

	<b>GENERAL RULES AND CONDITIONS OF ENTRY AND COMPETITION</b>
<i>(Last updated 12 December 2022)</i>	

## Definitions

**amateur:**

means a person whose main source of income is not, and has not been mainly derived from the exercise of or teaching of a talent in the particular discipline for which they have entered in the competition in question.

**entrant:**

means a person or group of people who have officially and correctly registered to compete in the eisteddfod.

**co-ordinator:**

means the person appointed by the Committee to set up and run a particular competition of the eisteddfod (eg Dance, Music, Schools Day, Speech & Drama).

**competition:**

means one of the following into which this eisteddfod has been divided: Dance, Music, Schools Day, Speech & Drama.

**committee:**

means the elected Executive Committee responsible for the management of the *City of Grafton Eisteddfod Society Inc* and its competitions.

**novice:**

means an entrant that:

- hasn't competed in an eisteddfod before; OR
  - hasn't placed first in any previous eisteddfod in the same category in any age group.
- For example, an entrant who has already won a novice "Ballet" age section at any eisteddfod can't enter in any Novice Ballet age sections here. However, they can enter a different Novice category (eg "contemporary") if they have not previously won in that category.

**open:**

means open to all age groups.

**section:**

means a particular and separate group into which a competition is divided (eg Sec 57 Piano Solo – 6 years & under).

**small school:**

means schools with 160 students or less.

**society:**

means the *City of Grafton Eisteddfod Society Incorporated*.

**PLEASE READ THESE RULES CAREFULLY**

- In addition to reading these general rules and conditions of entry, entrants should also read any special notices relating to their particular competitions.
- Failure to comply with any of the rules and conditions may involve disqualification and/or withholding of awards.
- The decision of the Committee in all questions or disputes about these rules, or about matters not provided for in these rules, will be final.
- All entries are received on this condition, and in the spirit of friendly competition upon which the eisteddfod is based, and no dispute shall become the subject of any appeal at law.

**Who Can Enter**

**Who Can Enter**

1. The competitions are for amateurs only.  
nb This rule doesn't apply to the conductor or accompanist, unless they are also being adjudicated.

**Age**

2. For solo performers, their age is taken to be the age they were on the 1<sup>st</sup> of January in the competition year.
3. In Dance, for duos, trios or groups - age is taken as the age of the eldest entrant in that group (as at the 1<sup>st</sup> of January in the competition year).
4. People entering the eisteddfod for the first time must send a copy (ie via a photocopy or screen shot or picture) of their birth certificate to the Society before the competition starts.
5. The Committee has the right to demand proof of age of any entrant in an age section, or proof of amateur or professional status.
6. Age limits do not apply to conductors or accompanists.

**People Who Can't Compete**

7. Teachers are not allowed to compete.
  - a. Trainee teachers (who are not teaching full-time) can complete in open sections, but can't compete against their own students.
8. People who have been taught, coached or advised by the Adjudicator within the 6 months prior to the competition can't enter. The exception is where they have only attended a short workshop or master class given by the Adjudicator lasting 2 days or less.

**Groups**

9. A group must consist only of students enrolled in that school, dance studio or conservatorium etc.
10. The minimum number to form a dance troupe is five (5) dancers. Four (4) dancers or less may dance for a critique only.

**Out of District Entrants**

11. Entrants from outside the Clarence Valley Shire (Local Government Area) are most welcome to compete, as long as they meet the criteria.

## Number Of Entries

### Entering More Than One Section

12. An entrant can compete in one or more sections, as long as they meet the criteria.
  - a. Eg: An 8 year old entrant can compete in any sections for their age group (ie. for “8 years” or for “8 years & under”).
  - b. Eg. An 8 year old can dance in a duo or trio in the age group above them with an older partner.

### Entering a Section More Than Once

13. For Dance:
  - a. An entrant in a solo can only enter once (1) in a particular section.
  - b. A Studio entering a troupe in a Dance Group section can compete twice (2) in the same section – but must have some different dancers in each troupe.
  - c. An entrant may enter a dance duo, trio, ensemble or group section twice (2) if they are performing with different partners.
14. For Music - an entrant may compete in an instrumental section twice (2) provided a different instrument is played for each performance (e.g. a trumpet then a trombone). This applies to solo performances and also where they compete in duets, trios or other groups.
15. For Schools’ Days - there is a limit of three (3) entries per school for each section but each of those groups must have different students in them.

## How to Enter

### List of Sections to Enter

16. The sections that can be entered are listed in the Schedule, which can be viewed or downloaded from the website, and are listed on Stardom when the competition is open.
17. There may be some changes to the sections each year – with some sections being deleted and others added.
18. Suggestions for changes to the Schedules are always welcomed.

### On-line Entry

19. All entries are made online via Stardom. That can be accessed either through Stardom’s website ([stardom.com.au](http://stardom.com.au)) or via the Society’s website.
20. Entries and payment must be submitted on or before the closing date specified.
21. All entries must comply with the general competition rules at the time of entry.
22. The Stardom system will send a confirmation to the entrant, and it is their responsibility to ensure all details are correct.
23. Responsibility for correct entry rests with the entrant.
24. Fees that must accompany each entry include:
  - a. section entry;
  - b. playing backing music;
  - c. Program purchase
  - d. late fees (if applicable)
  - e. admin (of the online entry)
25. The name of the partner(s) in a duo, trio, lieder or ensemble must be included on the entry form. This does not apply to bands, orchestras, choirs, ensembles and dance troupes of six (6) or more people.
26. No person may enter under a name other than their own.
27. All special requests must be made at the time of entry.
28. The Committee reserves the right to refuse an entry.

### **Changes to Entries**

29. Changes to the entry (eg adding or removing one or more sections, changing contact details etc) can be made online in Stardom before the entry closing date.
30. Entries are not transferable from one person to another.
31. In the event of one partner or member of a group, duo or trio being unable to perform due to a genuine change in circumstance, the Committee may allow a substitute, provided that two (2) weeks notice is given.

### **Late Entries**

32. Late entries will be accepted up to a week (7 calendar days) after the closing date of a competition, but will be charged a late entry fee. Only under special circumstances, and at the discretion of the Committee, will any late entries be accepted after that time.
33. If the payment for the entry is not made before the closing date, the Stardom system will charge a late fee.

### **Withdrawal**

34. Competitors unable to attend as entered must advise the Co-ordinator as soon as possible - preferably at least one week prior to the Eisteddfod.

### **Reimbursements**

35. A refund of the entry fee will only be made if a section or the event has been cancelled or postponed by the Committee.
  - a. Examples of why an event may be cancelled or postponed include:
    - i. a public health issue (such as an epidemic or pandemic)
    - ii. a local natural disaster (eg flood or bushfire)
    - iii. an issue with the venue (eg damage causing closure)
    - iv. significant event staffing issue.
36. A refund of the entry fee will be considered if an individual entrant is unable to attend due to exceptional circumstances that could not have been anticipated (eg being flooded in, breaking a leg). They must advise the Committee of the circumstances before the event starts.

## **Choosing a Performance Piece**

### **Choosing Appropriate Material**

37. Unless stated otherwise the entrant should select the pieces they perform.
38. All material must be age-appropriate to the entrant.
39. No offensive or obscene gestures or language (including swear words) are to be used in performances.
40. The Adjudicator has the authority of the Committee to terminate a performance if it is considered offensive in any way.

### **Style of the Material**

41. For Music - vocal duets must include some harmony.
42. For Dance and Schools' Days - we expect that any dance item will primarily be a dance routine, and the main focus will be on dance technique and choreography.
  - a. Acrobatic or gymnastic moves or "tricks" may be included in a dance routine if they are appropriate and complement that routine. We support creativity and expression in dance, and understand it is a constantly evolving art form.
  - b. The Adjudicator will decide on the day the value of any content to the routine.

- c. A “trick” or “acro move” is usually defined as any move where the hips go over the head. This includes moves like: walk-overs, round-offs, aerials, baranis, hand-springs, chin-stands, cartwheels, leg mounts, knee drops.

### **Safety of Routines / Performance Items**

43. All dance items presented must have been risk assessed by the entrant’s teacher / studio / school.
44. Grafton eisteddfod takes no responsibility for any item that is presented on stage that poses a risk to the safety of the entrant.

### **Repeating Performance Items**

45. For Dance - the entrant is not permitted to repeat a dance in the same competition. They must dance a different dance in each section they enter.
- eg An entrant can’t repeat a dance they do in their Novice section later in an age group section.
  - eg An entrant can’t repeat a dance in the Championship section that they have danced in an earlier age section.
  - eg. You may dance a routine you have danced in a previous year or at another event.
46. For Drama and for Music - entrants can’t perform a piece for which they won an award in the Grafton eisteddfod in the previous year.

### **Backing Tracks**

47. For Dance – In *Song & Dance* sections, backing tracks can have vocals during the dance part of the performance but not when the entrant is singing (instrumental only).
48. For Music and Schools’s Days - no backing music is allowed for instrumental ensembles or bands.

### **“Own Choice” Items**

49. Marks will be awarded for the quality of the choice.
50. For Drama - lengthy introductions or interludes may be abbreviated at the discretion of the Adjudicator. This does not signify either rejection or approval.

### **Duration of Piece**

51. Time limits apply in some sections and must be strictly observed.
52. Where time limits apply, a warning bell will usually sound when the maximum time limit has been reached. At this point the entrant must leave the stage. If the entrant ignores the bell and does not leave the stage within 10 seconds, they might have marks deducted or be disqualified by the Adjudicator.
53. For Drama - Unless otherwise stated, the time limit is:
- a. 3 minutes per item for juniors (aged 12 years and under)
  - b. 4 minutes for seniors (aged 14 years and over apply for all sections).
54. For Dance - Unless otherwise stated, the time limit is:
- a. 3 minutes for age sections, song & dance, song & tap
  - b. 3 minutes for duos and trios
  - c. 4 minutes for championships
  - d. 6 minutes for groups
55. It is not necessary to reach the maximum time, however if a minimum time is stated it must be met.
56. Where there is no stated time limit, the Adjudicator reserves the right to stop an entrant’s performance at any stage. This does not mean disqualification or disapproval.

**Memory Work**

57. For Music – with instrumental performances memory work is encouraged but not required. It will not affect the score.
58. For Drama – all pieces should be memorised except where stated in the Schedule.

**The Program****The Program**

59. Online entry automatically includes ordering one copy of the Program. A fee is charged.
60. Copies of the full Program are sent out ahead of the event.
  - a. For Dance - they are mailed to the entrant's home address or to their dance studio listed on their entry form.
  - b. For Schools' Days - they are emailed to the School, who can then forward them to their students and their families.
  - c. For Drama - they are mailed to the entrant's home address.
61. The audience can buy a Program on the day at the door.
62. An outline of the Program will be put on our website – showing the sections (in order) for each session (morning, afternoon and evening) on each day of the competition.
63. The full Program is usually not emailed out to individual entrants, and is not put on the website or Facebook.
64. The Program will list the sections in running order, the entrants in each section in order of performance.
  - a. The sections may not follow the section listing in the Schedule. The order is set by the Co-ordinator.
  - b. The Program has start times for each session (morning, afternoon and evening) but not for each section.

**Changes to the Program**

65. The order of sections, and the order of entrants within a section, may be changed on the day at the discretion of the Co-ordinator.
66. The Co-ordinator has the right to change the Program at any time to accommodate unforeseen circumstances – and if they can, will give the entrants and others affected advanced notice.

**Combining or Splitting Sections**

67. If there are not enough entrants for a section (usually fewer than 3), the Co-ordinator can either:
  - a. cancel that section (before or on the day of competition);
  - b. combine it with another section; or
  - c. move those entrants to a higher age group.
68. A section may be split into divisions if entries exceed 25. A section may be split either into two (2) or more groups OR into age groups (if the section is a combined aged group).
  - a. Adjudication will still treat those sub-groups as one single section.
  - b. Additional awards will not be made.

**Performance Order (per printed Program)**

69. Entrants must appear in the order they are named in the Program. If they are not ready when called they might have points deducted from their score or be disqualified.
70. An entrant who is late and has missed their spot may be allowed to perform at the end of their section if it has not been adjudicated.

71. Under special circumstances, the Co-ordinator may allow an entrant to perform out of their section at another time during the event. If this happens they will receive adjudication only but they will not be considered for a placing or award in their original section.
72. Entrants are expected to perform the piece(s) listed on their entry form.

### **Use of Information About Entrants**

73. The names of solo entrants and their home town, and a list of participating schools or dance studios who have groups competing are printed in the Program for that competition. The town they come from will also be included.
74. Section results are recorded on the Society's database and placed on the website. They may also be sent to local newspapers.
75. Names and addresses of entrants are kept on a secure database for administrative purposes. All personal details are for Society's use only.

## **Costumes and Getting Changed**

### **Appearance and Conduct**

76. While the Adjudicator will be paying most attention to the standard of the performance, musicianship and the general skills being displayed - the entrant's dress, general appearance and how they conduct themselves (eg how they walk on and off stage, bowing to the audience at the end of their performance) will also be taken into account.

### **Costumes for Dance**

77. Costumes are optional and do not attract extra points during adjudication. We are focussed on the skills of the dancer and their choreography, rather than on their outfits (however lovely).
  - a. Opting for leotards or plainer outfits, with no or only one change, can mean a more affordable and relaxed event for both the entrant and their family.
78. A change of outfit is not required for each new section danced.
79. Entrants will be dancing against a black backdrop/ curtain – so colour choice is important. The audience and Adjudicator wants to be able to clearly see the entrant, their arms and legs.
80. In the interests of modesty, all dancers (male and female) are strongly encouraged to wear dance tights during their performances. We want our eisteddfod to continue to be a family orientated event.
81. The costume for all dance improvisations must be plain:
  - a. a single coloured, unadorned leotard, with plain matching or contrasting single coloured tights (or a body suit).
  - b. a narrow belt of plain contrasting colour will be acceptable, as well as a small adornment in the hair.
  - c. no stripes, patterns or sequins are permitted.

### **Come Dressed to Perform**

82. It will be quicker if you arrived dressed to perform.
  - a. For Dance – we strongly recommend entrants arrive already dressed in their first costume, with hair and makeup already done, and just needing to change into dance shoes before performing.

### **Dressing Rooms**

83. The venues used for the eisteddfods are not designed as performance venues and so do not have purpose-built changing facilities. However, if possible, one or more rooms are usually set aside for changing.
84. A dressing room is not always available for soloists, or may not be adequate in size for the number of entrants wanting to use them.

85. Dressing rooms (if available for use) are on a first in, first served basis, and can't be reserved.
86. One parent / carer / teacher is allowed in the dressing rooms if the entrant is young and unable to change without their help.
87. No items (eg clothes, shoes, drink bottles, makeup, dance bags, props etc) can be left in the dressing rooms.
88. The following are not allowed in the dressing rooms:
  - a. parents, carers or teachers who are not needed to help with the costume change;
  - b. brothers and sisters and friends who are not performing;
  - c. mobile phones, laptops or tablets (unless turned off);
89. Dressing rooms are not a place for non-entrants to congregate and chat.

### **Outdoor and Alternative Dressing Areas**

90. Dance troupes or school groups will use a designated outdoor area to change. Some privacy screens will be provided.
91. You may bring a pop-up tent to use outside as a dressing room or get changed under a cape.
92. Studios and schools are welcome to bring a tent and set it up in the grounds for their students to change in and leave their gear.
93. For modesty and privacy, getting changed in cars or in the car park or on the street is not allowed.
94. The outdoor change areas are restricted to the entrants, their teachers, and a few parents while they are needed to help with costume changes.

### **Use and Storage of Props**

95. All props are to be provided by the entrant.
96. Props should be kept to a minimum.
97. All props should be as safe as possible. For example:
  - a. Avoid potentially allergenic materials (e.g. straw, fresh flowers).
  - b. No sharp or dangerous objects.
  - c. They must be portable and able to be easily handled.
  - d. Not easily breakable.
98. Props not being hand-held throughout the performance must be placed on stage and then removed by the entrant at the end of their performance.
  - a. For those aged 6 years and under, a parent / carer can assist with placing and removing their props.
99. No large items of furniture and no large cardboard stage pieces are permitted.
100. Props can not be left in the dressing rooms, the staging area or in the foyer.

## **On the Day**

### **When to Arrive and Reporting In**

101. Entrants should arrive at least 30 minutes before the start of the section in which they are to perform.
  - a. Please note that a number of factors (such as unexpected withdrawals on the day) may unexpectedly shorten the length of some sections – so entrants must be ready to perform.
102. For Dance – the entrant must report to the Chairperson on the stage and have their name marked off. If they are dancing in a demi-character or authentic national character piece they must also give the title of the piece they are performing.
103. For Drama and Schools' Days - the teacher should report to the Registration table at the back of the Hall.



### **Providing Copies of Music / Text / Backing Tracks**

104. For Drama and Schools' Days - please provide the Reception desk with:
  - a. a copy of the sheet music or text being performed for the Adjudicator so they can follow along (unless specifically excluded - eg dance and world music).
  - b. a USB with their backing music (if they had not been asked to upload it in into Stardom ahead of time).
105. The things you hand in must have the following clearly written on them:
  - a. entrant's name;
  - b. section number;
  - c. competitor number (within that section);
  - d. which track is required (number and title);

### **Rehearsal at the Competition Venue**

106. No rehearsal or practice is permitted on the stage to be used for the competition after the start of the eisteddfod. Any entrant not observing this condition will be disqualified.

### **Accompaniment and Conductors – Drama, Music and Schools' Days**

107. Each entrant or school or teacher must arrange any accompaniment they need.
108. Entrants can be accompanied by a person playing an instrument. A piano will be organised by the Co-ordinator if enough notice is given.
109. For Schools' Days - a teacher must accompany or conduct each group.
110. In instrumental sections, only solo instruments may be accompanied, because accompanists as playing as part of an ensemble alters the interactive dynamics between the performers.
111. One conductor may conduct any number of groups, choirs or orchestras, and one director may present any number of speech, drama or dance groups.
112. Conductors must not sing or speak when conducting choral speech, choral singing or instrumental groups.
113. In speech and drama events, teachers are not to prompt, direct or coach behind stage.

## **The Performance**

### **What is provided**

114. A footstool, cushion, piano.
115. Music stands can usually be provided if requested early.
116. All electrical items used either on stage or back stage must have been tested and tagged to comply with Australian/New Zealand AS/NZS 3760:2000 within the previous 12 months.

### **Who is Allowed on Stage with the Entrant**

117. Only entrants about to perform are allowed backstage.
118. A parent or teacher may briefly come back stage if the entrant/s needs a hand with placing or removing a difficult prop. They are not allowed to remain backstage or sidestage during the performance.
119. A teacher is not allowed on stage except in the capacity of an official, accompanist or conductor.

### **Lighting**

120. There will be no specialist lighting. Lighting is limited to "on" and "blackout".

### **Page Turning**

121. For Music - Someone is allowed to page-turn for you.

### **Prompting and Assistance During a Performance**

122. No prompting or assistance of any kind is allowed, except by the Adjudicator.

### **Re-starting a Performance**

123. Entrants aged 12 years and under will be allowed to re-start their performance if they have trouble at the beginning of their performance. It is up to the Adjudicator whether or not points will be deducted.
124. Entrants aged 12 years and over (unless a novice) who start performing an item but stop and leave the stage before they are finished will not be able to re-start. A re-start may be allowed if they do not leave the stage, but points will be deducted by the Adjudicator.
125. If the restart is caused by technical fault of the equipment or a wrong music tract being played, a restart for Adjudication will be allowed and no points will be deducted.

### **The Curtain**

126. Stage curtains will only be used for the Dance competition, and then only for the Group section.

### **Safety, Loss and Damage**

127. Each entrant at one of our Eisteddfods or a related function (eg workshop) takes part at their own risk. The eisteddfod does not accept responsibility for any accident or personal loss or injury, however caused.
128. The Society expects entrants to carry adequate personal insurance, as well as any insurance for their instruments, equipment, props, costumes and other personal items.
129. Each entrant is responsible for their own possessions at the competition venue. Bags, costumes and other belongings should not be left unattended.
130. The Society takes care but is not responsible for the loss or damage of any item (eg books, papers, props, costumes, instruments or personal possessions of entrants).

## **Adjudication**

### **The Adjudicator**

131. If, due to unforeseen circumstances, the Adjudicator is unable to perform their duties, the Committee will arrange a substitute. Advance notice to the entrants of a change in Adjudicator might not be possible.

### **Approaching the Adjudicator During the Competition**

132. Only the Co-ordinator, Committee and authorised people may approach the Adjudicator during the competition.
133. Communication with the Adjudicator by anyone else on the day of competition is absolutely forbidden. All enquiries must be made in writing and handed to the Co-ordinator.

### **What Will Result in a Disqualification**

134. The following things might result in an entrant being disqualified:
- not answering their name when called for their turn to perform;
  - talking to the Adjudicator;
  - being under the influence of alcohol or drugs;
  - being prompted by anyone during their performance;
  - using offensive material.

### **Decisions**

135. The Adjudicator's decision is final.

### **Adjudication Sheets**

136. A copy of the Adjudicator's report will be made available to the entrant free of charge at the end of each section.

### **What to Do if You Have a Protest or Complaint**

137. A protest or query about an adjudication, result or award can be made – but only by an entrant, their teacher or parent.
138. If you want to question or protest, you must do so within 1 hour of the Adjudicator announcing the decision for that section. You must:
- a. first tell the Co-ordinator that you are going to lodge a protest / query; then
  - b. within the hour, give the Co-ordinator the protest in writing, along with a \$20 deposit (will be refunded later if the Co-ordinator decides the protest is not frivolous).
139. The Committee is the sole judge of disputes and its decision is final.

## **Awards**

### **Whether to Give an Award**

140. A “First Place” will be awarded for a section if the Adjudicator thinks the performance is of a sufficiently high standard.
141. Other places might be awarded, depending on the number of entrants in the section.
- a. A “Second Place” may be awarded if there are 5 or more entries.
  - b. A “Third Place” may be awarded if there are 9 or more entries.
  - c. A “Fourth Place” may be awarded if there are 15 or more entries.
142. In exceptional circumstances, the Adjudicator may make a joint award. Where there are ties, the awards will be equally divided the entrants
143. The Adjudicator may give one or more “Highly Commended” awards for a section.
144. The Adjudicator has the power to withhold or divide prizes according to merit. If this happens, they will announce this decision when making the adjudication and then note it on the adjudication sheet.
145. The sections for competitors preparing for the Higher School Certificate will only be adjudicated on.
146. The Committee is able to change the awards at any stage.

### **Championship Prizes and Scholarships**

147. There are specific qualifications and conditions for these award categories, and these are listed in the Schedule.
148. Scholarships are awarded at the discretion of the Adjudicator.
149. In championship sections, first prize will not be awarded unless the score exceeds 75.

### **Collection of Awards**

150. Awards, adjudication sheets and original material should be collected from the Registration Table before the entrant leaves. This is usually at the back of the room or in the foyer.
151. All materials not collected at the end of the competition can be collected from the Co-ordinator by arrangement.
152. All trophies and perpetual trophies must be collected and signed for at the Registration Table. When a winner is a group, the name of that group will be added to the signature.

### **Perpetual Trophies**

153. Perpetual trophies remain the property of and be housed by the Society. They will be displayed at Grafton eisteddfod events and at other public places as appropriate.

154. From 2019, all winners of Perpetual Trophies will have their name and the year added to the trophy but it will remain with the Society. All winners will be provided with a smaller trophy which they can keep.

## Coming to Watch

### Who Can Come to Watch

155. The competitions are open to the general public and all are welcome.
156. A high standard of decorum is expected from all entrants and spectators.
- Unseemly or unpleasant behaviour which is contrary to the spirit of the event will result in the offender being asked to leave.
  - Offending entrants will be disqualified.
157. Mobile phones must be turned off or set to “silent” during the competition. No phone calls should be taken or made in the hall during a performance.

### Admission Fees

158. All people coming to watch a competition will be charged an admission fee (including the parents of entrants).
159. No admission fee applies to entrants, their accompanist, conductor or for teachers supervising studio entrants or school groups.
160. For most sessions there is no specific seating plan.
161. For Music and Schools’ Days - when choirs (including speech choirs) and school groups are performing, some seating areas will be reserved for them.
162. The audience is not allowed to enter or exit the hall during an item.

### Smoking

163. There is no smoking inside any competition venue.
164. Where the competition is held in a school, there is also no smoking in the school grounds (in keeping with NSW government regulation).

### Refreshments

165. Light refreshments will be available for sale at the canteen during each competition.

## Photographing and Recording Performances

### Photography By Audience Members

166. The use of tape recorders, video cameras, cameras or mobile phone cameras by members of the audience in the auditorium during the eisteddfod is strictly prohibited.

### Photography - Dance Competition

167. A professional videographer and a professional stills photographer will usually be present and recording all performances. The resulting material will be available for sale to the entrant and their family by private arrangement.

### Photography – Schools’ Day, Drama, Music Competition

168. Teachers will be allowed to take videos or still photographs of their own students at and during the eisteddfod on the following conditions:
- Before the eisteddfod, the teacher/school will let the parents know that they will be taking photos and videos, and how to get copies.
  - During the eisteddfod, each teacher who wants to take photos/videos:
    - will sign in at the *Photographer Register* at the Registration Table.
    - will not use flash photography during performances.

- iii. will not get in the way of the Adjudicator or be a nuisance to other audience members

### **Use of Photographs By the Society**

- 169. The Society has the right to record, film, broadcast, telecast, videotape or photograph any entrant, item or event in the eisteddfod without notification.
- 170. By submitting an entry, the entrant automatically grants permission for the Society to use their image for informational alerts and reminders (eg on our Facebook page), publicity or promotional purposes.
- 171. The use of an entrants image in promotional material doesn't mean the Society endorses them, and no money or compensation can be claimed by the entrant.

## **Updates and Advice of Changes**

### **How to Stay Up-to-Date**

- 172. Information about any changes to these Rules, any changes to procedures, or updates on an eisteddfod event that is upcoming or is underway will be made by:
  - a. posting on our Facebook page (Grafton Eisteddfod)
  - b. posting on our website (graftonesiteddfod.org.au) - which also shows all Facebook posts on the home page
  - c. issuing some direct emails to teachers and schools (if appropriate)
  - d. putting information in the event Program.

### **Where to Find Key Documents**

- 173. Key documents will be put on the Society's website and can be downloaded from there. This includes: Schedules, the *Rules and Conditions of Entry* and competition results.

### **Changes Due to Epidemics or Pandemics**

- 174. In the event of a significant health crisis – such as an epidemic or pandemic – the Society will develop a response plan. This plan will outline how the eisteddfod events will be run in order to help protect the health of everyone attending or working there during that time of health crisis
- 175. The Society will ensure that all the measures in their Plan follow the current directives from both the NSW State and Federal governments that are relevant to this sector.
  - a. As State and Federal government directives can change quickly and frequently during a public health crisis, it is highly likely that the Plan will also need to undergo rapid changes too.
- 176. These changes are most likely to include:
  - a. entry procedures on arrival at the venue
  - b. restrictions or limitations to audience numbers;
  - c. seating and physical distancing;
  - d. hygiene practices;
  - e. use of changing areas;
  - f. what to do while warming up or waiting to go on to perform.

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