GLAMORGAN YFC RULES

2012 -2013

**2012/13 WINTER COMPETITIONS**

**ELIGIBILITY**:

Junior - Competitors must be 16 years of age or under on 1 September 2012 Date of birth must be 02/09/1995 or after.

Intermediate – Competitors must be 21 years of age or under on 1 September 2012. Date of birth must be 02/09/1990 or after.

Senior – Competitors must be 26 years of age or under on 1 September 2012. Date of birth must be 02/09/1985 or after.

(Wales only) U18 – competitors must be 18 years of age or under on 1 September 2012. Date of birth must be 02/09/1993 or after.

**2012 -2013 Competition year**

4 Countys Eisteddfod – 24th October 2012, Brecon**.**

WALES EISTEDDFOD WEEKEND - 17 November 2012, Pembrokeshire

**NATIONAL – ENGLISH WINTER FAIR (Stafford) – 17/18 November 2012**

Int. & Snr Beef and Lamb Live & Carcase team

(Staffordshire YFC stock judging competitions at the same event: Live and Carcase)

**WELSH WINTER FAIR – 26/27 November 2012**

Natwest Calf Rearing Competition

Lamb Carcass Judging (26 Nov)

Lamb Trimming (26 Nov)

Butchers Beef Judging (27 Nov)

Butchers Lamb Judging (27 Nov)

Decorate a Christmas tree (26 Nov)

**ARTS FESTIVAL – FEAST OF ENTERTAINMENTS – 2/3 March 2013, THE GRAND THEATRE, SWANSEA**

Drama (English & Welsh) Eliminator for NFYFC

Senior Member of the Year Eliminator for NFYFC

Junior Member of the Year Eliminator for NFYFC

Ballroom Dancing Eliminator for NFYFC

Plus one Competition

**PUBLIC SPEAKING WEEKEND – 24 March 2013 RWS Showground**

English Competition

Junior Reading (14) Eliminator for NFYFC

Junior Speaking (16) Eliminator for NFYFC

Intermediate Brains trust Eliminator for NFYFC

Senior After Dinner Speaking Eliminator for NFYFC

**Welsh Competition**

Welsh Junior Reading

Welsh Junior Speaking

Welsh Intermediate Brains trust

Welsh Senior Debating

Bilingual Quiz

Bilingual Situation Vacant Eliminator for NFYFC

Cube Exhibit Eliminator for NFYFC

**WALES FIELD DAY – 13 April 2013, Rhuthin Livestock Market**.

Stockman of the Year Eliminator for NFYFC

Stock judge of the Year Eliminator for NFYFC

Efficiency with Safety inc ATV Eliminator for NFYFC

Fence Erecting Eliminator for NFYFC

ATV Challenge

**NATIONAL A.G.M. – 4th-5th May 2013 Annual AGM Blackpool**

Drama Via Wales eliminator

Senior Member of the Year Via Wales eliminator

Ballroom Dancing Via Wales eliminator

Fun Pub Quiz Via Wales eliminator

Cheerleading Via Wales eliminator

**Competitions where our finals are in 2012/13 – but National in 2012/13 year**

EUROPEAN DAIRY EVENT- July 11th 2013 Great Yorkshire Show, Harrogate

Junior Dairy Stockjudging Direct Entry

Intermediate Dairy Stockjudging Direct Entry

Senior Linear Assessment Direct Entry

**National Finals- 7th/ 8th of September,**

Stockman of the Year Via Wales eliminator

Young Stock judge of the Year Via Wales eliminator

Fence Erecting Via Wales eliminator

**NATIONAL FINALS –28th- 29th September 2012, Malvern Autumn Show, Three County’s showground**

Cookery (team) Direct entry

Floral Art Junior Direct entry

Floral Art Intermediate Direct entry

Floral Art Senior Direct entry

Tug of war via Wales

**NFYFC COMPETITIONS WEEKEND – 6th of July 2013 , County Showground , Stafford**.

Junior Reading Via Wales eliminator

Junior Speaking Via Wales eliminator

Intermediate Brains trust Via Wales eliminator

Senior After Dinner Speaking Via Wales eliminator

Junior Member

Situation vacant

The Cube Via Wales eliminator

Art- Photgraphy Via Wales eliminator

Art video clip Direct Entry

Art Christmas Card Direct Entry

Handy craft knitted garment Direct Entry

**NFYFC COMPETITIONS WEEKEND – 7th of July 2013 , County Showground , Stafford**

Ultimate Frisbee 15 -17years old Via Wales eliminator

Men’s 5 a side indoor football Over 16 Via Wales eliminator

Ladies Rounders over 16 Via Wales eliminator

Dodgeball under 16 Via Wales eliminator

**HEALTH & SAFETY / CHILD PROTECTION**

Competitors must comply with Health & Safety legislation and meet the relevant safety standards. ALL members under the age of 18 must have completed Parental consent forms.

**SUBSTITUTION**

If the winning competitor (or more than half of the winning team) is(are) unavailable to compete at the Wales/National final, then the next highest placed competitor/s will be invited to represent Glamorgan.

**REMINDER**

**ALL COMPETITORS MUST HOLD CURRENT MEMBERSHIP CARDS IN ORDER TO COMPETE. MEMBERSHIP CARDS MUST BE SHOWN TO THE STEWARDS PRIOR TO COMPETING.**

**Rules of Infringement**

Any infringement of the Rules will result in a competitor being penalised by the judges.

**QUERIES/COMPLAINTS**

See General Rules.

REMINDER

THE JUDGE’S DECISION WILL BE FINAL ON EVERY COMPETITION.

**Glamorgan Federation of Young Farmers’ Clubs**

**General Competition Rules**

**2012/2013**

1.The Competition Committee shall be responsible for drawing up the rules of all Competitions other than those competition rules that have already been drawn up by Wales YFC or NFYFC and they are also responsible for the execution of the completed Winter and Rally Day programmes. The Committee has the right to amend any rules as necessary but where the rules relating to entries are amended to fall in-line with those rules of NFYFC or Wales YFC, rule 4a relating to substitution will still apply.

2.The County Administrator will have the overall responsibility of completing the arrangements for the above Competition Programme, and for the administrative duties entailed therein.

3.The briefing of the Competition Stewards shall be the responsibility of the Competitions Chairman and/or Chief Steward, who will make sure that all Competition Stewards and Competitors are familiar with the rules of the Competition before the start of any competition, that entries are fully completed before the start of the competition, named winners and reserves are announced at the end of all competitions and the results placed in the appropriate files. A mark must be allocated to each competitor/or team, and this must be recorded.

4.Clubs must provide the County Office with notice of numbers of team and names of team members for team competitions, and individual names for individual competitions at least 14 days prior to the competition day.

a. Substitution of Competitors can be made up to 2 days prior to the competition without loss of marks - 5 marks will be deducted for each late substitution of a member made within 2 days prior to the day of the competition or on the day of the competition.

b. All entries to be received at the County Office 14 days prior to the date of the competition. Entries received between 7 and 14 days before date of competition will be subject to a 5 mark per competing member penalty. No entries will be accepted after 7 days prior to the competition date. (Additional rulings: Public Speaking: Senior – Entry 21 days prior, no late entries permitted; Junior – No late entries are permitted; Rally Day – Entries for rally competitions required 21 days prior to event)

c. Withdrawals can be made without penalty up to 14 days prior to the competition. Withdrawals made within 7-14 days of the competition date will be subject to a 5 mark per entry penalty, within 7 days of the competition date will be subject to a 10 mark per entry penalty. Furthermore, Clubs will be responsible for any material costs or other costs incurred due to the withdrawal made within 14 days of the competition.

d.Where the competition rules require the submission of materials/documentation by a specified date, late submissions will be penalised at a rate of 5 marks per late submission.

 Adjudicators to use their discretion when marking late entries.

e. All marks for all competitions will be distributed immediately after the competition, and in any case within 7 days, along with the penalty marks to be deducted as per county rules (albeit these marks will not be taken off until the end of the year). Any disputes with regard to marks awarded or deducted must be made in writing within 14 days of the date of the competition.

 *The responsibility of checking marks will be placed in the job description of one of the county office holders or other suitable person.*

 ALL PENALTY MARKS DETAILS IN RULES 4A-D ABOVE WILL BE DEDUCTED FROM THE CLUBS’ TOTAL MARK IN THAT PROGRAMME OF COMPETITIONS WHICH IN TURN WILL BE DEDUCTED FROM THE YEAR END TOTAL.

5.Sliding Scale will be used for marking and for awarding trophies/cups.

6. All competitions, static or otherwise, will start at the stated time. All competitors must report half an hour prior to the start of the competition, unless otherwise agreed and stated by the Competitions Committee prior to the competition.

7.All Members must produce their current plastic Membership Card when reporting for a competition. Upon failure to do so the Member will be subject to a £2.00 fine, the maximum fine being £2.00 even if there is more than one competition taking place on the same day, i.e. stockjudging day, rally day. Clubs (not individual members) will be billed for non-production of membership cards following the event.

8.**The Judges decision will be final in all competitions.**

9.An outright winner must be selected for all National/Wales Competitions.

10.No alcohol, substance abuse or unreasonable behaviour will be tolerated.

11.Any queries or matters needing clarification relating to Competition Rules must be addressed to the County Office during working hours.

12.Stockjudging Day will be governed by all the above rules, with the exception of the penalty rules which apply to the day, and not the individual competition taking place on the day, i.e. if 5 marks are deducted for a late substitution the deduction will be made per member substituted for the stockjudging day competition, and not per ring of stock, vets quiz etc. which the entry was lodged for. Rule 11 applies to penalties incurred under rules 4a, b and c.

13. Any verbal entries must be confirmed in writing to County Office within 3 days.

14. Members representing Glamorgan YFC, who agree to compete at Wales/National level and receive entry tickets free of charge and then do not participate in the competition will be invoiced for the cost of the ticket.

15. Any club which does not enter the designated compulsory competitions will be disqualified from winning any of the shields, but will not face any other penalty.

16. Two members from each club to sit on Rally Committee or lose points from overall rally score. (5pts deducted per club, for each meeting absent).

17. **On no account** should members/parents/club leaders/trainers/directors etc. approach judges voicing their complaint, or indeed writing to outside organisations, prior to the complaint being raised and discussed in their club committee and minuted. The club chairman can then write, on behalf of their club, to county competitions committee enclosing a deposit of £10 and detailing their complaint/grievance. If the complaint/grievance is upheld by county their deposit will be returned.

18. Unacceptable behaviour by competitors or supporters will not be tolerated, and any behaviour which adversely affects other competitors will be penalized financially.”

19. Should a member require assistance to compete at a county final due to disability (learning/physical), every effort shall be made to ensure inclusion of the individual with dignity, respect and confidentiality. Glamorgan YFC requests prior knowledge of assistance required in order to maximise the benefit to the individual.

**Winter Fair Rules**

Glamorgan Stock judging Competition – Saturday 10th of November Neath cattle Market

Glamorgan Decorate a Christmas Tree – 25th October

**Wales stock judging final – Monday 26th and Tuesday 27th November, RWAS Welsh Winter Fair**

Lamb Carcass Judging Monday 26th November

Lamb Trimming Monday 26th November

Butchers Beef Judging Tuesday 27th November

Butchers Lamb Judging Tuesday 27th November

Decorate a Christmas Tree Monday 26th November

**STOCKJUDGING**

Competitors must be 26, 21, 18 or 16 years of age or under on 1.9.12. Competitors will be required to judge four rings of stock (4 Dairy Cows, 4 Butchers Cattle, 4 Butchers Lambs, 4 Bacon or Pork Pigs) and each member will give Reasons on all four rings of stock. Animals in each ring will be designated A, B, X, Y. Competitors aged U26 and U18 will be required to complete an Animal Health and Husbandry Questionnaire which will be provided. Competitors must not communicate directly or indirectly with any person other than Judges and Stewards under penalty of disqualification. Competitors must wear white coats. Judging cards will be provided, no other papers or literature may be used. *When stating Reasons, competitors may use only the Notes Section on the official cards provided. These notes are intended for reference only and the competitors who read their notes verbatim to the Judges may be penalised.* Timing :- Competitors will be allowed 15 minutes to judge each ring of stock and 30 minutes to complete the Animal Health and Husbandry Questionnaire. Competitors will be allowed up to 2 minutes for stating their Reasons on each ring of stock to the judge. Competitors who exceed this time limit will incur penalties at the rate of two marks for each 15 seconds or part thereof up to half a minute. Thereafter four marks will be deducted per each 15 seconds or part thereof. The marks to be deducted from their total score.

(At Wales final competitors may give ‘Positive’ style reasons in Dairy Section.)

Scale of Marks:-
Stock judging:

100 marks per ring of stock (50 for placing’s, 50 for reasons)

Animal Questionnaire 100 marks

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 **LAMB TRIMMING**

One member 26 years of age or under on 1.9.12 to prepare a lamb for a Fat Stock Show. Single Trimmer allowed. All equipment to be used must be provided by the competitor including stand or holder. Lambs will be provided. Time allowed: 1½ hrs. White coats must be worn.

Marking System: Use of Shears 40; Preparation Carding ayb. 10; Finished Animal 50

Total: 100 marks

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***DECORATE A CHRISTMAS TREE***

*Team of two members, 26 years of age or under on 1.9.12 to decorate a Christmas Tree using handmade decorations .On completion the members will be asked to complete a practical test as instructed by the judge therefore must bring replica materials with them to make hand made decorations. Competitors to bring all decorations, electric fairy lights etc (one socket will be made available). Competitors also to bring their own approx. 5’. Christmas Tree (any type). White coats must be worn.*

*1hour is allowed to complete the task , with the addition of 15 minutes to complete the practical test.*

*Marking System: Originality of decorations15; Craftsmanship of decorations 25 ;Practical Test 20; Teamwork 10; Overall Effect 30 Total 100 marks*

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 ***LAMB CARCASS***

 Team of four members (1 x 26, 21, 18 and 16 years of age or under on the 1 September 2012). PROCUDURE - The 26 and 21 year old competitors to place in order of merit and give reasons on 2 rings of 4 lamb carcasses and classify both rings. The 18 and 16 year old competitors to place in order of merit and give reasons on 1 ring of four carcasses and classify accordingly. Competitors will not be allowed to handle any of the carcasses. TIMING - 15 minutes allowed for inspection and handling. 10 minutes allowed for inspection and handling for the 18 year old competitors for the ring which they place only. Reasons: Each competitor will be allowed two minutes to state his\her reasons. Competitors who exceed this time limit will incur penalties at a rate of two marks for each 15 seconds or part thereof up to half a minute. Thereafter four marks will be deducted per each 15 second or part thereof.

SCALE OF MARKS

 Senior Junior

Placing 2 x 50 (100) 50

Accuracy of

observations 2 x 25 (50) 25

Comparison 2 x 15 (30) 15

Style 2 x 10 (20) 10

Classification 2 x 50 (100) 50

TOTAL 300 150

\* White Coats Required

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**BEEF CARCASS**

At least one competitor must be 21 years of age or under and the second competitor must be 26 years of age or under on 1 September 2012 and full members of a Club affiliated to NFYFC

**PROCEDURE**

Competitors will judge two groups of live cattle in Part I and two groups of carcases in Part II as follows: -

**Carcase**

Place a group of carcases in order of merit and classify them according to the Meat & Livestock commission Carcase Classification Scheme, and

## Place a group of carcases in order of merit and give Reasons for those placings

The carcases and the live animals will be designated A, B, X, Y.

Competitors may handle the live cattle but only in such a way that they do not cause bruising. Excessive handling after caution from the stewards will result in disqualification.

In the carcase judging section, competitors will be required to arrive at their placing by using the following scale of marks as an aid: -

**Conformation** Shape of Buttock10

 Thickness of rump/loin 15

Depth and area of eye muscle 10

Shape of forequarter 10

Thickness of shoulder area 5

*(neat, compact, blending well with f¼)*

Colour/quality and texture of lean 10

*(e.g. fine, coarse grain, bright “cherry” red marbling)*

**Fat** Distribution of fat throughout carcase 10

 Amount of fat over eye muscle 15

 Amount of fat over brisket 5

 Colour, quality and texture of fat 10

 *(e.g. white/creamy/yellow/firm/oily)* ***Total* 100**

In the carcase judging section, competitors will be required to arrive at their placing by using the following scale of marks as an aid: -

Handling of the carcases is **not** allowed.

**TIMING** – Up to two minutes will be allowed for each competitor to give his or her Reasons to the Judge in carcase sections. Competitors should be comparative rather than descriptive when stating their Reasons. Two marks will be deducted for each fifteen seconds (or part thereof) that a competitor goes over the allotted two minutes. The marks will be deducted from the competitor’s total.

**TIMING FOR EACH RING**

Carcase Judging & Classification

Ten minutes judging

Five minutes – preparing cards for handing to stewards

**SCALE OF MARKS**

Carcases:

Placing: Per Ring = 2 x 50 100

Correct MLC Classification 50

Reasons**:** (on 1 ring) *Accuracy of observations*  25

*Comparison*  15

*Style (including presentation of competitor)* 10

CARCASE TOTAL: Per Competitor 200

TOTAL: Per Competitor 200

TOTAL: Per Team  **400**

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**PIG CARCASS JUDGING**

**ELIGIBILITY**

At least one competitor must be 21 years of age or under and the second competitor must be 26 years of age or under on 1 September 2012 and full members of a Club affiliated to NFYFC.

**PROCEDURE**

Competitors will judge two groups of carcases as follows: -

**Carcass**

 Place a group of carcases in order of merit

 Place a group of carcases in order of merit and give Reasons for those placings

 The carcases and the live animals will be designated A, B, X, Y.

 In the carcase judging section, competitors will be required to arrive at their placing’s by using the following scale of marks as an aid: -

* 1. Proportion of lean to fat 25
	2. Fullness of eye muscle 25
	3. Shape of leg 20
	4. Lightness of shoulder 10
	5. Firmness and whiteness of fat 5
	6. Colour and texture of flesh 15

 **100**

Handling of the carcases is **not** allowed.

**TIMING**

Up to two minutes will be allowed for each competitor to give his or her Reasons to the Judge. Competitors should be comparative rather than descriptive when stating their Reasons. Two marks will be deducted for each fifteen seconds (or part thereof) that a competitor goes over the allotted two minutes. The marks will be deducted from the competitor’s total.

 Carcase Judging & Classification

Ten minutes judging

Five minutes – preparing cards for handing to stewards

**SCALE OF MARKS**

 **Carcases:**

* 1. Placing: Per Ring = 2 x 50 100
	2. **Reasons**: Accuracy of assessment 25
	3. Comparison 15
	4. Style (including presentation of competitor) 10

 50

 CARCASE TOTAL: 150

* 1. TOTAL: COMPETITOR 150
	2. TOTAL PER TEAM: 300

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**PERFORMING ARTS COMPETITION - DRAMA**

Glamorgan Final- Princess Theatre – TBC

Technical TBC

Drama 15th, 16th,February 2013

Plus-one Competition 15th,16th February 2013

Welsh Final 2nd and 3rd of March 2013 – The Grand , Swansea

National Saturday 5th May 2013 Blackpool.

**NFYFC PERFORMIGN ARTS COMPETITION – DRAMA**

DRAMA

A team shall consist of competitors who are 26 years of age or under on 1.9.12. A maximum of six helpers who need not be of membership age will be allowed. There is no restriction of helpers who are of membership age (see notes relating to backstage helpers). All helpers who are visible on stage must be YFC members. Live musical accompaniment, whether on or off stage, must be by a YFC member(s) (Not Associate Member), BUT a maximum of one musician may be over YFC age BUT must be sited off stage and take no other part in the production. Taped sound effects/music permitted. (Glamorgan YFC cannot be held responsible for the efficiency or quality of any sound system in any venue used).

COPYRIGHT is the responsibility of the competitors.

Teams may choose either a single act from a full-length play, excerpts from a full-length play or a complete one act play. Note: Photocopies of acting editions currently in print are not acceptable except upon production of a letter from the publisher, the author or the author’s agent. To photocopy or reproduce copyright material by any means is to break the Law of Copyright and be liable to prosecution. Similar letters of permission should be obtained for any cuts made in a script or for the performance of extracts from full length plays which are still under Copyright Protection.

Members are reminded that in taking part in the Performing Arts competitions, material of a questionable nature will be penalised. Members are asked to bear in mind that they are performing to a family audience.

Where appropriate, Clubs must pay Royalties to publishers – see Drama competition Guideline paper available from County Office or NFYFC.

Plays can be presented in curtain settings with cut-outs. Box sets will be allowed and all sets must be free standing. Backcloths can be flown, outside of the time allocation.

Timing: Platform times shall not be more than sixty minutes, which will include setting, performance and clearing of stage. The performance must be a minimum of 20 minutes. If the total platform time exceeds sixty minutes, teams are liable to a penalty of two points for every minutes or part minute over sixty minutes.

**ORDER OF COMPETING** - The draw for order of competing will be undertaken at the County meeting in October.

**ACTING (40)**

Under this heading, the Adjudicator will assess the success or otherwise of the characterization, combined with audibility of speech, variations intone, pace and pitch, emphasis, gesture and movement. The acting in most cases is adjudicated on a general level, e.g. two teams may present plays with six characters each. In Play One, two of the parts may be played superbly, and four badly; in Play Two, six parts may be played with average ability. Adjudicators should favour the more even performance. A high level of attainment would be expected when the cast was small.

**PRODUCTION (35)**

This includes attention to such essentials as the interpretation of the spirit and meaning of the play; teamwork; general pace and variation in tempo; grouping and movement; making of points and the creation of a build-up to the climax of the play. Adjudicators should take into account the greater difficulty of producing a play with a large cast.

**PRESENTATION(15)**

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.

**DRAMATIC ACHIEVEMENT (10)**

The Adjudicator will assess the success achieved by the cast in portraying and interpreting the atmosphere, the meaning and the spirit of the play, as intended by the author. The setting, the acting and characterization, the style of the production, combined together should give a true interpretation of the play. While entrants should guard against allowing their ambition to out-run their ability, they should realize that credit will be given to experimental work in the choice of new forms of work and stagecraft

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**A TIME TO SHINE**

ELIGIBILITY – A team shall consist of a minimum of one member, and maximum of 6 members all of which must be 26 years of age or under on 1 September 2012 and full members of a Club affiliated to NFYFC.

Competitors will be required to show their membership cards.

All teams must abide by the Health and Safety Regulations and 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 by each performing team will be required PRIOR to the Wales Final.

MUSIC – Live musical accompaniment may be used but accompanists will have to be part of the team of 6 members.

Taped sound effects/music permitted. (Glamorgan YFC cannot be held responsible for the efficiency or quality of any sound system in any venue used).

All sound tracks to be edited and ready to play in playlist order. .

**PROCEDURE** –A minimum of one member, and maximum of 6 members, to present visual art/s in good taste and suitable for a theatre audience. Material of a questionable nature will be penalised. Teams are reminded that they will be performing to a family audience. The object of the competition is to promote members' interest and involvement in the presentation and development of the visual arts, e.g. MUSIC, DANCE, THEATRE, RECITATION, COMEDY REVIEWS.

Teams may perform in Welsh only, English only or bilingually.

**TIMING -**

Not to exceed 6 minutes including the setting and the clearing of the stage.

Penalties:

Up to 15 seconds overtime - 2 penalty marks; Up to 30 seconds overtime - 5 penalty marks; And a further 5 penalty marks will be deducted for every 15 seconds thereafter.

**SCALE OF MARKS -**

Entertainment Value 40

Presentation 30

Originality 20

Overall Effect 10

Total 100 marks.

**STAGE**

Lighting will be provided front of tabs.

The maximum space allowed for the competition will be in front of the main curtain only, exact measurements to follow.

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**NATIONAL WRITTEN PUB QUIZ**

A team shall consist of four members, all of whom must be 26 years of age or under on 1.9.12. Eight rounds of ten questions will be asked to which teams will be required to submit written answers. The Quiz Master’s decision is final .Social Night , no Marks .

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**NATIONAL BALLROOM DANCING**

The team must consist of a minimum of 3 couples (6 members), all of whom must be 26 years of age or under on 1 September 2012 and a full member of a Club affiliated to the NFYFC.

The Team are to perform a Show Dance to open a show (like Strictly Come Dancing). The routine is to be between 3-5 minutes long and must contain four different dance genres. The Team must perform two genres from Ballroom, and two genres from Latin. The performance may have other genres involved in order to assist with the flow/sequencing of the performance. The performance is a ‘showdance’ so will have a specific ending. For this reason there will be no additional time for a Bow/Curtsey at the end of the performance. Props may be used, but the teams must provide them on the day.

At the county level every effort will be made to have the recommended size of the dance area of 10m2 (to be confirmed finally nearer the time depending on venues used at County,

Music to be submitted to County by the 23rd November 2012 and a copy brought on the night on CD format.

All music must be, at every round, a **Radio Edit – i.e. suitable and passed for radio broadcast to family (pre watershed) audiences.**

The Genres the team may choose from are:

**Ballroom (2)** **Latin (2)**

Waltz Cha Cha Cha

Foxtrot Samba

Tango Rumba

Viennese Waltz Paso Doble

Quickstep Jive

**Scale of Marks** -

Posture 20

Timing 40

Musicality & Expression 20

Line 20

Footwork 20

Presentation 20

Synchronisation 20

Technique

Hold 10

Rise & Fall 10

Hip Action 10

Leg Action 10

**Total 200**

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**NATIONAL CHEERLEADING**

The team may consist of between 5 and 10 members, all of whom must be 26 years of age or under on 1 September 2012 and a full member of a Club affiliated to the NFYFC. The team must be mixed gender with a minimum of two male and two female members.

Each team is required to perform a Cheerleading routine. Cheerleading is a [physical activity](http://en.wikipedia.org/wiki/Physical_activity), which contains many elements including dance, jumps, cheers and stunts to direct spectators of events to cheer-on sports teams at games of to encourage spectators to participant in competitions/sports.

**In this NFYFC competition tumbles must not be used in routines - the NFYFC final will take place on hard wooden floor.**

 – Copy Jazz PRS licensing.After the team has performed they have maximum of 30 seconds to acknowledge the judges and audience. At the NFYFC Final the size of the dance area will be in the region of 10m2 (to be confirmed finally nearer the time depending on venues used at County, Area and NFYFC rounds of the competition – the County will confirm detail of the county final, the Area will confirm detail of the Area Eliminator and the NFYFC will confirm detail of the NFYFC Final).

A **Performing Rights (PRS) Society for Music Form** will be supplied to finalist teams by the NFYFC (as directed by the venue license holders) for the final of the competition. This form must be completed and returned to the NFYFC prior to the performance.

All music must be, at every round, a **Radio Edit – i.e. suitable and passed for radio broadcast to family (pre watershed) audiences.**

**TIMING**

A minimum of 2 minute and a maximum of 4 minutes will be allowed for the routine.

**Time Penalties** - time deductions are one mark for each 15 seconds (or part thereof) over the allocated time by any member of the team.

**SCALE OF MARKS**

**Creativity & Choreography 30**

(Formations/Shapes/Use of Floor)

**Technical Marks 30**

(Gym skills/Jumps/Lifts/Travelling)

**Showmanship & Spirit 20**

(Enthusiasm/Voice Projection)

**Costume 10**

**Overall Presentation 10**

**TOTAL 100**

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**PUBLIC SPEAKING**

Jnr Reading 2nd December 2012

Jnr Public Speaking 2nd December 2012

Situation Vacant 2nd December 2012

Senior Member 2nd December 2012

Int Brains trust 25th October 2012

Senior After dinner speaking 17th January 2013

Jnr Member 17th January 2013

Written Quiz 7th December 2012

Wales Public Speaking Day – Saturday 24st March Royal Welsh Show Ground, Builth Wells

Competition Weekend – 6th of July 2013, County Showground, Stafford .

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***JUNIOR SPEAKING***

A team shall consist of three members, each of whom must be 16 years of age or under on 1.9.12. The team shall consist of a Chairman, Speaker and Proposer of the Vote of Thanks. The procedure will follow that of a normal meeting.

The Chairman will be introduced to the Speaker fifteen minutes before his/her team (the Chairman’s) is due to compete.

The Speaker will provide written notes giving subject chosen and personal background (e.g. school, special interests, YFC membership, Club Offices held, activities within the Club etc.). These notes to be written on the card provided and handed to the Chief Steward at the beginning of the competition and will be **available** for the Chairman and Judge(s).

The Speaker, who will be the guest of another team, will choose his/her own subject. The Speaker will then answer a question put by the Proposer followed by two questions from the Judge(s).

The Proposer will be seated in the body of the hall. He/she will take up some point in the Speaker’s address, comment, agree or disagree and ask one pertinent question on the subject matter of the address. He/she will give the Vote of Thanks to the Speaker after all questions have been dealt with.

No communication, written or verbal, between any of the team member, or the audience, will be permitted and to do so will result in immediate disqualification.

Competitors may take notes FOR REFERENCE onto the platform as long as these notes are written on POSTCARD. However, excessive and obvious use of notes will be penalised. No other reference books or papers may be used by teams while on the platform, except for visual aids intended to add to the understanding of the subject by the audience. Competitors before and after competing may be admitted to the Competition Room.

Timing: Chairman (opening) 2 minutes

Speaker 6 minutes

Proposer of Vote of Thanks (question) no time limit

Proposer of Vote of Thanks (thanks) 1 minute

Penalties: Time deduction are one mark for each half-minute (or part thereof) over the allocated time by any member of the team.

Stewards to make sure that competitors are seated as a team, and in a designated area, separate from parents and supporters.

Scale of Marks:

Speaker

Presentation of speech and ability to speak 20

Content of speech and knowledge of subject 20

Answer to question 10

 50

Chairman 30

Proposer of Vote of Thanks 20

TOTAL 100

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**INTERMEDIATE BRAINSTRUST**

A team shall consist of four members, each of whom must be 21 years of age or under on 1 September 2012. The team shall consist of a Chairman and a panel of three members. Draw for order of appearance will be made prior to the competition.

Procedure:

20 Minutes before going onto the platform, the Chairman will be given a choice of sealed envelopes. One will be chosen which will contain six question topics, three of a general nature and three on rural affairs, from which he/she will select three for discussion by the team. One question must be selected from each section, plus one other. The Chairman will have no prior communication with the team about the questions he/she has selected to be discussed. ***No written communication on the topics to be discussed may be given to the Panel at any time***. The penalty will be automatic disqualification.

The Chairman will be responsible for introducing the panel to the audience, putting each question to the panel, summarising their answers, concluding the meeting, timing, control of the panel and coverage of each question.

The competition should be treated as a formal meeting.

Competitors may make their own notes FOR REFERENCE on the platform, but excessive and obvious use of notes will be penalised. No other reference books or papers may be used while on the platform.

Timing: 20 minutes will be allowed each team from the commencement of the Chairman’s introduction and the teams will be expected to keep to the timing stated. Penalties - Time deductions are one mark for each half minute (or part thereof) over the allotted time. The judges will have before them a duplicate copy of the question topics from which the selection was made for the team that is competing. Competitors before and after competing may be admitted to the Competition room.

Scale of marks:

Chairman

Opening introduction & handling questions 10

 Handling of panel including timing 15

 Summing-up of discussions 10

 Closure of meeting 5

 Ability and style 10

 50

Panel: Quality, relevance & range of discussion 20

Each question:

Co-operation and team work 15

 35 x 3 105

Panel:

General deportment and style 15

Overall: Audibility 10

 Overall impression of team 20

 45

 TOTAL **200**

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***JUNIOR READING***

*A team shall consist of three members, each of whom must be 14 years of age or under on 1 September 2012. A team of 3 to read a passage selected by the Adjudicator. Competitors will be required to read in English approximately one side of a page from the chosen book. Teams will be notified 3 weeks before the day of the competition of the book chosen for reading.*

*a) A draw will be made for the order of appearance prior to the competition. All teams will be held in the preparation room until it is their turn to compete.*

*b) Competitors and trainers will not be allowed into the room where the competition is taking place before competing.*

*c) The Chairman needs to introduce and give a brief background about the book.*

*d) Each member of the team (inc. the Chairman) will be required to read a different passage from the book, but each team will read the same set of passages as the other teams. Members may read through their given passage in the preparation room, books are allowed in the preparation room beforehand. Only 1 trainer is allowed in the preparation room.*

*Timing:*

*Chairman’s Opening 2 minutes*

*Penalties: Time deductions are one mark for each half-minute (or part thereof) over the allocated time by any member of the team.*

*Scale of Marks:*

***Chairman***

*Opening Introduction 15*

*READING OF PASSAGE*

*Diction 10*

*Clarity 10*

*Sense & Expression (Dramatic Meaning) 10*

 *Total 45*

***Reader 1***

*Diction 10*

*Clarity 10*

*Sense & Expression (Dramatic Meaning) 10*

 *Total 30*

***Reader 2***

*Diction 10*

*Clarity 10*

*Sense & Expression (Dramatic Meaning) 10*

 *Total 30*

***Teamwork*** *15*

 *TOTAL 120*

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**THE CUBE**

PROCUDURE: Each Exhibit to depict the theme of “The Best of British”. Each whole Exhibit to have a MAXIMUM WIDTH of 1 metre at any given point and a MAXIMUM DEPTH of 1 metre and MAXIMUM HEIGHT of 1 metre. Any exhibit exceeding the maximum measurements will be disqualified. The measurement will be taken from outside the square. Each exhibit to include the following 5 items related to the theme:

• The craft should be made in the 12 months prior to the NFYFC final by YFC members who may be asked to verify this by a judge.

• The crafts should clearly be marked 1-5.

•The exhibit must have 3 walls. No material of any kind should exceed or run over the external walls i.e the top edges of the side and back walls of the exhibit must be free of all materials, expect paint.

• The outside walls of the exhibit may be painted a colour to compliment the overall exhibit. The external walls of the exhibit will not be marked.

•The exhibits will be displayed on trestle tables.

The following is a non-exhaustive list of crafts which may be included in the cube exhibit. Each exhibit to include five crafts to be related to the “Best of Bristish”.

• Floral Art

• Painting Drawing

• Embroidery

• Photography

• Collage

• Dress making

• Woodwork

• Metalwork

. Calligraphy

• Decoupage

• Mosaic

• String of garlands

• Needle felted cushion

• Crochet blanket

• Patchwork

• Jewellery making

• Print block

• Egg cosy

• Cushion making

• Beaded panel

• Cake Decorating (dummy may be used)

• Soap

• Cookery (must be covered)

The crafts must complement each other and the exhibit must depict the theme “The Best of British”.

SCALE OF MARKS –

Crafts

Craft 1 40

Craft 2 40

Craft 3 40

Craft 4 40

Craft 5 40

Attractiveness of exhibit 125

Originality and ingenuity 125

Relevant to theme 50

Total 500

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**NFYF SENIOR MEMBER OF THE YEAR (18 YEARS & OVER)**

The competitor must be 18 years or over and 26 years or under on 1 September 2012 and a full member of a Club affiliated to the NFYFC.

***PART 1*** Two weeks prior to the competition day, competitors will be required to complete a form provided, which will show details of their YFC activities and submit to the County Office It is recommended that this form be used at County and Area level. (Special emphasis should be placed on their involvement at Club level).

***PART 2*** Competitors will be interviewed by a panel of Judges, in an informal atmosphere .

**OBJECTIVES**

The objective of the competition is to select a member who has shown that they are involved in all aspects of the YFC Movement. Judges will be looking for:-

*Involvement at club level for period of membership*

*Overall YFC involvement (i.e. club, county, area* ***or*** *national)*

*Specific involvement in activities in the previous 12 months (conservation, competitions, recruitment, programming, charity, sport, club officer)*

*General commitment to YFC - awareness of fellow members’* *interests in YFC and objective view of the future of the organisation*

*Knowledge of the YFC at Club, County, Area and National levels and to share that knowledge over the 12 month period following the final*

**SCALE OF MARKS**

**Formal Interview**

Synopsis Form 20

Ability to Answer Questions 20

YFC Knowledge 20

YFC experience 20

(*(Judges will place emphasis on Experience at an YFC Club)*

Appearance & enthusiasm 20

Other knowledge and experience 20

**Total 120**

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**NFYFC MEMBER OF THE YEAR (17 YEARS AND UNDER )**

The competitor must be 17 years of age or under on 1 September 2012 and a full member of a Club affiliated to the NFYFC.

**PROCEDURE**

**PART 1 – CURRICULUM VITAE (CV)**

**Three weeks prior to the Final –** competitors are requested to submit a CV not to exceed two sides of A4 with the following information: Competitors are to design and present the CV in their own style.

Name, address, YFC Club and County Federation

Personal Profile (Background) information

Qualifications or Awards

Activities within YFC over previous 12 months

School/career aspirations

Activities outside YFC

**PART 2 –**PERSONAL STATEMENT

Skills and Achievement

Hobbies and Interests

Work Experience

Future Plans

**PART 3 – PRESENTATION & FORMAL INTERVIEW**

Competitors are requested to prepare a presentation using Microsoft power point software to Include the competitors experiences gained at YFC Club, County and including activities outside of YFC The presentation should be based on experiences gained in the 12 months before the competition final. i.e. For the October 2012 NFYFC final, the judges should expect to see October 2011 to September 2012. Competitors are therefore expected to build on the presentations they give at the Area round of the competition held earlier in the year.

This presentation is to compliment your CV

Timing – no less than 3 and no more than 12 minutes.

The presentation will be made to the judges.

On completion of the presentation judges will ask questions on the CV on the competitor’s knowledge of YFC and/or current issues or news relating to young people.

**SCALE OF MARKS**

Curriculum Vitae (information and presentation) 30

skills & Achievement 30

Presentation to judges 30

Appearance 30

Formal Interview 30

 **TOTAL MARKS 150**

Penalties: Time deductions are one mark for each half-minute (or part thereof) over the allocated time. The judges may also deduct marks if the timings are below half of what is expected.

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**SENIOR AFTER DINNER SPEAKING**

A team shall consist of five members, each of whom must be 26 years of age or under on 1.9.12. The team shall consist of a Chairman, Principal Speaker (who will propose the main toast), Respondent to Principal Speaker, Speaker to propose a toast to the visitors and a Respondent to respond on behalf of the visitors. The Chairman will address the diners and introduce the Speakers in order of appearance.

The teams will be split so that the Chairman, Respondent to Speaker and Proposer to Visitors will come from Team A, and Speaker and Respondent on behalf of Visitors from Team B. Teams will be notified three weeks prior to the competition of the Toast for the evening. Toasts will be provided by the adjudicator. Teams will be given the opportunity of meeting to exchange notes 30 minutes before appearing on the platform.

Scale of Marks and Timing:

Chairman 30 -

Speaker 50 6 minutes

Respondent to Speaker 50 6 minutes

Proposer to Visitors 35 4 minutes

Respondent on behalf of Visitors 35 4 minutes

 TOTAL 200

Judges will take into consideration originality, presentation of speech, humour, timing, audibility, knowledge of subject, use of notes and dress. **Teams will be penalised for using distasteful jokes or bad language.**

Time deductions are 1 mark for each half-minute (or part thereof) over the allotted time by any member of the team.

Competitors before and after competing may be admitted to the Competition room.

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 **SITUATION VACANT**

ELIGIBILITY – Competitor to be age 21 years on 1 September 2012 and a full member of a Club affiliated to the NFYFC. PROCUDURE: Six weeks prior to the competition, competitors will be sent a list of various vacancies from which the competitor will choose one to apply for. Applications must be submitted to County no later than two weeks before the competition. The positions advertised will comprise of a job vacancy/ college course/ apprenticeships :Competitors who wish to apply for a college course or an apprenticeship will be requested to produce a personal statement and a covering letter. Competitors who wish to apply for a job vacancy will be required to submit a CV (the CV is to be no more than 2 sides of A4) and covering letter.

Competitors will then be requested to attend an interview which will be held. Candidates must prepare for the interview to show their knowledge/understanding and prior research of course/role and college/company. Candidates should be wearing suitable attire for interview and expect to answer questions pertaining to their sent covering letter and CV/ personal statement.

Scale of Marks

 Personal Statements or CV 100

 Covering Letter 50

 Interview 100

 Overall Impression & Presentation 50

 Total marks 300.

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**Field Day Rules**

Glamorgan Field Day – 17th March 2013

Wales Field Day – 13th April 2013

**NATIONAL PHOTOGRAPHY**

Competitors must be 26 years of age or under on 1 September 2012 and full members of a Club affiliated to the NFYFC.

**PROCEDURE**

Competitors will be required to produce 1 photograph for each of the categories listed below (12 in total):-

Community Country Shows Weather

YFC Livestock Tradition

Charity Lighter side of Farming

Rural Life Landscape

Seasons Machinery

All photographs must be the competitors own work, depicting the theme of Best of British.

**At the COUNTY Eliminator Round**

Clubs may enter 12 photographs (1 from each category as listed below). County are free to submit all 12 photographs from one competitor, or select the best 12 from all members in the County.

**At the AREA Eliminator Round**

Counties may enter 12 photographs (1 from each category as listed below). County Federations are free to submit all 12 photographs from one Club or member, or select the best 12 photographs from all entries in their county round.

The copyright and all rights to the design of the top 3 placed cards will belong to NFYFC.

The winning 12 photographs will be put together into a calendar and will be added as NFYFC merchandise list.

**Presentation**

Each photograph should be no bigger than 12.5cm X 17cm (5” X 7”) and individually placed on a backing, i.e. thick cardboard or foam board, the border is to be no larger than 2.5cm (1”), in order for them to be judged in each category.

**Labelling**

All exhibits (or separate parts of the exhibit) should have a completed label (example below) securely attached to them. Completed labels should be secured to the back of photographs.

Name:

Club:

County:

**SCALE OF MARKS**

|  |  |
| --- | --- |
| Design | 30 |
| Originality  | 30 |
| Relevance to theme of Best of British | 20 |
| Suitable for printing | 20 |
| Total per exhibit | 100 |

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**NATIONAL DESIGN-ART- CLUB VIDEO**

A team shall consist of a maximum of four people. Competitors must be 16 years of age or under on 1 September 2012 and full members of a Club affiliated to the NFYFC.

Competitors are required to produce a video clip to promote their club, county and national federation The video should be no longer than 4 minutes long Those over the age of 16 may be eligible to take part in the video (to be filmed), however authorisation must be gained and recorded in a log to ensure they are happy to be part of the video.

A storyboard of between six and nine frames should also be submitted which details the production process of the video. For example, it could detail the use of props, camera angles, sound and the editing process undertaken by the production teams of YFC members. This should be a maximum of two sides of A4. An example format will be provided on the NFYFC website. When creating the video, members should adhere to NFYFC policies and guidelines (e.g. drugs and alcohol policy, health and safety policy, standards of behaviour policy for example).

Consent must be given by people who are filmed and written consent is required for under 18 years old. Videos should not contain any music or audio which is copyrighted. For copyright free audio, visit: <http://creativecommons.org/legalmusicforvideos>. The video must be your original creation. You should own the copy right to the video.

Videos should not include any advertising or sponsorship from external organisations (although showing clips of charity work etc is ok). Permission must be sought if filming takes place on private property.

Submitted videos must be “in good taste”, and may not contain any sexually explicit material or illegal content or activity. The winning videos will be published onto the NFYFC YouTube page – with all credit given to the team .Videos and accompanying storyboards must be received at NFYFC no later than Friday 14 June 2013. Videos to be sent to NFYFC by using <http://www.filedropper.com>. Click upload file, select your file and once it has completed uploading it will provide you with a link to share. Please email this link to Kevyn.Williams@nfyfc.org.uk before 14 June 2013. Alternatively many other similar internet based file-sharing are available. If internet file-sharing services are not available, ‘burn’ the video on to a DVD and post to NFYFC to be received by 14 June 2013. . A completed NFYFC Parental Consent form is required for every member under the age of 18 **who appears in the video and takes part in the production process**, This form should consent to them appearing in the film and it being broadcast to audiences/published on-line

**SCALE OF MARKS**

|  |  |
| --- | --- |
| Originality, creativity and appeal | **35** |
| Adherence to creative assignment | **15** |
| Technical and editing skills (demonstrated both in the video and on the storyboard) | **30** |
| Promotion of club, county and national federation  | **20** |
| Total per exhibit | **100** |
|  |  |

Teams will automatically be deducted 25 marks should the storyboard element be missing.

**NATIONAL –KNITTED GARMENT-BEST OF BRITISH**

In association with the British Wool Marketing Board

Competitors to be 26 years of age or under on 1 September 2012 and a full member of a Club affiliated to the NFYFC.

**Part one**

Competitors will be required to knit and makeup a garment using British yarn which should be predominantly wool (a yarn to consist of 50% or more **British** wool).

The garment may be accessorised. For example, buttons, ribbons, zips, beading etc that form part of the design may be used in making the article of clothing.

Definition of garment for the purpose of this NFYFC competition is: **any article of clothing**.

There is no set price limit; however value for money is one of the judging criteria.

Each exhibit is to be displayed to its best advantage by the competitor on the day of the NFYFC final. A table, which will be covered in white banqueting roll, will be used and the space allowed will be 60cm wide X 60cm deep X 60cm high. Display accessories will be allowed, but will not be judged/marked. The following information must be displayed with the garment:-

* + - * Label taken from the yarn which displays the origin of the yarn and its composition (50% or more **British** wool)
			* A copy of the pattern used
			* Receipts for yarn(s)
			* Summary of costs

**Labelling of Garments for the NFYFC final**

A label (example below) should be securely attached to the garment (or separate parts of the garment, for example if a pair of gloves is knitted). The label should be attached to reverse side of the display (not on view).

Name:

Club:

County:

**Part two** (Note this part of the competition may be omitted at the County round of the competition)

At the NFYFC Final, the competitors will be required to demonstrate their practical knitting skill.

Each competitor should provide their own yarn (same yarn as used to make garment in part 1 above) and knitting needles and will be required to demonstration their practical knitting skills to the judges. Competitor may, if they wish use a knitting pattern.

At the NFYFC final, whilst participating in part two of the competition, competitors must not communicate directly or indirectly with any person other than judges or stewards, under penalty of instant disqualification. **No other person, other than the competitors, stewards and judges will be allowed in the competing area for part two of the competition.**

**SCALE OF MARKS**

|  |  |
| --- | --- |
| **Part one** |  |
| Workmanship/Quality | 100 |
| Relevance to theme | 30 |
| Value for money | 30 |
| **Part two (at the NFYFC Final)** |  |
| Knitting skill | 40 |
| **Total** | **200** |

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**NATIONAL COOKERY & COOKERY QUESTIONNAIRE – THEME – THE BEST OF BRITISH**

Teams to consist of three members, one must be 26 years of age or under, one must be 21 years of age or under and one must be 16 years of age or under, on 1 September 2012, and full members of a Club affiliated to NFYFC.

Each team will be required to prepare and display four (4) dishes for a British Farming Awards Dinner to the theme **“The Best of British Cuisine”** – to include at least one sweet and one savoury dish. Each dish will be required to serve two people. Several culinary components may form one “dish”. For example a sweet/savoury plus sauce/vegetable/berries is one dish. A drink **does not** count as a dish and will not be scored/marked. All ingredients are to be locally sourced.

At the NFYFC final, teams will be required to:

* Prepare the dishes using one work table [one (1) trestle table per team] and two (2) butane gas stoves [a second trestle table will be adjacent to the work table per team for the gas stoves] within one hour.
* The display is to be completed within the one hour time limit.
* Have recipe details available throughout the practical session for judges inspection.
* **Following the one hour practical and display time, complete a food** hygiene questionnaire.
* During the period of the competition, competitors must not communicate directly or indirectly with any person other than Judges or Stewards, under penalty of instant disqualification. **No other person, other than their team members, will be allowed in the competing area**

**EQUIPMENT** – Competing teams are required to provide:-

All ingredients (these may be brought to the competition already weighed out and vegetables ready washed – **all other work must be executed on site in the practical session**).

Two (2) butane gas stoves (currently available from approx. £10.00 from camping and outdoor retailers/Argos/Amazon). The stoves must be like the images below and be fuelled by butane :- **County Will not supply these .**

  

**DISPLAYS** – At the NFYFC final, competitors will be allowed a maximum display space of 90cm (width) by 60cm (depth) in which to display the dishes to their best advantage. Please note these are the EXTERNAL dimensions if teams use back and/or side boards the whole of the board must be within the dimensions given. **Displays which exceed the above dimensions will be disqualified.**

Teams must:-

* Display a menu card.
* Display details of recipes and costing.
* Ensure recipes are made available throughout the practical session for judges to examine.
* Display a nutrient card.

There are no limitations on the contents of the display. Judges will place emphasis on marking displays which complement the dishes/theme. Menu cards, nutrient cards and recipes and display accessories (non food items) etc may be brought to the competition ready prepared. Displays must remain in position throughout the day of the competition. Any entry removed before the Presentation of Awards will be disqualified. All displays and competitor’s property will be at the risk of the competitor and NFYFC cannot accept liability for any loss or damage sustained – therefore, competitors are advised to use items of little established value.

**Note:** County Federations are reminded that they may adapt these rules at County level.

**SCALE OF MARKS** -

Practical cookery skills, including teamwork 50

Finished dishes, suitability, choice of menu and variety 15

Taste 50

Overall display and interpretation of theme 15

Suitable clothing (white coats, headwear, shoes etc) 10

Questionnaire 10

 **150**

**TIMING**

One hour to **include** preparation and tidying of the site. Competitors will be penalised at the rate of one mark per minute or part thereof over allotted time. At the NFYFC final, teams will be allocated their work space and display space. Display bays may be set up **before** the one-hour preparation and cooking time and teams may unpack their equipment and ingredients onto the work table before the one hour practical session. At the end of the one hour preparation and cooking time, teams should have tidied the site leaving a clear (wiped) work table with only the gas stoves on it – i.e. they should have packed away their equipment and wiped down the worktable. The gas stoves should be left on the worktable to cool before being packed away after competitors have completed the food hygiene questionnaire.

The completion of the Food Hygiene questionnaire will be **outside** of the one-hour preparation and cooking time.

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**NFYFC FLORAL ART**

 **16 & under section:** 16 years of age or under on the 1 September 2012.

1. **& under section:** 21 years of age or under on the 1 September 2012.

**26 & under section:** 26 years of age or under on the 1 September 2012.

**16 & Under**

Subject: **Table Arrangement.** Title: **Best of British Farming**

Each exhibit will be displayed to their best advantage: composed of natural plant material **and** fresh British produce (fruit and/or vegetables) **without** accessories contained within a space measuring 60cm wide X 60cm deep X unlimited height.  To be viewed from all sides.  Backboard **not** allowed.  Table covering will be in white.  **Note:** The British Produce should be attached to the floral foam (oasis).  For example to display an apple, it should put onto a piece of dowel (or similar) and then inserted into the floral foam (oasis) to be incorporated in the arrangement  - **rule X of the NAFAS schedule will not be applied**.  Setting the scene:  A table arrangement to decorate a table for the Gala Dinner of the Best of British Farming Awards.

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**21 & Under**

Subject: **Floor Standing Exhibit**. Title:  **Best of British Farming**

A floor standing exhibit composed of natural plant material, with or without accessories, floor space allowed 90 cm wide x 90cm deep, height unrestricted. Competitor to provide own pedestal and base, if required.   To be viewed from all sides.  Backboard not allowed.   Setting the scene:  A floor standing exhibit to decorate the entrance foyer to the Best of British Farming Awards Gala Dinner.

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**26 & Under**

Subject:  **Hand Tied Presentation Bouquet.**  Title:  **Best of British Farming**

Each exhibit will be displayedto their best advantage: composed of natural plant material, with or without accessories, contained within a space measuring 60cm wide X 60cm deep X unlimited height.  To be viewed from all sides.  Backboard **not** allowed.  Table covering will be in white.   **Note:** as this is a presentation bouquet, the finished bouquets should not be displayed in water - **rule X of the NAFAS schedule will not be applied**. Setting the scene:  A hand tied presentation bouquet to be presented to the President of the Best of British Farming Awards at the Gala Dinner

**DISPLAY**

Each exhibit will be displayedto their best advantage:

**All exhibits must be the unaided work of the competitors and must be assembled in the hall.** If oasis is to be used, new pieces must be used on the day of the competition. During the period of the competition, competitors must not communicate directly or indirectly with any person other than Judges or Stewards, under penalty of instant disqualification. **No other person, other than the competitors, will be allowed in the competing area.**

**MARKS**

Idea 20

Colour 20

Composition 30

Technical 30

**TOTAL MARKS 100**

**PLEASE NOTE THE FOLLOWING:**

**ALL EXHIBITS WILL BE JUDGED STRICTLY IN ACCORDANCE WITH THE NAFAS COMPETITIONS MANUAL 2009.**  A “Competitions Manual” is available from NAFAS Enterprises Ltd, Osborne House, 12 Devonshire Square, London EC2M 4TE, price £5.00 plus postage. [Click here](http://nafas.ekeeper247.com/catalogue/4) to visit the NAFAS on-line shop.

**NAFAS Definitions** (The National Association of Flower Arranging Societies of Great Britain) From the NSAFAS Competitors Manual (Second Edition 2009).

**An EXHIBIT:-**

Is composed of natural plant material, with or without accessories, contained within a space as specified in a show schedule. Backgrounds, bases, containers, drapes, exhibit titles and mechanics may always be included in an exhibit, unless otherwise stated.More than one placement may always be included, unless otherwise stated. In all exhibits (except still life) natural plant material **must** predominate.

**NATURAL PLANT MATERIAL:-**

Natural plant material is any vegetable matter

It includes fresh, dried, garden, wild, or made-up plant material flowers, foliage, fruit, fungi, vegetables, seaweed meat (cooked or raw).

NOTE: It is acceptable to enhance plant material by the application of oil, milk, wax or other similar products.

 An **ACCESSORY**

Anything other than natural plant material in an exhibit, such as, feathers, shapes (spheres, cones) , shells, stones, wax candles

Natural plant material which has been tooled or crafted to resemble non-plant forms, e.g. birds nest, corn dolly, wooden figurine.

Accessories may be decorated in any way but greater credit should be given for the use of natural plant material where appropriate.

The following **are not** accessories and may always be used unless prohibited by the show schedule: backgrounds, bases, containers holding plant material, drapes, exhibit titles and mechanics. These may be decorated in any way but greater credit should be given for use of natural plant material where appropriate.

Please also note:-

**REASONS FOR DISQUALIFICATION:-**

Failure to comply with any specific requirements of a class as stated in a show schedule, i.e. the measurements or the components. (Just remember – it is better to aim to be 1xm or 1 inch smaller than the size allowed as the size sated is the MAXIMUM size).

Inclusion of artificial plant material (unless specifically allowed by a show schedule)

Inclusion of fresh plant material that does not have roots or the cut ends of stems in water or water-retaining material. Exceptions: Air Plants, Cacti, Fruits, Grass Turf, Lichen, Moss, Succulents, Vegetables and long lasting plant material which will remain turgid for the duration of a show. (Definition of turgid – the state of firmness of plant tissue resulting from adequate moisture, causing the plant cells to be fully expanded).

 **NOT ACCORDING TO SCHEDULE DISQUALIFICATION:**

‘Not according to schedule’ is the term used when an exhibit does not comply with the requirements of the schedule – see NAFAS reasons for disqualification above. The judge will write ‘Not according to schedule’ and the reason.

**TIMING**

Allowance of one hour, including clearing and tidying of the work site, with a further ten minutes to check that arrangements have not been disturbed during the cleaning-up operations.

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**NATIONAL FENCE ERECTING**

A team shall consist of three members, one member shall be 21 years of age or under on 1 September 2012 and two members shall be 26 years of age or under on 1 September 2012 and full members of a Club affiliated to the NFYFC.

**HEALTH & SAFETY – ESSENTIAL READING/ACTION FOR ALL COMPETITIORS**

It is essential that all competitors read the Health and Safety Executive’s guidance paper concerning fencing (HSE reference AFAG104) and note is taken of the safety working practices and protective clothing equipment that is recommended in that paper.

The Health and Safety Executive guidance paper ‘Fencing’ (AFAG104) can be downloaded from the HSEwebsite.

**PROCEDURE**

The team will be required to erect approximately 13.5m of sheep netted fence with one strand of plain mild steel wire on the bottom of the netting and one strand of barbed wire on the top of the netting (wire spacing to be determined by the competitors). A join in the netting should be made by hand (**no gripples)** where shown on the diagram. Box strainers should be constructed as shown on the diagram, at both ends of the fence and plain wire should be used to help support the second post as shown below. Approximately half way along the fence, it should turn at a 45° angle. At this point two struts should be used to support the corner post.

Diagram is not to scale and is for illustrative purposes only



Only materials supplied by the organisers are to e used for Area and National Finals (see listed of materials below).

Hand tools only will be allowed and the teams themselves must provide these. No powered tools or chain saws are allowed. Teams to Note: All tools and equipment used must be fit for purpose and be in good condition, well maintained and safely operated by members of the team at all times. Judges hold the power to stop the use of tool/piece of equipment if, in their view, it is not safe to use or is being handled/used in an unsafe manner.

Competitors are not allowed to shorten any of the posts.

The Judge reserves the right to inspect any strut following completion of the task.

All teams are required to dismantle their fence after the Presentation of Awards. Any team not complying with this ruling will be disqualified.

**Clearing the ground – teams are required to clear away all debris and any off-cuts of wire etc should not be put down the postholes.**

**The teams are required to provide a written risk assessment two weeks before the competition for the judge. One members of the team will be required to give a verbal risk assessment on the day of the competition.**

|  |
| --- |
|  |

The Judge’s decision will be final.

List of Items required:-

5 x 6’ round posts – 4 inches in diameter (intermediate posts)

3 x 7’ round posts – 5 inches in diameter (ends and corner posts)

2 x round struts

2 x flat rails (2 metres each – 4”x2”)

15 x metres of mild steel barbed wire

20 x metres of mild steel plain wire for fence and box strainers

Nails and Staples

**TIMING**

Two (**2) hours** will be allowed.

Time penalties – teams will be encouraged to complete the task but will lose one (**1) point** per minute over the allocated time.

**SCALE OF MARKS**

Construction of box strainers and struts 50

Intermediate posts 50

Fixing, tying and tensioning wire 100

Overall neatness of finished job 50 (only applies if teams finish within the time limit)

**TOTAL** **250**

NB. The emphasis is on the skills of fence erecting, tying wire, fixing struts etc, not digging holes. Pointed posts will be used to save time and where possible should be knocked in using a fencing bell or drive-all.

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**NFYFC DESIGN – CHRISTMAS CARD**

Theme – Best of British

 Competitors must be 26 years of age or under on 1 September 2012 and full members of a Club affiliated to the NFYFC.

 PROCEDURE. Competitors will be required to submit a maximum of one greetings card to the theme “The Best of British to celebrate Christmas”, in two dimensional format, to be reproduced in any card size up to a maximum of 15cm X 20cm (6” x 8”) . No computerised graphics or professional cards to be used and readymade cards are not acceptable; this is designed to be a painting and drawing competition. The card should be flat and mounted on a suitable backing with the border being no more than 2.5cm (1”). copyright and all rights to the design of the top 3 placed cards will belong to NFYFC at National Level.

 Scale of Marks

Design 30

Originality 30

Relevance to theme of Best of British 20

Suitable for printing 20

Total per exhibit 100

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**EFFICENCY WITH SAFETY COMPETITION**

**INCORPORATING AN ATV ELEMENT**

A team shall consist of four members. Two members of the team must be 21 years of age or under and two members must be 26 years of age or under on 1 September 2010 and full members of a Club affiliated to the NFYFC.

**CERTIFICATES REQUIRED**

ATV Handling: A certificate of competence in ATV Handling must be produced on the day of each round of the competition by the competitor who will carry out the ATV task. A copy of the certificate must be handed to the competition judges on the day of each round of the competition. Failure to provide this will result in the team being disqualified and not allowed to compete#

First Aid: At least one member of the team must hold a current first aid certificate of either the British Red Cross, St John Ambulance or an alternative nationally recognised body. The certificate must be no more than 3 years old. A copy of the certificate must be handed to the competition judges on the day of each round of the competition.

**EQUIPMENT**

1 x tractor (normal spec) (to carry out task 1)

1 x tractor with loader and bale handler (to carry out task 2)

1 x tractor (to carry out task 3)

1 x round bale wrapper

1 x flat bed trailer

3 x round bales

1 x ATV & Trailer (sit astride ATV “quad bike” type)

**Please note**: Whilst County will do all in their power to provide the above equipment, it may be necessary to amend if the site provided is not sufficiently large enough to enable the tasks to be carried out safely.

**PROCEDURE**

The team shall appoint a leader who will undertake the duties of a foreman who in addition to his/her foreman duties should carry one of the tasks.

**TASK 1**

One team member is required to carry out daily maintenance and safety checks on a tractor and a round bale wrapper prior to the commencement of the task. The competitor is to carry out a verbal risk assessment with the judge on the task they will be completing.

Attach a round bale wrapper to the tractor, check the machine for a day’s work, and take to the field. The team member is required to set up the machine and then wrap three round bales. The competitor will be required to answer judges questions.

**TASK 2**

One team member is required to carry out daily maintenance and safety checks on a tractor and loader and flat bed trailer prior to the commencement of the task. The competitor is to carry out a verbal risk assessment with the judge on the task they will be completing.

The Load will already be on the trailer and will consist of three round bales and the bale handler. Secure load on the trailer using rope or ratchet straps. Using ratchet straps will incur a penalty of 20 points.

Hitch trailer to tractor and drive to field.

Unhitch trailer, attach bale handler to tractor, unload three bales ready for competitor in Task one to wrap.

After bales have been wrapped re-load trailer with the three bales and bale handler, re-secure the load on the trailer using rope or ratchet straps and drive back to the yard.

**TASK 3**

One team member to carry out tasks on a ‘cold’ tractor which have several faults which need to be identified by a team member. This tractor will be separate from the one used in Task 1 and Task 2.

**TASK 4**

One team member is required to carry out daily maintenance and safety checks on an ATV prior to commencement of task. The competitor is to carry out a verbal risk assessment with the judge on the task they will be completing.

The competitor is required to drive an ATV through a ‘set’ course as instructed by the judge, this will involve hitching and loading a trailer.

All competitors must take into account H&S at all times. Correct personal protective equipment must be worn. Safe start and safe stop procedures must be adhered to.

Competitors to provide their own tools. All equipment must be returned to its original place after completion of task

**FIRST AID TASK (Task 5)**

During the course of the practical exercise, a mock farm accident will be staged. Teams will be informed when the accident happens; the Farm Foreman must then decide which of his team members shall deal with the situation. It is expected that there will be by-standers who may be questioned regarding the accident. The First Aid Judge will indicate when the casualty has been satisfactorily dealt with and when the member or members may recommence work.

Knowledge of elementary First Aid is necessary, but in no case will competitors be expected to render assistance further than instructed in the Joint First Aid Manual of St. John Ambulance and The British Red Cross (available from WH Smith or other large bookshops). The Highway Code and Farm Safety Regulations must be applied at all times. If, in the opinion of the Judges, a competitor is undertaking a Task in a way likely to endanger them or others, the competitor will be stopped and the danger brought to his attention. The competitor will be expected to correct the matter and then continue with the Task.

**TIMING**

Forty Five (45) minutes will be allowed for completion of the tasks.

SCALE OF MARKS

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Using Rope** |  |  | **Using ratchet Straps** |  |
| Forman | 30 |  | Forman | 30 |
| Teamwork | 70 |  | Teamwork | 70 |
| First Aid | 100 |  | First Aid | 100 |
| Task 1 | 100 |  | Task 1 | 100 |
| Task 2 | 100 |  | Task 2 | 80 |
| Task 3 | 100 |  | Task 3 | 100 |
| Task 4 | 100 |  | Task 4 | 100 |
|  | 600 |  |  | 580 |

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**NATIONAL ULTIMATE FRISBEE – MIXED**

**(14 – 17 yrs old)**

A squad of ten players, all of whom must be aged between 14-17 years on 1 September 2012, and full members of a Club affiliated to NFYFC, may be nominated, from whom seven players (at least three male/three female) shall be chosen to form the team for each game.

Ultimate is a game for two teams of seven, played on a field similar in size to a football pitch (see diagram).

The last 18 metres at either end of the field are the “endzones”.

A goal is scored when you throw the disc to a member of your team standing (or more likely running) in the endzone your team is attacking.

At the beginning of the game, each team stands in the endzone which they are defending and faces the opposite team. When both teams are ready, the team with the disc throws it as far as they can towards the opposite team who will automatically be in play once they have retrieved it.

Players cannot run with the disc. When a player catches they have up to 3 steps to slow down and then they must choose a pivot foot and keep this still.

A team can therefore only move the disc upfield by throwing it from player to player.

The defending team takes possession if the disc touches the ground, if it goes out of bounds or if they make an interception by catching the disc or knocking it to the ground in mid–flight.

The game is noncontact when contact between players does occur; it may be deemed a foul.

The winner is the first team to reach fifteen goals.

Teams should change ends between each point. I.e. the scoring team stays in the end zone where they have just scored.

A team may make unlimited substitution only after a goal has been scored and at this point substitutions may be made before the game restarts. Teams are allowed an unlimited amount of substitutes in each game.

 In all cases, the umpire’s decision is final.

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**Field Dimensions:** An ultimate field is 100m by 37m; the endzones are 18m deep.

The game can be played on an all- weather pitch, grass pitch or indoors.

The game should be played using a 175g Ultimate disk, e.g. an Ultrastar.

Each game will last for 7 minutes.

NB: for full rules please refer to [www.ukultiamte.com](http://www.ukultiamte.com)

**CLOTHING**

All competitors must be suitably dressed for the environment. Each team must state their colours and reserve colour on the entry form.

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**RWS COMPETITION RULES**

Rally day :

Royal Welsh Show 2013

**SCRAPBOOK**

A team from a club (all members to be aged 26 or under on 1.9.2012 to present a Scrapbook to reflect a year in the life of the Club. i.e.June 2012 – June 2013. To remain on display until 4.00pm. Scrapbook to be in the County Office by 20th April 2012. Total Marks - 100.

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**MINUTE BOOK**

The Club Minute Book for the year 2012/2013, to be brought to the County Office by 20th April 2012. The Club Minute Book to start at Club AGM. To include AGM Minutes and a copy of Annual Accounts. This will be judged on content and presentation. These can be either handwritten or typed but if typed they must be stuck into the pages of the minute book and not be loose in a file (see guidelines). Total marks 100.

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 **TREASURER’S BOOK**

The Club Treasurer’s Book for the year 2012/2013, to be brought to the County Office by 20th April 2012. Book to start from club AGM. This will be judged on content and presentation. Total marks 100.

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**PROMOTIONAL SIGN**

 Club team, no restriction on numbers, to be aged 26 years of age or under on 1.9.2012. The sign is to promote the Rally Day 2013 and is to be erected within the area of the Club by Sunday 29th April 2012.

1. The sign must contain the words Glamorgan Y.F.C. Rally Day—Pencoed Campus— & date TBC.

2. The sign must be made of weatherproof material.

3. The size of the sign must be no less than 1 metre x 1 metre and no more than 3 metres x 3 metres. Clubs cannot use the same picture on the promotional sign as in previous years.

4. The sign is to be erected in a prominent position but shall not be placed on a highway or a roadside verge.

5. A map of the area or directions to the sign is to be in County Office by Friday 27th April so that they can be forwarded to judge.

6. Clubs to provide photographic evidence of sign, in position. Photographs to be brought to Rally Day for display. This is also a backup in case of any unforeseen circumstances.

7. All signs to be dismantled and re-erected in Pencoed Campus on Friday EVENING BEFORE RALLY DAY To remain on display until 4.00pm.

Total marks 100..

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**A CELTIC NATIONAL LANDMARK**

Team: 3 members (one 26 or under, one 21 or under and one 16 years of age or under).

Task: To design and create a Celtic Landmark out of recycled material with maximum dimensions being 60cm x 60cm x 60cm. Each member should be prepared to answer any questions from the judge on the work undertaken on the landmark.

Scoring:

Interpretation of the theme 20

Workmanship and Skill 50

Presentation and overall effect 30

Total marks - 100.

The landmark to be on display until 4pm on Rally Day. Removal of exhibit before this time will result in the allocated marks being withdrawn.

**FEDERATION DISPLAY**

Theme: ‘The Celts’

Team: Maximum of 6 members (26 years of age or under).

Measurements:Space allowed 6' (1m 82.9 cm) high; 6' (1m 82.9 cm) wide; 4'6" (1m 37.1 cm) deep - maximum outside measurements (please see general rules regarding penalties for displays which do not meet the necessary size specification)

Time:Please see the ‘allocated time of arrival and erection details’ for setting up period and general rules on penalties for late arrivals. Dismantling can take place after 4pm.

Electric: One electrical socket will be available per display at the rally,

Notes: All members must wear white coats. Participating Federations to be responsible for all labelling, which may be in English only, Welsh only, or bilingual. All construction to be made by members. All competitors to leave everything on display for the four days of the Royal Welsh Show and therefore NO perishable foods or similar are allowed. Competitors are responsible for all items on display. If any item is found to deteriorate over the Show period, stewards will be authorised to remove it. No equal placing allowed in overall position in this competition. Teams must remember that the exhibit should be suitable for viewing by all ages.

Scoring:

Interpretation of Theme 30

Workmanship of Backing and Staging 15

 Workmanship of Content 20

Overall Impression and Presentation 25

Use of space allowed 10

Total marks 100

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**FLORAL COMPETITION – 16 YEARS OR UNDER**

Theme: Celtic Nation

Team: One member (16 years of age or under)

Task: Prepare a modern exhibit to depict a celtic nation using a selection of flowers and natural plant material

Costings: Not to exceed £20 (excluding Foliage). Costings to be displayed

Display: Competitors are allowed to use accessories and backdrops but are to supply these themselves.

Work Space: Half a trestle table. Measurements: Size allowed ’' 5.”" (75cm) wide x ’' 1.”" (65cm) deep x ’' 11.”" (90cm) high.

Time: 1 hour plus a further 5 minutes to check that arrangements have not been disturbed during cleaning up operations.

Notes :No Protected Flowers are allowed please see www.countrysideaccess.gov.uk for list of protected flowers.

Total 100 marks - to be judged according to the guidelines (outlined below) laid down by the National Association of Flower Arrangement Societies (N.A.F.A.S.). Copies of the NAFAS Competitions Manual (first edition) may be obtained from NAFAS Enterprises Ltd, Osborne House, 12 Devonshire Square, London, EC2M 4TE. Tel: 02072475567.

1. Adherence to the competition wording.

2. Predominance of plant material over all other components.

3. Plant material that is unblemished, well conditioned and appropriate.

4. Clear interpretation of the title and chosen theme. Plant material should help to interpret the chosen theme without the sole reliance on accessories.

5. Good use of design principles and of the space allowed. The use of balance,

 scale, line, space, texture, and colour contribute to the total harmony.

6. Tablecloth and bases if used, as well as container and any title, in immaculate

 condition, suitable to the theme and not dominant in size or colour.

7. Accessories if used that are in harmony with the rest of the exhibit and that are in scale with it and with each other.

All exhibits to be on display until 4pm on Rally Day . Removal of exhibit before this time will result in the allocated marks being withdrawn.

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**COOKERY COMPETITION – 26 YEARS OR UNDER**

Theme: A modern meal for a Celtic Saints Day.

Team:Two members (26 years of age or under)

Task:Team of two members to prepare and serve a two course meal for two, suitable for a celtic saint’s day celebration. Costs must not exceed £20 in total.

Equipment Wales level: A small electric cooker will be available per team (competitors to use the cooker provided) which is operated as follows: Grill plus small ring or oven plus small ring or two rings only. A 13 amp socket will be available for any appliances that competitors may wish to use, such as a mixer, liquidiser, etc.

At county please provide own equipment of 2 gas rings, no electric will be provided

Time:One hour for cooking, to include displaying of meal in the alcove (68.5cm x 68.5cm x 61cm high) (backing material and accessories may be arranged prior to the commencement of the one hour and will be outside of this time). No cooking to be done beforehand, but ingredients may be weighed and vegetables/fruit washed beforehand. Recipes and costing must be presented and displayed.

Work Space: One trestle table including cooker space

Display: Meal to be displayed in the (68.5cm x 68.5cm x 61cm high) (backing material and accessories may be arranged prior to the commencement of the one hour and will be outside of this time). All exhibits to be within the alcove size\space including any drapes or lining, in\on serving dishes\containers (competitors to supply). Accessories that are in harmony with the rest of the exhibit and that are in scale with it and each other, but not dominant, are allowed.

Scoring:

Previous preparation and presentation of table 5

Method of work 20

Originality, Suitability of Menu 20

Presentation/Display 15

Finished results of prepared items colour/flavour/texture/etc) 40

Total 100 marks.

All exhibits to be on display until 4.00 p.m. on Rally Day. Removal of exhibit before this time will result in the allocated marks being withdrawn.

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**CRAFT COMPETITION – 21 YEARS OR UNDER**

Theme: A Celtic Gift

Team:One member (21 years of age or under)

Task:Make a ‘Celtic Gift’ from materials of your own choice. Members must also undertake a practical test at the the show as directed by the judge to show the skills that they used in making the item.

Measurements: Maximum size 45cm deep x 45cm height x 45cm width. Presentation space for finished item – half a trestle table.

Costings: Not to exceed £15 in total. Costing’s to be submitted along with item.

Time :One hour allowed for practical test. Members have an additional 10 minutes following practical test to display and present their item.

Work Space: Half a Trestle Table

Important Date: 2nd July - Submission of item (and costings) to Wales YFC Office, ready for judging prior to the Show.

Marking system:

Originality and choice 15

design 15

Workmanship 30

Presentation and appearance of finished item 15

Practical test 25

Total marks 100

All exhibits to be on display until 4.00 p.m. on Rally Day. Removal of exhibit before this time will result in the allocated marks being withdrawn.

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**RURAL CRAFTS** (Live demonstration)

Team:Two members (26 years of age or under)

Task:The team will be required to give a live demonstration of a Rural craft, or rural craft skill, supported by a commentary and display. Each element of this task (ie. the demonstration and the commentary) may be performed by both team members together or by one individually. Both members must play a role in the competition.

Time:Not to exceed 10 minutes including the setting and the clearing of the stage.

Penalties:Up to 15 seconds overtime - 2 penalty marks; Up to 30 seconds overtime - 5 penalty marks; And a further 5 penalty marks will be deducted for every 15 seconds thereafter.

Marking system:

**Demonstration**

Competence in Craft 25

Ability to demonstrate 20

**Commentary**

Relevance of commentary 15

Audibility of commentary 20

**General**

Supporting display 10

Overall presentation 10

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**TOTAL**  100

Notes for RWS: This competition will take place on the Wales YFC stage and Wales YFC will provide a table – competitors to bring their own equipment. One electrical point will be provided. All electrical items must be PAT tested. The supporting display will only be displayed for the duration of the competition and must be removed following the competition.

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**CELTIC CHALLENEGE**

Team: Two members (18 years of age or under)

Task: Competitors will be required, individually or as a team, to complete\perform a celtic related task on the YFC stage area in a given amount of time as demonstrated by the Judge on the day.

Notes: Wales YFC will supply all equipment. at the Royal Welsh Show

Scoring:

Total marks 100

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**DRESSING UP COMPETITION**

Team: Three members (one 26 and one 18 years and one 16 years of age or under)

Task:Two members to dress up the third member as a Celtic Warrior/ hero. The third member to give a 2 minute inspirational speech as if before going into battle.

Notes: All costumes to be made on the day and therefore no work to be undertaken beforehand (Teams will be penalised if costumes have been made beforehand or if they have been hired). Teams are reminded that accessories such as wigs that have been made/purchased beforehand are therefore not permitted.

Time: Time allowed – 1 hour.

Scoring:

Originality 25

Team work 25

Inspirational Speech 20

Overall effect 30

Total marks 100

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**CELTS GOT TALENT**

Team: A maximum of 6 members all of whom should be 26 years of age or under on the 1st September 2012

Task: Members to take part in an act of their choice in a ‘Celts Got Talent’ competition. A maximum of 5 minutes will be given to the performers to entertain the crowd. No staging is allowed but props may be used and set up/clearing must be undertaken within the permitted time. Any form of entertainment is welcomed but it must be an act which has not already been used in another 2013 Royal Welsh Competition.

Accompaniment: Live music is permitted and members may provide their own instruments or an accompaniment (to be played / performed by team members). There is no restriction on the number of music pieces used. County/ Wales YFC will NOT supply a piano.

Time: Maximum time allowed for each team is 5 minutes.

Equipment: Members to supply the appropriate CD\mp3 files (no tapes are allowed)

Important Date: For County Winners

2nd July – Submission of music files and microphone requirements to Wales YFC Office. (e-mail address for mp3 files is information@yfc-wales.org.uk).

Marking System:

Performance 50

Originality 15

Costumes 15

Interpretation of theme 10

Overall Effect 10

Total marks 100

Timing:

A maximum of 5 minutes will be given to the performers to entertain the crowd.

Up to 15 seconds overtime - 2 penalty marks; Up to 30 seconds overtime - 5 penalty marks; and a further 5 penalty marks will be deducted for every 15 seconds thereafter.

Counties may enter two teams in this competition – the highest mark from either team will go onto the NFU trophy.

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**HIGHLAND GAMES**

Team:A team of up to 6 members (26 years of age or under on the 1st September) with at least two of those members being 18 years of age or under.

 Task:To compete in a Highland Games competition against the clock. Members will be required to undertake tasks such as “tossing the caber”, “farmer’s walk”, “tossing the welly”.

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**DANCING**

Team: maximum of 8 members (26 years of age or under) and a minimum of 4 members to perform both dances.

Task: Perform two contrasting styles of dance

1) Celtic Dance

2) Contrasting dance of any style

Space: A stage with a floor of 20’ x 20’ will be provided. To County will do their utmost to supply the same size stage on rally day

Time: Maximum time allowed for each team is seven minutes. Minimum time allowed for each team is four minutes.

Penalties: Penalty marks at a rate of 2 per 15 seconds or part thereof will be incurred if teams go over time.

Equipment:. Competitors to provide their own CD’s/mp3 but PA equipment will be provided.

Accompaniment: Members may provide their own instruments or an accompaniment (additional members allowed (26 and under) and one individual over 26 years of age). There is no restriction on the number of music pieces used. County/Wales YFC will NOT supply a piano.

Important Date: For county winners 2nd July – Submission of music file to Wales YFC Office (e mail address for mp3 files is information@yfc-wales.org.uk)

Scoring:

Celtic Dance 50

Contrasting Dance 50

Total marks 100

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**MALE AND FEMALE TUG-OF-WAR COMPETITION**

 Team: - A team shall consist of eight pulling members. No more than two (2) members of a team shall be between the ages of 15 and 17 years on 1 September 2011 and the remainder of the team MUST be between 17 years of age & over and 26 years of age & under on 1 September 2011. And all competitors must be full members of a Club affiliated to NFYFC. One male and one female team.

Notes:The 2013 NFYFC Tug-of-War Rules shall apply as set by the ToWA. Weights - 680 kg Men; 580 kg Ladies. Members to wear the same colour shirt/jerseys. Competitors' boots or shoes must not be `faked' in any way, i.e.: the sole, heel and side of the heel shall be perfectly flush. No metal toecaps or metal toe plates are permitted. Metal heel tips that are flush on the side and the bottom of the heel are permitted. The judge(s) has/have the power and responsibility to disqualify a team or teams after a caution or disqualify without caution for any offence against the rules.

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**WOODWORK COMPETITION – Child’s Play equipment**

Team: Two members (26 years of age or under)

Task:To make an item of child’s play equipment. The item should be suitable for outside use.

Time:2 hours is allowed to complete the task.

Equipment: Competitors must supply their own tools, chainsaws will not be allowed. Only battery powered drills will be allowed no other battery operated tools are allowed. Screws and\or bolts may be used but these must be supplied by the competitors. No nail guns allowed.

Materials At County level, County will only supply the timber

At Royal Welsh Show finals the competitors will be supplied with the materials (details to follow). All timber at the Royal Welsh Show will be sawn treated. Competitors to supply their own nails and bolts.

Scoring:

Quality of workmanship,

structural soundness and design 60

Team work 10

Safe working 10

Orginality 10

Fit for purpose 10

Total 100

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**CELTIC CHARIOT RACE**

Team:Team of nine members (26 years of age or under)

Task:Six members to pull the chariot with a member riding the chariot from the north end of the cattle ring to the south end of the cattle ring and to pick up another member “the maiden” in the chariot, along with the other member. Prior to the race each team will parade around the cattle ring. One member of the team to provide the commentary. Each team should provide a commentary of a maximum of 2 minutes (time penalties will be incurred for any that go over time).

Notes: The RWS and County YFC has stringent Health and Safety rules that must be adhered to. Each chariot will be inspected prior to the race to ensure that it is safe to race, any chariot not deemed suitable will be removed from the competition.

**Wheels of the chariot to be not less than 16” or more than 2’ in diameter – Maximum diameter outside measurement.**

Penalties – Penalty marks at a rate of 2 per 15 seconds or part thereof will be incurred if teams go over time.

Important Date:

2nd July – Submission of commentary to the Wales YFC Office. (e-mail address for this is information@yfc-wales.org.uk).

Scoring:

Quality of workmanship, structural soundness, design and safety awareness – 40

Costume – 20

Overall Effect – 20

Commentary – 10

Race - 10

Total marks - 100

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**ON THE NEWS- REPORT FROM A CELTIC EVENT**

Team:3 members (one 26 or under, one 21 or under and one 16 years of age or under)

Task: Prepare a press release and broadcast a news report live on stage.

Format: Each team will be issued with a brief and press pack containing various sources of information. The press release shall be no longer than two sides of A4 and will be presented hand written. Two of the three team members must be involved in the live news report on stage.

Timing: Two hours allowed to meet deadline: hand in press release and be ready to present news report. Three minutes is allowed for the live news report. Two minutes will be allowed for stage and sound preparation prior to the live broadcast.

Penalties – Penalty marks at a rate of 2 per 15 seconds or part thereof will be incurred if teams go over or under time.

Equipment: Props are permitted but no set. Wales YFC will provide a table and chairs.

Scoring:

Press Release 25

**News Report –**

Style and Presentation 25

Content 25

Interpretation of Brief 15

Teamwork 10

Total marks 100

**Breed Stock-judging**

**WELSH BLACK CATTLE STOCKJUDGING**

Team:Four members (one 26, one 21, one 18 and one 16 years of age or under).

Task:26 and 21 years of age and under competitors to place and give reasons on two rings of four cattle. 18 years of age and under competitor to place two rings of four cattle and give reasons on one ring (the ring to be specified prior to the competition). 16 years of age and under competitor to place and give reasons on one ring of four cattle.

Notes:All sections to be judged on breed points.

Timing: 15 minutes allowed for inspection and handling.

Reasons: Each competitor will be allowed two minutes to state his/her reasons. Competitors who exceed this time limit will incur penalties at a rate of two marks for each 15 second or part thereof. The marks will be deducted from the competitors total.

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**SECTION D COB JUDGING**

Team: Four members (one 26, one 21, one 18 and one 16 years of age or under).

Task: 26 and 21 years of age and under competitors to place and give reasons on two rings of four horses. 18 years of age and under competitor to place two rings of four horses and give reasons on one ring (the ring to be specified prior to the competition). 16 years of age and under competitor to place and give reasons on one ring of four horses.

Notes:Horses to be judged on Breed Points. The horses supplied for the competition will be of a similar type.

Timing: 15 minutes allowed for inspection and handling.

Reasons: Each competitor will be allowed two minutes to state his/her reasons. Competitors who exceed this time limit will incur penalties at a rate of two marks for each 15 seconds or part thereof. The marks will be deducted from the competitor’s total.

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**BADGER SHEEP JUDGING – Torddu**

Team: Four members (one 26, one 21, one 18 and one 16 years of age or under)

Task: 26 and 21 year old and under competitors to place and give reasons on two rings of four sheep. 18 years old and under competitor to place two rings of four sheep and give reasons on one ring (the ring to be specified prior to the competition). 16 years old and under competitor to place and give reasons on one ring of four sheep.

Notes: Sheep to be judged on breed points.

Timing: Fifteen minutes allowed for inspection and handling.

Reasons: Each competitor will be allowed two minutes to state his/her reasons. Competitors who exceed this time limit will incur penalties at a rate of two marks for each 15 seconds or part thereof. The marks will be deducted from the competitor’s total.

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**SHEEP SHEARING COMPETITION**

Team:Two members (one 26 and one 21 years of age or under)

Task:Members to shear two lambs each.

Notes: Competitors must provide their own shearing heads.

All members must have passed either a NPTC Proficiency Test or a BWMB Blue Seal in Sheep Shearing to compete in the YFC Sheep Shearing Competition, a copy of the certificate must be supplied to the Wales YFC office in advance

Important Date:

2nd July - Submission of Blue Seal / Proficiency Certificate to Wales YFC Office.

Marking:

The BISCA Rules and marking system for 2013 will apply.

**GUIDELINES BOOKLET**

**Y.F.C. MINUTE BOOK GUIDELINES**

USE OF MINUTE BOOK:

1. It is the duty of a Club Secretary to keep a Minute Book containing a record of all Club meetings.

2. Minutes of meetings should include:

 a) Date, time and place of meeting.

 b) Name of Chairman of meeting.

 c) Number attending the meeting.

 d) Details of all resolutions passed.

 e) Name of lecturer or demonstrator attending.

 f) Details of any other business conducted.

 g) Record or other items included.

3. Minutes must be read at the next meeting by the Secretary and, after being confirmed by the meeting, signed and dated by the Chairman.

4. Pages at the end of the minute book can be used for an attendance register.

5. The pages at the beginning can be used as an index to the pages on which important decisions and events are minuted.

6. Secretary are recommended to use the Membership Cards provided by the NFYFC as a card index to club membership.

So you type your minutes – then type them on plain sheets of paper and stick them into the Minute Book. Remember that it is not adequate to keep Minutes in a loose leaf folder or similar, where they can easily be torn out or the whole page changed.

## NATIONA BRAINSTRUST COMPETITON

### OBJECTIVES

- To speak to an audience

- To express one’s thoughts and views clearly on a given subject

- To create entertaining discussion

### CHAIRMAN

1 PREPARATION

* Come prepared with postcards and pen
* Ensure you choose questions to suit your panel
* Select questions that provide adequate scope for discussion
* Make a list of as many salient points as possible to support both sides of the discussion
* It is advisable that the question you intend putting to your panel first, is the one which they will feel most comfortable answering

2 PERFORMANCE

Await Judges’ signal before commencing

* Formally introduce yourself and the team
* Sit up smartly in a business-like way and be pleasantly in charge of the team and the audience
* Read the question clearly and meaningfully
* Ideally, each member should be asked to speak first on one of the questions
* Allow 5 minutes (approx) per question (including your summary) and 5 minutes for your introduction and closure of the meeting
* Ensure no individual dominates the discussion. Try not to over-dominate yourself
* Do not allow any panel member to ‘dry-up’; bring in another panellist if this happens
* Try to listen carefully to what members are saying
* Make notes as the discussion proceeds
* Prompt the team and keep them on the subject
* The introduction, summaries and conclusion should be addressed to the audience. Make summaries brief and to the point
* Stand to introduce the team and when closing the meeting
* Formally conclude the meeting

### PANEL

- Long speeches are not desirable

- Look at, and speak mainly to the audience

- Avoid the use of abbreviations that the audience may not understand

- Ensure that your comments relate to the question

- Avoid total agreement – some discord promotes discussion

- Use humour – but not to excess

### TEAM - OVERALL

- Approach and leave the stage in a quiet and orderly fashion

- Sit facing the audience (NOT to each other) and about 2 feet apart

- Sit upright, but not too rigidly and be interested in the proceedings

- Avoid undesirable mannerisms, e.g. excessive hand gestures

- Speak loudly and clearly and in such a way that you appear to be talking to each other and every person in the audience

- Look tidy – appearance counts

- Don’t forget – all the rules for good public speaking apply

- Keep discussion lively to keep the audience interested – each member must be careful to stay with same line of argument throughout

#### TRAINING

- Read the papers

- Practice with current affairs questions:-

* Agriculture
* Rural issues
* Social issues

### SPECIAL NOTES FOR JUDGES

The end of the competition is always hectic and time is very limited for all concerned. There will not usually be time or a need, therefore, to quote from lengthy prepared notes. However, the following may be helpful:-

- Comment and criticism from judges should be constructive

- Whilst it is probably unwise to mention particular participants by name when offering criticism, there is no harm in doing so when referring to good points

- Judges can offer to see individuals after the competition to discuss their performance

- To avoid time consuming repetition and possibly confusion, it is probably best that only one judge comments on the performance of participants, whilst the other announces the results

- Make notes of particular points as the competition progresses, because of time limitation at the end. Ensure timing is correct.

##### Competitions Department

##### Revised March 2004

GUIDELINES FOR JUNIOR SPEAKING COMPETITION

### GENERAL RULES

1 Read the current year’s Rules – note age limits, times of speeches, etc

2 Dress smartly for the competition – give a good impression of neatness in dress, 3 tidy notes, attractively presented visual aids

3 When speaking, stand well away from the table and chairs – this prevents the temptation to lean on them

4 Speak out – and keep looking around the room at all members of the audience

5 Smile – it will make the audience think you are relaxed even if you are terrified!

6 Use notes – but only on postcards

7 If the rules stipulate a formal meeting, then use surnames when addressing each other. If not, use Christian names. Begin speeches with “Chairman, Ladies and Gentlemen”.

##### CHAIRMAN

1 Needs to have an air of authority – but keeping the team and audience relaxed

2 Never forget you are in charge of the whole meeting – from the moment you show your Speaker to the Chair to the time you have escorted them from the room

3 Wait for the Judges’ signal before commencing

4 Have a running order of the meeting – cross of each section as it passes

5 Introduce Proposer in opening speech. Judges can check names more easily if all introduced together

6 Work out a skeleton introduction for your Speaker – make him/her sound as interesting as possible. Use humour if you can

7 At the end of the speech, briefly thank the Speaker; ask for questions firstly from the Vote of Thanks Proposer and then two questions from the Judges (1 each). Questions are not to be taken from any other source.

8 It helps the Vote of Thanks Proposer if you mention the Speaker’s name and subject twice during the opening speech – especially if their name is complicated

9 Invite your Vote of Thanks Proposer by name to propose the Vote of Thanks

10 Add your final comments and formally close the meeting

##### SPEAKER

1 Choose a subject that YOU are interested in – ignore any suggestions from others, unless you are convinced you can tackle the subject with ease

2 Keep the wording of your speech simple and natural as if in conversation

3 Allow as much of your personality to show as possible – give YOUR ideas, opinions and views

4 If you want to use visual aids, practice with them – there is an art in showing them off so that everyone in the room can see them – also in the time of doing this

5 Read around the subject – it will help when answering questions. Try not to learn your speech off by heart – use postcard notes to remind you of the order of your speech

6 Answer questions concisely – if you don’t know the answer then say so

7 Time your speech carefully – remember, marks are deducted for faulty timing

##### PROPOSER

1 Work out skeleton speeches beforehand so you will have a rough idea of what you are going to say

2 Ensure that the Chairman, when meeting the Speaker, writes down the Speaker’s name and subject and hands this to the Vote of Thanks Proposer, when the Speaker and Chairman enter meeting. (No other writing to be on the card)

3 Listen carefully to the speech. Comment upon some aspect and ask a simple question – nothing is gained in trying to catch the Speaker out

4 When giving the Vote of Thanks sound genuine, avoid clichés and remember you are speaking on behalf of the whole audience

##### TRAINERS

1 Never enter a team without adequate practice – it could mean a loss of self-confidence – one of the objects of the YFC Speaking Competitions is to encourage speaking in public at meetings, stockjudging, etc

2 Encourage team members to speak out, but don’t try to alter accents

3 Try to suppress strange mannerisms, e.g. hopping, scratching, sniffing, etc., these practices could detract the audience from the speech

4 Practice with the team in a village hall – they will then be used to projecting the voice, looking around the room, etc

5 Some teams may like to have group discussions – beware this does not lead to confusion

6 Prepare the teams with other Club members present – to allow natural response to a ‘live’ audience

7 Check the rules, time of competition, transport available and muster as many supporters possible to the competition. You will need a sense of humour at all practices – always recognise how far you can push each individual – never nag so much that they will not want to do public speaking again

##### SPECIAL NOTES FOR JUDGES

The end of the competition is always hectic, and time is very limited for all concerned. There will not usually be time or a need, therefore, to quote from lengthy prepared notes; however the following may be helpful:-

* Comment and criticism from Judges should be constructive. This is especially important in a Junior Public Speaking Competition where encouragement to continue is vital. Harsh comments could discourage a team from entering further competitions.
* Whilst, it is probably unwise to mention particular participants by name when offering criticism, there is no harm in doing so when referring to good points.
* Judges can offer to see individuals after the competition to discuss their performance.
* To avoid time consuming repetition and possibly confusion, it is probably best that only one Judge comments on the performance of participants, whilst the other announces the results.
* Make notes of particular points as the competition progresses, because of time limitation at the end. Ensure timing is correct.

##### TO ALL MEMBERS OF THE TEAM

Enjoy the competition and have a go again next year – Public Speaking gets easier the more you do!

###### Revised March 2004

## GUIDELINES FOR COOKERY COMPETITION

##### IN ADVANCE OF THE COMPETITION

* read the rules very carefully and highlight the important sections
* consider the theme and restrictions imposed
* when reading recipe books, don’t ignore recipes which use an oven as these may be adapted to top-heat cookery. Recipes needing chilling may be done in a cool bag or on a bed of crushed ice
* select a simple recipe which shows a number of simple skills which you can ensure will work, rather than something complicated which can very easily go wrong
* practice 2 or 3 times to work out utensils needed and to plan your work time (aim to have 5 minutes spare)

##### AT THE COMPETITION

Preparation

* lay out your utensils and ingredients in a logical manner
* appear tidily dressed in a clean white coat, skirt/collar and tie, clean shoes etc. – Remember, first impressions count; clean and tidy competitor = clean and tidy cook
* when finished with utensils/ingredients, either put in a box under your table or bin (any large amounts of spare ingredients/mixture should be stored in plastic pots for “further use”)
* prepare as much as possible on site although wash and weigh ingredients at home if practical

Hygiene

* before laying out your table and at completion of competition, ensure that you wipe down the table etc.
* have plenty of clean, hot washing up water (bring in thermos flask if necessary) and a cloth
* ensure that you have a bin (a plastic carrier bag pinned to the table is a good idea as the Judge cannot see what you put in it!)
* wipe down chopping boards, knives etc. between each task
* keep a plate or similar next to your gas ring on which to place any knives, spoons etc

##### Interpretation of Theme

* think carefully about the theme and your display. If the theme is “Modern British Foods”, all the ingredients and any items on the display, i.e. wine, should be British, and the display should have a modern feel to it

##### Presentation of Dish

* take care in your garnish as you can use this opportunity to show off several skills, but don’t over garnish

##### Overall Dish

* keep displays simple, i.e. cloth, flowers and menu cards
* try experimenting with heights to add interest
* ensure that cloths are not creased. Roll the cloth on a drainpipe or tube made from old newspaper, or covered wooden board slightly smaller than maximum space
* ensure that you keep within any size limitation and take your own tape measure

##### Use of Time

* plan time beforehand to allow yourself maximum use, i.e. 55 minutes out of 1 hour
* allow time to chat to the judge
* think of how to use up your spare time while waiting for the main dish to cook/chill, i.e. side salad and dressing, frosted fruits etc.
* if you have a problem/accident, tell the Judge or Steward and they will take this into account and allow you extra time if necessary

GENERAL

* SMILE – and enjoy yourself!

Competitions Department

Revised March 2004

GUIDELINES ON STOCKJUDGING

POSITIVE REASON GIVING

Some time ago NFYFC received an approach from the Holstein Friesian Cattle Society with regard to Reason Giving in the Dairy Stockjudging competitions. They were requesting that NFYFC consider altering their format of reason giving from a negative comparison to a positive comparison.

It is fact that, in the show rings of today, the judges are requested to give reasons in this positive manner. HFS Young Members’ Association are trained to give their reasons in this positive manner which is borne out by the receipt of letters from trainers and County Federations requesting that we change to this method.

It was decided that YFC should look forward on this issue, as today’s members are tomorrow’s Society judges, and to introduce this type of reason giving into the YFC stockjudging competition.

EXAMPLES OF POSITIVE REASON GIVING

1. I placed A over B for its superior stature and dairyness throughout. A being stronger in the topline than B. A also having a tighter udder attachment than B. A paraded well on correctly set legs and displayed a superior depth of heel than my second placed B.

Placing B over X for its superior and greater spring of rib than X, and also for its superior fore-teat placement and udder texture. B being flatter in the bone through the legs than my third animal X.

Placing X over Y, having the advantage of greater stature and smoothness of topline. X being stronger in the fore-attachment and strength of suspensory ligament over Y and X also having the edge over Y for its correctness of set of leg and depth of heel.

1. I place this class of 4 dairy cows A, B, X, Y. The top three cows are outstanding examples of the modern-day functional dairy cow.

I placed A over B on dairyness, she is longer and cleaner about the head, neck and body with a definite advantage in strength of loin and is smoother attached of her fore udder.

Placing B over X has an advantage in body capacity and strength. B is wider in the chest floor, fuller in the fore rib with a more desirable set of rear legs.

Placing X over Y is an easy placing, X having a stronger topline and higher, stronger rear udder attachment.

##

##  STOCKJUDGING GUIDELINES

BREEDING EWES

PROCEDURE IN JUDGING

Judging a group of animals consists of comparing them with the IDEAL for the type and breed to which they belong, and then placing the one that most nearly approaches this ideal at the top of the class.

Before starting to judge, make certain of what it is that has to be judged. Then view the animals from a distance (20 to 30 feet), so that all the animals in the class can be seen and compared - general appearance and conformation; type etc.

Watch the animals walking towards and then away from you, particularly for breeding. The hind legs should move forward in a straight line, maintaining good width throughout each movement.

When you come up close to inspect and handle, work over the animal with method and in a certain order, e.g. from head to tail, When judging sheep, stand back occasionally or crouch on your heels so as to bring the animals nearer to eye-level.

Do not be in a hurry to place the animals, for it is difficult to make one go back on one’s first judgment. When ready, pick out the top and bottom animals, placing the second and third later,

If you are taking part in a competition, make quite certain of the time allowed for parade, judging from a distance, and close inspection and handling.

WHAT TO LOOK FOR

GOOD POINTS BAD POINTS

Signs of good health Short broad head

(bright, bold, alert eyes, pink skin)

 Sound udder and teats Bad udder and teats

 (swollen quarters, hard lumps, sores)

 Mouth must be examined Old ewes

 (younger ewe will last longer)

 Outstanding conformation Jaws over or under shot

 (length, depth and width of body) Poor conformation (narrow, short)

 Feet (depth of heel, short clees, well up on her pasterns) Lame feet, bad legs, down on her pasterns

 Legs (strong boned, placed on each corner

of the ewe)

 Even growth of staple in fleece Open fleece

REASON PLAN

Usually, two minutes are allowed for giving Reason and the marks are commonly awarded on the basis of Accuracy, 25; Comparisons\*, 15; Style, 10. Competitors may, of course, make notes during the inspection of the animals, and these may be referred to while Reasons are given. They must be made, however, on the card provided.

1 Reasons should be memorised as well as pos­sible, and one should try to have in one’s mind a clear picture of the animals to be compared.

2 Make comparisons as much as possible when giving Reasons, compare animals either from head to tail (carcase - tail to head) to maintain a uniformity to your Reasons.

This implies that statements should be comparative rather then descriptive, e.g. “A is more symmetrical than B”.

3 Stand up straight, look at the judge, and keep your hands out of your pockets.

4 Be careful to use the terms that apply to the different kinds of livestock, e.g. a leg-of-Iamb is found only on a Iamb, and bullocks do not have hams,

5 Always try to use the full two minutes available when giving Reasons,

6 A white coat should be worn at all times and should have all buttons fastened

7 Thank the Judge at the end of your Reasons.

HOW TO BEGIN GIVING REASONS AND THEIR STRUCTURE

Mr Judge, these are my reasons for placing the ring of four commercial breeding ewes in the order A, B, X, Y.

I placed A first describe and compare to rest of class as to why it was the outstanding ewe in the ring of four.

Then compare 2nd (b) to 1st (A)
 3rd(X) to 2nd (B)
 4th (Y) to 3rd (X)

N.B. Remember, there is sometimes a good point on your last ewe which should be mentioned,

EXAMPLE REASONS

Good evening, Mr Judge, I place this ring of four commercial breeding ewes in the following order, A, B, X,Y.

1 I placed A first, the outstanding shearling ewe, combining length and width, with excellent conformation and was balanced throughout,

A long feminine head, set neatly on to broad and well-fleshed shoulders; tremendous width through its spring of rib, carried through into a broad strong loin enabling it to carry two lambs for many years. Her hind legs were widely set, and well rounded in shape. She was correct in her udder and mouth and was providing a tight quality fleece.

2 I placed B second, again a shearling ewe with stature and length, but lacked the width, conformation and breed character of my first ewe, A. An eye-catching healthy sheep, bright bold eyes but, compared to A, she was narrower across her shoulders, lacking width through her ribs and over her loin.

3, I placed X third, showing four broad teeth, a ewe in her prime, but today she was lacking the length, stature and conformation of my first two ewes. Compared to B she lacked width in her chest, her neck was longer, set into narrow shoulders. She lacked the body capacity, flatter ribbed, lacking width in her loin and, indeed, lacked width in the rear. Correct in her mouth, an uneven udder, but both quarters still soft and appear in working order,

4. I placed Y last, a full-mouthed ewe with eight broad teeth. The smallest ewe, lacking the length, depth and condition of the other ewes. Compared to X, bright and bolder in her eyes with more character and carriage in her head, but was narrow and poorly fleshed over her loin, Sound feet and legs, but with one hard quarter in her udder. We must assume it not to function and she would be unsuitable to breed again and should be culled.

These, Mr Judge, are my Reasons for placing the four Suffolk cross ewes in the order of A, B, X, Y.

Competitions Department

Revised April 2004

## STOCKJUDGING GUIDELINES

BUTCHERS BEEF

PROCEDURE IN JUDGING

Judging a group of animals consists of comparing them with the IDEAL for the type and breed to which they belong, and then placing the one that most neatly approaches this ideal at the top of the class.

Before starting to judge, make certain of what it is that has to be judged: butcher or breeding animals. Then view the animals from a distance (20 to 30 feet), so that all the animals in the class can he seen and compared - general appearance and conformation; type etc.

Watch the animals walking towards and then away from you, particularly for breeding. The hind legs should move forward in a straight line, maintaining good width throughout each movement and not swinging in and out.

When you come up close to inspect and handle, work over the animal with method and in a certain order, e.g. from head to tail.

Do not be in a hurry to place the animals, for it is difficult to make one go back on one’s first judgment. When ready, pick out the top and bottom animals, placing the second and third later.

If you are taking part in a competition, make quite certain of the time allowed for parade, judging from a distance, and close inspection and handling.

WHAT TO LOOK FOR

POINTS: GOOD BAD

Head & Neck Light, small Heavy

Brisket Light Wasteful

Shoulders Broad, well-developed Lacking fleshing

 Well-fleshed Narrow over shoulders

 Dairy-like

Topline Good length & width Extremely short, narrow

 Wide – fat

Spring of Ribs Well-sprung Flat and fat

Loin Long, deep and full Narrow, lacking fleshing

Plates Full, well-fleshed Shallow, weak Competitor to be 16 years of age or under on 1.9.10.

Hindquarters Rump well-rounded Flat, falling off over

The Rump Fleshing in the 1st &Narrow, fat on tail head

2nd thighs Lacking muscle development

 Muscle development to the hocks and maturity

 Very gutty & wasteful

REASON PLAN

Usually, two minutes are allowed for giving Reasons, and the marks are commonly awarded on the basis of Accuracy, 25; Comparisons\*, 15; Style, 10. Competi­tors may, of course, make notes during the inspection of the animals, and these may be referred to while Reasons are given. They must be made, however, on the card provided.

1 Reasons should be memorised as well as pos­sible, and one should try to have in one’s mind a clear picture of the animals to be compared.

2 Make comparisons as much as possible - when giving Reasons, compare animals either from head to tail (carcase - tail to head) to maintain uniformity to your Reasons.

\*this implies that statements should be comparative rather then descriptive, e.g. “A is more symmetrical than B”.

3 Stand up straight, look at the judge, and keep your hands out of your pockets.

4 Be careful to use the terms that apply to the different kinds of livestock, e.g. a leg-of-lamb is found only on a lamb, and bullocks do not have hams.

5 Always try to use the full two minutes available when giving Reasons.

6 A white coat should be worn at all times and should have all buttons fastened.

7 Thank the Judge at the end of your Reasons.

HOW TO BEGIN GIVING REASONS AND THEIR STRUCTURE

Mr Judge, these are my reasons for placing the ring of four butchers steers in the order A, B, X, Y.

I placed A first: - describe and compare to rest of class as to why it was the outstanding steer in the ring of four.

 Then compare 2nd (B) to 1st (A)
 3rd (X) to 2nd (B)
 4th (Y) to 3rd (X)

N.B. Remember, there is sometimes a good point on your last steer, which should be mentioned.

EXAMPLE REASONS

Good evening, Mr Judge and Mr Timekeeper. Here are my Reasons for placing the four Charolais cross steers in the order of A, B, X & Y.

1 A I placed first, a quality steer that is the most evenly balanced and well-proportioned beast throughout. Neatest head and neck leading on to a well-developed, well-fleshed shoulder, being light in the brisket. He handled firm and was well covered over the ribs. The loin felt long, deep and full. The plates are also well fleshed.

Excelling over the class with his firm, full, well-rounded rump, with an excellent width and depth of flesh going through the thighs down to the hocks.

2 B I placed second, a well-fleshed commercial steer, lacking the quality of A’s

conformation throughout. When compared to A, B’s shoulders were also well-fleshed, with broad, well-covered and firm, spring of rib, However, its loin was weaker, lacking the length of fullness of A’s loin. The hindquarters were well developed but not of the outstanding quality of my first steer.

3 I placed third, the tallest steer in the class, lacking the width and the quality conformation of my first two steers. Compared to B, he was also firm, handling well over the ribs, but lacking width and development in his loin, and was shallower over the plates. He lacked the width and depth of fleshing through the rump. Overall, this steer needs a few more weeks to reach his potential.

4 Y I have no hesitation in placing last. Narrow throughout, it has by far the poorest conforma­tion here today. Compared to X, it is weak over the shoulder and lacked width along its topline. Poorest spring of rib and is by far the guttiest, most wasteful, steer here today. Loin lacked the fleshing and was shallower over the plates. Its hindquarters totally lacked the development and maturity of the rest of the class.

Mr Judge, these are my Reasons for placing these four Charolais cross steers in the order of A, B, X, Y.

Competitions Department

Revised April 2004

## STOCKJUDGING GUIDELINES

BUTCHERS LAMBS

PROCEDURE IN JUDGING

Judging a group of animals consists of comparing them with the IDEAL for the type and breed to which they belong, and then placing the one that most nearly approaches this ideal at the top of the class.

When you come up close to inspect and handle, work over the animal with method and in a certain order, e.g. from head to tail. It is essential that you take advice and fully understand what is the acceptable degree of fat cover on a live lamb and a lamb carcase at the time of the competition. Think carefully and consider first impressions.

Do not be in a hurry to place the animals, for it is diffi­cult to make one go back on one’s first judgment. When ready, pick out the top and bottom animals, placing the second and third later.

If you are taking part in a competition, make quite certain of the time allowed for parade, judging from a distance, and close inspection and handling.

WHAT TO LOOK FOR

GOOD POINTS BAD POINTS

 High killing-out %

 Flesh covering throughout Excess fat covering

Poor flesh covering

 (too lean)

 Fullness in the leg and chump Narrow legs

 Width and flesh covering over loins Heavy shoulders

Broad throughout

Spring of rib

 Potential eye muscle development

Well-proportioned shoulders

Short neck carrying very little waste

REASON PLAN

Usually, two minutes are allowed for giving Reasons, and the marks are commonly awarded on the basis of Accuracy, 25; Comparisons, 15; Style, 10. Competitors may, of course, make notes during the inspection of the animals, and these may be referred to while Reasons are given. They must be made, however, on the card provided.

1 Reasons should be memorised as well as pos­sible, and one should try to have in one’s mind a clear picture of the animals to be compared.

2 Make comparisons as much as possible - compare live animals from head to tail (carcase - - tail to head) to maintain uniformity to your Rea­sons.

3 Stand up straight, look at the judge, and keep your hands out of your pockets.

4 Be careful to use the terms that apply to the different kinds of livestock, e.g. a leg-of-lamb is found only on a lamb, and bullocks do not have hams.

5 Always try to use the full two minutes available when giving Reasons.

6 A white coat should be worn at all times and should have all buttons fastened.

7 Always thank the Judge at the end of your Reasons.

HOW TO BEGIN GIVING REASONS AND THEIR STRUCTURE

Mr Judge, these are my reasons for placing the ring of four butchers lambs in the order A, B, X, Y.

I placed A first:- describe and compare to rest of class as to why it was the outstanding lamb in the ring of four.

 Then compare

 2nd (B)

 3rd (X) to 2nd (B)

 4th (Y) to 3rd (X)

NB. Remember, there is sometimes a good point on your last lamb, which should be mentioned.

EXAMPLE REASONS

Mr Judge, I place this ring of four prime butchers’ lambs in the following order, A, B, X, Y.

1 I placed A first, the most outstanding Texel cross lamb in the class. This lamb has a short neck, set in a broad well-fleshed shoulder, which was carried through and over a firm, well-covered spring of rib.

Possessing the outstanding loin in the class, the tremendous width and depth of fleshing in its loin was carried through to the rear and, toge­ther with the fullness and shape in its leg, made no doubt in my mind that this lamb will produce the most saleable carcase.

2 I placed B second. Again, a neat compact Texel lamb, firm and ideally finished for the trade. Although well fleshed through its shoulders and over its ribs, its lack of width compared to A was shown fully in its loin. Again, well rounded legs, but lacked the depth, shape and width of fleshing in A’s legs. Overall, a well-balanced lamb, carrying very little waste throughout and will, again, provide a very saleable carcase,

3 I placed X third, a longer, leaner lamb lacking the conformation of my first two, A and B. Particularly lacking fleshing through the shoulder, across its ribs and over its loin, X’s legs were adequately fleshed, but lacked B’s shape and fullness in the gigot. A larger framed lamb, handling leaner at the dock and not yet reached its full potential.

4 I placed Y last. The shortest, lightest lamb in the class. Although adequately fleshed for today’s trade, when compared to the rest of the class, it lacked width through the shoulder, spring of rib lacked cover, narrowest loin and fullness of fleshing in its legs.

And those, Mr Judge, are my brief reasons for placing these four butchers’ lambs in the order of A, B, X, Y.

Competitions Department

Revised April 2004

## Dairy STOCKJUDGING GUIDELINES

DAIRY

PROCEDURE IN JUDGING

Judging a group of animals consists of comparing them with the IDEAL for the type and breed to which they belong, and then placing the one that most nearly approaches this ideal at the top of the class.

Before starting to judge, make certain of what it is that has to be judged: butcher or breeding animals. Then view the animals from a distance (20 to 30 feet), so that all the animals in the class can be seen and compared - general appearance and conformation; type etc.

Watch the animals walking towards and then away from you, particularly for breeding. The hind legs should move forward in a straight line, maintaining good width throughout each movement and not swinging in and out.

When you come up close to inspect and handle, work over the animal with method and in a certain order, e.g. from head to tail.

Do not be in a hurry to place the animals, for it is difficult to make one go back on one’s first judgment. When ready, pick out the top and bottom animals, placing the second and third later.

If you are taking part in a competition, make quite certain of the time allowed for parade, judging from a distance, and close inspection and handling.

WHAT TO LOOK FOR

OVERALL

The cow should show dairy character - being fine throughout, fine and supple in the skin, fine or clean-boned, without appearing narrow; she should show longevity; stature is important; barrel or rib-cage length and width is very important giving her excellent body capacity, a well balanced capacious udder and she should parade well.

HEAD, NECK AND SHOULDERS

Head - long, feminine head, bright eyes and broad muzzle.

Neck - blend into a finely set, wedge-shaped shoulder, not U shaped.

TOPLINE

Must be level and not weak over the loin, or a high tail head.

RUMP

Squarely set, must have plenty of length from hook bone to pin bone, looking for width between pin bones.

BODY CAPACITY

Must have plenty of length and depth of body, plenty of width and open ribbed.

UDDER

Rear udder attachment must he high and wide in the twist; fore udder attachment must be strong and carried well forward blending into a deep capacious body; overall - pink, fine-textured skin, not fleshy, capacious but durable, not pendulous; strong suspensory ligament; long, wide sole of udder, plenty of shape and width to her rear udder; prominent milk vein.

LEGS AND FEET

Should parade well on four well-shaped legs; up on her pasterns, plenty of heel depth and not closed-hocked or sickle-hocked; overgrown cleets will seriously affect profitability of cow - can cause overstretching or even lameness whilst on parade.

REASON PLAN

Usually, two minutes are allowed for giving Reasons, and the marks are commonly awarded on the basis of Accuracy, 25; Comparisons\*, 15; Style, 10. Competitors may, of course, make notes during the inspection of the animals, and these may be referred to while Reasons are given. They must be made, however, on the card provided.

1 Reasons should be memorised as well as possible, and one should try to have in one’s mind a clear picture of the animals to be compared.

2 Make comparisons as much as possible when giving Reasons, compare animals either from head to tail (carcase - tail to head) to maintain uniformity to your Reasons.

\*This implies that statements should be comparative rather then descriptive, e.g. ‘A is more symmetrical than B”.

3 Stand up straight, look at the judge, and keep your hands out of your pockets.

4 Be careful to use the terms that apply to the different kinds of livestock, e.g. a leg-of-lamb is found only on a lamb, and bullocks do not have hams.

5 Always try to use the full two minutes available when giving Reasons.

6 A white coat should be worn at all times and should have all buttons fastened.

7 Thank the Judge at the end of your Reasons.

EXAMPLE REASONS

After much consideration, I placed the four Holstein Dairy Cows in the order of A, B, X, & Y.

1 1 placed A first, possessing fully aIl the dairy characteristics and was true to her type, excelling over the class in her body conformation, with length and openess of rib. Superb depth and width throughout. She was flat and strong through the loin, square over the rump with excellent distance from hook to pin.

1. I placed B second, lacking the stature, strength and body capacity of my first cow

A. When compared to A, she was narrower in the chest, finer set shoulders, flatter over rib, shorter from hook to pin and narrower in the pins, but par­aded better, with more depth of heel. B’s udder had a fine silky texture, more width in its rear udder

but lacked the central ligament support and durability of A’s udder. Her teats were slightly longer but just as well placed. An excellent fore-udder, with more presence of veining.

3 I placed X third, similar in stature but lacked the dairy qualities of B. Shorter head, broader chest, coarsely set shoulders. Broader spring of rib but lacked the depth, more level topline, squarely set rump, coarse in the hock but walked well on parade. X’s udder, although well attached, was fleshy, skin lacked the soft texture, less veining, and her teats were coarse; however, they were well placed with plenty of cover.

4 I placed Y last. No doubt as a young cow she would have been a productive cow in any herd, still feminine in her head, broad muzzle. Compared to X, Y had finely set shoulders but then lacked width through her spring of rib and loin, squarely set rump, lacked depth in her heel, was close-hocked but fine and dairy-like throughout. Her udder was showing signs of wear and was the main reason for placing her last. Teats widely placed in fore udder and her udder now becoming pendulous but, indeed, a finely tenured skin.

Mr Judge these are my Reasons for placing these four Holstein Dairy Cows in the order of A, B, X, Y.

##### Competitions Department

###### Revised April 2004

## SENIOR YFC AMBASSADOR 2012/13

SYNOPSIS FORM

|  |  |
| --- | --- |
| Name:  |  |
| Date of birth:  | Age (on day of the competition):  | YFC Membership Card No:  |
| Occupation:  |
| Name of YFC Club: | YFC County Federation: |
| Year first joined YFC: |  |
| YFC History – posts held: |
| YFC Involvement (please record YFC activities you have participated in)ClubCountyArea/WalesNational |
| Proudest moment in YFC (so far!) |
| Ambitions in YFC |
| Ambitions outside YFC |
| Hobbies and interests outside of YFC |
| Additional Information |

H.S.E. FENCING

Introduction

This leaflet covers the safe working practices to be followed when erecting and dismantling post and wire fences, but not woodwork fences.

You can use this leaflet within the risk assessment process to help identify the controls to put in place when carrying out fencing operations in forestry and other tree work.

For specific guidance on posthole borers, ATV quad bikes and other all-terrain vehicles see AFAG leaflets 105 Hand-held power posthole b o r e r, 701 ATV quad bikes, and 702 All-terrain vehicles.

You must also assess the effect of the site and the weather as well as following this guidance.

All operators must have had appropriate training in how to carry out the tasks required (see AFAG leaflet 805 Training and certification) .

Personal protective equipment (PPE)

❏ 1 Use the following PPE:

* + - Gloves to protect against barbed wire, splinters, scratches etc.
		- Non-snag outer clothing appropriate to the prevailing weather conditions. The use of high-visibility clothing may also be appropriate .
		- Protective boots with good grip and ankle support (complying with EN 345-1).
		- Eye protection (safety glasses to EN 166) is strongly advised because of the danger from flying debris, particularly when dismantling old fences.
		- ❏ 2 Wear protective clothing appropriate to power tools if they are used, eg ear, face and eye protection.
		- ❏ 3 Each person should carry a first-aid kit including a large wound dressing (see HSE leaflet INDG214 First aid at work: You r questions answered).
		- ❏ 4 Hand-cleaning material such as waterless skin cleanser or soap, water and paper towels should be available.

Tools and equipment

❏ 5 The tools and equipment selected will depend upon the type of fencing being erected/dismantled. Ensure that all tools and equipment are serviceable.

❏ 6 Tools and equipment must be well maintained with all cutting edges adequately guarded when not in use.

❏ 7 Do not place hand tools on the top of posts/stakes. Use a tool belt.

❏ 8 Report any defects.

Manual handling

❏ 9 Follow best practice when manual handling (see HSE leaflet INDG145 Watch your back) .

❏ 1 0 Do not attempt to carry too much and adjust the load to suit the site conditions.

❏ 11 Lift the power tool using the leg and arm muscles. Keep the back straight.

❏ 1 2 Organise the delivery of fencing materials to minimise manual handling, eg mechanised unloading or team work at a prepared site.

❏ 1 3 Organise the layout of materials on the site to minimise carrying. Where practical use an ATV or quad bike.

❏ 1 4 Get help with heavy or awkward materials.

Preparing to work

❏ 1 5 Check the proposed fence line for underground hazards and services, eg cables, water and gas mains. Where present, ensure they are clearly marked.

❏ 1 6 Consult the local electricity company if working on fences within 40 m of overhead power lines.

❏ 1 7 When dismantling fences check for vegetation growth which could make the behaviour of the wire and net unpredictable. Take particular care with old fences.

❏ 1 8 Unload a trailer from the top side or the rear when it is on a side slope.

Timber treated with preservative

❏ 1 9 Wear chemical-resistant gloves to handle timber which is still wet with preservative. (Dried preservative, or dried treated timber rewetted by rain is safe to handle.)

❏ 2 0 Do not use treated timber until the preservative has completely dried (up to 2-3 weeks after treatment).

❏ 2 1 Do not burn off-cuts of treated timber on site - dispose of them via a licensed waste contractor.

❏ 2 2 If wood preservatives approved for hand application are used to treat cut surfaces, observe the safety instructions on the label eye protection, gloves and overalls. Always use the least hazardous product.

Hand saw

❏ 2 3 Make sure the material being cut is secured.

❏ 2 4 When notch cutting, keep the free hand clear of the saw teeth.

❏ 2 5 If a chainsaw is used, see AFAG leaflet 301 Using petrol driven chainsaws.

Manual stake-driving tools

❏ 2 6 Do not support the stake by hand - use a stake holder.

❏ 2 7 Do not test or adjust the stake by hand while the driving tool is being used.

❏ 2 8 Keep a firm stance with the feet and legs clear of the driving tool.

❏ 2 9 When using a stake/post driver do not allow it to be lifted above the top of the post.

❏ 3 0 When using a maul, ensure no one is close to or in line with the swing.

Mechanical post/stake drivers

❏ 3 1 This is a one-person operation.

❏ 3 2 If the post/stake driver is mounted to a tractor via a three-point linkage, the tractor must be large enough to remain stable during post/stake driving.

❏ 3 3 The machine must be properly parked and braked before post/stake driving begins.

❏ 3 4 There is a risk of flying debris from the driven post/stake. Suitable face protection should be worn.

❏ 3 5 The post driver should be fitted with a gripping device to remove the need for the operator to hold the post during operation of the machine.

Wire material

❏ 3 6 Line wire may be of mild steel (MS), high tensile steel (HT) or spring steel (SS). Barbed wire and woven wire mesh netting (eg hinge joint) may be of MS or HT and all other netting (ie welded and hexagonal) is MS.

❏ 3 7 SS is stronger than HT which is stronger than MS. SS and HT cannot normally be strained to breaking point manually. MS stretches before it breaks. Kinks, twists and surface damage increase the risk of breakage in all types.

❏ 3 8 H T and SS recoil much more dangerously than MS when cut, broken or simply released.

Line wire dispensing

❏ 3 9 Use a dispenser when unrolling line wires to avoid kinking and t w is t in g .

❏ 4 0 Ensure the wire is kept firmly in place on the dispenser.

Fixing

❏ 4 1 Fix one end of the line wire securely to the strainer post before applying tension.

❏ 4 2 Knots may only be used on MS wire, otherwise suitable wire connectors must be used.

❏ 4 3 When using ratchets, ensure the wire always has at least two full turns on the ratchet barrel.

❏ 4 4 Ensure wire strainers are securely attached and anchored before tensioning.

❏ 4 5 Do not stand on or astride wire while it is being tensioned.

❏ 4 6 Never over tension HT or SS wire by using extra leverage or more than one person on the wire strainer. Never use a tractor to apply tension.

❏ 4 7 To avoid recoil always ensure that the exposed ends of wire are secured.

❏ 4 8 Always secure HT and SS wire on each side of the cutting point before cutting.

❏ 4 9 Take care not to spike the hands on loose ends.

Straining

Cutting

Barbed wire

Further reading

Electricity at work: Forestry and arboriculture A FA G 8 0 4 Training and certification A FA G 8 0 5 Watch your back I N D G 1 4 5 First aid at work: Your questions answered I N D G 2 1 4 Managing health and safety in forestry I N D G 2 9 4

These publications are available from HSE Books - see ‘Further information’.

Fencing

Hand-held power posthole borer Using petrol-driven chainsaws Tractor units in tree work ATV quad bikes All-terrain vehicles Emergency planning

❏ 5 0 Always wear protective gloves when handling barbed wire.

❏ 5 1 When dispensing barbed wire keep it taut. N a m e : Checklist verified by:

❏ 5 2 Take care to avoid breakage and recoil, particularly with HT barbed wire. D a t e :

❏ 5 3 If metal droppers are used, they must be fixed according to the manufacturer’s recommendations.

❏ 5 4 Ensure that hazardous debris is removed to a safe place.

Notes Further information HSE priced and free publications are available by mail order from HSE Books, PO Box 1999, Sudbury, Suffolk CO10 2WA Tel: 01787 881165 (HSE priced publications are also available from bookshops and free For information about health and safety ring HSE’s Infoline Tel: 08701 545500 Fax: 02920 859260 e-mail: hseinformationservices@natbrit.com or write to HSE Information Services, Caerphilly Business Park, Caerphilly CF83 3GG. This leaflet is available in priced packs of 15 from HSE Books, ISBN 0 7176 2627 X. Single free copies are also available from HSE Books. © Crown copyright This publication may be freely reproduced, except for advertising, endorsement or commercial purposes. First published 04/03. Please acknowledge the source as HSE. / Printed and published by the Health and Safety Executive

### GUIDELINES FOR NAIONAL DEBATING COMPETITON

GENERAL

1. This competition is intended to provide an opportunity to exhibit the entire established rule of public speaking. All members of the team have an opportunity to prove their ability to speak in public, obviously some to a much greater extent than others
2. These rules include stance, use of voice, notes and humour etc
3. However, the debate has the added advantage of requiring the participants to illustrate other qualities, such as an unrehearsed and spontaneous ability to develop and counter arguments
4. It requires the participants to widen their knowledge by preparing and researching the subject, and it allows them to express their own views in their individual manner
5. Such a competition will surely add to the experience and confidence of the team members, which should be valuable in later years
6. All involved – trainers, competitors and judges – should read and study the rules and guidelines and abide by them throughout

1 GUIDELINES FOR THE CHAIRMAN

#### GENERAL

 This member, although not being able to score the most marks, can exert a very strong and firm influence on the whole “mixed” team performance. He/she must create the formal debate situation by exhibiting and insisting on the correct procedures being adopted throughout

 The Chairman must, at all times, appear interested in the debate, but remain impartial

 OPENING THE MEETING (3 MINUTES)

* Wait for the Judges’ signal to commence
* Stand to speak
* Brief reference to self and name; also brief reference to motion before meeting
* Make audience and panel feel at ease
* Introduction of team – always formal use of Mr/Mrs/Miss/Ms and Christian names in addition, if desired
* Read the Motion in full
* Call on the Proposer to speak (standing)
* Invite the Opposer to reply (standing)
* Show interest and impartiality throughout
* Take notes for later use
* Observe time allocation

CALL UPON THE SECONDERS FOR THE PROPOSITION AND OPPOSITION TO SPEAK

* Stand to do so
* Show interest and take notes throughout
* Thank Speakers

THROW DEBATE OPEN AND INVITE COMMENTS (5 MINUTES)

This is an opportunity for the audience to contribute to the debate – it is not a question and answer session – the Proposer and Opposer or their Seconders must not speak in this session

* Stand to open meeting
* Remain fairly formal – points made through the “Chair”
* Retain balance between audience encouragement and control
* Observe time
* Thank audience

##### INVITE OPPOSER TO SUM UP

* Stand to do so
* Thank on completion

##### INVITE PROPOSER TO FINALLY REPLY

* Stand to do so
* Thank on completion

##### CHAIRMAN’S SUMMING-UP OF DEBATE

* Stand to speak.
* Concise and impartial summary.
* Opportunity for either:-
	+ a point by point comparison of arguments, or
	+ a summary of the opposing arguments put forward by the principal Speakers and Seconders, or
	+ stating a few of the Speaker’s points of view, doing each in turn. You must be clear in your own mind, which way the speakers felt

🖙 Repeat the exact terms of the Motion before the meeting

#### VOTING

* The Chairman, standing, should normally appoint Tellers in view of the likely size of the audience
* Take the vote by a show of hands
* Note those for, against and abstaining
* In the event of a tie, the Chairman should vote to defeat the motion in order that, in theory, it can be debated again
* Announce the result of the vote, giving the numbers cast in each category

##### CLOSE MEETING AND EXIT

 Stand to speak

* Thank the participating members
* Thank the audience
* Organise an orderly exit with the Chairman being last off

2 GUIDELINES FOR THE PROPOSER AND OPPOSER

 MAIN SPEECH (4 MINUTES)

* According to terms of Motion, try to be entertaining
* With prepared speech, obvious place to display public speaking ability
* Observe time allowed throughout – very important
* Do not refer too much to notes
* Not the time to attempt to score off the opposition
* Be well prepared to having researched arguments on both sides of the motion
* Do not attempt to be too exhaustive in the coverage of the subject, leaving agreed ideas for the Seconder to cover
* Attempt to develop the arguments logically
* Assist the audience to understand the subject as fully as possible
* No need to repeat the Motion in full either at the beginning or the end of the speech (unless the Chairman has failed to do so!)
* Attempt to come to a good climatic finish
* Finale – “Chairman, I beg to propose/oppose the Motion”

FINAL REPLY (4 MINUTES)

* Observe the time allowed throughout – very important
* Notes will need to have been taken during previous speeches; these will require logical development and, hopefully, be complementary to previously prepared material
* This is the period that allows the real spontaneous debate, with the object of destroying the arguments of the opposition
* Material raised by the audience during the open session can be used and turned to advantage. Do not over concentrate on this area however
* Prepare to conclude with sound arguments previously prepared, but perhaps modified as a result of the debate
* Finish on a rallying note calling upon the audience for support
* There is no need to formally repeat the Motion in full

3 GUIDELINES FOR SECONDERS

* Observe the time allowed (3 minutes)
* An opportunity for a combination of spontaneity and prepared arguments
* Preparation must be done in close conjunction with the leader – try to be strong
* A few new points can be fully made and developed
* Other points made by the leader can be emphasised by further reference
* Throughout the proceedings, take notes and appear interested
* Usual conclusion

###### SPECIAL NOTE FOR JUDGES

The end of the competition is always hectic, and time is very limited for all concerned. There will not usually be time or a need therefore to quote from lengthy prepared notes; however, the following may be helpful:-

* Comment and criticism from Judges should be constructive
* Whilst it is probably unwise to mention particular participants by name when offering criticism, there is no harm in doing so when referring to good points
* Judges can offer to see individuals after the competition to discuss their performance
* To avoid time consuming repetition and possibly confusion, it is probably best that only one judge comments on the performance of participants, whilst the other announces the results
* Make notes of particular points as the competition progresses, because of time limitation at the end. Ensure timing is correct.

Competitions Department

###### Revised March 2004

NATIONAL SENIOR FLORAL ART

Measurements

Diagram showing width, depth and height – remembering to include thickness of wood or overhanging drapes etc.



**60 CM**

**Unlimited**

**Height**

 75CM

Just remember – it is better to aim to be 1cm or 1 inch smaller than the size allowed as the size stated is the MAXIMUM size

## 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.

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 ……………………………………………………………………

|  |  |  |
| --- | --- | --- |
| DRAMA/ENTERTAINMENT/PANTOMIME ITEM | RISK / HAZARD CONDITION | SAFETY PRECAUTIONS / RECORD OF ACTIONS TAKEN |
| STAGE SCENERY |  |  |
|  | 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 fabics 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 | Working fly wires and support trusses should be inspected by competent riggers and regularly inspected.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.No one is permitted to work underneath anyone working at height. No one must enter the ‘exclusion’ zone during work at height. All equipment that is positioned above head height must be properly secured, and where required secured by a safety chain or lanyard. |  |
| SUSPENDED SCENERY |  |  |
| 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 |  |
| GLASS |  |  |
| 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 |  |
| ELECTRICAL INSTALLATIONS |  |  |
| 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 |  |
| WATER |  |  |
| 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 |  |
| MACHINERY OR EQUIPMENT |  |  |
|  | 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:* the equipment / machinery is appropriate for its intended use
* all dangerous or moving parts are adequately guarded
* the controls are accessible and understandable
* emergency stops are fitted and provide isolation from the power source if required
* adequate information on its safe use and operation is provided.
 |  |
| 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. |  |
|  | Designs should be subject to failure mode analysis carried out by a competent engineer, to ensure that all critical component fail to safety. Once built an installation should be subjected to an initial test to check the safety critical element, such as switches, values, variable controllers (e.g. pressure regulator and overload protection, pressure release valves etc)Any system with an operating pressure of 0.5 bar or above will be subject to the Pressure Systems Safety Regulations 2000. |  |
| FALLS FROM HEIGHTS |  |  |
| Prevention of falls | There are 3 basic ways of preventing people from falling from height (normally considered to be above 2m):* edge protection (parapet, guard rails etc)
* restraint (safety harness fixed to suitable anchorage points etc)
* by position, maintaining a safe distance from an unprotected edge.

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.A potential fall height of under 2 meters may also require the precautions described above if it is considered dangerous |  |
| 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 | Means of escape in case of fire should be clearly identified and kept clear at all times. 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.  |  |
| 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 |  |

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

PANTOMIME GUIDELINES

Presenting and Producing a Pantomime – by Robert Marlowe

GENERAL NOTES ON PANTOMIME

Pantomime is unique and British – no other country has this art-form, and it is an art-form in which its apparent simplicity is its greatest trap.

All characters must be clearly defined, for audience arrives with its preconceptions. In recent years a fashion has emerged to change certain characters – e.g. making Dandini, in Cinderella, a villain – and whilst this can be ‘different’ and an interesting exercise for sophisticated pantomime goers, as a general rule it only confuses your average audience member. It does appear that adults attend pantomime in an attempt to recapture childhood, when black was black and white was white.

Audiences only get enthusiastic with villains who are thoroughly evil in their intent – all contrasts must be extreme in Pantoland.

Always bear in mind that panto is probably the first introduction that children get to live performances, and their wide-eyed and generally serious attention must be nurtured. This is where the story line is very important – children demand that it follows faithfully their storybook. Too many professional pantomimes pander to adults, especially where television personalities are concerned, and in this is their downfall because the panto then becomes a revue and falls between two stools, pleasing neither child nor adult. Amateur pantomimes must base all their characters on the fairytale being played, not in doing impersonations of the stars of the profession.

Never hesitate to involve your audience – that’s what they’ve come for. Whilst making us of this quite exciting possibility, the astute performer will recognise when there’s a danger of it getting out of hand. CARDINAL RULE – BE BRIEF, NEVER OUTSTAY YOUR WELCOME.

PANTOMIME CHARACTERS

Dames

1. MUST NOT BE PLAYED AS DRAG – we must always be aware he is a man in a frock.
2. DO NOT INSULT WOMEN – as so often happens at carnivals, fetes etc., when men in general rush to don female attire at its most outrageous and insulting, combining it with the lowest and most basic approach.
3. Most successful panto dames have great heart and warmth, and also the ability to hold the stage with pathos, e.g. the beanstalk scene in jack and the Beanstalk. As with all good comedy, there should be tears just under the surface.
4. Clothing can be as amusing as one wishes, but must never be dirty or crude: even rags must be simulated and appear bright and colourful.

ALWAYS TALK DIRECT TO YOUR AUDIENCE – BECOME BUDDIES.

Principal Boy and Girl

As with the dame, the principal boy must always be crisply feminine – unless being played by a male of course.

Sincerity is the keyword. At no time send these characters up. Admittedly, certain things are expected, like the boy slapping ‘his’ thigh (though this is not permissibly if he is being played by a male).

Remember too that any uncomfortable display of affection between two women will provoke comments from the audience. Keep all reference to love crisp and unisexual – don’t cuddle. A protective arm on the shoulder is o.k. but nothing more. Children prefer love duets to be up-tempo, and to keep them in their seats, you’d be wise to follow this maxim – sentimental songs are usually best sung solo and again briefly.

DON’T LET THE BOY AND GIRL BECOME TOO INVOLVED IN THE COMEDY.

Broker’s men – Robbers – Chinese Policemen – etc.

Always aim for a ‘goodie’ and ‘baddie’ in these teams – only then can a comedy situation be successfully exploited. NEVER let the baddie be too bad. He must still be likeable in the end.

The goodie can be plain stupid with a big heart – someone sympathetic to animals, children and old ladies!

Barons – Squires – etc.

Aim for an avuncular character in these roles, usually someone that children can see as a grandfatherly figure. In most cases he is the father of the principal girl in the storyline. He can get involved, albeit accidentally, on both sides of the good and bad spectrum. Try to ensure that he falls on the side of good finally, though this doesn’t apply of course when your squire has to have a very definite ‘bad’ quality; if he turns the villagers out of their houses for example. If this is the case then he can be used as the butt in the comedy routines with the dame etc.

Silly Billy – Simple Simon – etc.

This character is usually more of a hero to the kids than the principal boy. He is allowed to do silly things and get away with them; can also be terrified and not lose face. These are both things that are not permitted to the principal boy, who must never be undignified or scared. The only principal boy who IS allowed to be both of these things is Aladdin, as his youth and poverty permit these traits in the first half: by the time the second half commences even he takes on the persona of all other principal boys, i.e. brave swash-buckling and stiff upper lip.

Fairy

A trend in professional pantomimes recently is to make your fairy into a comedy character. Whilst this can work well it is NOT what children expect of their fairy figures. They usually want them to glitter and sparkle, with a beautiful costume, wings, a wand and a crown. She is supposed to be a queen with magic powers. Make sure that she can actually achieve things with her magic, nothing is more irritating to kids than a moaning fairy who has no answer for a difficult situation. Children know from fairytales that all you have to do is wave your wand – if your plot requires your fairy to lose her powers, then make sure that this is brought about by extraneous circumstances and not her stupidity. Children will change sides because they usually can’t stand incompetence and will rally round the villain if his magic is stronger. When they start cheering the villain and booing the fairy you’ll now you’ve got it wrong!

The only argument for comedy fairies is that your adult section of the audience will enjoy this twist, but beware lest you then get into a revue, rather than panto, situation.

Evil Spirit

This is really one of the fun parts to play. Give rein to all that is beastly and wicked. This character can play for unintentional comedy, providing it still comes out unpleasant.

MOST IMPORTANT – good and evil must have extreme poles otherwise the rest of the show can lose its direction. For example, there’s no point in all your characters dashing off to Gooseland via the haunted wood if your audience can’t believe that something terrible is about to happen. The whole spirit of Pantomime is that good will finally triumph over evil, and all will live happily ever after.

Even in Dick Whittington, it’s better for King Rat to be finally vanquished with a sword up the backside rather than through the heart: this illustrates the quality of mercy that the heroes have. Remember that whilst villains in films and plays can perish, death in a panto can bring a pause to what is essentially a frolic so, whilst evil can be vanquished for that year, leave him to return again next year and start the whole merry chase again.

Working in skins i.e. cows, dogs etc.

These prove very popular, but the performers MUST study and simulate characteristics of the particular animals they are portraying. Funny-looking skins are permissible if the animal is only introduced for comedy purposes, but in the case of the goose in Mother Goose, the cow in Jack and the Beanstalk and the cat in Dick Whittington – where the audience’s sympathy is required, then every effort must be made to get a skin as authentic as possible to the real thing. Not a lot of sympathy can be extracted if the cow is not even one it’s mother would love. Aim for a cow with a beautiful face, and success is assured.

And finally

Don’t bring in too many odd characters just because you have a large society to accommodate – this will confuse your audience and they may be unable to focus on the ones you need them to identify.

CHARACTER PLAYING

Playing panto involves the audience as does no other branch of the theatre. Nevertheless, never exhaust your audience by demanding too much participation – remember they paid to watch you work.

As a general rule only the comedy people can successfully apply participation. The straight characters can ask for help – e.g. as with Tinkerbell dying in Peter Pan. The villain is usually the only one to actually trade insults, and the more diabolical and absurd the better – e.g. the threat to poison all their ice-creams in the interval or let all their car tyres down.

Comedy characters must watch that insulting the audience doesn’t alienate chem. – dames in particular need the audience’s affection and support. Let the dame – or the Simple Simon-type character – give the audience something to ‘guard’, something which all the other characters in the pantomime would like to own. This should be something brought on at the character’s first entrance – say a plant in a pot, or a furry toy, or anything the audience can look after for its owner, calling out should anyone else try to steal it. Do be discriminate with these responses though – don’t allow every Tom, Dick and Harry on the stage to ‘have a go’: again remember not to bore your audience. Even let the villain steal it in the second half – it’s another nail in this coffin audience wise.

REMEMBER THE COMEDY RULE OF ‘THREE’

Nearly all sketches have the pay-off on the third person.

Keep all comedy tight – never let it get out of hand. Even ad-libbing must have a pattern. Be aware of the danger of losing your audience: if that uncomfortable moment arrives then CUT instantly, if you can, and continue with the plot. Remember it is easy to exhaust audiences with unpatterned antics and thereby lose their interest. Keep the comedy tight.

If you are presenting a double comedy team, like the Broker’s Men, then one must be the heavy and the other the fall guy: if won’t work if they both angle for the comedy lines. Contrast is the byword here – the Robbers in Babes in the Wood always have a goodie and baddie, as is also the case with the Ugly Sisters and Cinderella. The goodie needs to play for pathos so that the audience’s sympathy is engendered: he must always get the short end of the stick. Even so the baddie must not be too wicked, and must not compete on the same level as the villain – he must only be sufficiently ‘naughty’ to evoke amusement when the tables get turned, as the goodie must eventually do. It is always useful to establish this semi-baddie so that should be villain need an ally then he is an obvious choice, but even so the character must be redeemed in the end.

REMEMBER YOUR VILLAIN MUST GET HIS JUST DESSERTS

Children always scream for blood in the final scene but remember to allow the herd to temper justice with mercy, otherwise instantly the roles become reversed. Killing off the villain in the final scene provokes more sympathy from children than if the death sentence is commuted to marriage with the dame, which usually brings shrieks of joy as the dame drags an unwilling villain off to his reluctant nuptials.

All good characters who get involved in evil must have a genuine and believable reason for falling under the villain’s influence, say blackmail or hypnosis or in the fairytale expedient of being cast under a spell.

If the audience’s responses get out of hand and it’s difficult to make yourself heard, NEVER try to should your dialogue at them. Try the useful trick of miming your dialogue to the other characters on stage without any sound emerging: curiosity will then get the better of your audience, who generally quieten down in case they’re missing something. Then you can continue with the plot.

Remember that although it can have a quite ‘heady’ effect on an artiste to feel that he has the audience on his side, a too unruly response can disenchant certain sections of your audience, until they in turn can actively dislike the perpetrator whipping his fans into a frenzy on every entrance.

USE THESE RESPONSES WISELY- extract every ounce of fun, not boredom, from the situation.

MUSIC

In must be remembered that all music is an intrusion on the fun of pantomime.

Although music is essential brevity is important, especially in romantic duets. Comedy numbers though, especially with audience participation, are their own law and generally governed by the willingness of the audience to join in, artists must use common sense, if participation is not happening then ‘get off’.

Placing of numbers is all-important. You will not get singing participation in the first half as a general rule. Thus the songsheet comes at the end, just before the finale, when they realise that this is the last chance to be unruly.

Choice of Numbers

Don’t fall into the trap of allowing your local composer to write ‘original music’. Songs need to be well known. All songs chosen should propel the storyline forward, they must be relevant to the plot.

Don’t let numbers peter out – always build to a big finish. Cut numbers if too long, no need to sing all 6 verses, choose the most appropriately worded ones.

Dancing

A dodgy area. If routines are too long then weaknesses appear, repetition causes boredom in the viewer. It is desirable that the whole company should be encouraged in simple movement in production numbers. At no time should trained movers rush to the front to perform ‘cleverer’ steps, thus giving a real chalk and cheese feeling to the scene.

PANTOMIME IS A TOTAL TEAM EFFORT.

At no time or in any situation should it deteriorate into a competition for ‘who’s best’.

When children are in cast, keep their appearance controlled. Audiences always focus on kids and this can be a problem in scenes which you have to get a message across in.

Never blackout in silence. Reprise all music or have a general theme to cover all scene changes or whatever props etc. are being moved about the stage. Unexpected silence discomforts an audience. Fade unobtrusively – no sudden stops.

Theme Tunes

Don’t underestimate the usefulness of a theme. This can be used for any short stage pauses, or where you wish to emphasise a mood or situation. In fact a couple of themes will not come amiss. In pantoland there are generally only two moods, happy and sad, and so a tune that fits both these situations works well. These can be reprises of numbers already performed and then used as a running theme.

It is also a good point to give these melodies a preview in the overture – overtures should in fact give snippets of as many numbers included in the pantomime as is possible within a short time.

Never bore your audience with an overture that is too long. Give a brief theme motif for your fairy and demon that preludes and accompanies their entrances and exits. This only needs to be a couple of bars.

FINALE

Finale means the end, and it should be exactly that. Never put another comedy routine or song into the show after the wind-up of the plot.

Plot wind-up is usually your penultimate scene before your ‘who’s best’ songsheet spot. In this scene the villain gets his come-uppance, boy gets girl, and everyone lives happily ever after. Usually this scene finishes with an up-tempo reprise of your theme tune done by your principal characters, which in turn leads to a front-cloth with songsheet in which the dame and either Silly Billy, Simple Simon etc. join to let the audience have a final fling.

After this, go into your finale scene, which is usually the Palace Ballroom. Steps from the back of the stage, no matter how few, always make for an important entrance. Principal boy and girl in wedding attire always make the final ‘walk down’, it is a pantomime tradition.

Most Important – one unalterable rule in every pantomime is that the fairy must always enter stage right, whilst the evil spirit enters from stage left. Rarely do good and evil make any physical contact, and when together on stage remain in their own domain – whose invisible barrier is centre stage. Only when occupying the stage singly is it permissible to use the entire area, though they still exit to their respective sides.

RUNNING ORDER

Prologues

If necessary, these must be brief and generally serious, mainly confrontation between good and evil, where each state their position and intent. Do not bring on other characters.

Opening Scene

As a rule these scenes open with a crash of light, colour and movement – only exception can be for an atmospheric effect, e.g. London awakening in Dick Whittington – even so this must eventually erupt into full movement and light.

The first scene in panto is usually your longest, with very definite entrances for all your principal characters. These characters must not be slid on but made much of, so that the audience is totally aware of who they are and what business they’re about. Even so, keep this initial introduction fairly brief, for you’ve a lot to establish before the real business of letting your hair down, and also that of your audience. Dame and Simply Simon type characters make contact with audience here and set the pattern for the rest of the show. Even so, don’t exhaust your audience by trying for too much participation.

Let each principal exit on a brief song, only a short verse and chorus – once established get off.

Broker’s Men must do a brief routine so that we know who is who i.e. goodie land semi-baddie, and finish with a quick snatch of suitable number like ‘Together’ or ‘Buddies’.

In this scene the principal boy makes a flourishing entrance and sings a number which becomes a full production chorus effort. Boy usually meets girl, and quickly falls in love, to the accompaniment of a reprise of his song done as a duet – don’t drag in too many numbers.

Also re-establish – if already seen in the prologue – your good and evil spirits, and establish the whole intention of where and how everyone is going to complete your story.

Finish this scene with a big up-tempo production number from the entire cast, with the exception naturally of your fairy and villain who rarely get involved with the mortals in this sort of situation, i.e. the first scene of Mother Goose climaxes with the laying of the golden egg, thus setting us all off on the goose-chase as it were.

REMEMBER – never lose sight of your story-line.

Keep all comedy concise – even if you have a good ad-libber in your cast, don’t let him or her get out of control.

Slosh and Cake-making Scenes

Whilst these are popular with the audience, make sure they don’t get out of hand as far as the performers are concerned – deliberate emptying of the bucket over someone’s head is far funnier than indiscriminate flinging, which tends to miss anyway and damage the set instead. If actually involving your audience, as in batting dough out at them in a kitchen scene, then make the switch from gooey dough to balls of cotton wool which do not damage your audiences’ clothes or person.

Always be guarded in what is hurled into the audience, even if only to ensure that your cast is not injured when the missile is returned.

Ensure that any mess is cleaned off your stage, even if this means your comics mopping up themselves, whilst extracting fun from it. Invariably a dancing item is going to follow and water or other mess on the stage can result in injuries.

First half finales

This is the usual scene where beauty reigns. Cinderella is off to the ball in all her glory, Mother Goose is beautiful etc. As a general rule, don’t use your comedy people in this scene. Aim for your most spectacular set and effects. Remember to keep it slick and brief. Again, build the whole scene up into a big climax. A triumphant curtain, bells ringing etc.

Second half

We are now off on the next lap. Secondary plots are machinated. The villain foiled by the first act’s climax has thought up a more dastardly revenge during the interval. Mother Goose is beautiful – but at what cost, as she loses the goose. Cinderella stays too long at the ball. Excitement reigns supreme with not a dry seat in the house.

This is where the producer must not let things become an anti-climax.

Don’t put all your goodies in the first half with no-where to go in the second. As a general rule, ensure that the second half is shorter. Don’t waste too much time either on the final denouement. After all everyone knows the story and outcome – the slipper will fit Cinders, so get to the end with dash.

The songsheet – with hysterical participation – and into your spectacular.

Who’s best

Again try to ensure that your finale set and costumes are as spectacular as you can manage. With both the first and second act finales, it is well to remember that your audience will soon have the opportunity to ‘compare notes’, so give them something to truly dazzle them.

Make your finale scene a very fast finish. Just a walk-down from the entire cast: don’t allow the choreographer to ‘just slip in a routine’.

After the principal boy and girl’s wedding fanfare, go straight into a short reprise of the theme tune and it’s THE END.

COPYRIGHT AND PERFORMANCE REGULATIONS

CLUBS NEED TO ENSURE THAT THEY HAVE THE NECESSARY PERMISSION TO PERFORM SONGS, PLAYS ETC.

COPYRIGHT

 All published plays are protected under the Copyright Laws. Please note that these laws also control the photocopying of documents.

 Licences for amateur performances are available for a royalty fee. Please contact the publisher for licence to perform.

 The venue where the performances are to be held must have a PRS Licence (Performing Rights Society) – this entitles the venue to have music either in background form or sung on stage. The main ipulation of this licence is that the music must not be copyrighted as part of a stage or film production.

Examples are:

‘Pop’ songs – covered by the PRS licence

Songs from published musical piece (i.e. theatre production such as Andrew Lloyd Webber’s ‘Cats’) – these need a separate copyright permission from their owners.

Songs written specifically for film – these are covered by Film Rights (The Sound of Music was a play first and therefore covered by copyright not film rights, anything from Walt Disney film needs to be checked).

 Some material is restricted by the copyright owner, e.g. ‘The Rocky Horror Show’ is not allowed to be performed by amateur productions and permission will not be given to perform any part of this production. Please check to see if production is restricted.

 Any extracts taken from published shows need copyright permission, these include copies of television programmes if copied word for word.

 ‘Old’ music etc. is classified as: 70 years from the death of everyone concerned with the show i.e. lyricist, musician, author of book etc. In some cases an extended copyright has been issued which restricts use for an extra 20 years.

 Some lyrics can be used if you change the music – but this needs to be checked.

 Any costume, movement or choreography (not necessarily as per original musical) needs a copyright licence.

Copyright material:

When you see several dates in a copyright statement, it simply means that certain things were created in one year and modified later. It could also mean that new things were created and added in a later year. It most definitely does not refer to the date that a copyright will expire. Expiration of a copyright actually takes place much later and this period of validity begins from the date that you see in the copyright statement.

If you have any doubts regarding the issue of copyright it is your responsibility to trace the copyright owner and request permission for use.

PERFORMANCE REGULATIONS (2005)

Almost every song, musical or play which is performed in public is subject to the payment of royalties and this includes excerpts.

The only exceptions are works which are no longer in copyright because the period of protection has expired. This occurs at the end of a 70 year period after the death of the composer and/or author. If adapted scripts, updated libretti and/or musical arrangements by a living composer (or whose death was less than 70 years ago) are publicly performed, then such works are protected and therefore subject to the payment of royalties.

1. DRAMATIC WORKS

No public performance or public reading of a protected play or musical play may be given either in its entirety or in the form of excerpts, without a licence to perform it having been obtained in advance from the copyright owner.

2. EXCERPTS FROM MUSICALS

It is normally permissible to perform excerpts from musical plays with a licence from the Performing Rights Society Ltd (PRS) provided that:

 i) The excerpt does not exceed 25 minutes duration;

 ii) it is not a complete act of the musical play;

 iii) it does not constitute a ‘potted version’ of the musical play;

 iv) it is performed without any change to either music or lyrics (see vi,

 below);

 v) it is performed using only published or authorised musical arrangements

 (see vi, below);

 (vi) there is no use made of any form of scenery, costume, choreography, staging, character representation or special lighting – even if this does

 not emulate the original production of the musical play.

In many cases theatres, halls and other venues may have a ‘blanket’ licence from the PRS. This should be ascertained beforehand and in the absence of such a licence, application should be made to the PRS.

Any performance which does not fall within the above provisions, cannot be subject to a PRS licence, and application must therefore be made before the event to the copyright owner.

3. UN-STAGED CONCERTS

It must be understood that royalties are payable to the OPRS on all copyright music performed in a concert format. As a general rule, such performances cannot be given using costume, staging or choreography, although minimal movement is customarily permitted (see 6, below).

4. STAGES CONCERTS AND REVUES

If the intention is to stage (this is to say with costume, and/or scenery and/or movement) a revue or compilation show, then if any of the content originates in a musical play, permission (which may or may not necessarily be forthcoming!) must be south in advance from the copyright owner. If the song(s) or music concerned do not emanate from a musical play, then it is probable that their performance could be covered by a PRS licence.

Permission to perform venue sketches must be obtained in advance from the authors’ agents who, if the use is approved, will issue licences upon payment of appropriate fees.

5. CHARITY OR ‘FREE’ PERFORMANCES

It should be remembered that even a public performance for which no admission is charged, or which is for a charitable cause, still requires a licence.

6. PHOTOCOPYING, ARRANGEMENTS AND ADAPTATIONS

 The making of photocopies is restricted under copyright law. There are ‘fair use’ provisions although it is unlikely that they would apply in the case of public performance.

 If copies of music or songs are required for rehearsal or performance purposes and they are unavailable either for purchase or rental, then permission to copy must be sought from the music publisher named on the music, not the owner of the stage rights nor the PRS. Photocopies of acting editions currently in print are not acceptable except upon production of a letter of permission from the publisher, the author or the author’s agent. To photocopy or reproduce copyright material by any means is to break the law of copyright and liable to prosecution.

 If permission to copy is granted, then this may be conditional upon payment of a reproduction fee and/or an undertaking to deliver all copies made to the publisher after use.

 The making of musical arrangements of copyright works, changing the melody or words, or adding new words, and choreography, all arguably constitute an adaptation and as such should be strenuously avoided.

7. AUDIO OR VIDEO RECORDING

In certain circumstances, a licence to make a sound recording may be obtained upon application from the Mechanical Copyright Protection Society Limited (MCPS). However the making of video recordings are prohibited almost without exception.

Unlawful video recordings are viewed by copyright owners as a very serious breach of their rights and almost certainly actionable.

IF IN DOUBT ABOUT ANYTHING – ASK!

PRS, Copyright House, 29/33 Berners Street, London, W1T 3AB, 020 7580 5544

MCPS, Elgar House, 41 Streatham High Road, London. SW16 1ER, 020 8378 7500

PANTOMIME/DRAMA/ENTERTAINMENTS

CLARIFICATION OF RULES

BACKSTAGE

The following applies to during the actual performance time only (before the performance, it will not matter how many people are involved, e.g. with make-up-which can take a fair amount of time – and set building).

The six helpers - who need not be of membership age – can perform any given task but the following may be of guidance:-

1) The sound and light technicians, if over-age, will form part of the six

2) The make-up/costume/wardrobe helpers (usually mums) – also form part of the

 six

3) Producer and assistant producer (usually over-age\_ - also for part of the six

IN ADDITION

The follow-spot operators could be the 7th or 8th extra persons allowed in addition to the above six – Theatres do not always have staff to operate follow spots and will ask the teams concerned to take this job on themselves. It would be unfair to penalise a Club for this.

A musician e.g. Pianist (who is quite likely to be over-age) would be an extra to the six helpers rule – see No.5 in the rules

GLAMORGAN FEDERATION OF YOUNG FARMERS’ CLUBS

ENTRY FORM



CLUB -

COMPETITION - COMPETITION DATE –

ENTRIES TO COUNTY OFFICE BY :

NAME AGE GROUP

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