



**NATIONAL FEDERATION OF YOUNG FARMERS' CLUBS**  
**Competitions Programme 2019 - 20**

**NFYFC Performing Arts Competition**  
**Pantomime**  
**R U L E S**

**COMPETITION AIMS**

To encourage YFC members to work together to produce and perform an act utilising the skills learnt through training and practice.

**LEARNING OUTCOMES**

Teamwork, commitment, acting, drama, dance, singing, theatrical, writing, interpretation, choreography, communication skills and personal development skills.

REMINDER: Read in conjunction with **NFYFC General Rules**. Further information can be found at <http://www.nfyfc.org.uk/CompetitionsResources/competitionsresources>

**1. VENUE**

- 1.1. English Area Eliminators must take place no later than 4<sup>th</sup> March 2018. This is to allow time for the competition sponsors to arrange printing of the programmes, at their in house printers, for the Regional Finals and for submission of the relevant information to the NFYFC, which is then forwarded to the theatres and adjudicators.
- 1.2. Regional eliminators will be held for both the Northern and Southern Regional Finals on Sunday 18<sup>th</sup> March 2018
- 1.3. The National Final will be held in conjunction with the Annual Convention, Blackpool on Saturday 5<sup>th</sup> May 2018.

**2. REPRESENTATION**

- 2.1. Counties may enter one team per 600 members or part thereof in the Area Finals.
- 2.2. Areas will be represented in the Regional Finals by one County team per 3,000 members or part thereof.
- 2.3. Representation at the National Final will be County teams as follows; **Northern 1; Southern 1; Wales 1**

**3. ELIGIBILITY**

- 3.1. All competitors must be 26 years of age or under on 1<sup>st</sup> September 2019 and a full member of a Club affiliated to the NFYFC.
- 3.2. **All substitutes must have been eligible to compete in the County Final.**

**4. PROCEDURE**

- 4.1. The competition shall take the form of a pantomime, which may be either excerpts from a pantomime\* or the teams original work.
- 4.2. **\*For guidance only** "Pantomime is a dramatic entertainment loosely based on a traditional fairy tale in which the activity is carried on with the help of singing, dancing, clowning, topical jokes and music, in which the performance of that action is conducted by certain stock roles, usually 'principal boy' (hero) acted by a woman, and the 'dame' acted by a man."
- 4.3. Where published works are used within the production, the team **must** provide original copies of the script **and the** adapted script for use by the judges at all stages of the competition. The competition round organisers will advise on the quantities

required at each stage. If any amendments/ cuts have been made to the original, these must be highlighted with both the original wording and the new amendments. ***If is the responsibility of the team to ensure the correct Royalties are paid for each performance.***

4.4. Material of a questionable nature will be penalised. **Teams to note they are performing to a family audience.**

5. **RISK ASSESSMENT**

5.1. All productions **MUST**, as part of the competition, submit 14 days in advance a detailed Risk Assessment of the production that covers all activities both on and off the stage.

5.1.1. NOTE: If a Risk Assessment is not forthcoming by the deadline of 14 days before the Regional Final or National Final, that team will be disqualified.

5.1.2. ALSO NOTE that the stage and theatre manager(s) hold the right, under these rules, to refuse an activity that does not meet current safety standards. The stage manager and theatre staff have full authority to stop a production that is not safe.

5.1.3. All teams must abide by the fire regulations of the theatre. All stage scenery must be fireproofed. Copies of the theatre regulations will be sent to teams. **Completion of a Risk Assessment form will be required prior to the Regional Finals and National Final competitions.** The Risk Assessment template is attached to these rules.

6. **TIMING**

6.1. Platform time **MUST** be between 30 and 75 minutes. This must include setting and striking the set. If the total platform time exceeds 75 minutes or is below the minimum requirement of 30 minutes, teams will have marks deducted at the rate of two points per minute, or part thereof, from the overall score.

6.2. A maximum of one hour will be allowed for teams to prepare for their performance and use as technical run through – any set building, flying of fly bars (cloths and props only can be flown) etc. 20 minutes of this hour is reserved for the flying of all flown items (theatre staff will be on-hand to do this for the team). During these 20 minutes, the stage **MUST** be clear. The remaining 40 minutes is for teams to use the stage as they see fit.

7. **BACKSTAGE**

7.1. A maximum of six helpers who need not be of membership age but must still hold current associate membership cards will be allowed. There is no restriction to the number of helpers who are of membership age. All helpers who are visible on stage must be YFC members under the age of 26.

7.2. **Producer** Each production must have **one** appointed producer; there are no restrictions of membership which applies to this position. i.e. they do not require a membership card.

7.3. A Member of the cast aged under 26, must be appointed to liaise on behalf of the team, during the Regional and National Final. This person will be the point of contact for stewards and competition organisers on the day of the competition.

7.4. **Live musical accompaniment MUST** be by an in age YFC member(s) with valid membership card (not Associate Member) and can be sited on or off stage. Taped sound effects/music is permitted. (NFYFC cannot be held responsible for the efficiency or quality of any sound system in any hall used)

8. **SCALE OF MARKS**

Variety and Balance	20
Originality and Entertainment Value	30
Presentation	25
Overall Effect	<u>25</u>

9. **USE OF THEATRE**

9.1. Details of the theatre chosen for both the Regional and Final Competitions will be forwarded to all County Federations. Such details will include a plan of the stage, available lighting, electrical equipment, etc. Visual effects, electrical appliances, etc., belonging to competing teams must not interfere with the theatre lighting and must be in accordance with the safety regulations pertaining to that theatre. NFYFC and the Theatre Management will not be responsible for providing any equipment or material that is not available in the theatre and included on the list of available equipment.

9.2. Teams competing in the Regional and Final Competitions must prepare and submit a plan to the NFYFC Competitions Department fourteen days (14) days prior to the Competition, showing the stage setting. **Details of any inserts to be included in the curtain setting, backcloths to be flown, a list of basic furniture, a lighting cue sheet and any information about costumes/props, etc., that have been prepared by the members should be attached together with a cast list for inclusion in the programme.**

9.3. All teams must abide by the fire regulations of the theatre. All stage scenery must be fireproofed. Copies of the theatre regulations will be sent to teams. **Completion of a Risk Assessment form will be required 7 days prior to the Regional Finals and Final competitions.**

10. **AWARDS**

10.1. Awards for the Regional Finals and National Final for best production with prize cards awarded for 1<sup>st</sup> to 3<sup>rd</sup>

10.2. Awards for the Regional Finals and National Final for Best Male and Best Female Actor

10.3. Certificates of achievement will be awarded to those teams taking part in the Regional Finals that do not progress to the national final and to those teams taking part at the National Final.

11. **NOTES:**

11.1. Filming and photography is permitted by supporters (family and friends) wishing to film or photograph those taking part. Supporters must register with NFYFC on the day of the competition and be given a wristband. To note that any videoing or photographs are for personal use and should not be placed on the internet or social networking sites. These procedures will ensure that NFYFC are taking reasonable measures to keep our members under the age of 18 years safe from potential harm.

11.2. **Teams entered are responsible for producing a Risk Assessment that is adequate and suitable for all activities within the production.**



For PRS for Music use only

EN \_\_\_\_\_ T \_\_\_\_\_ R \_\_\_\_\_ PF \_\_\_\_\_ VS \_\_\_\_\_

Name of Artist/Band/Performer

Billing

Headline  Support

Approximate duration of set

Is this performance part of tour?

Yes  No

List of titles performed (BLOCK CAPITALS)

If more than 20 works are performed, please continue on separate form

Item	Title of Work	Composer/Author/Arranger	Publisher (if known)	Duration
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

## **NFYFC Performing Arts**

### **GUIDELINES FOR THE PRODUCERS & COMPETITORS OF THE ENTERTAINMENT COMPETITION**

The notes below are written for your guidance, under the headings given for marking in both the Entertainment and Drama Competitions. They are the points for which the Adjudicator should be looking. These guidelines have been approved by the Guild of Drama Adjudicators.

#### **ENTERTAINMENT VALUE AND ORIGINALITY**

The value of an Entertainment is assessed by its variety, attack, and the life and zest it shows in achieving and maintaining a high standard. The Show should have originality and audience appeal. The items presented should be lively and varied and should move swiftly from one item to another, preferably linked by a main theme or idea. Design should be bold and colourful, and the Show should be presented with precision, speed and enjoyment.

#### **PRESENTATION**

This covers such factors as stage setting, properties, lighting, costumes, make-up and sound effects, Adjudicators should appreciate the difficulties of presenting a performance under strange conditions in a strange hall. Within the limitations of the hall, the Adjudicator will look out for touches of detail, which give atmosphere to a production. They will also look for an appreciation of the value of lighting other than as a means of illumination. Credit will be given for the aptness of costume and make-up to the characters and the performance, as well as to the manner in which they have been designed and made.

#### **USE OF STAGE BY PERFORMERS**

This is exactly what the heading states. An Adjudicator will look for a production that involves all aspects of the stage through movement and grouping. The use of rostra and steps giving varying degrees of height adds another dimension to the stage. Not only does the space available run from stage left to stage right, from upstage to downstage, but elevation from rostra varies the levels available from high to low. Movement patterns and grouping shapes must vary and change as the Show demands.

#### **VARIETY AND BALANCE**

In an Entertainment, there are many types of performance that can be included and these may be performed either by the whole company, by a group or, if available, by talented individuals. The choice is great, but a balanced programme should be varied, including many different items, combining together around a main theme or idea which links the whole Show together.

An Entertainment may include straight singing, singing with movement, dancing of any kind, drama, sketches, humour - either visual or spoken (though anything of a dubious nature would be penalised) - magic or conjuring, instrumental performances, mime etc. - the list is endless. But, like making a cake, the ingredients must be weighed and balanced, mixed and blended to make the whole.

#### **OVERALL EFFECT**

This section is mainly concerned with the general impression made on the Adjudicator by the performance. Consideration will be given to the kind of Show presented, or the type of play chosen. With the latter, its dramatic merit, and the suitability of the play to the cast, will be judged. But, with both types of performance, the originality, the teamwork and the endeavour shown by the cast in their performance, as well as the standard attained, will be assessed.

## RISK ASSESSMENT TEMPLATE – DRAMA/ENTERTAINMENT/PANTOMIME COMPETITIONS

The template below is designed to help you conduct an appropriate identification of Risks in arranging and performing a YFC Drama/Entertainment/Pantomime production.

DRAMA/ENTERTAINMENT/PANTOMIME ITEM	RISK / HAZARD CONDITION	SAFETY PRECAUTIONS / RECORD OF ACTIONS TAKEN
<b>STAGE SCENERY</b>		
	Scenery is built, installed, rigged and dismantled safely in line with information provided by the Designer	
	Risks to all parties are adequately controlled at all stages during the scenery's life cycle (set up, use during performance, dismantling and transport to and from theatre)	
Design of scenery	Unsafe structures, resulting from poor designs (check load bearings, anchor points). Only safe and suitable equipment and materials should be used.	
Materials used for scenery	Use of poor quality or unsuitable material (sharp edges or unfinished edges, protruding nails etc). Materials used must be fit for and suitable for purpose	
	Poor manufacture and building standards	
Fire risk	Increased fire risk from use of unsuitable materials. Only class 1 timber, flame retarded fabrics and furniture to be used for any part of the production.	
Presence of chemicals	Hazardous substances – COSHH assessment	
Weight / shape of items	Manual handling difficulties, caused by heavy and bulky scenery items etc	
Theatre floor and any additional floor covering	Slips and trips on uneven or unsuitable flooring	
Stage scenery climbed upon by performers	Falls from height caused by inadequate or unsuitable protection	
Stage scenery and set items	Falling objects e.g. lamps or scenery inappropriately suspended or poorly rigged	
Electrical equipment	Electric shocks or burns from unsafe electrical equipment	
Movable mechanical devices	Entrapment and / or entanglement from unguarded or unprotected mechanical devices	



Overhead stage structures	<p>Working fly wires and support trusses should be inspected by competent riggers and regularly inspected.</p> <p>No one must work at height where there is a risk of falling and injuring themselves or others. Suitable ladders and platforms to be used at all times.</p> <p>No one is permitted to work underneath anyone working at height. No one must enter the 'exclusion' zone during work at height.</p> <p>All equipment that is positioned above head height must be properly secured, and where required secured by a safety chain or lanyard.</p>	
<b>SUSPENDED SCENERY</b>		
Safety of suspended scenery	All sets or scenery suspended above head height should be securely suspended	
	Designer and construction team should ensure suitable hanging points are provided which are clearly identified and load tested	
	Hanging irons and points etc for wood structures should be bolted through. Metal structures should either be bolted or welded	
<b>GLASS</b>		
Glass substitutes	The use of glass within a stage set should be avoided. Where possible use rubber glass, sugar glass or plastics such as Carbex or Perspex	
<b>ELECTRICAL INSTALLATIONS</b>		
Electrical supply	A competent electrician should undertake all electrical work. Essential principles are covered in BS7671 and BS7909	
	The design of props and sets which require electrical fittings and wiring should be mounted on a flat surface	
<b>WATER</b>		
Water storage	Water tank or containers should be properly designed to ensure that they are suitable for intended use and adequately tested for leakage prior to use. Normal practice should include the provision of secondary confinement.	

Water borne infections	Ensure the water source is free from contamination, including bacteriological contamination. Best advice is not to allow anyone to drink any liquid without knowing its source	
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**MACHINERY OR EQUIPMENT**

	<p>Equipment or machinery, either integral to the set or prop or during its construction, needs to meet the requirement of the Provision and Use of Work Equipment Regulations 1998. The main requirement of this Act are as follows:</p> <ul style="list-style-type: none"> <li>- the equipment / machinery is appropriate for its intended use</li> <li>- all dangerous or moving parts are adequately guarded</li> <li>- the controls are accessible and understandable</li> <li>- emergency stops are fitted and provide isolation from the power source if required</li> <li>- adequate information on its safe use and operation is provided.</li> </ul>	
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**PRESSURE SYSTEMS**

Hydraulic or pneumatic pressure	Props or sets incorporating hydraulic and pneumatic assemblies as part of the operating systems should be built to current standards, especially if failure could result in injury.	
	<p>Designs should be subject to failure mode analysis carried out by a competent engineer, to ensure that all critical component fail to safety.</p> <p>Once built an installation should be subjected to an initial test to check the safety critical element, such as switches, valves, variable controllers (e.g. pressure regulator and overload protection, pressure release valves etc)</p> <p>Any system with an operating pressure of 0.5 bar or above will be subject to the Pressure Systems Safety Regulations 2000.</p>	

**FALLS FROM HEIGHTS**

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Prevention of falls	<p>There are 3 basic ways of preventing people from falling from height (normally considered to be above 2m):</p> <ul style="list-style-type: none"> <li>- edge protection (parapet, guard rails etc)</li> <li>- restraint (safety harness fixed to suitable anchorage points etc)</li> <li>- by position, maintaining a safe distance from an unprotected edge.</li> </ul> <p>Safety by position, normally a distance of 3 meters, will depend on a number of factors including type of activity taking place, the amount of space and number of people and the rake of the stage.</p> <p>A potential fall height of under 2 metres may also require the precautions described above if it is considered dangerous</p>	
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**FIRE**

A fire risk assessment has to be carried out for the building and adequate means of escape from the set and stage is provided	This will need to be linked to the fire arrangement adhered to by the Theatre	
All items of scenery, including props and costumes brought into the theatre, should either be naturally fire resistant, flame or fire proofed and conform to the relevant British European Standards	Check for compliance by looking for safety labels	
Furniture – certain restrictions apply to furniture	Remove or limit the use of material that give off toxic fumes during fire, such as polystyrene (polystyrenes should be treated as highly flammable liquids)	
Storage of props	Storage of props and scenery should be kept to a minimum within any stage setting whilst it is in use.	

**FIRE LANES AND FIRE EXITS**

Fire escapes	<p>Means of escape in case of fire should be clearly identified and kept clear at all times.</p> <p>Props and sets should not obstruct the statutory fire signage used within stages or theatres. If necessary temporary signage should be provided if any scenery obstructs the view of the normal fire escape signs.</p>	
Communicating identified fire risks	The design and construction team should clearly identify any special fire precautions and bring these matters to the attention of the management / producer / responsible person	

To make best use of the template, you should look at each and every aspect of the Drama/Entertainment/Pantomime production systematically and consider the identified and potential hazards involved in the production. Your observations on each hazard should be recorded, together with any action taken to reduce the identified risk.

It is strongly recommended that one person assume responsibility for ensuring health and safety compliance for the Drama/Entertainment/Pantomime productions.

NAME OF PERSON RESPONSIBLE FOR UNDERTAKING THE RISK ASSESSMENT OF THE  
 DRAMA/ENTERTAINMENT/PANTOMIME PRODUCTION

.....

ROLE / POSITION WITHIN YFC

.....

NAME OF YFC PERFORMING THE PRODUCTION

.....

DATE AND TIME OF EVENT

.....

ADDRESS OF VENUE

.....

Two final points to check:

- 1) Have you ensured that your Risk Assessment for this event complies with that undertaken by the venue?
- 2) Have you checked that appropriate insurance cover is in place for all your intended activities during the-Drama/Entertainment/Pantomime?

**FURTHER REFERENCE**

- Management of Health and Safety at Work Regulations 1999 Approved Code of Practice. ISBN 07176 24889
- Workplace Health, Safety and Welfare Regulations 1992 ISBN 07176 04136. Approved Code of Practice L24
- Safe Use of Work Equipment, Provision and Use of Work Equipment Regulations 1998. Approved Code of Practice LZC
- Guide to Fire Precautions in Existing Places of Entertainment and Like Premises. Stationery Office 1990. ISBN 011 340909.

- Working at Heights in Broadcasting and Entertainment Industries. Information Sheet ET156  
HSE