



## **The Margot Fonteyn International Ballet Competition 2021 Information Pack**

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## 1. Mission Statement

The Margot Fonteyn International Ballet Competition is dedicated to promoting and rewarding standards of artistic excellence in young ballet dancers internationally. This is achieved by offering aspiring dancers the unique opportunity to work with world-renowned choreographers and professional coaches, as well as the chance to perform on an international stage.

## 2. History of the Competition

The Margot Fonteyn International Ballet Competition represents the pinnacle of achievement for young people trained in the Royal Academy of Dance syllabus, often launching them into a professional career.

The competition originated quite humbly in 1931, and in 2002, it was held outside London for the first time at the Sydney Opera House in Australia. Since then, the competition has been held in cities across the world including Singapore, Cape Town, Lisbon and Hong Kong.

In 2020 'The Genée' was renamed as The Margot Fonteyn International Ballet Competition ('The Fonteyn') in honour of our longest serving president. The RAD will continue to honour its first president, Adeline Genée, with the Genée gold medal.

For the inaugural Margot Fonteyn International Ballet Competition, we are delighted that we are able to make our coaching more easily available to our students by having it take place online. This makes participation much more affordable and allows dancers more time to incorporate ideas explored in the coaching to be included in their performances. It is our hope that the final of the competition will take place in London.

You can learn more about The Fonteyn and its history at <https://www.royalacademyofdance.org/the-fonteyn/about-the-fonteyn/>

## 3. Competition Format – new for 2021

### 3.1 Part 1: One-to-one coaching in your studio

- Eligible candidates will receive 30 minutes of personalized online coaching for their Classical Variation and 30 minutes for their Dancer's Own Variation, between February - April 2021. This is likely to take place during two separate coaching slots; however, it may be possible that both take place on the same day. See further details and guidelines in section 6.

### 3.2 Part 2: Video submission

- Candidates should submit two videos of themselves, one of them performing their Classical Variation and the other of them performing their Dancer’s Own Variation. Videos must be received by 31 May 2021. See further details and guidelines in section 6.

N.B. Candidates should only submit videos if they are available to take part in the Final.

### 3.3 Part 3: Selection of Finalists

- The video submissions will be reviewed by a panel of judges led by Dame Darcey Bussell, and 10 – 16 Finalists and up to 5 reserve candidates will be selected.

### 3.4 Part 4: Competition Final in London

- It is our intention to invite 10 - 16 selected Finalists to London for the competition Final, where they will receive 3 days of coaching, classes and learning new choreography.
- Finalists will then have the opportunity to compete in the Final.
- Please note that this activity is subject to the world situation relating to Covid-19, and we will continue to monitor all government guidance.

### 3.5 Summary and dates

Monday 7 December 2020 - Sunday 24 January 2021 (midnight, UK time)	Online coaching applications open
Friday 12 February 2021	Online coaching slots confirmed
From Friday 19 February – Sunday 4 April 2021	Eligible candidates receive one-to-one coaching online
Friday 7 May - Monday May 31 2021	Video submissions open - to be considered as a competition Finalist
Friday 26 June 2021	Candidates are informed of selection results
Friday 16 July 2021	Deadline for Finalists payment and further information submitted for Final
August/September 2021	Coaching and classes* (London)
August/September 2021	Final* (London)

\* Please note that activity in London will be subject to the situation relating to Covid-19 and any government restrictions.

## 4. Fees

Part 1, 2 & 3: £130 per candidate includes:

- One hour of private remote coaching;
- Video submission entry and adjudication;
- Administrative assistance.

And

Part 4: *If you are selected as a Finalist*, £800 per candidate includes:

- Accommodation in London for 4 nights, which is compulsory for all Finalists;
- Three days of world-class coaching and tuition;
- Rehearsal and performance in London;
- All main meals - breakfast, lunch and dinner;
- All travel between the accommodation and event venues (where necessary) throughout the competition.
- Pastoral care throughout the competition (provided by RAD on-site chaperones);
- Administrative and licensing costs.

There will be a bursary scheme for Finalists and further details will be announced closer to the time of the announcement of the Finalists.

## 5. Eligibility

The competition is open to dancers who are current members of the Royal Academy of Dance.

To be eligible for one-to-one coaching, candidates must hold Advanced 1 with Distinction. To be eligible to participate in the Final, candidates must hold Advanced 2 in Classical Ballet (Advanced 2 with *Distinction*) by July 16, 2021. Evidence is required of the relevant qualifications held.

Candidates must be aged 15 – 20 years on Monday 14 June 2021 and be of **pre-professional status**. They **must not** have been employed on a professional contract prior to entry in the competition, however students who have been offered a professional engagement that commences after the competition will still be eligible to enter. Please note that the upper age limit has been extended this year due to the cancellation of the competition in 2020.

## 6. Application Dates and Process

### 6.1 Part 1: Remote coaching

To reserve your space, please complete the online application as soon as possible. If you cannot complete all of the information, we still strongly encourage you to complete the application in as much detail as you can, as early as possible and before the closing deadline. Applications for remote coaching open on **Monday 7 December 2020** and close on **Sunday 24 January 2021**. Applications should be completed **via the online application form**:

[Click here to apply](#)

Upon application, you will be provided with a selection of dates and asked to indicate your availability (please bear in mind when providing your availability that you must ensure you have access to a dance studio and your teacher can be present).

You will also have to certify that you meet all the eligibility criteria.

In the case of incomplete applications we will email you requesting additional information, which will be due by **Sunday 24 January 2021**. If we do not receive this information, your application will be considered incomplete and deemed invalid.

1. Candidates will receive confirmation by **Friday 12 February 2021 of their acceptance** for the online coaching and video submission for the Margot Fonteyn International Ballet Competition 2021. If we find that you are not eligible, your payment will be refunded.
2. Coaching will be provided by a range of coaches from the profession.
3. Candidates should be available on line 10 minutes ahead of the scheduled time slot to assure that there are no connection problems. A member of RAD staff will be present at the beginning of the session to assist with any technical issues.
4. One teacher must be present with the candidate to hear the coaching notes and general advice given to the candidate, but not to actively participate.
5. You must have access to a studio with an internet connection and a device (e.g. laptop or tablet) that will allow a coach to see all of your dancing, in order to take part in the remote coaching.
6. Dancer's Own will be coached to a recording, whereas recordings or a live pianist may be used for the Classical Variation.
7. All variations are covered by copyright law and therefore it **is strictly prohibited** for you to make **any type of recording** (images, photographs, audio/video, etc.) on any device, during your online coaching sessions.
8. Please note that the RAD will record the session for monitoring and promotional purposes. You will be asked to give permission when applying to take part.

### 6.2 Part 2: Video submission

To be considered for selection as a Finalist at the 2021 competition, you must submit two videos between **Friday 7 May - Monday 31 May 2021**.

Candidates should submit one recording of themselves performing their chosen Classical Variation and a separate one of their Dancer's Own Variation.

### **Dancer's Own Variation**

Candidates should perform a variation between 1.00 – 1.30 minutes duration (performed in pointe shoes for females), choreographed by themselves, their teacher or a peer to a piece of music of their choice. This *Dancer's Own* variation, seeks to put the creative process right at the heart of The Fonteyn. See further details and guidelines in section 8.

### **Classical Repertoire Variation**

Candidates should select one variation from the list in section 8 of this document. Candidates who have previously participated in the Genée International Ballet competition must choose a different variation for the Margot Fonteyn International Ballet Competition. See further details and guidelines in section 8.

#### 6.3 Video submission guidelines

- a) Videos should be recorded in a studio or on a stage, in an environment that complies with the current COVID-19 guidelines in your country, region or territory.
- b) Videos should be recorded from the front and in one take from start to finish, without any editing.
- c) Videos should be recorded within 2 months prior to submission. No competition videos or older videos will be accepted.
- d) There should be little or no background noise in your recording, and no-one else should appear in your video (except an accompanist when playing).
- e) You do not need to record using professional equipment however, selection for the Final will be based solely on your video submissions, so it is important that the technical quality of the recording is clear.
- f) Candidates may use live or recorded accompaniment for the Classical Variation.
- g) Candidates should use recorded music for the Dancer's Own Variation (no live accompaniment for this variation).
- h) Candidates should wear simple class attire. A practice tutu or other accessories that approximate a costume may be added but no stage costuming should be worn. See section 8 for further information regarding costume.

#### 6.4 Video submission process

- i) By **7 May 2021**, we will share a Dropbox link with you, inviting you to upload **two** videos; one of your Classical Variation and one of your Dancer's Own Variation. Please ensure you submit two separate videos, do not submit one video containing both.
- j) Please name your video files with the **candidate name, variation type, title of variation and date of recording**  
e.g. 'Jane Jones\_Classical Variation\_Cinderella Summer Variation'  
and  
'Jane Jones\_Dancers Own\_Variation\_Storm\_1 May 2021'

- k) Please do not have your name or any other personal information superimposed on your video footage.
- l) Upload your videos via the Dropbox link.
- m) If you have any questions during this process, there will be a member of staff from the RAD who you may contact.
- n) Please note that if you upload videos of you dancing something other than a Classical Variation and Dancer's Own Variation, your application will be considered incomplete and deemed invalid.

Please note that the judges will only be provided with the following information:

- i. Your candidate number (assigned randomly by RAD)
- ii. Title of your variations
- iii. Your video submissions (your name will be removed from the file name and replaced with your candidate number)

#### 6.5 Video selection results

We will inform you of the Judge's decision by **Friday 26 June 2021** by email. It is only on receipt of this communication that you will know if you will be invited to compete in the Final of the Margot Fonteyn International Ballet Competition 2021. If you have been selected as a reserve Finalist, you will receive notification at this time.

The Judge's decisions will be final and we are unable to provide feedback or justification.

If you are selected as a Finalist and were awaiting your Advanced 2 examination result during the remote coaching/video submission period, you will be asked to submit proof of qualification at this time.

We will also request further information from you such as a short biography, headshot and the music file for your Dancer's Own variation. Further details will be provided at this time.

#### What is a reserve Finalist?

Although we would like to accommodate more, we can only select up to 16 Finalists to compete in the Final. The judging panel will select a number of 'reserve Finalists', and in the event that a selected Finalist cannot travel to London to compete in the Final, a reserve Finalist will have the opportunity to take this place. Reserve Finalists will be notified by 30<sup>th</sup> July 2021 if there is an opportunity for them to compete in the Final.

## 7. Information for Finalists

It is our intention to invite 10 - 16 selected Finalists to London for the competition Final, however please note that this activity is subject to the situation relating to Covid-19, and we will continue to monitor all government guidance.

If restrictions permit and you are selected as a Finalist, you will take part in competition classes, coaching sessions, learning a new solo, and the competition Final in London in August or September 2021.

Accommodation information will be shared with selected Finalists in June.

### 7.1 Variations at the Final

As well as performing your Dancer's Own and Classical Variations at the Final, you will also perform:

#### **Commissioned Variation: Into the Unknown**

Finalists will have the opportunity to work with a choreographer on a new piece of choreography, commissioned by RAD. This has become one of the most uniquely rewarding and challenging parts of the competition and as such, this section is entitled *Into the Unknown*.

## 8. Further information

### **Classical variations**

#### **19<sup>th</sup> Century Variations**

If candidates choose a 19<sup>th</sup> century variation from the above list, the variation must be taken from a traditional classical 19<sup>th</sup> century production. Versions must be rooted in classical 19<sup>th</sup> century vocabulary - contemporary interpretations using 20<sup>th</sup> or 21<sup>st</sup> century choreography will not be accepted. Candidates will be asked on application to identify which company and production their chosen 19<sup>th</sup> century variation is from. There is no video available for the 19<sup>th</sup> century variations. The Faculty reserve the right to alter the 19<sup>th</sup> century Classical Repertoire variation if necessary.

Please note that there are sometimes differences in the way that 19th century variations are titled in different productions so please refer to musical references to make sure you are preparing the correct piece.

## 20<sup>th</sup> Century Variations

Applicants who choose to perform any of the 20<sup>th</sup> century variations will receive a link to an online video of the 20<sup>th</sup> Century Variations. It is strictly prohibited to share this link with any other teachers or students due to intellectual copyright laws on music and choreography. Benesh Movement Notation scores are available on request.

<b>Classical Variations List</b>	
<b>Candidates should choose one of the following Classical Repertoire Variations</b>	<b>Music reference links on YouTube</b> <i>Provided for information only and not recommended as sources or tempi. The time listed indicates the starting point of the variation.</i>
<b><i>Female Variations – 19<sup>th</sup> Century Variations</i></b>	
<i>Sleeping Beauty</i> - Prologue Fairy Variation III 2/4 (miettes qui tombent) D major allegro moderato	<a href="https://www.youtube.com/watch?v=pvC4MRTVJeU">https://www.youtube.com/watch?v=pvC4MRTVJeU</a> 2:02
<i>Sleeping Beauty</i> - Prologue Fairy Variation V 2/4 F major, allegro molto vivace	<a href="https://www.youtube.com/watch?v=pvC4MRTVJeU">https://www.youtube.com/watch?v=pvC4MRTVJeU</a> 4:10
<i>Raymonda</i> - Act I Variation I 2/4 allegretto D flat major	<a href="https://www.youtube.com/watch?v=UeMCBsoKPKY">https://www.youtube.com/watch?v=UeMCBsoKPKY</a>
<i>Raymonda</i> - Act I Variation II 6/8 allegretto A major	<a href="https://www.youtube.com/watch?v=wcchTuQUAtI">https://www.youtube.com/watch?v=wcchTuQUAtI</a>
<i>Raymonda</i> - Act II Variation II 6/8 allegretto B major	<a href="https://www.youtube.com/watch?v=d92pdt7hqd8">https://www.youtube.com/watch?v=d92pdt7hqd8</a>
<i>Raymonda</i> - Act III Variation I 6/8 prestissimo D major	<a href="https://www.youtube.com/watch?v=PfipLS4QmYs">https://www.youtube.com/watch?v=PfipLS4QmYs</a>
<i>La Bayadère</i> - Act III 1st Girl 2/4 allegro D major	<a href="https://www.youtube.com/watch?v=i0bueru6X8I">https://www.youtube.com/watch?v=i0bueru6X8I</a> 1:45:21
<i>La Bayadère</i> - Act III 2nd Girl 6/8 allegro G major	<a href="https://www.youtube.com/watch?v=i0bueru6X8I">https://www.youtube.com/watch?v=i0bueru6X8I</a> 1:46:32
<i>La Bayadère</i> - Act III 3rd Girl 2/4 moderato D major	<a href="https://www.youtube.com/watch?v=i0bueru6X8I">https://www.youtube.com/watch?v=i0bueru6X8I</a> 1:48:03

Swan Lake - Pas de Trois - First Female Variation (Allegro Semplice) (2/4 E flat Major)	<a href="https://www.youtube.com/watch?v=KrXkp-SjMdc">https://www.youtube.com/watch?v=KrXkp-SjMdc</a> 00:00 – 01:40
<b>Female Variations – 20<sup>th</sup> Century Variation</b>	
<i>Danses Concertantes</i> - Principal Variation- (MacMillan, 1955) 4/4 Risoluto	
<i>Cinderella</i> - Summer Variation - (Ashton, 1948) 12/8 Andantino Sognando	
<b>Males – 19<sup>th</sup> Century Variations</b>	
<i>Sleeping Beauty</i> - Act III Prince Florimund Variation I A minor 6/8 tarantella	<a href="https://www.youtube.com/watch?v=RKAHSXki4el">https://www.youtube.com/watch?v=RKAHSXki4el</a> 2:15:36
<i>Swan Lake</i> - Act I Pas de Trois, Variation IV, C minor 6/8	<a href="https://www.youtube.com/watch?v=LkurjoWgYic">https://www.youtube.com/watch?v=LkurjoWgYic</a> From beginning
<i>Swan Lake</i> - Act III Prince Siegfried A major, 2/4	<a href="https://www.youtube.com/watch?v=UHPAHa-i66Q">https://www.youtube.com/watch?v=UHPAHa-i66Q</a>
<i>Coppélia</i> - Act III Franz	<a href="https://www.youtube.com/watch?v=Mm48Lgc6scs">https://www.youtube.com/watch?v=Mm48Lgc6scs</a> 1:27:58
<i>Raymonda</i> - Act III Jean de Brienne, Allegro Moderato A flat major	<a href="https://www.youtube.com/watch?v=dggZDGaAVBk">https://www.youtube.com/watch?v=dggZDGaAVBk</a>
<i>Le Corsaire</i> - Act III A flat, ¾	<a href="https://www.youtube.com/watch?v=H877_tB207k">https://www.youtube.com/watch?v=H877_tB207k</a> 3:35
<i>Don Quixote</i> - Act III C major ¾	<a href="https://www.youtube.com/watch?v=GXEyn_zH4mQ">https://www.youtube.com/watch?v=GXEyn_zH4mQ</a> From beginning
<b>Males – 20<sup>th</sup> Century Variation</b>	
<i>Danses Concertantes</i> - Principal Variation - (MacMillan, 1955)	
<i>Les Patineurs</i> – Blue Boy’s Variation (Ashton, 1937)	

## Dancer's Own Variation

The competition will see the continuation of the **Choreographic Award** (introduced in 2013), which will give the judges a formal opportunity to recognise the best of the *Dancer's Own* choreography. The winning choreography will be announced alongside the announcement of the Finalists.

### Guidelines for Choreographer

- Candidates should present a variation (performed in pointe shoes **with ribbons** for females) between 1.00 - 1.30 minutes' duration, choreographed by themselves, their teacher or a peer to a piece of music of their choice.
- Dances for female candidates **must** include pointe work.
- The choreography **should not** make any reference to characters, storylines or films that are still in copyright (e.g. *Harry Potter*, *Billy Elliot*, *Avatar*, etc.), unless written proof of permission from the copyright owner of the story or underlying work can be provided in advance.
- Candidates may wear a simple costume and use hand-held props if appropriate; however, no scenery or masks may be used.
- The candidate's costume must not make any reference to characters from films or musicals that are still in copyright (e.g. *Harry Potter*, *Pirates of the Caribbean*, *Chitty Chitty Bang Bang* etc).
- The Faculty reserve the right to alter the *Dancer's Own* variation if necessary.

### Dancer's Own music

- To reiterate, the music should be between 1.00 - 1.30 minutes' duration.
- The music must be taken from a recording which has been purchased legitimately or recorded for and licensed to the candidate.
- If desired, it can be an original composition by the student or teacher or the result of a collaboration, where permission to use has been granted by the composer.
- There should be no internal cuts to the music as this will likely constitute an infringement of copyright.

### Things to consider

- How will your variation begin – before the music, after the music, with the music? How easy will it be for the sound equipment operator to know when you should start?
- How does your music end? Remember it is easy to fade out music, but you cannot fade yourself out from the stage so easily! A fade out also makes a rather weak end to a piece.
- You may choose any kind of music; however, if your music contains lyrics, these must not include any offensive material (i.e. sexist, racist or in any other ways defamatory).

## 9. Criteria for Assessment

Candidates are assessed on the following criteria across both variations:

### ***Technique***

Incorporating:

- Secure posture and weight placement, use of turnout, articulated, clearly defined footwork
- Co-ordinated and sensitive use of the arms and hands in balanced harmony with the whole body showing breadth of movement, use of épaulement, alignment, head and eye line
- Rhythmical and controlled pirouettes
- Controlled, sustained and co-ordinated adagio movements creating harmonious lines through the whole body
- Effective use of elevation, accurate batterie, and the ability to reflect the dynamics and artistic qualities of the allegro steps
- Use of space

### ***Music***

- Rhythmical accuracy and timing
- Response to musical atmosphere, dynamics and phrasing

### ***Performance***

- Confident movements performed with ease
- An ability to interpret and express the varying artistic qualities and appropriate styles

### **Criteria for Choreographic Award generously supported by the Lynn Wallis OBE Bursary**

The recipient of this award is the choreographer who demonstrates the highest standard of choreography within the variation.

The choreography will be assessed on:

Structure

Dynamics of movement

Use of space

Depiction of theme or story

Use of music/sound.

## 10.Awarding of Medals

Finalists are eligible for medals. Up to three categories of medal may be awarded – gold, silver and bronze – in each of the male and female categories.

Medals are awarded to candidates showing the highest levels of competency in the stated criteria. The judges' decision is final.

**The gold medal** is only awarded when a candidate, in the judges' opinion, demonstrates exceptional technical skills, an innate response to music, outstanding performance qualities and charisma.

The prize money will be awarded in British Sterling (GPB) to medallists in each category for female and male as follows:

<b>Gold</b>	<b>£5,000</b>
<b>Silver</b>	<b>£3,000</b>
<b>Bronze</b>	<b>£2,000</b>

The judges may decide to award more than one medal in any category. In this event, the prize money for that medal and the next category down will be pooled and distributed amongst the selected candidates at the discretion of the Judges and Fonteyn Artistic Team.

In addition to the above medals, a **Choreographic Award** will be awarded to recognise the best of the *Dancer's Own* choreography. This award has a monetary prize of **£250** generously supported by the Lynn Wallis OBE Bursary.

The **Dame Margot Fonteyn Audience Choice Award** will also be awarded on the night of the final following a public vote. This award has a monetary prize of **£250** generously supported by the Dame Margot Fonteyn Scholarship Fund.

### **Special prize for 2021**

Dancing Times has had a close relationship with the RAD since its inception in 1920 and as such we are working in partnership with them for the competition. In recognition of the first Margot Fonteyn International Ballet Competition, Dancing Times are offering a cover photo shoot as part of the prize this year. Up to two medalists will feature on the cover of the October issue in 2021.

## 11. Videos, images and social media

All variations are covered by copyright law and therefore **any type of recording** (images, photographs, audio/video, etc.) taken by any type of device, during your remote coaching sessions **is strictly prohibited**.

The Royal Academy of Dance has a lively and engaged worldwide community of followers and fans on our social media channels. During the competition, the communications team will be taking appropriate images and videos, using a selection to regularly publish on RAD's social media channels, or to share with our sponsors and partners to post on theirs. We use our social networks in order to promote the competition, raising its profile worldwide, providing you with a platform to be seen by the dance industry and to help us to ensure a full audience during the final.

Candidates are encouraged to post their own tagged images and videos, using the official event hashtag #Fonteyn2021 throughout the competition to share their experiences. Please only post and tag images/videos of other candidates with their knowledge and consent. Do not post anything inappropriate or offensive and **please note that you cannot publish videos of your variations online due to intellectual copyright and music copyright**. The communications team monitors this throughout the competition and will ask you to delete anything that is deemed inappropriate or in breach of copyright.

Our social media pages are listed below. Keep a lookout for the official event hashtag #Fonteyn2021 and please also feel free to retweet, repost and share anything that we post on our official channels throughout the competition.

<http://twitter.com/radheadquarters/>

<https://www.facebook.com/RoyalAcademyofDance>

<https://www.instagram.com/royalacademyofdance/>

<https://www.youtube.com/royalacademydance>

## 12. Terms and Conditions

### 12.1 Applications

- a) You are advised not to book travel to London unless you have received written confirmation that you have been selected as a Finalist.
- b) Applications will be considered invalid if candidates do not send all details by the dates outlined in the information pack.

### 12.2 Postponement or cancellation of The Margot Fonteyn International Ballet Competition

- a) The Margot Fonteyn International Ballet Competition may be cancelled by the Royal Academy of Dance in the event that it fails to attract a viable number of candidates or under other circumstances.
- b) The situation around COVID-19 is ongoing and the RAD will continue to actively monitor government advice and guidance. We will carry out an appropriate risk assessment for all competition activity and our primary concern is the health and wellbeing of our worldwide staff, members, students and the wider community. In the event that any element of the competition must be **cancelled** due to COVID-19, the candidate payment will be refunded in full (where payments have successfully been made/received), and you will be required to apply again when the competition is rescheduled. If you have already received your remote coaching session(s), you will not be eligible for a refund. In the event that any element of the competition must be **postponed** due to COVID-19, we will review the refund terms in line with the postponement period.

### 12.3 Withdrawals and Refunds

Candidates who withdraw will be subject to the clauses below:

- a) Candidates who withdraw from The Margot Fonteyn International Ballet Competition **after 16 July 2021:**
  - I. **will not** receive a refunded deposit and **will be required** to pay the final balance if you withdraw due to any other reasons other than Covid-19 after 16 July 2021. This is because the costs of your involvement cannot be recouped by the RAD after this date. It is for this reason that we strongly advise you to obtain your own insurance.
  - II. If you are unable to take part due to Covid-19, you will be required to provide proof that you are unable to travel or take part due to COVID-19. If RAD validates the proof, you will receive a refund of the deposit and final payment (where payments have successfully been made/received). Examples of proof include:

Government issued travel advisory leaving your country / to the UK  
Government issued travel advisory returning to your country / leaving the UK

## **12.4 Insurance**

Candidates are strongly advised to consider taking out insurance against withdrawal due to medical reasons, or due to any other entenuating circumstances which might prevent them travelling to, attending or completing the competition. Candidates with an existing injury attend The Margot Fonteyn International Ballet Competition at their own risk.

## **12.5 Waiver**

Subject to social distancing measures, physical contact may be necessary by members of the teaching faculty in face-to-face classes and coaching. If you would like to discuss this matter, contact Maria O'Connor, Royal Academy of Dance, 36 Battersea Square, London SW11 3RA, UK, by e-mail: [moconnor@rad.org.uk](mailto:moconnor@rad.org.uk), or tel: + 44 (0)20 7326 8024.

## **12.6 Content**

The Academy reserves the right to alter the advertised programme, judging panel and Faculty without prior notice. The information in this and other printed or electronic brochures/notices was correct at the time of publication.

# **13.Data Protection Statement**

The Student Activities Team hold information and contact details requested at the time of your booking that enable them to provide you with information relating to a participant's registration for a workshop, course or competition. We will not disclose your information to a third party except where legally required to do so. For further details, please refer to the RAD Data Protection Policy accessible online on the RAD website.

In addition, our new Privacy Statement and Company Privacy Policy are available to view and download. The Student Activities Privacy Statement is available to view below. The full RAD Privacy Statement is available to view online on the RAD website.

### **Student Activities Online Registration Privacy Notice**

The Royal Academy of Dance, including Royal Academy of Dance Enterprises Ltd is committed to protecting and respecting your privacy. This Privacy Notice explains:

1. how, when and why we collect personal information from people
2. how we use the information;
3. how long we keep it;
4. the conditions when we may share it with others and
5. how we keep it secure.

This Privacy Notice also tells you about your privacy rights and how the law protects you. We only use personal information if we have a proper reason to do so and this includes if we share information outside of the Royal Academy of Dance.

### **How do we collect information from you?**

We obtain information about you when you

- complete an online application/registration form
- speak to us on the telephone or in person
- make a payment (online via Eventbrite or over the phone)
- use our websites
- complete a survey
- when registering for our mailing list

### **What type of information is collected from you?**

The personal information we collect may include your

Buyer information:

- buyer name
- buyer email address
- buyer telephone number
- buyer credit / debit card information (via Eventbrite or over the phone)

Student information:

- student name
- student address
- student date of birth
- student academic school details (name and address) *junior applicants only*
- student medical information
- emergency contact name, number and relation to you
- student equality, diversity and inclusion monitoring information (e.g. religion)
- student dance experience/level and training
- student headshots (for competitions/bursaries)
- student membership ID number
- student photography and film consent

### **How is your information used?**

We use your information to:

- process an application that you have made for an activity (class, course or programme of study) or event
- process payment for the activity/event;
- deal with entries into a competition;
- seek your views or comments on the services we provide;

- ☑ notify you of changes or confirmation of our services;
- ☑ send you communications which you have requested and that may be of interest

to you, which may include information about new products, services, events, and activities.

- ☑ handle an enquiry or complaint you have made
- ☑ contact you in an emergency situation
- ☑ treat you in an emergency first aid situation
- ☑ create registers to share with teachers, faculty and course attendants

**What is the lawful basis for processing my information?**

The lawful basis for processing your information in these circumstances is explained below <b>Your information</b>	<b>Circumstances</b>	<b>Lawful basis</b>
<i>Buyer information</i>		
Buyer name, email address and telephone number	To process your registration and ensure you receive information related to the activity	Contract
Buyer credit / debit card information (via Eventbrite or over the phone)	To take payment for the activity you have registered to attend	Contract
<i>Student information</i>		
Student name, address and date of birth	To process your registration and ensure you receive information related to the activity	Contract
Student medical information	To establish any medical information that organisers or teachers should be aware of and treat you in an emergency first aid situation	Consent
Academic school details (name, address) – <i>Junior students only</i>	To share information with police and emergency services, where there are safeguarding concerns or in an emergency situation	Consent

Emergency contact name, number and relation to you	Contact your nominated contact in an emergency	Contract
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## 14.FAQs

What if I am selected as a Finalist but can no longer be available for the Final in London?

We ask that you inform us if this is the case **as soon as possible**, as we may be able to offer your place to another candidate.

What care will I receive whilst in London?

The RAD will arrange chaperones who will be responsible at all times for finalists under the age of 18 years. Finalists under the age of 18 will not be permitted to leave the accommodation or coaching venue during the course of the competition, unless accompanied by a parent/guardian or teacher. The Royal Academy of Dance also encourages those finalists over the age of 18 to abide by this regulation.

How can I watch the Final?

We hope that a live audience will be able to watch the Final and we will release ticketing information in 2021.

## 15.Contact for Further Information

**Maria O'Connor, Royal Academy of Dance,**

**36 Battersea Square, London SW11 3RA, UK**

email: [moconnor@rad.org.uk](mailto:moconnor@rad.org.uk)

tel: + 44 (0)20 7326 8024