

THE FONTEYN

The Margot Fonteyn International Ballet Competition 2025

Candidate Information Pack

Mission statement

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

The competition

The Fonteyn represents the pinnacle of achievement for young people trained in the Royal Academy of Dance syllabus. The competition identifies talented young dancers and often launches them into a professional career.

The competition originated in 1931 as the Adeline Genée Gold Medal and was introduced as an additional incentive for candidates who had passed the Solo Seal examination. Felicity Garratt was the first recipient of this award; other medals were later added: the silver (1934), bronze (1956), and gold and silver for male dancers (1938).

The award continued to develop into a competition format and remarkably it has taken place almost every year since 1931, even during the Second World War. In 2002, the RAD took the landmark decision to hold the competition outside London to embrace its international spirit, taking it to Australia where Sydney Opera House played host to a record number of candidates.

Since 2002, the competition has been held in cities across the world including Sydney, Birmingham, Athens, London, Hong Kong, Toronto, Singapore, Cape Town, Wellington, Glasgow, Antwerp and Lisbon. In 2025, we are delighted that The Fonteyn will be taking place in Brazil. You can learn more about The Fonteyn and its history at <https://www.thefonteyn.org/>

Section 1: General information

1.1 Venues and schedule

The Fonteyn classes and coaching sessions will take place from **Sunday 12 October to Sunday 19 October** in São Paulo, Brazil with coaching held at Estúdio de Ballet Cisne Negro and semi-finals and final at Auditório Ibirapuera. The times of classes and coaching sessions will vary each day, and candidates will be provided with a timetable at the Welcome Reception on **Saturday 11 October**. Candidates will be needed all day, every day unless otherwise notified.

The semi-finals will be held during the daytime at Auditório Ibirapuera across **Thursday 16 October** and **Friday 17 October**.

The final will be held at Auditório Ibirapuera, on the evening of **Sunday 19 October**.

1.2 Judges and faculty

To be announced later

1.3 Entry qualifications

The competition is open to dancers who are current members of the Royal Academy of Dance and have achieved Advanced 2 (with Distinction). Evidence is required.

Candidates must be aged **15 years and under 19 years** by Monday 19 May 2025 and be of **non-professional status**. They **must not** have been employed on a professional contract prior to taking part in the competition. Students, however, who have been offered a professional engagement that begins after the competition will still be eligible to enter.

Candidates who are waiting for their Advanced 2 exam result must still complete an application form to be submitted by the closing date. If you have not already taken your Advanced 2 exam, this must have been completed in person by the 19 May 2025, and any filmed RAD Advanced 2 exams submitted by the 18 April 2025.

Should applications exceed capacity we will undertake a selection process based on video submissions of a classical variation. If this is required, you will receive a request from us.

Candidates will be notified on **Monday 2 June** at 18.00 (UK time) whether they have a place at The Margot Fonteyn International Ballet Competition 2025.

It is only on receipt of this confirmation that you will know whether or not you will be competing at The Margot Fonteyn International Ballet Competition 2025.

1.4 Closing date

The closing date for applications is **Monday 19 May at 18:00** (UK time). Applications should be completed **via the online application form**: <https://www.thefonteyn.org/applications>

Please complete the form with as much detail as possible. If there are any areas you are uncertain of on application, please enter 'to be confirmed' and you will be contacted before 19 May to confirm outstanding information.

On applying, we will need:

- evidence of qualifications,
- a short biography (no more than 60 words),
- a high-resolution colour headshot – supplied as a JPG only (see example below), and
- music for your Dancer's Own Variation – supplied as .WAV file.

Please note: the head shot provided will be included in the official Fonteyn souvenir programme. If you are unsure of what to provide, please send us any digital portrait of yourself in a large file size – we will crop and resize it for you.

E.g.



(1000 pixels wide x 1500pixels high minimum and 300dpi minimum)

1.5 Insurance

Applicants are advised to take out insurance, to guard against withdrawal due to injury or sickness, and for the cost of medical treatment throughout the competition. It is your responsibility to act on our advice. We do not endorse any providers, but we are aware of one provider and there may be others which we encourage you to research: <https://www.dancesurance.com/>

1.6 Visa to travel

You may need a visa to travel to São Paulo. Please ensure you check with your local government or authority. Please also check any stipulations regarding passport expiry date.

[Entry requirements - Brazil travel advice - GOV.UK](#)

Section 2: Content of the competition

There are three major sections of the competition:

Coaching

Classes and coaching sessions will take place from **Sunday 12 October to Sunday 19 October** and will be held at Estúdio de Ballet Cisne Negro and Auditório Ibirapuera. These sessions are compulsory for all candidates.

All candidates must take part in their allocated coaching classes to be considered eligible to take part in the semi-finals.

Class work

Practice ballet wear should be worn, and the leotard may be of any colour. Tights should be regulation exam colour. For class, candidates should wear soft pointe shoes or flat ballet shoes and for the pointe work section, pointe shoes with ribbons.

Commissioned Variation

We have commissioned a choreographer to create two variations.

- A variation incorporating pointe work.
- A variation without pointe work.

Candidates will have the option to choose which variation they perform. A video will be sent to all successful candidates so they can learn their chosen variation ahead of the competition. Candidates will benefit from the creative challenge of receiving coaching on the variation throughout the week. Finalists will perform the commissioned variation on stage at Auditório Ibirapuera at the final.

Candidates should wear the same practice wear as for the semi-finals class. There will be some flexibility to modify this attire – further guidance will be provided before the competition.

2.1 Dancer's Own Variation

Candidates must prepare a newly choreographed variation no shorter than one minute in length and no longer than one minute and thirty seconds, created by themselves, their teacher or a peer to of their choice. **Candidates are requested to use copyright-free music for their Dancer's Own Variation.** We cannot guarantee that Dancer's Own Variations choreographed to music

that under copyright, or licensing will be included in a live-streamed broadcast or recording of The Fonteyn.

Candidates may wear simple costumes and use hand-held props but not include scenery or masks. Costumes must be tasteful, family-friendly, and avoid copyrighted characters. As the event is broadcast globally to all ages, performances should reflect our diverse audience's values. Thank you for observing these guidelines.

Guidelines for choreographer:

- The competition faculty reserve the right to alter the Dancer's Own Variation if necessary.

Choreographic considerations:

- Clearly define your choreographic intention and aim to express it consistently throughout your entire solo.

Music guidelines:

- Pieces should be no shorter than one minute in length and no longer than one minute and thirty seconds in duration.
- They should be taken from a recording which has been bought legitimately or recorded for, and licensed to, the candidate.
- If desired, pieces can be an original composition by the student or the result of a collaboration.
- **There should contain no internal cuts to the music.**
- You must upload a copy of your music in .WAV format when you apply. If you do not have the file at the time of application, you will be asked to send the file by the closing date of application – 19 May 2025. This must be the final version that you wish to dance to with, and any fades or cuts at the end of the music already edited. Such adjustments cannot be made at the competition.
- The quality of the track you provide must be of professional standard as it will be played for a live audience.
- **Candidates are requested to use copyright-free music for their Dancer's Own Variation.** We cannot guarantee that any Dancer's Own Variation choreographed to music that requires copyright, or licensing will be included in a live-streamed broadcast or recording of The Fonteyn.

Things to think about:

- How does your music end? Remember it is easy to fade out music, but you cannot fade yourself out from the stage so easily!

- **Please choose music carefully, as some tracks have restrictions for livestreaming:**
- Do not use popular songs, movie/TV soundtracks, e.g. Disney, video game music, or Broadway tunes.
- Be cautious with certain classical recordings, as modern arrangements may still be copyrighted.
- Ensure lyrics are appropriate and free of offensive language.
- To ensure the performance can be included on any live stream or broadcast, consider royalty-free or public domain music.

Choreography declaration:

If you declare that you have choreographed your own piece, it's essential that the work is solely your creation, without input from teachers, peers, or others. Any outside help received will make you ineligible for the Choreographic Award.

Similarly, if you initially indicate that you are **not** choreographing your piece but later state that you are after the closing date, we will not be able to consider you for the award due to programming, scheduling, and printing deadlines.

Please decide carefully and inform us accurately.

2.2 Classical Repertoire variations

Candidates should select and rehearse **ONE** variation provided from the list of approved Classical Repertoire variations shown below.

As there are sometimes differences in the way that 19th century variations are titled in different productions. YouTube links to help you identify the **music** for each variation are provided for your information only and are not recommended sources, tempi, or choreography for the variations.

Classical variations must be taken from a traditional production and must be rooted in classical vocabulary - contemporary interpretations using 20th or 21st century vocabulary will not be accepted. **Candidates must identify which company and production their chosen classical variation is from. This will need to be stated on the application form.**

All Classical Repertoire variations will be accompanied live by a pianist.

The faculty reserve the right to alter the Classical Repertoire variation if necessary.

Variations performed en pointe

- *La Bayadere* Shade I
[La Bayadère - Shade Variation 1 \(Yuhui Choe - Royal Ballet\)](#)
- *La Bayadere* Shade II
[La Bayadère - Shade Variation 2 \(Akane Takada- Royal Ballet\)](#)
- *La Bayadere* Gamzatti Act II
[La Bayadère \(Gamzatti Variation\) - Marianela Nunez - Royal Ballet](#)
- *Le Corsaire* Odalisque II
[Le Corsaire: Odalisque with Alison McWhinney \(English National Ballet\)](#)
- *Le Corsaire* Medora Act II
[Le Corsaire Medora Act II \(Maria Khoreva -Mariinsky Ballet\)](#)
- *Paquita* variation II
[Paquita 2 \(Maria Khoreva- Mariinsky Ballet\)](#)
- *Raymonda* Pizzicato
[RAYMONDA ballet PIZZICATO variation \(Maria Khoreva- Mariinsky Ballet\)](#) from 0:25
- *The Sleeping Beauty* Fairy variation III
[Sleeping Beauty - Fairy variation 3 \(Fumi Knoko- Royal Ballet\)](#)
- *Swan Lake* Pas de trois variation I
[Swan Lake - Pas de Trois Variation 1 \(Francesca Hayward - Royal Ballet\)](#)

Variations performed not en pointe

- *Giselle* Peasant Pas de deux variation
[Giselle-Variation from Pas De Six \(Royal Ballet 2007\)](#)
- *Giselle* Albrecht Act II
[Xander Parish - Albrecht's Variation, Giselle Act II \(Mariinsky Ballet\)](#)

- *The Nutcracker* Prince variation Act II
[The Nutcracker – Prince Variation \(Vadim Muntagiurov- Royal Ballet\)](#)
- *Raymonda* Jean de Brienne
[Jean de Brienne in Raymonda Act III - Denys Cherevychko](#)
- *The Sleeping Beauty* Prince Act III
[Vadim Muntagiurov Prince variation Act III - Royal Ballet](#)
- *Swan Lake* Pas de trois
[Emmanuel Thibault in the Swan Lake Pas de Trois variation - Paris Opera Ballet](#)
- *Swan Lake* Prince Siegfried Act III
[Prince Siegfried Variation Act III - Vadim Muntagiurov - Royal Ballet](#)
- *La Sylphide* James Act I
[Alban Lendorf in La Sylphide Act I- Royal Danish Ballet](#)
- *Le Talisman*
[Talisman \(Sangmin Lee- Boston Ballet\)](#)

For pointe variations pointe shoes with **ribbons** are required.

For all Classical Repertoire variations, the costume should be appropriate to the variation, and a head-dress may be worn. A leotard with tutu of any matching colour may be worn in place of a complete costume

Semi-finals

The semi-finals will consist of the following:

- Classwork
- Dancer's Own Variation
- Classical Repertoire variation

Candidates must complete all sections of the semi-finals in order to remain eligible for the finals.

Semi-finalists who have not been selected as finalists are asked to participate in an on-stage défilé during the final. Rehearsals for this will take place at the Auditório Ibirapuera. The time will be confirmed in your timetable, which you will receive at registration.

Final

The final will consist of the performance of the following:

- Commissioned Variation
- Dancer's Own Variation
- Classical Repertoire variation

2.3 Criteria for assessment

Candidates are assessed on the work they show and not on any prediction of future promise. The following criteria are followed across both the class work and variations:

Technique

Incorporating:

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

Music

Incorporating:

- rhythmical accuracy and timing, and
- inspired and considerate response to musical atmosphere, dynamics and phrasing.

Performance

Incorporating:

- confident movements performed with ease and control, and

an ability to interpret and express the varying artistic qualities and appropriate styles,

Dancer's Own Choreographic Award

Introduced in 2013, this award recognises and promotes choreography in the competition and gives opportunity to explore creativity and imagination.

The judges will adjudicate this at the semi-finals and the winning choreography will be made public alongside the announcement of the finalists. It will be performed at the final on Sunday 19 October whether or not the winning candidate is a finalist.

Criteria for Choreographic Award

The recipient of this award is the candidate choreographer who the judges decide demonstrates the highest standard of choreography within the variation based on the following assessments:

- Structure
- Dynamics of movement
- Use of space
- Depiction of theme, story or choreographic intent
- Choice of and response to music/sound.

Musicality Award

Introduced in 2024, this award recognises and promotes musicality in the competition.

The Musicality Award will be judged across the class work and variations and the winner will be announced alongside the announcement of the finalists.

Criteria for Musicality Award

The recipient of this award is the candidate who in the judge's opinion demonstrates the greatest awareness of and response to:

- dynamics,
- sensitivity to phrasing,
- atmosphere and temperament, and
- aspects of style.

Bursary support for the Margot Fonteyn International Ballet Competition 2025

Bursaries will be available in 2025 to support applicants to The Fonteyn from any country in the world.

Applications for bursaries will open on 24 March and will close on 14 April 2025. Candidates will be notified of the result of their

application on 28 April. More information about the bursaries will be made available on The Fonteyn website <https://www.thefonteyn.org/>

Scholarship opportunities

This year we are pleased to announce the continued support of companies and schools that have generously offered scholarships to candidates of The Fonteyn 2025. More information on these will follow.

2.4 Awarding of medals

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

The Geneé Gold Medal is awarded to the finalist who, in the judges' opinion, demonstrates exceptional technical skills, an innate response to music, outstanding performance qualities and charisma.

Only one Geneé Gold Medal will be awarded and one silver medal. The judges may decide to award up to two bronze medals. In this event, the prize money will be divided as follows

Gold	£5,000 / BR\$ 38,000
Silver	£3,000 / BR\$ 23,000
Bronze	£2,000 / BR\$ 15,000

In addition to the above medals, the **Choreographic Award** has a monetary prize of £250/BR\$1,900 generously supported by the Lynn Wallis Bursary Fund established in honour of the RAD's former Artistic Director.

Established in 2024 the **Musicality Award** has a monetary prize of £250 / BR\$1,900 will be presented to the winner and is funded generously supported by the Lynn Wallis Bursary Fund.

The **Dame Margot Fonteyn Audience Choice Award** will be awarded on the night of the final following a public vote. This award has a monetary prize of £250/BR\$1,900 generously supported by the Dame Margot Fonteyn Scholarship Fund.

Section 3 Candidate fees, Accommodation & travel to venues

Candidate fees

The fees for 2025 are:

GBP £100 registration fee plus **GBP £900** entry fee

Total: GBP £1,000.

Please make payment by the following links:

Candidate registration fee - £100 (non-refundable) – due at the point of application:

<https://cvent.me/z3PKNz>

Candidate entry fee - £900 - due by the closing date:

<https://cvent.me/erXN3o>

For candidates based in South America, it is possible to pay in Brazilian Real. To arrange payment, please contact:

National Director of Brazil
Maria do Carmo de Kenny
Email: mckenny@royalacademyofdance.com.br

Failure to make payment will result in your application deemed incomplete.

In the event that your application is unsuccessful, your payment will be refunded to you within 28 days after the application closing date, however please note that your registration fee will not be refunded.

Candidates in receipt of a bursary will be refunded accordingly if payment has already been made.

The fee includes:

- world-class tuition,
- semi-final performance opportunities at the Auditório Ibirapuera before a live audience and distinguished judging panel,
- (for finalists) the opportunity to perform before a live audience and distinguished judging panel at Auditório Ibirapuera,
- (for semi-finalists) a ticket to watch the final,
- access for all candidates to a welcome reception on 11 October 2025,
- accommodation,
- travel to and from venues,
- an evening meal will be provided for all candidates on the evening of 11 October,
- breakfast, lunch and dinner (evening meal) provided for all candidates between 12 – 19 October,

- administrative costs (for example required permissions for use of Dancer's Own music related to live performances), and
- pastoral care throughout the competition (provided by RAD staff and chaperones).

Accommodation for candidates

We will organise accommodation for all candidates from 11-19 October 2025 inclusive. We will provide specific information on the accommodation once your place in the competition has been confirmed.

International travel

Please check your visa entry requirements for Brazil. Please also check any stipulations about passport expiry date.

You are advised not to book travel unless you have received written confirmation of a place in the competition, which will be sent out to you after the final closing date.

Currency

The best currency to take to Brazil is the local currency, the Brazilian real (BRL). Candidates should have enough funds to cover their expenses while there.

All major credit and debit cards are accepted in Brazil. Smaller shops, kiosks, markets may only accept cash.

Welfare and wellbeing of candidates

At this competition, we place the highest importance on your welfare and wellbeing, and we encourage each of you to prioritise it as well. At the RAD, we have a duty of care to provide a safe and supportive environment and promote the health and wellbeing of all participants.

The competition days will be long and demanding; you'll be working intensively, absorbing new material, and focusing on many intricate details. The physical, mental, and emotional demands are considerable, and we're here to help you thrive through them.

Medical conditions and allergies

When applying for the competition, you will be asked to notify us of any medical conditions or allergies. For your own safety, it is important that you give us this information.

In the event of an emergency

In the event of an injury or medical emergency during the competition, a qualified first aider will provide treatment and assistance. If the candidate is under 18, a parent or guardian will be

notified of the incident, and an accident report form will be completed.

Chaperones

We provide chaperones who will be responsible for candidates under the age of 18 during the welcome reception, coaching, semi-finals, and final. All chaperones have current criminal record checks (DBS or equivalent) in place and are briefed on the RAD's safeguarding policies and procedures.

Candidates under the age of 18 will not be permitted to leave the coaching or competition venue during the coaching day unless accompanied by a parent, guardian, or teacher. We also encourage candidates over the age of 18 to follow this guideline.

Taking care of you

If at any time something or someone is worrying you, please speak to a chaperone or member of staff. Alternatively, you can email safeguarding@rad.org.uk, and we will be there to help. If you have a safeguarding concern, whether it relates to yourself or another candidate, please speak to the lead chaperone immediately. You can also speak to the RAD's designated Safeguarding Manager or send any low-level concerns to safeguarding@rad.org.uk at any time.

Our full Safeguarding Policy & Procedures are available online and updated annually [Policies, Procedures, and Regulations - Royal Academy of Dance](#).

Your wellbeing is of the highest importance. There are dedicated staff, chaperones, and teachers available to support you, so please communicate openly with them.

Section 4: Further information

Registration and welcome reception – Saturday 11 October

Registration and a welcome reception for all candidates will take place on the afternoon of Saturday 11 October (timings will be confirmed later). All candidates may bring **one** guest (parent/teacher) to this event.

At the welcome reception you will be introduced to your coaches for the week, the RAD Fonteyn staff and other people who will be assisting with the organisation of the competition. The dress code is smart casual.

Section 5: Ticketing

Tickets & booking information for parents/teachers of candidates

The semi-finals will be held at Auditório Ibirapuera on **Thursday 16 October** and **Friday 17 October**.

The final will be held at Auditório Ibirapuera, on the evening of **Sunday 19 October**.

Tickets are not yet available, however more information on how to buy them will be available at www.TheFonteyn.org

Section 6: Press, photography, filming images and social media

The RAD has a lively and engaged worldwide community of over 700,000 followers and fans on our social media channels: Facebook, Instagram, Tik Tok, LinkedIn and YouTube. We use our social networks to promote the competition, raising its profile worldwide, providing you with a platform to be seen by the dance industry and ensuring that we attract an appreciative audience for the semi-finals and the final.

During the competition, our communications team will be taking photos and videos, using a selection to publish regularly on our social media channels, or to share with our sponsors and partners to post on theirs.

We encourage candidates to post about their positive experiences of the event using the official event hashtag **#Fonteyn2025**.

We encourage candidates to post 'behind-the-scenes' content which can include:

- images or videos of candidates warming up with other candidates. Please make sure you have the other candidate's consent when doing this,
- images or videos of candidates preparing for each of the competition i.e. entering the coaching venue or leaving the coaching venue or theatre for the day,
- images of candidates wearing their attire during break times, and
- candid images or videos of candidates in the coaching venues during break times and before, not during, classes.

While you are allowed to share your experience of the competition on social media, there are exceptions. You **are not allowed** to film or photograph any of the following:

- Any of the classical variations, commissioned variations or any other candidates Dancer's Own variations. This is due to intellectual copyright and music copyright
- Any of the class work due to intellectual copyright and music copyright.

The communications team monitors this throughout the competition and will ask you to delete anything that is deemed inappropriate or in breach of copyright.

Our social media pages are listed below. Keep a lookout for the official event hashtag **#Fonteyn2025** and please also feel free to repost and share anything that we post on our official channels throughout the competition.

<https://www.facebook.com/RoyalAcademyofDance>
<https://www.instagram.com/royalacademyofdance/>
<https://www.youtube.com/royalacademydance>
<https://www.tiktok.com/@royalacademyofdance>

As well as the main RAD accounts that are operated at the RAD's headquarters, the majority of our international offices have Facebook and Instagram pages i.e. there are Instagram pages for RAD Brasil and RAD Australia. We encourage you to tag your national office in your posts.

A member of the communications team may get in contact to invite you to do some filming for social media, providing an opportunity for you to share your experience and promote yourself as a dancer. You will be supported and briefed on this beforehand.

We will also commission an official Fonteyn photographer and videographer to capture images of the competition from start to finish. Advanced warning will be given before they go into studios and will be briefed to be as unobtrusive as possible, and they will be accompanied by a member of RAD staff at all times.

Similarly, we may invite news photographers and broadcast crews to report on the competition, they will be accompanied by RAD staff, and no candidate will be asked to do or say anything that they are not comfortable with.

If you have any concerns about press, photography or filming please raise it with Press & Communications Manager, Katie Hagan khagan@rad.org.uk

Section 7: Contact for further information

Maria O'Connor, Royal Academy of Dance,
188 York Road, London SW11 3JZ, UK
email: moconnor@rad.org.uk
tel: + 44 (0)20 7326 802

Section 8: Terms and conditions

1. Applications

- a) Acknowledgement of your application is not confirmation of a place at The Fonteyn International Ballet Competition 2025; this will be confirmed on 2 June.
- b) You are advised not to book travel unless you have received written confirmation of a place, which will be sent out to you after the final closing date.
- c) Applications will be considered invalid if candidates do not send all the requested information and full payment by the closing date.

2. Cancellation of The Fonteyn International Ballet Competition

If The Fonteyn has to be cancelled due to a circumstance beyond the reasonable control of the RAD, including but not limited to acts of God, compliance with any law or governmental order rule regulation, direction or travel advice, war, riot, strike, terrorist acts or the threat of terrorist acts, civil commotion or insurrection, royal demise, malicious damage, fire, flood, accident, storm, breakdown earthquake, subsidence or failure of the plant, machinery and associated property of the RAD or any public utility, health epidemic, pandemic, infectious disease or any other unforeseen event, we will do our best to reschedule the activity where possible, but this cannot be guaranteed.

The RAD will offer candidates the opportunity to transfer their booking to the next event or offer a full refund of fees.

3. Withdrawals and refunds

Candidates who withdraw will be subject to the clauses below:

- a) Candidates who withdraw from The Fonteyn International Ballet Competition **after submitting an application** will not have the registration fee of £100.00 refunded.
- b) Candidates who withdraw from The Fonteyn International Ballet Competition **after the closing date**, but before Friday **31 July** who have paid the entry fee and registration fee (£1,000 in total) and have been accepted into the competition will not receive a refund unless a medical certificate is provided. In such cases, the candidate is eligible for a £400 refund.
- c) There will be **no refund for withdrawals under any circumstance** on or after Friday 31 July. It is for this reason that we strongly advise you to get your own insurance.

4. Insurance

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

5. Waiver

Physical contact may be necessary by members of the teaching faculty. If you would like to discuss this matter, contact Maria O'Connor, Royal Academy of Dance, 188 York Road, London, SW11 3JZ, by e-mail: moconnor@rad.org.uk, or tel: + 44 (0)20 7326 8024.

6. Content

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

Section 9: Data protection statement

The RAD holds information and contact details requested at the time of your booking that enable them to provide you with information relating to a candidate registration for the competition. We will not disclose your information to a third party except where legally required to do so.

In addition, our new Privacy Statement and Company Privacy Policy are available to view and download: The full RAD Privacy statement is available to view online [here](#).