

# Kent Festival of Speech & Drama

# Syllabus

**Saturday 15th May 2027**

**(Entries close 5th March 2027)**

FOUNDED 1905
Registered Charity No 1037219

Affiliated to the British and International Federation of Festivals for Music, Drama & Speech.

The Speech and Drama section of the Kent Festival for 2026 will be held at:
Simon Langton Girls' Grammar School, Old Dover Road, Canterbury, CT1 3EW
Saturday 15th May 2027

We thank the Headteacher, Mr Paul Pollard, for allowing us to use the School facilities.

Closing Date For Entries: 5th March 2027

Final payment date for entries:5th March 2027

# SPEECH AND DRAMA SECTION COMMITTEE

Chairman: Ms Andrea Dengate (07774 051810/dengate31@gmail.com)
Secretary: Ms Elizabeth Cameron (ejc1807@googlemail.com)
Treasurer: Mrs. Gillian Bell (01227 751160/gillianbell2000@yahoo.co.uk)
Mrs. Gill Taylor Dr Sarah Passfield
Mrs Cathie Holmes

# Chairman's Welcome to the 2027 Festival

As the Chairman of the team I welcome you all to participate in this year's syllabus. This will be our fourth year at Simon Langton Girls' Grammar School, Canterbury. The continuing friendly and supportive welcome that we receive makes us all feel comfortable and gives us all excellent performance spaces and room to wait, relax, meet friends and new acquaintances too. We are grateful to the Headteacher and staff for welcoming us again and hosting our event and hope this relationship will continue for many more years.
Entry fees have risen slightly this year to reflect increased costs in running the festival and in particular the fees payable to adjudicators, insurance, and membership of the British and International Federation of Festivals. There are no changes this year to the classes offered in last year's syllabus. The amalgamation of some classes for students in year 6 and under appeared to work well and certainly made timetabling the festival more manageable.
We are, again, using the Play and Perform online entry system and I would like to remind you to have all the details necessary for your entries as it is very difficult to make changes once entries are being processed for timetabling. Please note the deadline for entries is Friday 5th March 2027. Payment is also due by that date. If you are paying by BACS, please use the KT reference number given to you by the entry system when paying as this helps to identify who has paid especially if the person paying has a different surname to the performer.
Please check our guidelines for teachers/parents to give more information on what is expected for each skill and how to make sure the performances are suitable and on target. Please take time to read and understand these guidelines carefully as it will help in your planning.
Finally, my thanks to many people, especially our volunteers who make the festival happen and I would like to encourage more people to volunteer to help us on the day of the festival or in preparation and planning. Please contact me if you or anyone you know might be interested.
I look forward to seeing you at the 2027 Festival.
Andrea Dengate

Chairman

# General Rules and Regulations

1 Age (if under 19) as on the day of competition.

2 An online programme will be sent to competitors making individual entries but only one online programme will be sent to a teacher entering a more than one competitor.

3 A stamped addressed envelope must be enclosed with all letters requiring an answer.

4 In duologue classes the age is defined by that of the elder competitor. Any competitor may enter only once in each class.

5 Time limits. Please check that competitor's performance time does not exceed the time limit set for each class. Failure to comply may lead to disqualification.

6 In all 'own choice' classes (including Drama) adjudicators' copies must be provided at the venue before the class starts. It must clearly marked with the competitor's name and class number, otherwise the competitor is liable to disqualification. Please note that it is illegal to photocopy or copy by any other means, works which are copyright, without the permission of the copyright holder. The Festival and/or adjudicator may refuse copied items where the competitor cannot produce proof of permission to copy. It should be noted that handwritten copies are allowed.

7 The Kent Festival has entered into an agreement with the Authors' Licensing and Collecting Society. This means that entrants DO NOT have to seek copyright permission for any poetry, prose or solo dramatic items performed, to a time limit of 10 minutes. DUOLOGUES and GROUP DRAMATIC ACTIVITY are NOT COVERED by this agreement, and copyright for these items should be sought by performers at the time of entry. Evidence of copyright clearance may be requested by the adjudicator.

8 The adjudicator's decision will be regarded as final. Awards may be withheld if in the opinion of the adjudicator insufficient merit is shown.

9 The committee reserves the right to engage additional adjudicators, or to substitute without notice for any adjudicator unable to appear.

10 Certificates will be issued for FIRST and SECOND places in each class. A THIRD place certificate may be issued in classes where 8 or more competitors are present.

11 Mark sheets will be available at the end of each class. If not collected they can be found at the Front Desk at the end of the Festival.

12 No poem may be entered by an individual in more than one class although it may be included in a group class (when offered in the syllabus) in which the individual takes part.

13 Verse Speaking and Drama classes require the competitor to perform from memory and not with the aid of a script.

14 Prose reading classes require the competitor to deliver their reading from a script or book. This performance should be an extract from a book by the set author and the choice of extract is the responsibility of the performer. An introduction should be spoken from memory. Competitors who learn their reading by heart will be penalised or even disqualified.

15 All trophies being awarded at the Festival will be presented on the day of the Festival and may be held until 20th March 2028. Unfortunately if there is no one over 18 years available to sign a receipt for a trophy it cannot be taken from the Festival. Engraving may be carried out at the winner's expense and should be done promptly to facilitate easy return when asked.

16 The Festival cannot allow flash photography, phone, tape or video recordings, all of which are absolutely forbidden during performances or adjudication.

17 While every effort will be made to adhere to the times stated, the organisers reserve the right to adjust the starting times of classes where necessary. The committee reserves the right to limit, cancel, amalgamate or subdivide any class. Where there is only one entrant in a class, that entrant will be informed and given the opportunity to withdraw and have his fee returned or to perform against the standard set for first place in that class. Should the entrant choose to perform, the adjudicator will decide whether a first place should be awarded.

18 Individuals may enter up to 6 classes INCLUDING duologues and group classes. Class sizes may be capped at 15 entrants. In this situation, entry fees will be refunded for entrants above this limit.

19 Entry money is not refundable unless the class is cancelled.Entry fees are:
Key Stages 1&2 Years R - 6: £8.00
Key Stages 3-5 Years 7 - 13: £8.50
Classes for over 18: £8.50
Open classes: £8.50
Duologue: £14.00 per pair
Group classes: £18 per group

20 FIRST AID facilities are available in the Festival office to which any lost property should be taken.

21 Adjudication will be given according to the category system recommended by the British Federation of Festivals.The categories are:-
EXCEPTIONAL
OUTSTANDING
HONOURS
COMMENDED
MERIT
PROGRESSING
DEVELOPING

22 Competition rooms will be open ½ hour before the first class.

23 The Festival Committee will not accept any liability or responsibility for any loss or damage suffered by any competitor or person or to his/her effects or possessions arising out of his/her participation or attendance at the Festival.

24 The decision of the committee in all matters arising out of, or not specifically covered in these rules and regulations, is final.

25 General Festival enquiries should be addressed to: dengate31@gmail.com

26 Entries must be submitted on the official entry form online by the entry closing date of 05/03/2027. Payment for entries must be made to the festival Treasurer by 05/03/2027.
Payment by BACS should include the KT reference number given on entry through the Play and Perform system. The KT reference number should be written on the back of cheques if using this method of payment.

Gillian Bell (Treasurer) ~ Kent Festival of Speech and Drama
6 Oak Cottages, Perry Wood, Selling, Faversham, ME13 8RN

# Speech And Drama Syllabus

## Adjudicators

### Jean-Marc Perret BOVTS Graduate, LLAM, Equity (UK), Equity AEA (USA)

Trained at the Bristol Old Vic Theatre School and has vast experience on stage with various theatres including being an acting company member of The Royal Shakespeare Company (RSC). His television and film appearances include Prince Caspian in the British Academy Film Awards nominated TV series The Lion, The Witch and The Wardrobe. Jean-Marc's examination experience includes the London College of Music, the London Academy of Music and Dramatic Art and Trinity College London. He currently adjudicates for The British International Federation of Festivals in Music, Dance and Speech. Jean-Marc trained as a certified British Academy of Dramatic Combat fight instructor, choreographing and performing in sword fights including Disney's Cinderella as well as numerous film premiere and sport events. He continues to deliver a variety of workshops for national and international venues and conducts regular online public speaking tuition and has introduced debating courses to students around the world. In 2025, Jean-Marc was an animal puppeteer for the international public art and puppetry project 'The Herds' designed to highlight the catastrophic impact climate change is having on the animal world. Jean-Marc can currently be seen in a BBC film documentary 'The Making of The Chronicles of Narnia' broadcast as part of the 75th anniversary celebrations of C S Lewis's first publication of these classic and timeless stories.

### George Logan MA., MEd., PGCE, FRSA, LGSM, LTCL, LLAM, ANEA, ADB

Born in Northern Ireland, George became an adjudicator member of the British and International Federation of Festivals in 1983. Much of his career has been in education, working until 2015 mainly in the regulation and inspection of schools and children's services in the UK, both maintained and independent. He is currently an accredited consultant in the UAE, where he leads reviews of multi-curriculum international schools. He became an examiner initially for the Poetry Society and, in 1989, for the Guildhall School (later Trinity-Guildhall, now Trinity College London) and examines widely across the British Isles and overseas in speech, drama and musical theatre. Recently, he has examined in Singapore, Sri Lanka, India and Malta. He also works as a moderator, and examiner-trainer for Trinity College. He has adjudicated at festivals across the UK and Ireland and is the current syllabus-setter and a regular visitor to the Hong Kong Schools Festival.
He is delighted to be revisiting Kent Festival in 2027!

# Chairman's Welcome

As the Chairman of the team I welcome you all to participate in this year's syllabus. This will be our fourth year at Simon Langton Girls' Grammar School, Canterbury. The continuing friendly and supportive welcome that we receive makes us all feel comfortable and gives us all excellent performance spaces and room to wait, relax, meet friends and new acquaintances too. We are grateful to the Headteacher and staff for welcoming us again and hosting our event and hope this relationship will continue for many more years.

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Finally, my thanks to many people, especially our volunteers who make the festival happen and I would like to encourage more people to volunteer to help us on the day of the festival or in preparation and planning. Please contact me if you or anyone you know might be interested.

I look forward to seeing you at the 2027 Festival.

Andrea Dengate

Chairman

## DRAMA CLASSES

(Please see Regulation 7)

## VERSE SPEAKING

Any poem to be chosen on the given topic or poet.
Please note:The age requirements for participants reflects School Year rather than individual age on the date of the festival.

**002 VERSE SPEAKING: SOUNDS**
Fee £8.00
Reception to Year 2. Up to 2 mins.

**004 VERSE SPEAKING: MAGIC**
Fee £8.00
Year 3 to Year 4. Up to 2 mins.

**006 VERSE SPEAKING: AFTER DARK**
Fee £8.00
Year 5 to Year 6. Up to 2 mins.

**007 VERSE SPEAKING: JOURNEYS**
Fee £8.50
Year 7 to Year 9. Up to 3 mins.

**008 VERSE SPEAKING: LOVE OR WAR**
Fee £8.50
Year 10 to Year 13. Up to 3 mins.

**009 VERSE SPEAKING: Any poem by LEMN SISSAY**
Fee £8.50
Age 19 and older. Up to 3 mins.

## HUMOUR IN VERSE

The ORMISTON SHIELD is awarded to the competitor giving the best performance of humour in verse in the Festival.
Competitors make their own choice of poem.

**013 HUMOUR IN VERSE**
Own Choice
Fee £8.00
Year 6 and under. Up to 3 mins.

**014 HUMOUR IN VERSE**
Own choice
Fee £8.50
Year 7 to Year 13. Up to 3 mins.

**015 HUMOUR IN VERSE**
Own choice

Fee £8.50
Age 19 and older. Up to 3 mins.

## SONNET

**016 SONNET**
Own choice
Open
Fee £8.50

## CHORAL SPEAKING

Groups should not be less than 8 or more than 25.
Please note change to rule 18: Individuals may enter up to 6 classes including duologues and as part of a Group Class or Group Classes.
This rule is to facilitate the smooth running of the Festival and to enable the programme to be compiled with minimal clashing classes.

**017 CHORAL SPEAKING: Any LEWIS CARROLL poem**
Fee £18.00 per group
Group of a minimum of 8 people
Up to 5 mins.

## PROSE READING

A one or two sentence introduction spoken from memory should be included in the time limit.

**102 PROSE READING: Any book by CATHERINE STORR or TOM FLETCHER**
Fee £8.00
Year 3 to Year 4. Up to 2.5 mins.

**104 PROSE READING: Any book by EOIN COLFER or KATHERINE RUNDALL**
Fee £8.00
Year 5 to Year 6. Up to 2.5 mins.

**105 PROSE READING: Any book by PHILIP PULLMAN**
Fee £8.50
Year 7 to Year 9. Up to 4 mins.

**106 PROSE READING: Any book by MARGARET ATWOOD**
Fee £8.50
Year 10 to Year 13. Up to 4 mins.

**107 PROSE READING: Any book by MAYA ANGELOU**
Fee £8.50
Age 19 and older. Up to 4 mins.

## READING AT SIGHT

Passage set by the Adjudicator on the day.

**109 READING AT SIGHT**
Passage set by adjudicator taken from 'FINN FAMILY MOONINTROLL' by TOVE JANSSON.
Fee £8.00
Year 2 to Year 4. Up to 2.5 mins.

**110 READING AT SIGHT**
Passage set by adjudicator taken from 'WHEN HITLER STOLE PINK RABBIT' by JUDITH KERR.
Fee £8.00
Year 5 to Year 6. Up to 2.5 mins.

**111 READING AT SIGHT**
Passage set by adjudicator and taken from 'THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME' by MARK HADDON.
Fee £8.50
Year 7 and over. Up to 2.5 mins.

## MONOLOGUE

Competitor's own choice, taken from any play other than Shakespeare, or any dramatic adaptation of prose or monologue anthology.

**301 MONOLOGUE**
Fee £8.00
Year 6 and under. Up to 3 mins.

**302 MONOLOGUE**
Fee £8.50
Year 7 to Year 11. Up to 3 mins.

**303 MONOLOGUE**
Fee £8.50
Year 12 and over. Up to 3 mins.

## SHAKESPEARE MONOLOGUE

Own choice from any Shakespeare play.

**304 SHAKESPEARE MONOLOGUE**
Fee £8.50
Year 7 to Year 9. Up to 3 mins.

**305 SHAKESPEARE MONOLOGUE**
Fee £8.50
Year 10 and over. Up to 3 mins.

## DUOLOGUE

Competitors may choose from any play, including Shakespeare, or duologue anthology.

**306 DUOLOGUE**
Fee £14.00 per duo
Group of 2 people
Year 6 and under. Up to 4 mins.

**307 DUOLOGUE**
Fee £14.00 per duo
Group of 2 people
Year 7 to Year 9. Up to 4 mins.

**308 DUOLOGUE**
Fee £14.00 per duo
Group of 2 people
Year 10 and over. Up to 6 mins.

## DUET MIME

**309 DUET MIME: THE GIFT**
Open
Fee £14.00 per duo
Group of 2 people
Up to 5 mins.

## SOLO MIME

**310 SOLO MIME: THE PICNIC**
Fee £8.00
Year 6 and under. Up to 3 mins.

**311 SOLO MIME: THE MISHAP**
Fee £8.50
Year 7 and over. Up to 3 mins.

## GROUP DRAMA

Groups should not be less than 3 nor more than 15 performers.
Please note change to rule 18: Individuals may enter up to 6 classes INCLUDING Duologues and Group classes.
A short scripted play should be performed.Original works can be used.
Max 10 minutes (including introduction and linking passages).

**312 GROUP DRAMA**
A short scripted play should be performed. Original works can be used.
Fee £18.00 per group
Group of 3 to 15 people
Reception to Year 6. Up to 10 mins.

**313 GROUP DRAMA**
A short scripted play should be performed. Original works can be used.
Fee £18.00 per group
Group of 3 to 15 people
Year 7 and over. Up to 10 mins.

## RECITAL

Groups should not be less than 3 nor more than 15 performers.
Please note change to rule18: Individuals may enter up to 6 classes INCLUDING Duologues and Group classes.

**314 RECITAL - BELONGING**
To present a piece of dramatic work, based on the given theme and involving 3 of the following disciplines: Scripted Drama, Poetry, Prose, Religious texts, Choral Speaking and Mime, and should be linked using music (instrumental or vocal) and/or Devised Drama.
Fee £18.00 per group
Group of 3 to 15 people
Up to 15 mins.

## PUBLIC SPEAKING

Small cue-cards may be used, but no script.

**315 PUBLIC SPEAKING: A talk on the theme of 'EXPLORATION'**
Fee £8.50
Year 5 to Year 8. Up to 4 mins.

**316 PUBLIC SPEAKING: A talk on the theme of 'EXPLORATION'**
Fee £8.50
Year 9 and over.

## IMPROVISATION CLASSES

The Adjudicator will set a Theme for the Improvisation at the start of the Lunch Break, and the participants are expected to spend at least 20 minutes preparation to devise a clear plot line with character and story progression.

## SOLO IMPROVISATION

**317 SOLO IMPROVISATION**
Theme set by adjudicator on the day
Fee £8.00
Year 6 and under. Up to 3 mins.

**318 SOLO IMPROVISATION**
Theme set by adjudicator on the day.
Fee £8.50
Year 7 and over. Up to 3 mins.

## DUET IMPROVISATION

**319 DUET IMPROVISATION**
Open
Theme set by adjudicator on the day.
Fee £14.00 per duo
Group of 2 people
Up to 5 mins.

# Policies

## Guidelines for Parents and Teachers

Verse Speaking

The choice of poem should be suitable for the age group and challenging for the individual. Even at an early age correct stance should be encouraged, well-balanced with the feet slightly apart. Competitors should be audible without strain and control pace, pitch and use of pause as well as keep eyes level and take great care with their diction.

It is important to remember when performing a verse selection that the performer must bring it to life. This will be reflected in their use of facial expression and may include some movement, if appropriate to the text.

Please note that movement should never detract from the text and should always be dictated by the words the reader is speaking. Too much movement in a performance of verse selection could detract from the meaning of the words.

Verse must be performed from memory.

Choral Speaking

A leader should announce the piece. Choir members should always present thoughtfully and dress neatly with consideration for the audience. Hair must be out of the eyes. Hands at the sides and no fidgeting: not still but in a state of relaxed preparation, watching the conductor, and being a good member of the team. The choir should be arranged by height so that all can be seen. Blocks for standing on can be used but should be taken with the choir, as you do not know what will be available. The performance should be spoken from memory.

Prose Reading

An extract, within the time limit, from the set book should be chosen for the reading. It should be able to stand alone without the audience having to have read the whole book. The reader should be able to show there is a climax at some point in the reading, not necessarily at the end and the starting rate must be SLOW and controlled. The creation of mood and atmosphere is important and, if dialogue is used, the different characters should be clear to the listener. The book should be held with one hand underneath the spine and the other resting lightly on the page and such that the audience may be easily in focus able to share the content. Competitors should be encouraged to read the books from which the excerpt is taken. An introduction to the extract should be devised to set the scene for the audience and should be spoken from memory.

Sight Reading

Perfomers should be encouraged to look for the climax of the piece they have been given. The adjudicators choose the reading and take great care in selecting material that will include description, narrative and a climax which should all be observed. Remember sight reading is not a memory test, the adjudicators are not looking for you to be word perfect, but look at both understanding and being able to communicate it to the audience. These suggestions should be borne in mind as each sight-reading piece will be different for each competitor. They will all be from

the same book but running in continuous segments to allow more enjoyment for all during the class and audience.

## Monologues and Duologues

Texts need to be chosen carefully for content making sure what you choose is effective on its own and is age appropriate ie: Lady Macbeth aged 12 is not a good idea. Please bear in mind that the language and themes used in the piece should be appropriate for a family audience but should still challenge the performers to explore character, atmosphere, emotion and moods. The whole acting area should be used for movement if applicable. Full costume is not permitted, but long practice skirts which help indicate/suggest period may be worn. Clothing and footwear should be comfortable, allowing freedom of movement, and suitable for the work presented. Some hand props are allowed but the scene should not take time to set up. Pieces should be performed from memory.

## Group Drama

The same advice as monologues & duologues applies. Original works can be used.

## Group Recital

The group should present short pieces of work using at least 4 of the following disciplines: scripted drama, improvisation, verse, prose, religious texts, choral speaking and mime. The elements should be linked using either narrative or music (either instrumental or vocal) or a combination.

## Mime

Mime scenes should aim to tell a story with a clear structure to fit the set title and to create a sense of reality. Performers should show skills in physical awareness, control, precision and coordination. Suitable, loose clothing should be worn to allow movement and for the audience to be able to clearly see. Appropriate footwear should be worn. Words must not be mouthed.

## Improvisation

Performers will be given at least 20 minutes preparation time to develop an improvisation using the title set by the adjudicator on the day. Performers should aim to devise characters and situations within a dramatic structure and should aim to create a sense of reality within the structure of the scene. Skills in voice, diction and movement are also important. Themes and language should be appropriate for a family audience.

## Public Speaking

Performers should prepare and deliver a 4 minute speech on the set title. This should be well researched, well structured and the thought process clear to make points stand out to the audience. Visual aids are not needed and the speech must not be read although note cards may be used. There should be a sense of spontaneity in communication and good vocal skills are important as well as appropriate body language.

# Kent Festival of Music, Speech and Drama Child Protection Policy

The British and International Federation of Festivals for Music, Dance and Speech (BIFF) works for amateur festivals everywhere to help create thousands of educational performance opportunities for children and young people each year.

BIFF and our member festivals are committed to ensuring safe environments for children and young people and believe that it is always unacceptable for a child or young person to experience abuse of any kind.

We recognise our responsibility to safeguard the welfare of all children and young people, by a commitment to recommend best practice which protects them.

This policy applies to our board of trustees, paid staff, adjudicator members, volunteers, students or anyone working on behalf of BIFF and our member festivals. It has been drawn up on the basis of relevant law and guidance that seeks to protect children and young people, and its purpose is to set out the overarching principles that guide our approach.

We recognise that:

o the welfare of the child/young person is paramount

o 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

o 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:

o to provide protection for the children and young people who participate in our festivals.

o 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:

o valuing them, listening to and respecting them

o appointing a Federation Head of Safeguarding and, for each festival, at least one Festival Safeguarding Officer

o adopting child protection guidelines through procedures and safe working practice for staff and volunteers

o working within the legislation and guidance that specifically addresses the needs of young performers (specifically, the Children and Young People Acts 1933 and 1963, and the Children (Performance and Activities) (England) Regulations 2014

o adopting a safe and balanced approach to the issue of creating and using photography and images of children and young people at our festivals and in our communications

o recruiting staff and volunteers safely, ensuring all necessary checks are made

o sharing information about child protection and safe working practice with children, parents, staff and volunteers

o sharing information about concerns with agencies who need to know, and involving parents and children appropriately

o providing effective management for staff and volunteers through supervision, support and training.

BIFF will review this policy each year in line with NSPCC guidance or sooner in light of any changes in legislation or guidance.

Creating Safer Festivals for Everyone

The Federation and its member Festivals use the following policies and procedures to provide safer festivals for everyone:

1. A single, definitive Child Protection Policy adopted by all Federation Festivals.
2. One or more designated Festival Safeguarding Officers (FSO) appointed for each Federation Festival:
Name: Andrea Dengate
Telephone: 07774 051810
3. Best practice advice in the form of Safe Working Practice leaflet, Festival Child Protection leaflet, and any other guidance produced by the Federation. This advice is supported by support and training for all Festival staff and volunteers. Guidance includes clear reporting procedures for anyone with a concern about a child.
4. Appropriate recruitment and induction procedures for all new staff and volunteers responsible for providing safe environments for everyone attending/performing at a Federation Festival.
5. All Festival personnel wear a badge to identify their roles. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing a Festival badge. All reported incidents will be handled in accordance with the Safe Working Practice and Festival Child Protection best practice advice. In addition, we will ensure the availability of a quiet area / room where concerns can be expressed in private.
6. For the duration of a Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues, practice and changing areas that may be provided. The Festival cannot take any responsibility for property left unattended.
7. We do not permit any unauthorised photography at our Federation Festivals. For further information on what is and is not authorised, please contact the Festival Safeguarding Officer or anyone wearing a festival badge. If any child, young person or parent/carer is concerned about any photography or recording taking place at an event, please contact the Festival Safeguarding Officer, who will be pleased to discuss this matter with you.
8. Some children and adults with support needs may need help in order to take part. If this is the case, we ask the responsible teachers/parents/guardians/carers to contact the Festival Organisers prior to arrival. The Festival aims to meet these needs wherever possible but must know beforehand in order to prepare support - or to advise that help cannot be provided on this occasion.
9. The Festival's Child Protection Policy and its approach to Creating Safer Festivals for Everyone are published explicitly in our Syllabus, Programme and Website. By completing and signing the entry form all parents / guardians / carers and teachers of entrants under 18 (or adults of any age who may require additional support) confirm that they give (or have obtained) the necessary consents for the entrants to take part in the Festival. Without consent the entry to the Festival cannot be accepted.

# Kent Festival Privacy Notice

The Kent Festival of Music, Speech and Drama:  Speech and Drama section takes great care to preserve your privacy and safeguard any personal data you provide to us. This Privacy Notice explains how we will collect and use your personal data.
We may change this Privacy Notice from time to time so please check regularly to ensure that you are happy with any changes.
1. Who we are
We are the Kent Festival of Music, Speech and Drama: Speech and Drama section. We are a registered charity (Registered Charity Number 1037219.

2. What personal data do we collect?

We may collect personal data from such as;

Your name
Your address
Your date of birth
Your telephone number
Your email address
Your bank details

3. How do we use your personal data?

We will use your personal data in a number of ways which may include:
Processing your entry form to take part in the festival.
(a) Keeping you updated about your entry to the festival.
(b) Sending you copies of our syllabus.
(c) Keeping you updated about future festivals
(d) Processing any applications for an unpaid role within the festival
(e) Processing any donations made to us.
(f) Including your name or your child's name (first and surname) in our printed programme.
(g) Responding to a general enquiry made to us.
(h) Dealing with a complaint or concern raised to us about one of our staff/volunteers/contractors.

4. Who do you share my share my personal data with?
We will only ever use your personal data to manage your festival involvement with us including keeping you up-to-date with any festival news.
If you are not involved in the festival, then we will only use your personal data to deal with the issue or enquiry that you have raised directly with us.
We will never sell your details to any third party and we do not buy any personal data.
We may share or disclose your personal data if we are required to do so by any law or court order
.
5. What is the legal basis for processing my information?
In some cases, we will only process your personal data where we have your specific consent to do so e.g. to include your name or your child's name in our programme.
We may also process your personal data because there is a legitimate interest for us to do so as part of our work, and it is reasonable to expect that your information would need to be processed by us for to complete this work. For example, it is reasonable for us to collect your name, address and contact details to be able to process your festival entry and you would reasonably expect this to happen for your festival entry to proceed.
Whenever we process your personal data under the legitimate interest lawful basis, we make sure that we consider your rights and interests and will not process your personal data if we feel that there is an imbalance, or you would not reasonably expect your data to be processed in this way.

6. How do you keep my information secure?
We have implemented appropriate physical, technical and organisational measures to protect the personal data from improper access, use, alteration, destruction and loss.
We may send communications to you by email. Email is not a fully secure means of communication, and whilst we do our utmost to keep our systems and communications protected we cannot guarantee this.

7. Your rights
You have various rights in respect of the personal data we hold about you. These rights are set out in more detail below:

a. The right to be informed about the collection and use of your personal data;
b. The right to access to your personal information;

c. The right to object to processing of your personal information;
d. The right to restrict the processing of your personal information;
e. The right to personal data portability;
f. The right to rectify your personal information;
g. The right to erase your personal information;
h. Rights in relation to automated decision making and profiling.

If you make a request relating to any of the rights listed above, we will consider each request in accordance with all applicable data protection laws and regulations. No administration fee will be charged for considering and/or complying with such a request unless the request is deemed to be excessive in nature.

Upon successful verification of your identity you are entitled to obtain the following information about your own personal information:

a. The purposes of the collection, processing, use and storage of your personal data.
b. The categories of personal data stored about you.
c. The recipients or categories of recipients to whom your personal data has been or may be transmitted, along with the location of those recipients.
d. The envisaged period of storage for your personal data or the rationale for determining the storage period.
e. The use of any automated decision-making and/or profiling.

If you want to exercise any of these rights or make a complaint, you can by email dengate31@gmail.com or write to:
The Data Manager
1 Kettle Hill
Eastling
Faversham
Kent
ME13 0BB
You can also make a complaint to the Information Commissioner's Office and the contact details and further information about how to do this can be found at: https://ico.org.uk /

In certain circumstances we might not be able to provide you with access to some of your personal information, but where appropriate, we will notify you of the reasons for this.

8. How long do you keep my information for?
Your personal data will not be retained by the festival for longer than necessary in relation to the purposes for which it was originally collected, or for which it was further processed, subject to certain legal obligations mentioned below

We will retain personal data in accordance with our data retention policy set out below. We review our data retention periods for personal data on a regular basis.
We will hold personal data relating to:
Your festival entry for 12 months following the end the festival. Trophy winners' details will be retained until the trophies are returned safely to the festival.
Employment or volunteering with the festival for 2 years following the end of your employment or volunteering with us.
Legacies or donations for 5 years after to legacy or donation is received
Subscribing to our newsletter or email updates about future festivals - you can unsubscribe at any time from our mailing list.

The law allows you to withdraw your consent to any usage of your data at any time without needing to specify a reason. You can withdraw your consent by emailing us at dengate31@gmail.com