both in the syllabus, programme, the awards and trophies bearing the name of the donor. For any further information, please refer to the festival website: [www.dynastytalent.co.uk](http://www.dynastytalent.co.uk)

You can also help the festival by making a donation – Email us for further communication on this matter at [info@dynastytalent.co.uk](mailto:info@dynastytalent.co.uk)

Thank you for supporting us!

