

Triple  
Threat

**PRODUCTIONS**

**SYLLABUS**

**2026**



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## WHAT WE DO

Triple Threat Productions Dance and Musical Theatre Competition is a series of events that provides a platform for young dancers and performers to showcase their talent and skills. It typically features performers from 5+ years through to late teens competing in a variety of styles which include jazz, ballet, tap, street and commercial, lyrical, contemporary, and musical theatre.

Participants who compete in Triple Threat Productions competitions will perform in front of experienced and expert judges who provide feedback and constructive commentary to help performers improve their craft. Winners of the competition may receive awards, scholarships, or invitations to take part and perform in dedicated events.

As with any competition participants need to prepare thoroughly, focusing on technique, choreography, stage presence and overall performance quality. It is also a valuable time to network, learn from other participants and gain further performance experience.

Overall, this competition serves as a platform for dancers to celebrate their passion for dance and strive for excellence in their craft. The company is run by a team of directors who have years of experience in the dance and musical theatre industry and in being involved in some of the largest performing arts competitions in the country.



## WHO WE ARE

### **Jo Wagstaff BA (Hons)**



Having gained a joint Honours degree in French and German from Durham University, Jo pursued a career within the IT and pharmaceutical sector project managing large scale international conferences and events. Whilst remaining in the IT event profession, since 2020 Jo has fulfilled the role of Director of Operations for All England Dance.

### **Dr Nathan James PhD MA (Dist)**

Fellow and Examiner ISTD, RAD Registered Teacher, FIDTA, ANATD, Cert FE (QTLS)

Nathan has been involved in dance and musical theatre for over 35 years, making his first appearance in a youth production of Bugsy Malone. Training at MADD College in Nottingham he made his professional debut in pantomime at the Birmingham Hippodrome in Cinderella. Subsequent appearances in pantomime include Snow White and the Seven Dwarfs, Aladdin, and another production of Cinderella, all for Qdos. He has sailed around the Atlantic and Pacific Oceans, Panama Canal and the Gulf of Alaska and Mexico onboard cruise ships for Celebrity and Princess Cruise Lines. UK productions include Hello, Dolly! and the UK tour of Copacabana. His final performance was in 42<sup>nd</sup> Street in Stuttgart, Germany.



As a lecturer Nathan has worked in many vocational schools and colleges including Sylvia Young Theatre School, Bodywork Dance Studios, Mountview, Arts Ed and 12 years at the Urdang Academy where he ran the degree programme. He is currently on the faculty as an Associate Lecturer at Performers College, Birmingham. In addition to his teaching work, Nathan is a Fellow and Examiner of the ISTD for the Modern and Tap Faculties. He



is also currently working as a Syllabus Development Consultant with the Royal Academy of Dance and has been part of the team responsible for creating the new Musical Theatre Graded Syllabus and Musical Theatre Awards.

In the last few years Nathan has been developing his writing skills focusing on his passion of research in musical theatre dance. He has published chapters in the following books: *Dance In Musical Theatre* and *50 Musical Theatre Choreographers of Stage and Screen*. He is currently working on *The Oxford Handbook of Musical Theatre Choreography* co-edited with Dr Kathrina Ferrugia-Kriel and to be published by Oxford University Press.

As an adjudicator Nathan has a long-established relationship with the British and International Federation of Festivals, is the Artistic Director for All England Dance, TDCI Championships, Global Performing Arts Alliance and now as a UK judge for Dance World Cup. He has a great passion for the development of competitive dance and has been known to whip out his tap shoes for an impromptu workshop! As a co-director of Triple Threat Productions Nathan is proud to combine his love of education and competition to provide further opportunities for our young performers to showcase their talents.



# HIGH WYCOMBE



**12<sup>th</sup> April 2026**

**SWAN THEATRE**

St Mary Street, High Wycombe, HP11 2XE



## ADJUDICATOR



### Jodie Clark

**MA BA (hons) QTS FISTD ARAD FRSA**

Passionate about potential, creativity and motivation Jodie thrives in a performing arts education setting. She graduated from Bird College with Distinction winning the Dancing Times Choreography Award. Following her training she enjoyed a diverse performing career appearing in commissioned work for Dance Umbrella to open the British Library and travelling worldwide on luxury cruise liners as well as commercials and many pantomime and summer seasons both in the UK and Europe.

The BRIT School is her regular creative home where she has successfully initiated and produced some exciting multi arts projects. Jodie holds several roles teaching a range of techniques as well as writing, choreographing and directing performance work. She has expertise in technical advancement, artistic development and producing. Jodie works closely with industry partners including Matthew Bourne's New Adventures, Dollie Henry OBE, The BRIT Awards & many elite sporting organisations.

Jodie's freelance engagements include examining, teaching and mentoring as well as delivering workshops and choreographing for various corporate events, flash mobs and pantomimes. Jodie holds an MA in Creative Practice in Education from the University of Chester, QTS and Fellowship status with the ISTD. She is an Adjudicator member of The British and International Federation of Festivals and has served on the Adjudicator Council leading the team on the development of the new BIFF marking scheme. Jodie is an Adjudicator and Trustee for All England Dance and is a Certified Adjudicator for Acrobatic Arts. Jodie has contributed to several publications and has been a guest speaker for the FA Talent ID Conference, Loughborough University young leaders programme and Razzamatazz Theatre Schools Project Intense.





# BIRMINGHAM



24<sup>th</sup> – 28<sup>th</sup> August 2026

Midland Arts Centre

Cannon Hill Park, Birmingham, B12 9QH



## ADJUDICATOR

### Lucy Banfield

Having worked in the industry for over 25 years, firstly as a professional Ballet Dancer, then moving into Musical Theatre, Film, TV, and working Commercially. Lucy has had the pleasure of working with and assisting many notable Directors and Choreographers including Susan Stroman, Baz Luhrmann, Matt Cole, Arlene Phillips, Carlos Acosta, Rob Ashford, Twyla Tharp, Andy Blankenbuehler, Karen Bruce, Lucie Pankhurst, Adam Cooper, Javier Frutos, & Kim Gavin.

Lucy is a multifaceted dance professional and has been a dance facilitator for over 20 years, she is currently Head of Jazz at Laine Theatre Arts, and was formally Head of Dance at ArtsEd, and Head of Vocational Studies at The Urdang Academy. Lucy has lectured at numerous HE and FE institutions including Laine Theatre Arts, The Urdang Academy, London Studio Centre, ArtsEd, The Royal College of Speech and Drama, Italia Conti, Performers, The Hammond, Central School of Ballet and Bodywork Company. She currently adjudicates and guest tutors at numerous prestigious events both here in the UK, and internationally, as well as being on the All England Artistic Committee, Dang Syllabus Artistic Committee and an examiner for the Dang Musical Theatre Syllabus. She is the Choreographer & Movement Consultant for BLOCH photoshoots here in the UK, has a diploma in Event Management, and an FAA Level 2 Award for First Aid in Mental Health.



Lucy has a huge passion for creating and being a part of inspiring initiatives born out of equality, diversity and inclusivity. She is an Independent Evaluator for ENB Ballet Futures - The Pipeline Project, a member of the Black British Theatre Awards focus group, and a Patron of Melt Dance. She is also founder of The Un-Boxed Collective.

Training: The English National Ballet School and Laine Theatre Arts.

Choreography credits include; Choreographer and Movement Director for Disney +, Associate Choreographer for Guys and Dolls (West End, UK Tour, Tel Aviv), Resident Choreographer for Guys and Dolls (Chichester), Associate Choreographer for Grease (Royal Caribbean & David Ian Productions), Assistant Choreographer for MGM Story (Upstairs at the Gatehouse), Re-stager for Footloose (UK Tour), Assistant Choreographer for Love me Tender (UK Tour), Assistant Choreographer for Film Flashback and for Malibu Waves (Jean Ann Ryan Productions, Miami), Assistant Choreographer for Dirty Dancing (Holland), Associate Choreographer for Angelina Ballerina the Mousical (UK Tour and Australian Tour), Associate Choreographer for Vampirette (Manchester Opera House). Theatre credits include; Featured Dancer in Sinatra (Palladium), Ensemble in Dance Til' Dawn (Aldwych Theatre), Ensemble & Dance Captain in Guys and Dolls (Chichester), Assistant Dance Captain, Hunyak & Swing in Chicago (Cambridge Theatre), Ensemble & Understudy Judy in White Christmas (Michael Rose Ltd), Featured Dancer in Katherine Jenkins Believe (UK Arena Tour), Company & understudy Slaughter Girl in Shall We Dance (Sadlers Wells), Ensemble in Candide (English National Opera), Dance Captain & Ensemble in Desperately Seeking Susan (Novello Theatre), Ensemble in the Original West End cast of Dirty Dancing (Aldwych Theatre), Ensemble & Understudy Brenda in Movin' Out, Featured Dancer Maria in Saturday Night Fever (Apollo Victoria), Ensemble in On Your Toes (Royal Festival Hall), Featured Ensemble in Contact (Queen's Theatre), Maria, Connie & Shirley in Saturday Night Fever (Koln, Germany). Lucy has also performed with the English National Ballet Company.



Television includes; Game of Thrones, Strictly Come Dancing for Kylie Minogue, The Royal Variety Show, Financial Times, Very Important People, The Bleak Old Shop of Stuff, Dancing on Ice, Dance X Credits, Dancing in the Streets and Strictly Dance Fever. Lucy was Dance Captain/Dancer for 2012 Olympics and Paralympics Closing Ceremonies (London Olympic Stadium). Films include; Death on the Nile, Disney's Cinderella and Disney's Artemis Fowl for Kenneth Branagh. And Centre Stage for Susan Stroman. Workshops include; Frozen for Disney, Peter and the Wolf for Adam Cooper, and The Moustache Song from A Million Ways to Die in the West for Rob Ashford.



# HERTFORDSHIRE



**26<sup>th</sup> – 30<sup>th</sup> October 2026**

**CENTENARY THEATRE**

BERKHAMSTED SCHOOL

Kings Campus, Kings Road, Berkhamsted, Herts, HP4 3BG



# ADJUDICATOR

## ALISON FORRESTER

Fellow & Examiner ISTD



Alison began her passion for dance in Portsmouth where she loved competing in the local Festivals. She competed many times at The All England Finals herself in a variety of dance genres. She loves adjudicating and having the opportunity to be part of the enjoyment felt by young people when competing. She trained at London College of Dance in Bedford. She graduated with teaching qualifications in Greek, Ballet, Modern and Tap. Her first professional UK engagement was in Aladdin with Barbara Windsor at the Chichester Festival Theatre.

Alison performed in Athens for over a year in the largest cabaret dinner theatre in the City. She then spent 3 wonderful years cruising around the world with Celebrity and Silver Seas Cruises. Onboard, the cast performed a variety of shows from Le Jazz Hot and Fiddler on the Roof to Chorus Line and Grease.

It was a highlight of her career! Her next adventure was to take her to the USA for 9 years. She danced in Shows on the Las Vegas Strip for 7 years and performed in various large conventions, most notably for American Express, which took 6 months of preparation in learning to Irish dance! During her time in the US, she travelled to Chicago and Los Angeles to study with some of the Tap Greats such as Gregory Hines, Henry Le Tang and Jason Samuels Smith.

When returning to the UK, her career took many different pathways. She became a Fellow of the ISTD, ran a Dance School, created the Tap syllabus for the ISTD and became one of only two UK Judges for the IDO World Tap Championships. This has taken her to Germany, Zagreb and Prague in the past few years. Alison currently teaches at Laine Theatre Arts in Epsom, is examiner and Lead Lecturer for the ISTD and coaches and mentors teachers around the world.

Alison looks forward to meeting you at your competitions and working with your team to make your festival a success.



## SYLLABUS

		<b>Class</b>	<b>Genre</b>	<b>Category</b>	<b>Age</b>
<b>1</b>	Solo	PJ	Classical Ballet	Pre-Junior	6 years and under
<b>2</b>	Solo	A	Classical Ballet	Junior	7 and 8 years
<b>3</b>	Solo	B	Classical Ballet	Junior	9 and 10 years
<b>4</b>	Solo	C	Classical Ballet	Inter	11 and 12 years
<b>5</b>	Solo	D	Classical Ballet	Inter	13 and 14 years
<b>6</b>	Solo	E	Classical Ballet	Senior	15 to 21 years
<b>7</b>	Solo	D	Modern Ballet	Inter	13 and 14 years
<b>8</b>	Solo	E	Modern Ballet	Senior	15 to 21 years
<b>9</b>	Solo	D	Contemporary	Inter	13 and 14 years
<b>10</b>	Solo	E	Contemporary	Senior	15 to 21 years
<b>11</b>	Solo	PJ	Narrative	Pre-Junior	6 years and under
<b>12</b>	Solo	A	Narrative	Junior	7 and 8 years
<b>13</b>	Solo	B	Narrative	Junior	9 and 10 years
<b>14</b>	Solo	C	Narrative	Inter	11 and 12 years
<b>15</b>	Solo	D	Narrative	Inter	13 and 14 years
<b>16</b>	Solo	E	Narrative	Senior	15 to 21 years
<b>17</b>	Solo	PJ	Jazz	Pre-Junior	6 years and under
<b>18</b>	Solo	A	Jazz	Junior	7 and 8 years
<b>19</b>	Solo	B	Jazz	Junior	9 and 10 years
<b>20</b>	Solo	C	Jazz	Inter	11 and 12 years
<b>21</b>	Solo	D	Jazz	Inter	13 and 14 years
<b>22</b>	Solo	E	Jazz	Senior	15 to 21 years
<b>23</b>	Solo	PJ	Tap	Pre-Junior	6 years and under
<b>24</b>	Solo	A	Tap	Junior	7 and 8 years
<b>25</b>	Solo	B	Tap	Junior	9 and 10 years
<b>26</b>	Solo	C	Tap	Inter	11 and 12 years
<b>27</b>	Solo	D	Tap	Inter	13 and 14 years
<b>28</b>	Solo	E	Tap	Senior	15 to 21 years
<b>29</b>	Solo	PJ	Musical Theatre	Pre-Junior	6 years and under



30	Solo	A	Musical Theatre	Junior	7 and 8 years
31	Solo	B	Musical Theatre	Junior	9 and 10 years
32	Solo	C	Musical Theatre	Inter	11 and 12 years
33	Solo	D	Musical Theatre	Inter	13 and 14 years
34	Solo	E	Musical Theatre	Senior	15 to 21 years
35	Solo	PJ	Lyrical	Pre-Junior	6 years and under
36	Solo	A	Lyrical	Junior	7 and 8 years
37	Solo	B	Lyrical	Junior	9 and 10 years
38	Solo	C	Lyrical	Inter	11 and 12 years
39	Solo	D	Lyrical	Inter	13 and 14 years
40	Solo	E	Lyrical	Senior	15 to 21 years
41	Solo	PJ	Acro	Pre-Junior	6 years and under
42	Solo	A	Acro	Junior	7 and 8 years
43	Solo	B	Acro	Junior	9 and 10 years
44	Solo	C	Acro	Inter	11 and 12 years
45	Solo	D	Acro	Inter	13 and 14 years
46	Solo	E	Acro	Senior	15 to 21 years
47	Duet	DUET	Classical Ballet	Junior	10 years and under
48	Duet	DUET	Classical Ballet	Inter	14 years and under
49	Duet	DUET	Classical Ballet	Senior	21 years and under
50	Duet	DUET	Modern Ballet	Inter	14 years and under
51	Duet	DUET	Modern Ballet	Senior	21 years and under
52	Duet	DUET	Contemporary	Inter	14 years and under
53	Duet	DUET	Contemporary	Senior	21 years and under
54	Duet	DUET	Narrative	Junior	10 years and under
55	Duet	DUET	Narrative	Inter	14 years and under
56	Duet	DUET	Narrative	Senior	21 years and under
57	Duet	DUET	Jazz	Junior	10 years and under
58	Duet	DUET	Jazz	Inter	14 years and under
59	Duet	DUET	Jazz	Senior	21 years and under
60	Duet	DUET	Tap	Junior	10 years and under
61	Duet	DUET	Tap	Inter	14 years and under



62	Duet	DUET	Tap	Senior	21 years and under
63	Duet	DUET	Musical Theatre	Junior	10 years and under
64	Duet	DUET	Musical Theatre	Inter	14 years and under
65	Duet	DUET	Musical Theatre	Senior	21 years and under
66	Duet	DUET	Acro	Junior	10 years and under
67	Duet	DUET	Acro	Inter	14 years and under
68	Duet	DUET	Acro	Senior	21 years and under
69	Duet	DUET	Lyrical	Junior	10 years and under
70	Duet	DUET	Lyrical	Inter	14 years and under
71	Duet	DUET	Lyrical	Senior	21 years and under
72	Trio/Quartet	TRIOQT	Classical Ballet	Junior	10 years and under
73	Trio/Quartet	TRIOQT	Classical Ballet	Inter	14 years and under
74	Trio/Quartet	TRIOQT	Classical Ballet	Senior	21 years and under
75	Trio/Quartet	TRIOQT	Modern Ballet	Inter	14 years and under
76	Trio/Quartet	TRIOQT	Modern Ballet	Senior	21 years and under
77	Trio/Quartet	TRIOQT	Contemporary	Inter	14 years and under
78	Trio/Quartet	TRIOQT	Contemporary	Senior	21 years and under
79	Trio/Quartet	TRIOQT	Narrative	Junior	10 years and under
80	Trio/Quartet	TRIOQT	Narrative	Inter	14 years and under
81	Trio/Quartet	TRIOQT	Narrative	Senior	21 years and under
82	Trio/Quartet	TRIOQT	Jazz	Junior	10 years and under
83	Trio/Quartet	TRIOQT	Jazz	Inter	14 years and under
84	Trio/Quartet	TRIOQT	Jazz	Senior	21 years and under
85	Trio/Quartet	TRIOQT	Tap	Junior	10 years and under
86	Trio/Quartet	TRIOQT	Tap	Inter	14 years and under
87	Trio/Quartet	TRIOQT	Tap	Senior	21 years and under
88	Trio/Quartet	TRIOQT	Musical Theatre	Junior	10 years and under
89	Trio/Quartet	TRIOQT	Musical Theatre	Inter	14 years and under
90	Trio/Quartet	TRIOQT	Musical Theatre	Senior	21 years and under
91	Trio/Quartet	TRIOQT	Acro	Junior	10 years and under
92	Trio/Quartet	TRIOQT	Acro	Inter	14 years and under
93	Trio/Quartet	TRIOQT	Acro	Senior	21 years and under



94	Trio/Quartet	TRIOQT	Lyrical	Junior	10 years and under
95	Trio/Quartet	TRIOQT	Lyrical	Inter	14 years and under
96	Trio/Quartet	TRIOQT	Lyrical	Senior	21 years and under
97	Small Group	SGP	Classical Ballet	Junior	10 years and under
98	Small Group	SGP	Classical Ballet	Inter	14 years and under
99	Small Group	SGP	Classical Ballet	Senior	21 years and under
100	Small Group	SGP	Modern Ballet	Inter	14 years and under
101	Small Group	SGP	Modern Ballet	Senior	21 years and under
102	Small Group	SGP	Contemporary	Inter	14 years and under
103	Small Group	SGP	Contemporary	Senior	21 years and under
104	Small Group	SGP	Narrative	Junior	10 years and under
105	Small Group	SGP	Narrative	Inter	14 years and under
106	Small Group	SGP	Narrative	Senior	21 years and under
107	Small Group	SGP	Jazz	Junior	10 years and under
108	Small Group	SGP	Jazz	Inter	14 years and under
109	Small Group	SGP	Jazz	Senior	21 years and under
110	Small Group	SGP	Tap	Junior	10 years and under
111	Small Group	SGP	Tap	Inter	14 years and under
112	Small Group	SGP	Tap	Senior	21 years and under
113	Small Group	SGP	Musical Theatre	Junior	10 years and under
114	Small Group	SGP	Musical Theatre	Inter	14 years and under
115	Small Group	SGP	Musical Theatre	Senior	21 years and under
116	Small Group	SGP	Acro	Junior	10 years and under
117	Small Group	SGP	Acro	Inter	14 years and under
118	Small Group	SGP	Acro	Senior	21 years and under
119	Small Group	SGP	Lyrical	Junior	10 years and under
120	Small Group	SGP	Lyrical	Inter	14 years and under
121	Small Group	SGP	Lyrical	Senior	21 years and under
122	Large Group	LGP	Classical Ballet	Junior	10 years and under
123	Large Group	LGP	Classical Ballet	Inter	14 years and under
124	Large Group	LGP	Classical Ballet	Senior	21 years and under
125	Large Group	LGP	Modern Ballet	Inter	14 years and under



126	Large Group	LGP	Modern Ballet	Senior	21 years and under
127	Large Group	LGP	Contemporary	Inter	14 years and under
128	Large Group	LGP	Contemporary	Senior	21 years and under
129	Large Group	LGP	Narrative	Junior	10 years and under
130	Large Group	LGP	Narrative	Inter	14 years and under
131	Large Group	LGP	Narrative	Senior	21 years and under
132	Large Group	LGP	Jazz	Junior	10 years and under
133	Large Group	LGP	Jazz	Inter	14 years and under
134	Large Group	LGP	Jazz	Senior	21 years and under
135	Large Group	LGP	Tap	Junior	10 years and under
136	Large Group	LGP	Tap	Inter	14 years and under
137	Large Group	LGP	Tap	Senior	21 years and under
138	Large Group	LGP	Musical Theatre	Junior	10 years and under
139	Large Group	LGP	Musical Theatre	Inter	14 years and under
140	Large Group	LGP	Musical Theatre	Senior	21 years and under
141	Large Group	LGP	Acro	Junior	10 years and under
142	Large Group	LGP	Acro	Inter	14 years and under
143	Large Group	LGP	Acro	Senior	21 years and under
144	Large Group	LGP	Lyrical	Junior	10 years and under
145	Large Group	LGP	Lyrical	Inter	14 years and under
146	Large Group	LGP	Lyrical	Senior	21 years and under
155	IDTA	IDTA	Miss Dance		
156	IDTA	IDTA	Master Dance		
157	Solo	PJ	Classical Greek	Pre-Junior	6 years and under
158	Solo	A	Classical Greek	Junior	7 and 8 years
159	Solo	B	Classical Greek	Junior	9 and 10 years
160	Solo	C	Classical Greek	Inter	11 and 12 years
161	Solo	D	Classical Greek	Inter	13 and 14 years
162	Solo	E	Classical Greek	Senior	15 to 21 years
163	Solo	PJ	Global	Pre-Junior	6 years and under
164	Solo	A	Global	Junior	7 and 8 years
165	Solo	B	Global	Junior	9 and 10 years



166	Solo	C	Global	Inter	11 and 12 years
167	Solo	D	Global	Inter	13 and 14 years
168	Solo	E	Global	Senior	15 to 21 years
169	Duet	DUET	Classical Greek	Junior	10 years and under
170	Duet	DUET	Classical Greek	Inter	14 years and under
171	Duet	DUET	Classical Greek	Senior	21 years and under
172	Duet	DUET	Global	Junior	10 years and under
173	Duet	DUET	Global	Inter	14 years and under
174	Duet	DUET	Global	Senior	21 years and under
175	Trio/Quartet	TRIOQT	Classical Greek	Junior	10 years and under
176	Trio/Quartet	TRIOQT	Classical Greek	Inter	14 years and under
177	Trio/Quartet	TRIOQT	Classical Greek	Senior	21 years and under
178	Trio/Quartet	TRIOQT	Global	Junior	10 years and under
179	Trio/Quartet	TRIOQT	Global	Inter	14 years and under
180	Trio/Quartet	TRIOQT	Global	Senior	21 years and under
181	Small Group	SGP	Classical Greek	Junior	10 years and under
182	Small Group	SGP	Classical Greek	Inter	14 years and under
183	Small Group	SGP	Classical Greek	Senior	21 years and under
184	Small Group	SGP	Global	Junior	10 years and under
185	Small Group	SGP	Global	Inter	14 years and under
186	Small Group	SGP	Global	Senior	21 years and under
187	Large Group	LGP	Classical Greek	Junior	10 years and under
188	Large Group	LGP	Classical Greek	Inter	14 years and under
189	Large Group	LGP	Classical Greek	Senior	21 years and under
190	Large Group	LGP	Global	Junior	10 years and under
191	Large Group	LGP	Global	Inter	14 years and under
192	Large Group	LGP	Global	Senior	21 years and under
193	Solo	PJ	Street and Commercial	Pre-Junior	6 years and under
194	Solo	A	Street and Commercial	Junior	7 and 8 years
195	Solo	B	Street and Commercial	Junior	9 and 10 years
196	Solo	C	Street and Commercial	Inter	11 and 12 years
197	Solo	D	Street and Commercial	Inter	13 and 14 years



<b>198</b>	Solo	E	Street and Commercial	Senior	15 to 21 years
<b>199</b>	Duet	DUET	Street and Commercial	Junior	10 years and under
<b>200</b>	Duet	DUET	Street and Commercial	Inter	14 years and under
<b>201</b>	Duet	DUET	Street and Commercial	Senior	21 years and under
<b>202</b>	Trio/Quartet	TRIOQT	Street and Commercial	Junior	10 years and under
<b>203</b>	Trio/Quartet	TRIOQT	Street and Commercial	Inter	14 years and under
<b>204</b>	Trio/Quartet	TRIOQT	Street and Commercial	Senior	21 years and under
<b>205</b>	Trio/Quartet	TRIOQT	Street and Commercial	Junior	10 years and under
<b>206</b>	Trio/Quartet	TRIOQT	Street and Commercial	Inter	14 years and under
<b>207</b>	Trio/Quartet	TRIOQT	Street and Commercial	Senior	21 years and under
<b>208</b>	Small Group	SGP	Street and Commercial	Junior	10 years and under
<b>209</b>	Small Group	SGP	Street and Commercial	Inter	14 years and under
<b>210</b>	Small Group	SGP	Street and Commercial	Senior	21 years and under
<b>211</b>	Large Group	LGP	Street and Commercial	Junior	10 years and under
<b>212</b>	Large Group	LGP	Street and Commercial	Inter	14 years and under
<b>213</b>	Large Group	LGP	Street and Commercial	Senior	21 years and under
<b>193</b>	Solo	PJ	Show Dance	Pre-Junior	6 years and under
<b>194</b>	Solo	A	Show Dance	Junior	7 and 8 years
<b>195</b>	Solo	B	Show Dance	Junior	9 and 10 years
<b>196</b>	Solo	C	Show Dance	Inter	11 and 12 years
<b>197</b>	Solo	D	Show Dance	Inter	13 and 14 years
<b>198</b>	Solo	E	Show Dance	Senior	15 to 21 years
<b>199</b>	Duet	DUET	Show Dance	Junior	10 years and under
<b>200</b>	Duet	DUET	Show Dance	Inter	14 years and under
<b>201</b>	Duet	DUET	Show Dance	Senior	21 years and under
<b>202</b>	Trio/Quartet	TRIOQT	Show Dance	Junior	10 years and under
<b>203</b>	Trio/Quartet	TRIOQT	Show Dance	Inter	14 years and under
<b>204</b>	Trio/Quartet	TRIOQT	Show Dance	Senior	21 years and under
<b>205</b>	Trio/Quartet	TRIOQT	Show Dance	Junior	10 years and under
<b>206</b>	Trio/Quartet	TRIOQT	Show Dance	Inter	14 years and under
<b>207</b>	Trio/Quartet	TRIOQT	Show Dance	Senior	21 years and under
<b>208</b>	Small Group	SGP	Show Dance	Junior	10 years and under



<b>209</b>	Small Group	SGP	Show Dance	Inter	14 years and under
<b>210</b>	Small Group	SGP	Show Dance	Senior	21 years and under
<b>211</b>	Large Group	LGP	Show Dance	Junior	10 years and under
<b>212</b>	Large Group	LGP	Show Dance	Inter	14 years and under
<b>213</b>	Large Group	LGP	Show Dance	Senior	21 years and under



## TIME LIMITS

Discipline	TIME LIMIT (in minutes)								
	Solos			Duets			Trios/Quartets		
	Pre-Junior A & B	C	D, E & F	Jun	Int	Sen	Jun	Int	Sen
Ballet (Classical)	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Ballet (Modern)			2		2.5	2.5		2.5	2.5
Classical Greek	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Contemporary			2		2.5	2.5		2.5	2.5
National	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Character/Narrative	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Jazz/Modern	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Lyrical Jazz / Modern***		2	2	2.5	2.5	2.5		2.5	2.5
Song and Dance/ Musical Theatre	2.0	2.5	2.5	3	3	3	3	3	3
Tap	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Open									



Discipline	TIME LIMIT (in minutes)					
	Small Groups			Large Groups		
	Jun	Inter	Senior	Jun	Inter	Senior
Ballet (Classical)	3	3	3	4	4	4
Ballet (Modern)		3	3		4	4
Classical Greek	3	3	3	4	4	4
Contemporary		3	3		4	4
National	3	3	3	4	4	4
Character/Narrative	3	3	3	4	4	4
Jazz/Modern	3	3	3	4	4	4
Lyrical Jazz / Modern		3	3		4	4
Song and Dance/ Musical Theatre	3.5	3.5	3.5	4.5	4.5	4.5
Tap	3	3	3	4	4	4
Open	3	3	3	4	4	4

1. Dancers under 13 years may not enter Contemporary or Modern Ballet sections, except in a group setting.
2. Lyrical Jazz / Modern is open to C, D, E & F solos, inter & senior duets, trios / quartets and groups. Lyrical Jazz / Modern dances for Pre Junior, A, B solos and Junior duets, trios / quartets and groups should be entered into the Jazz / Modern section.
3. The Open section is for small or large group dances which do not fit into the specific categories listed above.
4. These time limits also include Acro and Show Dance sections where our competition offers them.



## GENRE DESCRIPTORS

For all our competitions we follow the guidelines as outlined by All-England-Dance. We also offer sections that do not fall within the scope of All-England Dance and provide our own descriptors for guidance.

### **Ballet (Classical Ballet)**

Classical Ballet should include elements of both adage and allegro. Stylised ballet is a communication of an idea through movement, danced with/without the use of hand props, and could reflect elements such as the Hornpipe, Spanish and Tarantella for example. Soft or pointe shoes must be worn (depending on age and technical proficiency). The use of classical repertoire is not allowed. Music should be drawn from the classical genre and be suited to the range of vocabulary steps utilised.

#### Criteria

- Dancers should demonstrate the principles of classical ballet, which include secure posture and alignment, turn-out, weight distribution and placement.
- A well-schooled port de bras is an essential component that should exhibit correct shaping, flow, and coordination of the head and eye line.
- Attention should be paid to the grouping of fingers and relaxation of the hands.

#### Guidance on costuming

Costuming should be relevant to the choice of style but also allow freedom of movement. Leg lines should not be obscured by heavy skirts as classical lines and correct technique need to be seen. A romantic length tutu may be utilised if appropriate to the choreographic style.

### **Ballet (Modern Ballet)**

Contemporary Ballet is a fusion of both classical and modern ballet styles which may or may not be danced with a parallel line of the leg. Choreographers such as Crystal Pite or Wayne McGregor are



examples of the type of work we would expect to see in this section, neo-classical work would also be acceptable. Soft or pointe shoes must be worn. Music choices could be more varied and draw from a wider body of material than is suggested for classical ballet performances.

#### Criteria

- Evidence of a secure ballet technique should be demonstrated but displaying freedom and articulation of the spine, moving away from the traditional classical lines, is encouraged.
- Choreography should draw from both styles of dance exploring elements and pushing boundaries where these two techniques meet.
- Floor work may be incorporated.

#### Guidance on costuming

Costume should be suited to the style of the piece and allow for freedom of movement and complete visibility in the body lines.

#### **Narrative/Character**

In this section you may portray a character, fictional or non-fictional, or you may choose to interpret an animal or an element from nature, a feeling, an emotion or something more abstract. The fundamental element of the performance should always be focused on the storytelling and development of the narrative. Demi-character could be presented within this section.

#### Criteria

- The acting skills and an ability to communicate using the whole body should be visible throughout. The performance must be visceral.
- The character should be expressed through body and facial expression with a clear sense of purpose behind the movement.

We would normally expect a classical genre to be utilised for this section, however on the odd occasion other forms of dance may be used if they aid the characterisation. The technique must be consistent throughout and appropriate to the piece as a whole. The chosen dance technique **MUST** serve the purpose of storytelling, a hybrid and creative utilisation of different dance techniques will be accepted.



Some examples:

- A tap dance to the song 'Mr Bojangles' would not be suitable if the movement does not convey a story.
- The use of tap to portray the Mad Hatter in Alice in Wonderland (as in the Christopher Wheeldon ballet) would be suitable.
- A modern dance with lyrics is not a narrative dance – although it may interpret the lyrics. However, a dance performance that focused on global warming for instance, that used the jazz vocabulary, could be used as a narrative piece if the overriding purpose of the choreography was to tell a story.
- La Fille Mal Gardee contains a clog dance which is a character piece.
- A piece exploring the issues/characters within West Side Story that utilises a hybrid of jazz and classical ballet work could be construed as a narrative piece.
- Lip-synching to a song, in a characterised manner, is not a character dance.

**Exception:** Classical Greek would not be accepted here as the genre already utilises characterisation and interpretation as part of its own performance criteria. However, in a hybrid form, a character piece could draw from Classical Greek vocabulary if suited to the mood and feel of the characterisation.

All choreographers are asked to consider the appropriateness of the topic to the age of the dancer. Alongside, sensitivity and thought must be given to the context in which the performance is presented and to ensuring that chosen themes are also appropriate to a competition aimed at young performers.

Guidance on costuming

Costumes and makeup should reflect the character choice being portrayed. Footwear, if required, should also be suitable and appropriate to the character, the style and period and should always facilitate correct technique.

N.B. Please see further guidance on the use of the props which are only necessary if enhancing the overall performance.



## **Contemporary**

Breath should inform movement, with weight, swing, suspension, and release applied.

Choreography should explore themes and the use of contraction, extension, and relaxation should be explored along with the use of the spine. The performance should avoid being presentational and dancers should demonstrate they have a deep understanding of what initiates movements and why. The space should be explored in a multi layered way including, levels, planes, and facings. At its core the work should demonstrate a clear underpinning of recognisable contemporary dance techniques (such as Graham, Cunningham, Horton, Release) which may be amalgamated. However, the choreography should not be a hybrid of modern theatrical dance, which is not contemporary dance in its purest form.

### Criteria

- The work should be rooted in Contemporary Dance techniques.
- Theme and/or choreographic devices should be apparent in the presentation of the work.
- A sequential use of the spine should be clearly understood.
- Clear initiation of movement is essential.

### Guidance on costuming

Costume for this style will be dictated by the style and theme of the piece. The line of body and shape of the movement should always be clearly visible throughout.

## **Global**

All traditional music, songs, and techniques appropriate to the country of choice are acceptable. Younger competitors are expected to demonstrate traditional performances. Seniors may introduce theatrical performances that are clearly based on a national tradition. The choice for this section is broad and encompasses both traditional folk dances and dances drawn from the rich body of cultural dance practices from around the world.

### Criteria



- Deliver a performance which captures the essence of the chosen country. Footwork and body movements should have an authentic feel with the arms co-ordinating in the correct style.
- A theme maybe used but is not compulsory and small props which help to create an authentic story can be incorporated into the performance.
- The floor patterns and choreography should mirror those used in the chosen area (as appropriate to the specific region/style).
- The musical choice should incorporate the spirit of the country but doesn't have to be a traditional folk piece.

#### Guidance on costuming

The costume should be authentic with the correct length of skirt or trousers and an awareness of the material types used in the Country. Footwear should be appropriate for the style. Jewellery can be worn if it complements the authenticity of the costume.

#### **Classical Greek**

Based upon the technique of Ruby Ginner, classical Greek is performed barefoot and is essentially showing the use of opposition and relaxation through the movement which was core to Ginner's work. Dances should reflect the title. Myths, studies from nature and modern-day themes are acceptable, together with the accompaniment of many different genres of music or the spoken word, provided the movements are given their appropriate interpretation and relate to one or more of the seven styles of this technique which are:

- Lyric
- Athletic
- Bacchic
- Pyrrhic
- Choric
- Ritual
- Tragic



The choreography should be based upon the natural movements of the body such as Standing, Walking, Running, Skipping, Leaping, Jumping and Spinning, whilst experiencing the cultural connections to other arts such as Sculpture, Ceramics, Painting, Poetry, and Music. Aspects of the performance should include expression, use of breath and musical understanding. Also demonstrated should be balance, strength & control, relaxation, elevation, and flexibility through the spine.

#### Criteria

- The dancer should demonstrate the correct technical and artistic requirements for the relevant styles: lyrical, athletic, bacchic, pyrrhic, tragic, choric and ritual.
- The use of breathing, weight and relaxation and full use of the body should be evident throughout. The use of the spine, body turn, and precision of line should be secure.
- The quality of the movement dynamics should match the chosen style, whilst showing fluidity and sensitivity where relevant.
- A connection and response to the chosen music, words or sound should be demonstrated.

#### Guidance on costuming

Costuming and the use of props should be relevant to, and enhance, the portrayal of the title, myth, or theme of the dance. Bare feet should be worn for the Classical Greek dance technique.

#### **Musical Theatre**

Musical theatre encompasses the 'triple threat' abilities of performers and adjudicators will consider the following aspects:

- Vocal ability and technique.
- Acting through song and connection to the words.
- Acting through dance and/or movement.

The choice of the material should be both suitable in terms of age and cultural identity. Characterisation and believability are integral to the performance, and it is important that the song choice is relevant to the performer. The lyrics are important, and clarity of diction should be thought about. Breath control and pitching are also a key element and need suitable



training. The key of the accompaniment should be within the range of the performer and it is permissible to change this to suit the voice type. Dance should not be included for the sake of it and should flow naturally out of the lyrics and characterisation. Pedestrian movement and staging are considered appropriate, and each action should have a clear purpose and intention. Any genre of dance can be utilised, the focus should be that the genre enhances the role that is being played and is in keeping with the character and era of the chosen material. Ensure that the performer understands the context, period, and location of the song and/or musical.

For younger candidates in Pre Junior, A and B sections, it is acceptable for the performers to choose songs that are not necessarily drawn from musical theatre.

**THERE IS NO REQUIREMENT FOR THE PERFORMANCE TO CONTAIN 50% SONG AND 50% DANCE.**

Criteria

- Suitability of the song choice to age of performer.
- Vocal placing and pitching.
- Characterisation and connection to the words.
- Appropriate use of movement and/or dance.
- Understanding the context of the piece.

Guidance on costuming

Costume choices should reflect the period and setting of the song choice and the character being portrayed. Footwear should also be suitable, and considerations should be made as to what the character would wear as this will also dictate the type and style of movement incorporated. For example, bare feet would not be suitable for a song that is set on the streets of New York during the 1920s.

**Tap**

Tap encompasses many different styles – often dictated by the choice of accompaniment. The use of the body and/or arm lines and overall performance should work in unity to form a cohesive presentation that is informed by the style of tap that has been utilised. Tap dances should be rhythmic, show clearly defined rhythmic patterns and precision in beating and footwork. There



should be variance in the use of tonal quality which may, or may not, be influenced by the accompaniment.

#### Criteria

- Timing and musicality.
- Tonality and use of light and shade.
- Clarity of beating and articulation of footwork.
- Stylistic interpretation and use of the body as a whole.

#### Guidance on costuming

Costumes can be varied and creative, just ensure that emphasis is not drawn from the feet and a clear action should be visible. Taps should not be loosened as this will blur, and detract from, the clarity of sound. Hard soled shoes are preferable as they produce a more confident sound and are more protective of the feet.

#### **Jazz/Modern**

Jazz utilises the underpinning of a clear jazz technique in its presentation. There is plenty of scope for freedom in the style, choice of music and theme, if relevant. The term, theatrical jazz, refers to the fundamental jazz dance techniques which evolved from musical theatre into more contemporary hybrids such as modern dance and which may incorporate influences from contemporary dance. The term Theatre Jazz does not dictate that the source material must be derived from musical theatre and the two should not be confused (although it is clearly permissible to use this style in the genre). Choreography should reflect the rhythms and dynamics of the music, clear sustained technique in turns, kicks and elevated steps and should avoid being solely based on limbering movements. Tricks can be utilised, but should have purpose to the piece, ensure that focus and consideration is given on the linking steps in between to help with flow in the transitions.

#### Criteria

- Clarity of line through the limbs and body.
- Control in technique (turns, kicks, elevation).
- Use of dynamics and rhythmicity.
- Stamina and consistency in performance.



#### Guidance on costuming

There is complete freedom in the costuming, it should allow for freedom of movement and not obscure the line of the dancer's body. Any costume should be appropriate to the age of the dancer and considers modesty.

#### **Lyrical (from 11 years)**

Lyrical Jazz allows the dancer to interpret the music and lyrics through movement and encourages a sense of musicality and connection between the dancer and the accompaniment. The use of breath is important and strong technical application will allow for simplicity and space in the presentation. Highlights in the movement should match that of the orchestration/musical arrangement.

Lyrical jazz is a pure interpretation of the music and should therefore show fluidity, resistance, suspension, relaxation, purpose and create physical shapes that are aesthetically pleasing. Vocal or non-vocal music may be utilised, however if interpreting the lyrics, the performance should be consistent throughout. The choreography should have a continuous sense of flow showing breadth, expansion, and release. Whilst the use of floor work is permitted, it should be kept to a minimum. Ask yourself, does the music suggest going to the floor?

Music should be age appropriate and the size of orchestration and emotive content should relate to the age and ability of the dancer.

Acrobatic work is not permitted in lyrical.

#### Criteria

- The dancer should demonstrate a sustained technique, extension, and continuity of line where relevant and fluidity in the movement.
- The music should be embodied fully within the performance and the two elements should work in harmony with one another.
- A range and richness in dynamics should be ever present in the work.



- Throughout, the use of space and freedom in the movement should be evident.
- The emotive response should come within and not be forced or contrived.

#### Guidance on costuming

Costume choices can be varied and creative, they should allow for freedom of movement and compliment the lines created by the dancer. The costume should have some link to the quality of the music and the fluidity in movement of the dancer.

#### **Open Section (Small groups and groups)**

The open section is for any dance routine that doesn't fall into the specific categories outlined above. It can be a hybrid of different dance styles. Examples of dances that could be suitable may include: an acrobatic dance; a lyrical jazz that incorporated elements of acrobatic work; a lyrical routine that combined elements of contemporary and jazz work.

N.B. Please note that this is not an opportunity to perform another dance from a section already outlined above.

#### Criteria

- Clearly identifiable dance technique should be evident throughout.
- Movement and choreography should be artistic and relate to the musical choice.
- The dance should not fulfil the criteria outlined for the other sections/categories that All England Dance offer.

N.B. Please note the following 2 sections do not come under the All-England syllabus and provide guidance here for teachers on expectations within our competitions only.

#### **Acro**

Acro is a dynamic fusion of dance technique and acrobatic skill, where both elements must work together in balance. The choreography should combine dance movement and acrobatic content in roughly equal proportion, ensuring that neither element overwhelms the other. The routine should read as a cohesive dance performance rather than a sequence of tricks.

Acrobatic content may include tumbling, balances, flexibility and contortion work, controlled inversions, jumps, turns, rolls, walkovers, aerial skills, and dynamic transitions. These elements



should be clearly connected through dance phrases and combinations, creating continuity and flow throughout the performance.

A successful acro routine demonstrates strength, flexibility, control, coordination, and ease of movement, regardless of the specific skills performed. The dancer should show confidence and clarity in execution, with clean lines, safe technique, and secure landings. Acrobatic skills should be purposeful, musically relevant, and thoughtfully placed within the choreography.

Aerial skills are a recognisable feature of acro dance and are permitted in all applicable age categories. However, all skills must be age appropriate and performed with technical control and awareness. Dance content should remain visible at all times, with clear transitions between floor work, standing movement, and acrobatic elements.

While any dance style may be used as the foundation, the emphasis remains on integration — acrobatic skills should enhance the choreography rather than dominate it.

Music should be age appropriate, and the level of technical difficulty should reflect the dancer's physical development and ability.

#### Criteria

- Balanced integration of dance technique and acrobatic elements
- Demonstration of strength, flexibility, control, and coordination
- Safe, secure execution of skills with clear body placement
- Smooth transitions and continuity of movement
- Musicality, performance quality, and spatial awareness

#### Guidance on Costuming

Costumes should allow for complete freedom of movement and support safe execution of acrobatic skills. They must remain secure during inversions, balances, and dynamic transitions. Design choices should complement the style and music while allowing judges to clearly see body lines, placement, and control.



## **Show Dance**

Show Dance, now referred to as Showstopper, is a highly theatrical and performance-driven genre designed to entertain, captivate, and leave a lasting impression. A Showstopper routine may be bold and high-energy or dramatic and emotionally charged, but it must always deliver impact, clarity of concept, and strong audience connection.

Showstopper does not adhere to one specific technique; instead, it draws from a broad foundation of ballet, jazz, modern, and contemporary dance, with the potential to incorporate elements from other dance styles and theatrical disciplines. These additional elements should enhance the performance and storytelling, not overshadow the core dance content.

Every Showstopper performance must have a clear concept, theme, or narrative. The intention of the piece should be easily understood by the audience and expressed through movement, structure, dynamics, and performance quality. Musical interpretation, variation in dynamics, and expressive commitment are essential to creating strong “show value.”

The choreography should demonstrate creativity, originality, and variety, using space, formations, and dynamic contrast to build engagement. Whether light-hearted or dramatic, the performance should feel complete, purposeful, and memorable.

Theatrical elements may be used where appropriate; however, the focus must remain on dance performance rather than external effects.

### **Criteria**

- Clear concept or theme communicated through movement
- Strong performance quality, projection, and audience engagement
- Variety in dynamics, energy, and use of space
- Musical interpretation and stylistic clarity
- Overall entertainment value and impact



### Guidance on Costuming

Costumes should support the theme, character, and style of the piece while enhancing stage presence and confidence. Design choices may be bold and theatrical but must remain age appropriate and allow for unrestricted movement. Costuming should contribute to the overall impact without detracting from the quality of dance performance.



## ENTRIES

Entries will be fulfilled via Festival Connect you can find a link on our website

[www.triplethreatproductions.co.uk](http://www.triplethreatproductions.co.uk) or by following this link:

[FESTIVAL CONNECT](#)

You can create an account via this link if you don't already have one.

Entry prices vary due to the venues that we use, a price list for each competition can be found on the website for each individual competition.

Entry dates will be advertised in advance and will be taken on first-come, first-served basis.



## GRADING DESCRIPTORS

Bands	Band Descriptor	Artistic Criteria	Technical Criteria	Communication Criteria
<b>DEVELOPING</b>  65-69 marks	A performance demonstrating an awareness of technical skills, requiring more consistency & artistry.	A performance with primary skills in the artistic presentation.	A performance with primary skills in technical knowledge.	A performance that demonstrates primary skill with intention or confidence.
<b>PROGRESSING</b>  70-74 marks	A performance showing development of technique and/or communication and commitment.	A performance showing some underlying artistic skills.	A performance with some demonstration of underlying technical knowledge.	A performance that communicates some intention and increasing confidence.
<b>MERIT</b>  75-79 marks	A competent performance, showing some artistic awareness and/or technical ability.	A competent performance showing some artistic skills.	A competent performance showing accurate necessary technique.	A competent performance that communicates intention with some confidence.
<b>COMMENDED</b>  80-84 marks	A convincing performance technically & artistically, with increasing stylistic & communication skills.	A competent performance showing appropriate artistic skills.	A competent performance showing accurate technique.	A competent performance that communicates intention with confidence.
<b>HONOURS</b>  85-89 marks	An excellent performance, demonstrating fluent technical and artistic skills with emerging individuality.	A consistent performance showing very good understanding and exploration of expression.	A consistent performance showing appropriate understanding and clear application of technique with confidence.	A consistent presentation that communicates confident intention using projection throughout the delivery and is convincing in performance.
<b>OUTSTANDING</b>  90-95 marks	An impressive performance technically and artistically, displaying	The performance shows confident technical and artistic skills. The overall presentation	The performance shows very confident technical skills. The overall presentation demonstrates a	The overall presentation communicates very engaging and convincing intention using projection throughout



<p><b>EXCEPTIONAL</b></p> <p>95-100 marks</p>	<p>spontaneity &amp; clear individuality.</p>	<p>communicates intention using projection throughout.</p>	<p>sophisticated use of technical attributes which enhance projection.</p>	<p>the delivery of the performance with confidence and flair.</p>
	<p>A superlative performance, displaying exceptional artistic individuality.</p>	<p>The performance is exceptional showing an in depth understanding and imaginative use of artistic skills. The overall presentation demonstrates exceptional communication throughout the performance. There is a sense of individuality and autonomy throughout.</p>	<p>The performance shows exceptional technical skills. The overall presentation demonstrates a sophisticated use of technical attributes which are in harmony with the projection of the piece.</p>	<p>The overall presentation communicates effortlessly with conviction and intent. The delivery of the piece is sophisticated, captivating and exceptional throughout.</p>



# RULES OF THE COMPETITION

By entering Triple Threat Competitions, you agree to the following rules and conditions:

1. Age is taken as of 31<sup>st</sup> August 2025. Age of the oldest competitor determines the age group of duets, trios, quartets, small and large groups. For competitions from September 2026, the date should be taken as the 31<sup>st</sup> August 2026. This is to keep in line with the All-England qualifying process.
2. Entries can only be accepted via the Connect system. **Entries open on the date advertised on the website. Entries will close when the competition is full. Once a competition is full a wait list will be in operation strictly on a first come first served basis. No late entries are accepted. No refunds are available after the payment deadline.**
3. All music must be uploaded to the Connect system by the specified date. We cannot guarantee that we will have the option to play music on any other device.
4. We do not take responsibility for the uploading of incorrect music, that is the responsibility of the teacher. Whilst we will always strive to offer support to the performers, we cannot guarantee this is always possible. Incorrect music being uploaded could result in a disqualification.
5. Dances must not exceed the time limit as outlined in the syllabus. Any dances that are overtime will be highlight to avoid disqualification at future events. Music will be stopped if it significantly runs over the advertised time limit.
6. No choreographed bows are permitted, and dances should make their entrances and exits swift in order to help the smooth running of the sections. If there is a musical exit, the music must fit within the time limit allocated for the section.
7. Choreography from professional works is not allowed or set dances from examination body syllabi.
8. No recorded vocals are permitted on backing tracks for musical theatre sections – this includes recorded vocals in a dance break.
9. No recorded tap sounds are permitted in any dances either in the tap section, or a Musical Theatre number which utilises tap in the choreography.
10. Music should always be age appropriate, and care should be taken to ensure that no explicit language is contained in the lyrics. Any music that is found to contain explicit lyrics could result in disqualification.
11. No explicit language should be used in musical theatre performances – please remember this is still a competition for young performers. Any entries that use explicit language will result in disqualification.



12. For Musical Theatre – please ensure that you have the necessary copyright permission, particularly when presenting musicals in current production. Triple Threat Productions does not take responsibility for obtaining this for you.
13. Pointe work is allowed for competitors who have reached the age of 13 years and have proficient strength and security in their technique.
14. Dancers must dance in the order of the schedule unless there is a quick costume change or a technical problem.
15. Only dancers in Pre-Junior and Class A will be permitted to re-dance if they forget their performance at any point. They can either perform straight away or at the end of the section.
16. Any competitor over the age of 8 years will not be permitted to re-dance if they forget their dance. If there is a technical problem that is the fault of the competition, then they will be allowed to re-dance. If the problem is due to incorrect music being uploaded or a costume malfunction they may not be permitted to re-dance.
17. Competitors should register at least 1-hour before the start of section.
18. If sections run early, we do reserve the right to run up to 1-hour early. Please keep an eye on the schedule and we will make announcements on social media to advise. If dancers do not report, then they will not be permitted to dance.
19. The adjudicator's decision is final and no discussion or correspondence concerning such decisions may ensue. Communication with the adjudicator by competitors, teachers, parents or other parties prior to or during the competition is strictly prohibited.
20. Competitors may not perform more than once in their own age group for each Solo Section. We may limit how many performances competitors can present in duet, trio, quartet, small and large group if there are significant entries and they are entering in the same genre of dance.
21. Stage and backstage area are out of bounds except for Triple Threat Production staff and competitors. We will authorise ONE person per school to assist with competitors aged 7 years and under backstage. At no point should teachers be dancing at the side of stage/wing area.
22. Access to changing areas is only for teachers, parents and/or guardians and licenced chaperones to help children with dressing. Anyone not authorised will be asked to leave.
23. Dressing rooms must be kept tidy and all rubbish taken by the school at the end of each day. Lost property will be collected but if not claimed by the end of the competition may be disposed of. All property is left in the dressing room at the owner's risk, we do not take responsibility for any items left.
24. Classes may be combined when entries are small but adjudicated separately. If sections are large then they may be split.



25. Videos, Flash Photography and any form of recording is NOT permitted during performance and adjudication. Anyone caught will be asked to delete any material and/or leave the auditorium. Triple Threat Productions will provide an on-site photographer/videographer (subject to availability) for competitions.
26. Triple Threat Productions will utilise footage and photography from their events in advertising. If you wish to not have your child included in any marketing, please ensure you have ticked the disclaimed on Connect.
27. Triple Threat Productions holds data solely for the purpose of running an event. Personal data will not be disclosed to third parties without prior permission.



## POLICIES

# CHILD PROTECTION & SAFEGUARDING POLICY

SAFEGUARDING OFFICER: ANDREW HUDDISON

Email: [comms@triplethreatproductions.co.uk](mailto:comms@triplethreatproductions.co.uk)

DEPUTY SAFEGUARDING OFFICER: JOANNE WAGSTAFF

Email: [hello@triplethreatproductions.co.uk](mailto:hello@triplethreatproductions.co.uk)

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, responded to swiftly and appropriately and all of the Event organisers/volunteers have a responsibility to report concerns. We recognise our responsibility to safeguard the welfare of all children, young people, and members of vulnerable groups by a commitment to recommend best practice which protects them.

This policy applies to our Directors, employees and any volunteers who assist in the running of our events.

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 events, including the children of event 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.

Triple Threat Productions will review this policy each year in line with Safe Network guidance or sooner in light of any changes in legislation or guidance.

Carers are reminded that the safety of young people and vulnerable adults, together with their belongings, remains their responsibility during the event.

When attending one of our events, carers must ensure that children and vulnerable adults are adequately supervised by themselves or by another responsible adult acting on their behalf. Festival officials are not able to undertake this task. Changing areas, warm up rooms and toilets are not supervised, and children should not be allowed to stray into areas designated as out of bounds.

### **1. PURPOSE AND FUNCTION OF ORGANISATION**

The object and purpose of Triple Threat Productions events is to assist in the education of children and young people in the art of dance and all of its branches. To this end Triple Threat Productions holds annual competitive events and workshops. A professional adjudicator, who is a member of the All England Dance Adjudicators Panel will be engaged each year.

### **2. THE EVENT ENVIRONMENT**

The event is run by organisers and volunteers and informs and involves parents, carers, guardians, and teachers in partnership to ensure a safe environment at the venue. We do this by ensuring that all participants receive a copy of this policy. The Safeguarding policy is available in the syllabus and on the website. The competition has hired the facilities of the venue named and the venue itself is not running the event.

### **3. TO WHOM DOES THIS POLICY APPLY?**



This policy relates to all children under the age of 18 and members of vulnerable groups of any age whose needs are identified to the event organisers by parents, carers, guardians and / or teachers prior to their arrival at the event. This should be done by contacting the Safeguarding Officer. Contact details can be found at the top of the policy. Our events actively seek to meet all needs but must know specific needs beforehand in order to identify what support we are able to offer.

#### **4. TRIPLE THREAT PRODUCTIONS PERSONNEL**

Where Event Personnel will be supervising children or in one-to-one contact with children at our events, they are required to undertake disclosure through the Disclosure Barring Service (DBS) prior to the start of the event. Those disclosures will be processed either through the umbrella body which supports our events or through the appropriate local council. We ensure that all volunteers working at the events submit contact details, which we hold on file and keep to hand during the event.

At the event there will always be an organiser available on the premises to answer any queries or deal with any issues. A notice will be placed at the entrance desk advising the name of that person and how to contact them. All Event Personnel will be identified by official lanyards which show their name. In case of a problem, anyone wearing a badge may be approached at any time and if not able to deal with the problem themselves, will direct adults or children to the organiser. All problems will be dealt with discretely, documented and dated. All Event Personnel will be signed in and signed out of the venue on a daily basis and we will keep a copy of this register to hand during the event.

All those who assist in running the event are recruited upon recommendation by those who manage the event, or an umbrella body which supports our events, as professional people in their own right and/or supporters of the event with good character. All Event Personnel and helpers are familiar with this Policy.

Competitors must be signed in on arrival at the event by one of the Event staff, and the name of the responsible adult provided.

Dancers must not be left in dressing rooms alone without a parent/guardian or licenced chaperone being present. Triple Threat Productions Directors and Personnel do not act as chaperones for dancers in the dressing rooms.

#### **5. PERFORMANCE, CHANGING AND COMMON AREAS**

Designated changing areas will be provided, but these, along with public areas, will not be supervised by Event Personnel and must be supervised by the adults accompanying the participants (teachers and chaperones)



appointed by the schools). Parents/Guardians/Carers/Teachers should be aware that the only areas of the venue solely supervised by Event Personnel are the side of stage and performing areas during performances. In all other areas of the venue (including, but not limited to, the dressing rooms, toilets, auditorium, warm up rooms, and corridors etc.) parents/guardians/carers/teachers are reminded that the safety and belongings of young people are their responsibility during the festival. There will always be a Triple Threat Productions Event Staff at the side of the stage who will be a registered chaperone and therefore able to act as chaperone to competitors when in that area. Only ONE Parent/Guardian/Carer per school under the age of 7 will be allocated access to the backstage/changing areas. This designated person will be allocated a wristband for access and persons without a wristband will not be granted access to any backstage areas.

#### **6. PHOTOGRAPHS, FILMING AND PRESS PHOTOGRAPHY**

The taking of photographs or videos in the auditorium by members of the audience is strictly prohibited. An appropriate official photographer/videographer may be available throughout the event to take photos/videos of competitors, along with official photographs taken at the end of each section for event publicity. Please note that any use of the photographer remains the responsibility of parents/guardians/carers/teachers, and where parents/guardians/carers/teachers do not wish for photos to be taken, it is the responsibility of the accompanying adult to ensure the child or vulnerable person is not included in said photographs. It is not event policy to take mobile phones from dancers or stop them using these to take photographs or videos, but Parents/Guardians/Carers/Teachers are asked to ensure that mobile phones are used responsibly and to ensure that their use does not cause disruption in the backstage area. The taking of photographs on any device is strictly prohibited in any dressing rooms/areas and toilets. No videos or photographs may be taken in the auditorium of performances or adjudication. Triple Threat Productions will provide a professional photographer/videographer who is the only person permitted, alongside the Event Managers.

#### **7. THE LEGISLATION AND GUIDANCE THAT SUPPORTS 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 Protection of Vulnerable Groups Act 2006



## **8. DATA PROTECTION**

Triple Threat Production Events are GDPR compliant and follows the latest regulations for the safe management, sharing and storage of all data collected from each entrant, customer, helper, or volunteer.

## **9. POLICY REVIEW**

The organisers will review this Policy annually, revising and enhancing it as necessary. In doing this, they will look to the NSPCC and Arts Council of England policy guidelines.



# PRIVACY POLICY

Triple Theatre Productions takes great care to preserve your privacy and safeguard any personal data you provide to us. This Privacy Policy explains how we collect and use your personal data.

## **WHAT PERSONAL DATA WE COLLECT**

We collect information supplied by you from the application/entry form(s) submitted for participation in the event, and any further documentation that you complete during the event. We may collect personal data such as, but not limited to:

- Name
- Address
- Date of Birth
- Telephone Number
- Email Address
- Bank Details

We do not collect 'sensitive personal data' unless there is a legitimate reason for this i.e. where an entrant may need support to participate in a class.

## **HOW WE WILL USE YOUR PERSONAL DATA**

We will use your personal data in a number of ways for the purpose of running the festival, these may include, but are not limited to:

- To process your entry form to participate in the event
- To keep you updated about the event
- To send you copies of our syllabus
- To manage volunteers
- To include names of performers in electronic and printed programmes, along with a digitally published list of winners (full names of competitors and winners only)

The application/entry forms ask you to acknowledge and consent to our keeping your personal data for these purposes.

## **ACCESS TO YOUR DATA AND CORRECTION**



You have the right to request a copy of the information that we hold about you. This can be obtained, without charge, by application to the Nominated Data Protection Officer.

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. You may ask us to correct or remove information you think is inaccurate.

#### **SHARING YOUR PERSONAL DATA**

Your personal data will be treated as strictly confidential and will be accessed only by organisers of the festival. It will be stored securely by ensuring that appropriate technical measures are in place and will not be shared by any third party without your consent, unless required to by law.

You can request that your data be removed from the mailing list at any time by contacting the Nominated Data Protection Officer.

#### **HOW LONG WILL WE KEEP YOUR PERSONAL DATA**

Your personal data will not be retained for longer than necessary in relation to the purposes for which it was originally collected.

Trophy winners' details will be retained until the trophies are returned safely to the festival. Contact details will be retained on record for 12 months from the last day of the event so that you can be notified about any further events.

#### **OTHER WEBSITES**

Our website provides links to other websites. This privacy policy only applies to this website, so when you link to other websites you should read their relevant privacy policies.

#### **NOMINATED DATA PROTECTION OFFICER**

Name: Joanne Wagstaff

Contact Details: [hello@triplethreatproductions.co.uk](mailto:hello@triplethreatproductions.co.uk)



# CREATING SAFER COMPETITIONS FOR EVERYONE

Triple Threat Productions use the following policies and procedures to create safer competitions for everyone:

1. A single, definitive Child Protection Policy and a Vulnerable Adults at Risk Protection Policy adopted at all events.
2. One or more designated Event Safeguarding Officers (ESO) appointed for each event.  
ESO Name/s: **ANDREW HUDDISON & JOANNE WAGSTAFF**
3. Appropriate recruitment and induction procedures for all new event staff and volunteers responsible for providing safe environments for everyone attending / performing at one of our events.
4. All event personnel wear an official lanyard. All teachers/parents/guardians /carers are asked to report all incidents of any nature to anyone wearing a badge. Incidents may also be reported to the Event Office which will be always staffed during the event. All reported incidents will be handled in accordance with the Safe Working Practice and Child Protection Policy best practice advice. In addition, we will ensure the availability of a quiet area / room where concerns can be expressed in private.
5. For the duration of the event 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 event venues, practice and changing areas that may be provided. Teachers requiring mixed sex changing areas should notify the Directors prior to the event. Triple Threat Productions cannot take responsibility for any property left unattended.



6. No unauthorised photography, audio or video recording of children and young people is allowed at our events. 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 photos.
7. 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 Event Directors at the time of entry. The event 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.
8. Triple Threat Production’s Child Protection Policy, Vulnerable Adults at Risk Protection Policy and approach to Creating Safer Competitions for Everyone is published explicitly in our Syllabus and on our website. By completing and signing the entry form all parents / guardians / carers and teachers of competitors under 18 (or vulnerable adults of any age) confirm that they give (or have obtained) the necessary consents for the competitors to take part in the Event. Without consent the participant’s entry to the Event cannot be accepted.



# VULNERABLE ADULTS AT RISK PROTECTION POLICY

Triple Threat Productions are committed to ensuring safe environments for vulnerable adults at risk and believe that it is always unacceptable for a vulnerable adult at risk to experience abuse of any kind. We recognise our responsibility to safeguard the welfare of all vulnerable adults at risk, by a commitment to recommend best practice which protects them.

This policy applies to our Directors, employees and any volunteers who assist in the running of our events.

We recognise that:

- The welfare of a vulnerable adult at risk is paramount
- All vulnerable adults at risk, 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 vulnerable adults at risk, their relatives, carers, and other agencies is essential in promoting their welfare.

The purpose of the policy:

- To provide protection for vulnerable adults at risk who participate in our events
- To provide staff and volunteers with guidance on procedures they should adopt in the event that they suspect a vulnerable adult may be experiencing, or be at risk of, harm
- To actively promote the empowerment and well-being of vulnerable adults who participate in our events

We will seek to safeguard vulnerable adults at risk by:

- Valuing them, listening to, and respecting them
- Adopting safe working practices for staff and volunteers
- Recruiting staff and volunteers safely, ensuring all necessary checks are made
- Sharing information appropriately about adults who are at risk, with their consent
- If consent is refused and there are considered to be serious concerns of abuse for the individual concerned or others, then consent may be overridden in line with guidance, and only shared appropriately with those who need to know.



- Providing effective management for staff and volunteers through supervision, support, and training

Triple Threat Productions will review this policy each year or sooner considering any changes in legislation or guidance.



## EQUAL OPPORTUNITIES POLICY

Triple Threat Productions is committed to treating everyone 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.

The purpose of the event is to encourage performance in such a way which cultivates a love for performing arts.

There are no restrictions but to facilitate this in a competitive environment, it is necessary for sections to present performers in age grouped classes. The event is prepared to consider the introduction of classes that would further diversify the type of performance subject to their artistic merit and these should be communicated to the organisers via the contact details provided on the website.

The organisers will review this Policy annually, revising and enhancing it as necessary.



# HEALTH AND SAFETY POLICY

## **Policy Statement**

Triple Threat Productions recognises and accepts its health and safety duties for providing a safe and healthy working environment (as far as is reasonably practicable) for all its workers (paid or volunteer) and other visitors to its premises under the Health and Safety at Work Act 1974, the Fire Precautions (Workplace) Regulations 1997, the Management of Health and Safety at Work Regulations 1999, other relevant legislation and common law duties of care.

Throughout this Statement, terms such as “staff”, “workers”, “employees”, include both paid and volunteer workers.

It is the policy of the Group/Organisation to promote the health and safety of the committee members, volunteers, staff and of all visitors to the Groups/Organisation’s events (“the events”) and to that intent to:

- Take all reasonably practicable steps to safeguard the health, safety and welfare of all personnel at events;
- Provide adequate working conditions with proper facilities to safeguard the health and safety of personnel and to ensure that any work which is undertaken produces no unnecessary risk to health or safety;
- Encourage persons at our events to co-operate with the Organisation in all safety matters, in the identification of hazards which may exist and in the reporting of any condition which may appear dangerous or unsatisfactory;
- Ensure the provision and maintenance of plant, equipment and systems of work that are safe;
- Maintain safe arrangements for the use, handling, storage and transport of articles and substances;
- Provide sufficient information, instruction, training and supervision to enable everyone to avoid hazards and contribute to their own safety and health;
- Provide specific information, instruction, training and supervision to personnel who have particular health and safety responsibilities (eg a person appointed as a Health and Safety Officer or Representative);
- Make, as reasonably practicable, safe arrangements for protection against any risk to health and safety of the general public or other persons that may arise for the Groups/Organisation’s activities;



- Make suitable and sufficient assessment of the risks to the health and safety of employees and of persons not in the employment of the Groups/Organisation arising out of or in connection with the Groups/Organisation's activities;
- Make specific assessment of risks in respect of new or expectant mothers and young people under the age of eighteen;
- Provide information to other employers of any risks to which those employer's workers on the Groups/Organisation's events may be exposed.

This policy statement and/or the procedures for its implementation may be altered at any time by the Group Directors. Policies will be reviewed in January of each year.

#### **Statutory Duty of the Group/Organisation**

The Group/Organisation will comply with its duty to ensure, as far as is reasonably practicable, the health, safety and welfare at work of its workers and of visitors to its events and, in general, to:

- Make workplaces safe and without risks to health;
- Ensure plant and machinery are safe and that safe systems of work are set and followed;
- Ensure articles and substances are moved, stored and used safely;
- Give volunteers/ workers the information, instruction, training and supervision necessary for their health and safety.

In particular, the Group/Organisation will:

- Assess the risks to health and safety of its volunteers/workers;
- Make arrangements for implementing the health and safety measures identified as necessary by this assessment;
- Record the significant findings of the risk assessment and the arrangements for health and safety measures;
- Draw up a health and safety policy statement; including the health and safety organisation and arrangements in force, and bring it to the attention of its workers;
- Appoint someone competent to assist with health and safety responsibilities;
- Set up emergency procedures;
- Provide adequate First Aid facilities;
- Make sure that the workplace satisfies health, safety and welfare requirements, eg for ventilation, temperature, lighting and for sanitary, washing and rest facilities;



- Make sure that work equipment is suitable for its intended use as far as health and safety is concerned, and that it is properly maintained and used;
- Prevent or adequately control exposure to substances that may damage health;
- Take precautions against danger from flammable or explosive hazards, electrical equipment, noise or radiation;
- Avoid hazardous manual handling operations and, where they cannot be avoided, reduce the risk of injury;
- Provide health surveillance as appropriate;
- Provide free any protective clothing or equipment, where risks are not adequately controlled by other means;
- Ensure that appropriate safety signs are provided and maintained;
- Report certain injuries, diseases and dangerous occurrences to the appropriate health and safety enforcing authority.

#### **Statutory Duty of the Groups/Organisation's Workers**

Employees also have legal duties, and the Organisation confidently requests non-employed (voluntary) workers also to observe these. They include the following:

- To take reasonable care for their own health and safety, and that of other persons who may be affected by what they do or do not do;
- To co-operate with the Group/Organisation on health and safety;
- To use work items provided by the Group/Organisation correctly, including personal protective equipment, in accordance with training or instructions;
- Not to interfere with or misuse anything provided for health, safety and welfare purposes;
- To report at the earliest opportunity injuries, accidents or dangerous occurrences at work, including those involving the public and participants in activities organised by the Group/Organisation;
- Health and Safety law applies not only to employees in the workplace, it also applies to **organisations and people who occupy or use community buildings** to which members of the public have access.

#### **Policy for Visitors and Contractors**

All performers will be checked in electronically. All staff, volunteers and chaperones will be required to sign in and out.



### **Health and Safety Rules**

All workers must exercise ordinary care to avoid accidents in their activities at work and comply with the following general rules and with any further rules which the Group/Organisation may publish from time to time.

### **Accident Forms and Book**

The book must be kept in a secure place once completed.

Any injury suffered by a worker or visitor in the course of employment or otherwise on the Groups/Organisation's premises, however slight, must be recorded, together with such other particulars as are required by statutory regulations, on an accident form maintained by the Organisation.

### **Fire Precautions**

All personnel must familiarise themselves with fire escape routes and procedures and follow the directions of the Group/Organisation in relation to fire.

### **Equipment and Appliances**

No equipment or appliance may be used other than as provided by or specifically authorised by or on behalf of the Group/ Organisation and any directions for the use of such must be followed precisely

### **Alcohol, Drugs and Tobacco**

Smoking at events and the use of Drugs (except under medical supervision) on the premises are prohibited at all times. The use of intoxicants (alcohol) is prohibited at all events and no employee/volunteer may undertake his/her duties if under the influence of alcohol or drugs (except under medical supervision)

### **First Aid and Accident Reporting**

#### **Fire Drills and Evacuation Procedures**

##### *First Aid*

- The current First Aider(s) for the premises is/are displayed around the building.
- To locate a First Aid Box please speak to staff in the reception area in the first instance.

##### *Accidents*



- In the event of an injury or illness, call for a member of staff or ring for an ambulance directly. To call an ambulance – dial 999 and ask for “ambulance”;
- All accidents must be reported to the Health and Safety Officer or another member of staff on duty immediately or as soon as practicable;
- All accidents must be entered on an accident form, available from the reception desk. The procedures for “notifiable” accidents as shown in Appendix A below must be followed;
- The Health and Safety Officer will investigate incidents and accidents, writing a detailed report for the Organisation’s Management Committee to consider the actions necessary to prevent recurrence.

### **Fire Evacuation Procedures**

#### *In the event of Fire*

- Persons discovering a fire should sound the nearest alarm;
- The first duty of all workers is to evacuate all people from the building by the nearest exit immediately the fire is discovered;
- All persons must evacuate the building and, where possible without personal risk, leave all doors and windows closed;
- The assembly point for the building is at the .....
- No-one should leave the assembly point without the permission of a member of staff;
- If **any** fire occurs, **however minor**, the Fire Brigade must be called immediately by dialling 999 and asking for “Fire”;
- When the Fire Brigade arrives advise whether all persons are accounted for and location of fire.
- 

#### *Cleaning Materials, General Machinery and High Risk Areas*

- All portable machinery must be switched off and unplugged when not in use;
- Wandering cables are a hazard; use with caution and safety in mind;
- Slippery floors and dangerous; use warning signs;
- Use protective clothing and equipment provided and as instructed on machinery/equipment/material. It is the duty of a worker to report any loss of or defect in protective clothing or equipment.



*General*

- All thoroughfares, exits and gates must be left clear at all times;
- Corridors and fire exits must not be blocked by furniture or equipment;
- Vehicles must not be parked near to the building so as to cause any obstruction or hazard;
- Hazards or suspected hazards or other health and safety matters should be reported to the Health and Safety Officer or the staff member on duty immediately or as soon as practicable, so that action can be taken. If the hazard is of a serious nature, immediate action must be taken to protect or clear the area to prevent injury to staff or other users.

**We kindly request that our Staff, Volunteers, Member and Visitors respect this Policy, a copy of which will be available on demand.**