

### Entries

The Festival is intended for amateurs, who are defined for this purpose as persons who do not derive the chief part of their income from the teaching or performing of this branch of the art.

Entries must be made on an official on line entry form (see website) and the entry fee paid by bank transfer by the closing date as set out in the syllabus. Entry fees are not returnable unless the entry is rejected by the Festival.

Permission will be required and proof held by the Festival for each entrant to enable winners' recordings to be placed both on YouTube or Face Book and the Festival's website.

The number of entries is not limited but no competitor may compete more than once in any solo class. Named performers cannot be substituted nor can own choice pieces.

Details of Own Choice pieces must be given on the entry form.

The qualifying date for age limits is March 1st.

Alternative or additional Adjudicators may be appointed as necessary and their decision is final.

### Festival Management

The Festival is organised by the Management Team with assistance from professional teachers and consultants for the programme, volunteers, accompanists and adjudicators. The decision of the Management Team on any question raised or not covered by these regulations shall be final. The Chairman is in overall charge and may be contacted at [burtonvocalfestival@gmail.com](mailto:burtonvocalfestival@gmail.com).

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

### Adjudications

The following marks will be awarded. These are the guidelines set by the Federation.

**90+ or Outstanding** - An exceptional performance, both technically and artistically.

**87-89 or Distinction** - An excellent performance, technically and artistically.

**84-86 or Commended** - A convincing performance, technically and artistically.

**81-83 or Merit** - A capable performance showing development of technique and/or communication.

**78-80 or Moderate** - A performance showing development of technique and/or communication.

**75-77 or Fair** - A performance limited in its communication.

### **Recordings**

The recorded performances will be distributed to the Festival Management Team and Adjudicators and are only to be used for the Competition against others, judged through Adjudication. The recordings will be retained for one calendar year.

Recordings will be submitted to Google Drive – this is a secure link and will ensure that safeguarding is observed. There will be a secure folder where performances from multiple classes, disciplines and instruments can be uploaded and permission granted to a number of different Adjudicators to view the sessions pertinent to them, without the need or permissions to download. Passwords will be known only to The Management Team and Adjudicators. Individual permissions are set to read only on the secure Google Drive.

### **Once the adjudications have been received the Festival will:**

Preserve the winning recordings for potentially compiling into concert format to publish via YouTube or Facebook.

Preserve the recorded adjudicator comments to enable them to be forwarded to individual entrants.

As piano backing tracks are to be used, performers are advised that a good quality track should be sourced and that the balance between performer and backing is appropriate. Should performers wish to engage an official accompanist to record the accompaniment, then it is possible to provide contact details via the Festival. An appropriate fee will be advised prior to the recording.

Adjudicators do not need a DBS check to adjudicate on-line recordings.

### **Risk Assessment and Copyright**

The Festival will have all the usual copyright information and where appropriate should ensure that the required copyright is in place, as for a live Festival. However, this is a complicated area and our umbrella organisation (BIFF) will attempt to seek guidance from the relevant bodies.

Insurance is the responsibility of the parent or teacher dependant on the location of the recording.

Risk Assessment is the responsibility of the host of the location at which the recorded performances takes place. If this is at home, then this may be the parent. If it takes place in a teaching studio, then this is likely to be the teacher. All hosts should ensure the space used is appropriate for the performance and is free from any Health and Safety risks such as slip or trip hazards. The Festival makes it clear that they are not responsible or liable for any injury that may occur because of a recorded performance being made.