

CHAIR'S FOREWORD



Welcome to the Syllabus for the 2022 Festival. This year we are using the Play&Perform system for entries.

Benefits of Play&Perform

Play&Perform provides benefits ranging from simplifying administration to fundraising. For example:

Ease of use – **Play&Perform** has been designed to be simple to use for administrators and those making entries to the festival (parents, teachers, entrants themselves). For those entering the festival it provides a clear and easy-to-use way to view the details, make entries and pay for them.

Online payments – Payments for entries can be made online by debit or credit cards or PayPal. **Play&Perform** uses the PayPal service to take payments securely which are paid directly to the festival.

Wide availability – all that is needed to access **Play&Perform** is an internet-connected device (phone, tablet, PC) and a browser (e.g. Internet Explorer, Firefox, Safari, Chrome).

Safeguarding – safeguarding of children and vulnerable adults entering festivals is of paramount importance, and local authorities often have differing requirements for the information they want to see about entrants. **Play&Perform** lets the festival decide what data they need to collect about entrants, asks for the information when entries are made and stores it securely.

2022 is All England Dance

Keep an eye on our FB page for any updates.

Chris Booth – Chair



HAVE YOU ANY SPARE TIME

We require more stewards for all disciplines even if it is only for a few hours. Please contact our Festival Secretary JANET COATES at admin@iwmdff.co.uk

FESTIVAL RULES

Entry is deemed to be an acceptance of these Rules. PLEASE NOTE that the stated age limit applies from 1ST SEPTEMBER.

1. Competitions are intended for amateurs, except where otherwise stated, i.e. described as 'Open' (to professionals).
An amateur is someone who does not derive his/her livelihood from the branch of performance, defined by the Class title, in which s/he seeks to enter the Festival. In any ensemble, all members must adhere to that principle.
For the purpose of the Festival, professionals are defined as those deriving their main means of livelihood from teaching or performing in the subject of competition.

2. Protests or complaints can only be made in writing, enclosing a SAE for reply, to:-

Janet Coates (Honorary Secretary)
332 Park Road, Cowes, Isle of Wight PO31 7NN
E-mail: admin@iwmdf.co.uk

The decision of the Executive Committee shall be final. In addition, the Adjudicators' judgements shall be final and they cannot enter into any correspondence or discussion regarding their adjudications.

3. All Classes are open to Mainland residents.
4. Previous winners of Elementary Classes may not enter those Classes again.
5. 'Own Choice' pieces must not be repeated within five years. Please note that this rule prevents the performance of any item more than once in the same Festival.
6. Competitors must supply copies of 'Own Choice' items for the Adjudicator and are reminded that copyright is owned by the composer, author, arranger or editor of any work and it is an infringement of copyright law to make a copy without obtaining written permission from the publisher. However, the Music Publishers' Association Code of Practice on Photocopying Copyright Works makes the following concession for copying 'Own Choice' pieces for the sole use of the Adjudicator at a Festival, provided that the entrant or participant has already purchased his/her own original copy and that the copy made is retained and destroyed by the Administrator of the Festival immediately after the event.

This permission specifically does not apply to set pieces and competitors must purchase their own original copies for these Classes.

Dance teachers should hold their own PPL licence before using music from records, cassettes, CDs or other media to prepare their own recordings.

7. The name of publishers of works selected are given in the Syllabus and these editions must be used, except in the case of non-copyright works where any edition may be used, on the understanding that they are the composers' own original work and the abridged or simplified editions will not be accepted.
8. All Classes will be marked using the British Federation marking system:

| Mark | Category | Description |
|-------|-------------|---|
| 90+ | Outstanding | An exceptional performance both technically and artistically |
| 87-89 | Distinction | An excellent performance technically and artistically |
| 84-86 | Commended | A convincing performance technically and artistically |
| 81-83 | Merit | A capable performance showing some artistic appreciation and/or technical ability |
| 78-80 | Moderate | A performance showing development of technique and/or communication |
| 75-77 | Fair | A performance limited in its communication |

9. All Certificates and Remark Sheets must be obtained from the Steward at the venue where the competition takes place.
10. In all disciplines, trophies or prizes will only be awarded for 84 marks or over **OR** at the adjudicator's discretion if a lower mark is awarded for the **JUNIOR SECTION** only. If you wish to have your name engraved on the trophy, please do so as soon as possible, but please note that this is at your own expense. If there is no room to fit your name on the trophy, or if any repairs are necessary, please contact, for Music and Speech & Drama, Mrs J Gill on (01983) 840607 or for Dance Ann-Marie Kitcher on (01983) 615133. The holders will be responsible for the safe keeping of trophies in their care and must return such trophies **by January 11th** of the following year. For specific detail of where to return same, please see the dedicated information contained within the table at the end of these Festival Rules.

Competitors who fail to return trophies on time will not be awarded further trophies in subsequent years.

11. Competitors must provide their own accompanist, as no Official Accompanist will be provided.
12. Pianos must not be moved by anyone without the consent of the Festival Official on duty.

13. Classes in Speech & Drama and Music may run up to **15 minutes earlier** than scheduled in the Programme and classes in Dance may run up to **30 minutes earlier** than scheduled in the Programme. If competitors are not present when called to perform, they may be called again at the end of the Class at the discretion of the Adjudicator.
14. Competitors must strictly adhere to time limits, where given.
15. The stated age limits apply from September 1st 2021 and no exceptions can be made.

The age of the oldest competitor counts in Duets, Trios and Groups.

For the purpose of the Festival, Junior Classes are open to competitors aged 18 years and under on September 1st 2021. (Exception: see Dance Rules in the Dance Section and footnote to Classes 470, 471 and 472 in the Speech and Drama section.)

Please remember the change to 1st September for stated age limits.

16. It is necessary for teachers and parents to be aware of their responsibilities in entering any performers with limited physical capabilities or special needs, bearing in mind the limitations imposed by the stage and surrounding environment. It is also necessary for the teacher or parent to pass on to the Adjudicator, via the organiser, any such information that would impact on the Adjudicator's work.
17. No Entry Fee will be returned except at the discretion of the Executive Committee and upon written application only. In the event of the Festival being abandoned in circumstances beyond the control of the Committee, Entry Fees will be retained to cover preliminary expenses necessarily incurred in arranging the Festival.
18. The Executive Committee reserves the right to combine Classes of a comparable standard when individual Classes are under-subscribed.
19. In the event of a tie for the first place, a second hearing or performance may be required before the Adjudicator makes a final decision. Alternatively, the Cup may be shared between those with highest, equal marks i.e. Joint Winners for an equal amount of time, the last person(s) being responsible for its safe return to the Festival's Trophy Committee.
20. Data Protection – Names and addresses of competitors, teachers, members and helpers are stored on the Festival Computer, in the office files and in the Play&Perform secure system. The information will be used for Festival purposes only and will not be revealed to any other party. Unless the Secretary hears to the contrary, it will be assumed there is no objection.
21. All members of the Isle of Wight Music, Dance & Drama Festival, including those who have signed the appropriate declaration on the Entry Form, are invited to the AGM in June 2022, details of which will be advertised on our Facebook page.
22. Unauthorised use of photographic, audio and/or video recording devices – including mobile phones – is strictly prohibited at all Festival venues while performances and adjudications are taking place. In the event of contravention of this Festival Rule, the Festival Committee reserves the right to confiscate any such items and/or to eject the offenders from the venue.

ADVERTISE IN THE NEXT PROGRAMME

If your company would like to help us to keep entry fees down, enabling more people to be able to afford to take part in this Festival, please consider placing an advert in the next Programme.

If you are interested please contact Jonathan Lewis
01983 525124, email: lewisce26the@hotmail.co.uk

IMPORTANT – RETURN OF CUPS AND OTHER TROPHIES



Please return **ALL** cups and/or trophies
NO LATER THAN 11TH JANUARY
of the following year
 to one of the addresses below:



NB: Competitors who fail to return trophies on time will NOT be awarded further trophies in subsequent years

| | | |
|---|--|---|
| Music and Speech & Drama | Watchbell House Natural Therapy Centre | 8 Lugley Street, Newport, PO30 5HD 01983 522477 |
| | While-u-Wait Services | 70 Pyle Street, Newport, PO30 1UJ 01983 523280 |
| | Tips and Toes | 10 High Street, Ryde, PO33 2HN 01983 811075 |
| | Mrs J Gill | Kent House, East Lane, Merstone, PO30 3DH 01983 840607 |
| Dance | Miss A-M Kitcher | 15 Wray Street, Ryde, PO33 3ED 01983 615133 |

PLEASE RETURN YOUR CUPS BY JANUARY 2022

IWMDDF – Child Protection Policy

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

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

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

We recognise that:

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

The purpose of the policy:

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

We will seek to safeguard children and young people by:

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

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

Delivered in partnership with



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: **OSWALD HOSKYNS, 01983 730332.**
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 personnel wear a special IWMDDF badge, which bears those letters and the Federation logo. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing an IWMDDF 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.
7. Changing rooms are to be considered as 'family areas' – open to all children and parents. Single-sex areas cannot be guaranteed.
8. No unauthorised photography, audio or video recording is allowed at our Festivals. Where teachers/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.
9. The names of all competitors are usually printed in the Report of Results in the local press. Where teachers/parents/guardians/carers do not wish a name to be reported, then the responsible adult attending should ensure that their child/pupil/vulnerable adult is not included in press reports of results.
10. 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.
11. 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 teachers/parents/guardians/carers 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.

THE ADJUDICATORS



SPEECH & DRAMA – Jenny Thornton AGSM(Teaching),ALAM(Acting, Public Speaking), CertEd,CDE,LISTD(Dance)



Jenny trained at the Guildhall School of Music and Drama, gaining awards for Character Acting and Most Promising Teacher.

Jenny has led the Performing Arts Teams in a large comprehensive school, been an Assistant Principal for Edexcel, LAMDA examiner and now enjoys running her own Performance Centre with ages from 4 years to adults delivering drama, dance and musical theatre and also writing.

Her play called “Gone” gained a Commended when performed at The Orange Tree Theatre in Richmond as did her most recent play “Young Love”. She was delighted when LAMDA chose two of her pieces for their new acting anthology. Her most recent teaching experience is working in a state school as a peripatetic teacher as part of her “Outreach” programme extending the work of the

Richmond Festival for which she is the secretary.

“Drama is a life skill that changed me from a stuttering introvert to a confident individual. We can give our children no better opportunity.”



SPEECH & DRAMA – Rebecca Vines MA,FVCM,FRSA,LLAM,LALAM, GSMD, ATCL, ANEA, MSTSD (Adj)



Rebecca is a director, playwright and actor.

She trained initially as a journalist at Cardiff University – during which time she wrote a weekly column for The Guardian newspaper – before moving to London to study as an actor with The Actors Company, and a teacher at the Guildhall School of Music and Drama.

In 2014, Rebecca was awarded the Fellowship of the Royal Society of Arts for her work in facilitating young actors and emerging production companies.

She has founded Close Up Theatre (winner of the elite Sell-Out Status for fourteen years at the Edinburgh Fringe Festival), Eleventh Hour Theatre and No Prophet Theatre and is actor-manager of Talking Shadows Theatre Company.

She has taught Speech & Drama for a range of educational clients for twenty years, and pupils have been offered training places at all the major UK acting schools, and worked for major production companies such as the BBC, Channel 4, RSC, NT and Working Title.

She is an examiner for several awarding bodies, and an adjudicator for the British and International Federation of Festivals.



MUSIC – (VOCAL) – Andrea Caledine ARCM,ABSM



Andrea has a varied career as performer, teacher, conductor and adjudicator.

She studied initially at the Birmingham School of Music (now the Royal Birmingham Conservatoire) gaining honours in Diplomas and was awarded many major prizes. As a singer, she has travelled widely at home and in Europe performing from her wide concert, oratorio and operatic repertoire.

Andrea’s teaching commitments are divided between a very busy private practice, where she coaches many professional singers, and a leading Independent School. She has held the post of Central Area Representative of the Association of Teachers of Singing and Conference Director from 2014 – 2018. During which time the association celebrated it’s 40th Anniversary.

In 2014 also, she was invited as one of the Master Teachers for the AOTOS Teacher Training course which lead to her being appointed a Mentor on their Pathways Development course.

Andrea directs many Choral Workshops and Vocal Master Classes. She has many years’ experience as an active adjudicator member of the British and International Federation of Festivals, where she has brought not only her wealth of expertise as both teacher and performer, but also her love of singing, encouragement of the performers and, above all, a sense of humour!



MUSIC (INSTRUMENTAL) – Ben Costello, MA, BMus, PgDip, FRSA



Ben is a freelance musical director, adjudicator, singing coach and accompanist, working internationally. He is also Artistic Director of Thames Concerts, Chorus Master for the Leith Hill Musical Festival, Founding Director of Kingston Chamber Singers, a lecturer in musical theatre at the University of Portsmouth, and a generalist music adjudicator for the British and International Federation of Festivals.

A specialist in musical theatre, he has been musical director for numerous productions, and a reflective product of this has been his continuing work in most of the major London performing-arts colleges. Countless of his former students enjoy successful careers in the West End and beyond, and he remains busy as a private singing tutor.

Born and based in London, Ben trained initially as a flautist, and subsequently majored in piano, singing and conducting. He remains much sought-after as an accompanist in musical theatre repertoire but collaborates in a variety of genres with countless singers and instrumentalists in concerts and other performing environments. Ben is a Liveryman of the Worshipful Company of Musicians, organising and chairing the Company's annual musical direction scholarship.

Outside of music, he is a keen motorcyclist.



DANCE – Jacqui Ison BA(Hons), FISTD, FIDTA, RAD(RTS)



After winning a scholarship to train at Bird College, Jacqui went on to perform professionally touring Europe and Africa. She later returned to the UK and undertook intensive studies in contemporary dance at Middlesex University followed by a period of training at the Martha Graham School and the Alvin Ailey School. Equally, Jacqui was fortunate to train with Professor Robert L. Reed one of the most respected rhythm tap performers in New York.

In 1993, she opened her own performing arts school and after a successful 26 years decided to pass on the leadership to pursue more creative projects. However, during that time she gained Fellowship status in modern theatre and tap from the Imperial Society of Teachers of Dancing (ISTD) and theatrecraft and tap from the International Dance Teachers Association (IDTA), and the Diploma in

Dance Education in imperial ballet, classical Greek and national dance from the ISTD. After qualifying and gaining Registered Teacher and Diploma status in classical ballet from the Royal Academy of Dance Jacqui later attended Inspire, the Royal Ballet School's inspirational professional development programme.

Her training in European and World folk and national dance along with her depth of knowledge of countries in Eastern Europe and the former Soviet Union have led to her becoming one of the country's most sought after and respected teachers and choreographers. For over 35 years, Jacqui has established an outstanding portfolio of competitive choreography alongside professional commissioned works. Along with her distinctive and inimitable style, her choreography has been acknowledged on a national and international level.

In view of her contribution and reputation, Jacqui was appointed a British and International Federation adjudicator followed by an adjudicator for All England Dance, Miss Dance and Dance Master and a variety of British and International Dance Championships. Today, she spends time travelling, researching whilst experimenting and exploring new ideas.