

# Mazda Foundation



16-18 October 2009  
Invercargill

Criteria for: Instrumental · Speech and Drama  
Highland National Dance · Modern Dance

Entry Conditions, Prize Money, Adjudicators  
and Governing Rules

[www.pacanz.co.nz](http://www.pacanz.co.nz)  
e. [admin@pacanz.co.nz](mailto:admin@pacanz.co.nz)



OCTOBER 2009 17  
Civic Theatre, Invercargill 18

Modern Dance · Highland Dance  
Instrumental · Speech and Drama

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# MAZDA FOUNDATION NATIONAL YOUNG PERFORMER AWARDS

16<sup>th</sup> - 18<sup>th</sup> OCTOBER 2009, INVERCARGILL

PROUDLY SPONSORED BY THE MAZDA FOUNDATION

Enquiries: Mrs. Sue Patterson (Executive Officer)  
Email: admin@pacanz.co.nz Ph.(03) 442 2815  
Website: www.pacanz.co.nz

The 2009 Mazda Foundation National Young Performer Awards will be hosted by the Performing Arts Competitions Association of New Zealand (Inc) in association with the Dance Southland (Inc) in Invercargill to be held on the 16<sup>th</sup> - 18<sup>th</sup> of October 2009.

Registration for all nominees will be held 7.00pm Friday 16<sup>th</sup> October with competition commencing Saturday 17<sup>th</sup> October and concluding Sunday Evening with the Mazda Foundation National Young Performer Awards Final (all nominees are expected to be in attendance at the finals).

## General Information

### Prize Package

For all art forms (Instrumental, Speech and Drama, Highland National Dance, Modern Dance)

1 <sup>st</sup> Place	\$5,000	(\$2,000 prize money and \$3,000 Mazda Foundation Tuition Scholarship)
2 <sup>nd</sup> Place	\$3,000	(\$1,000 prize money and \$2,000 Mazda Foundation Tuition Scholarship)
3 <sup>rd</sup> Place	\$1,500	(\$500 prize money and \$1,000 Mazda Foundation Tuition Scholarship)

### Promotion and Advertising

It is important the awards be highly promoted, both at the local society level and at the national level. A minimum requirement is that details of the awards and their criteria should be included in your society's syllabus. An advertisement, suitable for publishing in syllabi and programmes is available by email attachment from [admin@pacanz.co.nz](mailto:admin@pacanz.co.nz)

### Nominations

Each Society, who is a financial member of Pacanz, may nominate two performers, as per the individual art form criteria.

### In Addition

Performers will be eligible to attend the Mazda Foundation National Young Performer Awards as a DIRECT ENTRY in the Instrumental, Speech and Drama and Highland National Dance only if they attain the necessary standard in the opinion of the Adjudicator. (The Direct Entry competitor will be responsible for paying the entry fee in full i.e. \$100.00)

Please ensure that as a society, and in particular art form conveners, are fully conversant of all details of criteria, dates and rules. It is also important that the criteria upon which your Nominees will be selected are detailed in your syllabus. It is expected that society nominations are based on the criteria that will be used for the Mazda Foundation National Young Performer Awards (Finals)

### Notification of Nomination

Societies must within 2 weeks of the close of their festival forward to the Pacanz Office the form Notification of Nomination along with a cheque for the society portion of the entry fee (\$50.00 per nominee). In the case of September festivals an immediate notification of nominations (by email) to the Executive Officer, will allow final preparations of draw and programme for the Mazda Foundation National Young Performer Awards. In the event of a Nominee subsequently withdrawing prior to the closing date the society portion of the fee will be refunded.

### Entry Fees

Nomination Societies	\$50.00	per nomination
Nominees	\$50.00	( <u>in addition</u> to the society fee)
Direct Entry Fee	\$100.00	Payable by the performer.

### Entry Closing Dates

Entries from those performers who have gained eligibility at festivals held prior to 31<sup>st</sup> July 2009 must be in the hands of the Executive Officer by 29<sup>th</sup> of August 2009. Entries, from those performers who have gained eligibility from festivals held in August and September, must be in the hands of the Executive Officer by 3<sup>rd</sup> October 2009.

The Executive Officer will be responsible for all communications with the nominees, once notification of nomination is received.

# GUIDE TO RUNNING A MAZDA FOUNDATION NATIONAL YOUNG PERFORMER OF THE YEAR AWARD NOMINATION CLASS

## Requirements

Your society syllabus must clearly show:

- The date and location of the Mazda Foundation National Young Performer Awards (Finals)
- Your intention to nominate competitors who reach the required standard for Nomination and Direct Entry in the opinion of the adjudicator.

N.B. Competitors must be made aware that by accepting a nomination they are indicating their intention to participate in the Mazda Foundation National Young Performer Awards.

Your society convener must:

1. Have a full understanding of the criteria, the rules and conditions governing the Mazda Foundation National Young Performer Awards.
2. Ensure that the age criterion for nomination is that used for the Mazda Foundation National Young Performer Awards Final (i.e. aged as at 1<sup>st</sup> October). This will almost certainly differ from the age that you use at the rest of your competition.
3. Ensure that the adjudicator is fully informed regarding the nomination process, including the Direct Entry option (where applicable). This will include:
  - a. Giving the adjudicator a broad understanding of the Mazda Foundation National Young Performer Awards.
  - b. Make it clear that it is the responsibility of the adjudicator to determine that a competitor has displayed a sufficient standard of performance to competently represent that society at the National Finals. The standard, when determined shall take into account that the candidate has shown:
    - A demonstration of adequate preparation
    - An authority of performance
    - A performance with a level of maturity commensurate with a national final competition of this age group.
  - c. If the adjudicator considers that sufficient standard has NOT been reached by any competitor, then NO nomination will be made.
4. Complete the Notification of Nomination form - which must be signed by the adjudicator, and returned to the Pacanz Office no more than two weeks after nomination, with the society portion of the entry fee (\$50 per nominee).

## Expectations

It is expected that the nomination class be based on the criteria that will be used for the Mazda Foundation National Young Performer Awards (Finals) i.e.

- The programme as defined for pianoforte, instrumental, vocal and speech and drama.
- The classes as defined for ballet, tap, modern (excluding the Master Class, which may be replaced by an impromptu in Tap and Modern dance if required) and Highland dance.

## Recommendations

- Publish the full criteria for relevant art forms in society syllabus, together with a summary of the general conditions. Include a reference to the Pacanz website [www.pacanz.co.nz](http://www.pacanz.co.nz)
- It is suggested that the nomination class be identified in society syllabus as a separate class, with a class number a separate entry fee and entered on a separate entry form.
- The nomination class should be made a 'special event' and include an explanation of the nomination process, announcing competitors and awarding a sash for nominees. There is no requirement to provide any prize money; nomination is a process towards the Mazda Foundation National Young Performer Awards (final).
- The society is not responsible for providing any assistance to the nominee (travel, accommodation etc). It is the responsibility of the competitor (or their family) to arrange and fund these items. If assistance is possible however, it is certainly appreciated.

## Do Not

- Offer a nomination based entirely on a person having competed in a class or classes not related to the Mazda Foundation National Young Performer Awards Criteria.
- Offer a nomination without clearly stating in a syllabus or by prior notification that you intend to nominate.

Please note: The Executive Officer is available to give assistance or explanation to any society or society convenor.

# MAZDA FOUNDATION NATIONAL YOUNG PERFORMER AWARDS

## ADJUDICATORS

### Ruth Bonetti (Instrumental)

Ruth Bonetti M.Mus (Qld), A.R.C.M. (Lond.), A.Mus. A.

Ruth has performed and presented Conference, Professional Development and student seminars extensively in Europe (speaking German, French and Swedish) and the major universities and schools in most Australian cities. She was on the faculty of Lutheran Summer Music Program, Minneapolis USA, in 2000 and 2001, where the Executive Director wrote of her:

"Ruth Bonetti was a faculty asset far beyond our expectations. She has a rare, perhaps unique expertise in performance preparation and conduct. Students responded so positively to her coaching and vibrant personality that we had to expand her workload and schedule additional sessions. I cannot say enough positive about Mrs Bonetti's work as a performance coach." – Dr Victor Gebauer

After adjunct teaching in Sweden, France, Germany and England Ruth taught clarinet and pedagogy at Griffith University, Brisbane Conservatorium of Music for 15 years; she now travels extensively giving keynote and seminar presentations, clinics and coaching around the world. Ruth was principal clarinettist with Umea Regionmusiken in Sweden and has performed in Germany, Sweden, Britain, Austria, France, Australia and the USA.

Ruth Bonetti has authored ten books in the music and presentation fields, including Practice is a Dirty Word; How to clean up your act; Enjoy Playing the Clarinet (Oxford University Press) and the performance guides Taking Centre-Stage which is now updated as Confident Music Performance. To help public speakers with similar issues she has written Don't Freak Out, Speak Out; Public Speaking with Confidence.

Ruth was consulting editor of the Australian Music Examinations Board's Clarinet Syllabus Series 2 for grades 1-4 and is an AMEB examiner. She has published numerous articles in journals including Classical Music, Music Teacher (UK), Australian Music Teacher, Clarinet and Saxophone (UK), the International Clarinet Society Journal and ASME Journal as well as newspapers including The Australian, the Brisbane Courier Mail and Sunday Mail.

As a professional speaker, Ruth is a member of the National Speakers Association of Australia and of the World Federation of Professional Speakers.

Whether performing in front of one, or one thousand; from student to soloist, Ruth's practical, do-able and empowering techniques enable musicians to shine on the platform.



### Antoni Bonetti (Instrumental)

Antoni Bonetti, founding conductor of Brisbane Symphony Orchestra, lectures at the University of Queensland-School of Music where he completed a Master of Music degree. He is a Leading String teacher at Good Shepherd Lutheran College, Noosa. Antoni has performed, conducted, adjudicated and given masterclasses across Australia, USA, Europe and New Zealand as well as participating in symposiums for professional conductors with such acclaimed conductors as Gianluigi Gelmetti. He has conducted both the Queensland Symphony and Queensland Philharmonic Orchestras, additionally conducting various Brisbane opera seasons.

London born, Antoni studied violin with Robert Pikler in Sydney and played with many Australian Symphony Orchestras and in Europe freelanced with the Philharmonia, the Royal Philharmonic Orchestra and the London Mozart Players. He accepted a position as concertmaster of the Norrlands Opera Sweden, and was for two years a member of the Mannheim Chamber Orchestra, a period which fostered his deep interest in, and love of, conducting.

In 1981, Antoni accepted the position of concertmaster of the Queensland Theatre Orchestra and lectured at the Queensland Conservatorium of Music from 1982 to 1992. He and his clarinettist wife, Ruth, form the nucleus of Quartetto Bonetti. Antoni also plays with other chamber groups and has led various Baroque instrument ensembles in Germany, Sydney and Brisbane.

Conducting Brisbane Symphony Orchestra, Antoni has worked with many distinguished international musicians including Charles Castleman, Thea King and Marcus Stocker, and has an every increasing large range of varied orchestral repertoire. During more than two decades at St Peters Lutheran College, Antoni built the programme to encompass many diverse ensembles. The Youth Orchestra of St Peters made six national tours including performances in most Australian capital cities, has completed a European tour in 1995 and toured twice to New Zealand. He teaches both violin and viola, coaches chamber groups and directs music camps.



## Leigh Evans (Modern Dance)

Trained in RAD Ballet and American Jazz, Leigh is recognised as one of New Zealand's foremost choreographers and Jazz tutors. She has been involved in many successful Musical Theatre and Stage Productions throughout the country. **Chicago, West Side Story, Grease, 42<sup>nd</sup> Street, Annie, Fame, Jesus Christ Superstar, Westend to Broadway 1, 2 and 3** plus **Ovation and Beauty and the Beast** to name a few. Last year she choreographed **Cats** for Showbiz Christchurch, **High School Musical** for Wellington Musical Theatre and has just completed a very successful season of **CATS** in Wellington and Dunedin. Next year, 2009, is Aucklands turn !



Leigh is also in hot demand in the Corporate arena. Many Event Organisations seek her input into such events as Society Balls, Awards Dinners and many product launches.

Her television credits include 3 series of the popular **McDonalds Young Entertainers, The Tribe,** TV One's **The Big Night In** and **John Rowles in Concert** .

She has also spent time choreographing for the **Weber Brothers Circus** and last year worked on **The Waterhorse**. Away from the theatre Leigh has been involved with the direction and choreography of the pre match entertainment for the **All Blacks, Hurricanes** and the opening and closing ceremonies for the **IRB Sevens** at the Westpac Trust Stadium for the last 6 years.

In 2005 Leigh completed a new and satisfying project that saw her perform and co- choreograph **"A right royal Gala"** in Wellington. **"Another Right Royal Gala"** followed in 2007.

This is now an ongoing performance opportunity that celebrates the fact that.... "Talent is Timeless" and is a bi- annual Wellington event.

She is examiner and artistic consultant to the American Jazz Dance Affiliation and tutors regularly on the Commercial Dance Course at the Wellington Performing Arts Centre.

Although firmly based in Wellington, Leigh's skills are in such demand that she travels regularly around the country and overseas to fulfill choreography and tutoring assignments and to share her love and energy of dance with up and coming performers.

## Pam Logan (Speech and Drama)

Licentiate Trinity College London, in Teaching of Speech and Drama - 1976

Registered Teacher of Speech Communication Association of New Zealand

Accredited Examiner: New Zealand Speech Board

Accredited Adjudicator: Assn New Zealand Drama Adjudicators

Speech Communication Association of NZ

Pam has taught voice, speech, drama, acting and directing at all levels, including tertiary and runs her own studio in Blenheim. Pam is an examiner for Speech New Zealand. She is currently a Trustee of the SNZ Board and Manager of their Examinations Division. She is an experienced director and qualified adjudicator of plays and competitions. She was a founding member, actor, administrator and assistant director for Kempe's Jig Theatre Collective, which toured Shakespeare to schools from 1991-1994. Pam is a life member and past National President of the New Zealand Theatre Federation.



## Sue Gill (Highland National Dance)

My involvement and love of Highland Dancing has spanned many years, beginning when I first started to learn Highland Dancing at the age of four. Douglas Williams taught me in my early years and then, whilst attending Dunedin Teachers College, I was taught by Daisy Horrell. I completed my last three senior exams under her tuition. These were important years for me, it was here my love of dance and the base of my knowledge was formed.

On returning south, at the age of thirteen, I began my dancing school in Winton and this continued until August 2008 when I moved to Christchurch. During these years, I always had candidates in the Academy exams.

To gain more depth of knowledge I attended yearly the Christchurch Summer School where Technical members of the time shared their knowledge.

I have enjoyed judging over the years and have been impressed with the continuing high standard achieved at the NZ Championships and the number of competitors taking part.

The highlight of my dancing career was my appointment to the Technical Committee, one that brings me great satisfaction and now gives me the opportunity to share the knowledge of the Academy with our up and coming members.



# MAZDA FOUNDATION NATIONAL YOUNG PERFORMER AWARDS

## 2009 CRITERIA FOR INSTRUMENTAL

- A. Competitors shall be 15 and under 21 years of age as at 1<sup>st</sup> October 2009.
- B. This award is open to competitors on any of the following instruments, or related acoustic instruments; violin, viola, cello, double bass, classical guitar, harp, recorder, flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, tuba, percussion, piano accordion.
- C. The programme should consist of three contrasting pieces from different periods of musical history, i.e. Baroque, Classical, Romantic, 20<sup>th</sup> Century or Contemporary.
- D. Each competitor shall perform a programme with a maximum time of twenty minutes. There will be a percentage mark for the complete programme. A penalty of 5 marks will be imposed if the time limit is exceeded by 30 seconds or more.
- E. There will be a semi final of up to six competitors who will repeat their full programme, as set out in B. and C.
- F. Three finalists will be chosen for the Final Award Concert and will perform one piece of their own choice from their original programme.
- G. Placing will be determined by an aggregate of all marks gained throughout the competition.

### SOCIETY NOMINATION

Each Society, which is a financial member of PACANZ, may nominate up to two competitors, which shall be selected by the adjudicator, based on a performance as outlined in A-D (above).

The adjudicator will determine that a competitor has displayed a sufficient standard of performance to competently represent that society at the National Finals.

The standard required will be at the absolute discretion of the adjudicator but will include;

- A demonstration of adequate preparation
- An authority of performance
- A performance with a level of maturity commensurate with a national final competition of this age group.

If the adjudicator considers that sufficient standard has NOT been reached by any competitor, then NO nomination will be made.

The Nominee is responsible for paying part of the entry fee to the National Young Performer Awards i.e. \$50.00

### Direct Entry

If the adjudicator considers that more than two competitors have reached a sufficient standard the adjudicator may report to the committee that those competitors should be given the option of a DIRECT ENTRY.



# NATIONAL YOUNG PERFORMER AWARDS 2009 CRITERIA FOR SPEECH AND DRAMA

- A. Competitors shall be 15 and under 21 years as at 1<sup>st</sup> October 2009
- B. Each competitor shall present a programme of 13 to 15 minutes duration of a contrasting nature.
1. One prepared prose of 3 to 4 minutes duration
  2. One item of poetry
  3. One characterisation
- C. Each competitor shall introduce the programme and provide a linking commentary.
- D. There will be percentage mark given for the complete programme (including introduction and linking commentary). A penalty of five marks will be imposed if the minimum time limit is not met, or the maximum time limit is exceeded by 30 seconds or more.
- E. Each competitor shall give a two-minute impromptu speech during the preliminary round. The adjudicator shall select the topic. One-minute preparation time will be allowed. The impromptu speech shall be marked out of 25 marks.
- F. There will be a semi final of up to eight competitors. Semi-finalists will repeat their full programme, as set out in B and C.
- G. Three competitors will be recalled for the Final Award Concert, where they shall repeat their characterisation together with either their poetry or prose.
- H. Placing will be determined by an aggregate of all marks gained throughout the competition.

## SOCIETY NOMINATION

Each Society, which is a financial member of PACANZ, may nominate up to two competitors, which shall be selected by the adjudicator, based on a performance as outlined in A-C (above).

The adjudicator will determine that a competitor has displayed a sufficient standard of performance to competently represent that society at the National Finals.

The standard required will be at the absolute discretion of the adjudicator but will include;

- A demonstration of adequate preparation
- An authority of performance
- A performance with a level of maturity commensurate with a national final competition of this age group.

If the adjudicator considers that sufficient standard has NOT been reached by any competitor, then NO nomination will be made.

The Nominee is responsible for paying part of the entry fee to the National Young Performer Awards i.e. \$50.00

## Direct Entry

If the adjudicator considers that more than two competitors have reached a sufficient standard, the adjudicator may report to the committee that those competitors should be given the option of a DIRECT ENTRY.

The DIRECT ENTRY competitor will be responsible for paying the full entry fee i.e. \$100.00



# NATIONAL YOUNG PERFORMER AWARDS

## 2009 CRITERIA FOR HIGHLAND AND NATIONAL DANCING

- A. Competitors shall be 15 and under 21 years as at 1<sup>st</sup> October 2009.
- B. Each competitor shall perform in three classes during the preliminary round, in the following order:
1. Choice of one solo Highland dance; Highland Fling, Sean Triubhas, Sword Dance
  2. Choice of one solo Irish step dance; Irish Jig Single Time, Irish Jig Double Time, Irish Hornpipe
  3. Sailors Hornpipe
- C. There will be a semi final of up to eight competitors. They will each perform one of the items from B.
- D. A maximum of three competitors shall be recalled for the final performance and shall repeat an item from B, but not the item performed in the semi-final.
- E. Placing will be determined by an aggregate of all marks gained throughout the competition.

### SOCIETY NOMINATION

Each Society, which is a financial member of PACANZ, may nominate up to two competitors, which shall be selected by the adjudicator, based on a performance as outlined in A-B (above).

The adjudicator will determine that a competitor has displayed a sufficient standard of performance to competently represent that society at the National Finals.

The standard required will be at the absolute discretion of the adjudicator but will include;

- A demonstration of adequate preparation
- An authority of performance
- A performance with a level of maturity commensurate with a national final competition of this age group.

If the adjudicator considers that sufficient standard has NOT been reached by any competitor, then NO nomination will be made.

The Nominee is responsible for paying part of the entry fee to the National Young Performer Awards i.e. \$50.00

### Direct Entry

If the adjudicator considers that more than two competitors have reached a sufficient standard, the adjudicator may report to the committee that those competitors should be given the option of a DIRECT ENTRY.

The DIRECT ENTRY competitor will be responsible for paying the full entry fee i.e. \$100.00



# NATIONAL YOUNG PERFORMER AWARDS

## 2009 CRITERIA FOR MODERN DANCE

- A. Competitors shall be 15 and under 21 years as at 1<sup>st</sup> October 2009
- B. Each competitor shall perform in three classes during the preliminary round;
1. Modern/Jazz
  2. Contemporary
  3. Master Class, as would be used for an audition. No audience observation.
- C. There shall be a maximum time limit of four minutes for each dance, taken from the beginning to the conclusion of the music. A penalty of 5 marks will be imposed if the time limit is exceeded by 10 seconds or more.
- D. There will be a semi final of up to twelve competitors who will repeat either B. 1 or B. 2 at the discretion of the adjudicator.
- E. For the Final Award Concert six competitors will be recalled, and shall repeat the item not performed at the semi final.
- F. Placing will be determined by an aggregate of all marks gained throughout the competition.
- NB. Nomination of competitors by Societies should be based on classes B1 and B2 i.e. without the Master Class, but may include an impromptu class, at the discretion of the society.

### SOCIETY NOMINATION

Each Society, which is a financial member of PACANZ, may nominate up to two competitors, which shall be selected by the adjudicator, based on a performance as outlined in A, B1 and B2.

The adjudicator will determine that a competitor has displayed a sufficient standard of performance to competently represent that society at the National Finals.

The standard required will be at the absolute discretion of the adjudicator but will include;

- A demonstration of adequate preparation
- An authority of performance
- A performance with a level of maturity commensurate with a national final competition of this age group.

If the adjudicator considers that sufficient standard has NOT been reached by any competitor, then NO nomination will be made.

The Nominee is responsible for paying part of the entry fee to the National Young Performer Awards i.e. \$50.00



# Performing Arts Competitions Association of New Zealand Inc.

## Rules Governing the National Young Performer Awards

(Revised November 2007)

### 0.0 Introduction

- 0.1 The Performing Arts Competitions Association of New Zealand Incorporated (hereinafter referred to as "The Association") has overall control of the National Young Performer Awards.
- 0.2 Rules may be changed by the Executive Council of the Association.
- 0.3 The Executive Officer of the Association will administrate the National Young Performer Awards.
- 0.4 In the event of any question as to the construction or application of these Rules, the matter shall be decided by the Executive Council and their decision shall be final.

### 1.0 The Association

- 1.1 The National Young Performer Awards shall be held annually at a time designated by the Executive Council.
- 1.2 The art forms to be staged shall be decided by the Executive Council and confirmed at the Association Annual General Meeting two years in advance.
- 1.3 The Location and Venue/Venues will be decided by the Executive Council and confirmed at the Association Annual General meeting two years in advance.
- 1.4 The criteria for the National Young Performer Awards, shall be confirmed by the Executive Council one year in advance, with consideration of the recommendations from the committees of interest at the preceding Annual General Meeting and Conference.
- 1.5 The Executive Council shall arrange Adjudicators at least one year in advance, and shall negotiate remuneration. All reasonable expenses shall be the responsibility of the Association.
- 1.6 The Executive Council shall appoint an accompanist for the Vocal and Instrumental Sections. All expenses except private rehearsals will be met by the Association.
- 1.7 Entry fees shall be set by the Executive Council one year in advance, and shall be payable to the Association.
- 1.8 The Executive Council shall be responsible for the funding and sponsorship of the National Young Performer Awards. In addition the Executive Council will be responsible for:
- Prize money, trophies, certificates, sashes
  - Publicity and Reporting
  - Programming and Ticketing
  - Official Invitations
- 1.9 A Host Society who will act as support for the event will be appointed by the Executive Council two years in advance of any National Young Performer Awards.

### 2.0 The Host Society

- 2.1 To provide local knowledge and assistance regarding:
- Venue hire and local facilities
  - Advertising (resources locally available)
  - Management of art forms
  - Meals and transport for adjudicators
- 2.2 All reasonable and accountable expenses incurred by the Host Society should be invoiced to the Association.

### 3.0 To Nominate

- 3.1 The nominating organisation must be a current financial member of the Performing Arts Competitions Association of New Zealand Incorporated.
- 3.2 Nominees must be selected within one calendar year of the National Young Performer Awards.
- 3.3 The nominating organisation must publish that it will offer nomination to the National Young Performer Awards, clearly stating the criteria for selection.
- 3.4 Before nominating a candidate for the National Young Performer Awards, the organisation must be satisfied that the candidate is able to perform the programme set down in the criteria prescribed by the Association.
- 3.5 Each organisation may nominate two performers per art form, which shall be selected by the adjudicator.
- 3.6 Where specified the nominating organisation may offer a Direct Entry option to those competitors who achieve the necessary standard in the adjudicators' opinion.
- 3.7 The Nominee/ Nominees must be announced at the conclusion of the qualifying classes or at a time specified prior to the event.
- 3.8 The selection of nominees must not be restricted to local competitors only.
- 3.9 Notification of Nominees and the nominating organisation portion of entry fees shall be submitted to the Executive Officer of the Association no later than two weeks after the nominations are announced. In the event of a Nominee subsequently withdrawing prior to the closing date, then the society portion of the fee will be refunded.

### 4.0 Nominating Adjudicators (Adjudicators employed by nominating societies)

- 4.1 The nominating adjudicator will determine that a competitor has displayed a sufficient standard of performance to competently represent that society at the National Young Performer Awards.
- 4.2 The standard required will be at the absolute discretion of the adjudicator but will include:
- A demonstration of adequate preparation
  - An authority of performance
  - A performance with a level of maturity commensurate with a national final competition of this age group.
- 4.3 If the adjudicator considers that sufficient standard has not been reached by any competitor then no nomination will be made.

### 5.0 The Nominee

- 5.1 The National Young Performer Awards are not open to professional performers. A professional is any performer who has achieved this status by qualification or experience, and whose income and chosen career require him/her to be recognised as a professional.
- 5.2 A Nominee, once selected by a Society, is no longer eligible for nomination by any other society for the same award in the same year.
- 5.3 A competitor who has been taught or coached by the Adjudicator within the previous twelve months of the National Young Performer Awards is ineligible for nomination.
- 5.4 The Nominee must supply titles and composers of items (where applicable) for their programme/selections to the Executive Officer by the closing date of entry, or at a time specified by the Executive Officer. Titles must be adhered to in the performance. In addition competitors in the ballet, tap and modern dance sections are required to submit performance copies of their music by the closing date of entry.
- 5.5 The Nominee is responsible for paying part of the entry fee to the National Young Performer Awards. The Direct Entry competitor will be responsible for the full entry fee.

## PAST WINNERS OF THE NATIONAL YOUNG PERFORMER AWARDS

### Ballet

1977 Bronwyn Bennett  
1981 Tracey Jacobs  
1984 Nicola-Jane Searchfield  
1987 Michelle Mackenzie  
1990 Bridget McCready  
1993 Charlotte Lawson  
1996 Amber Hunt  
1998 Kieran Gourley  
2000 Georgina Haggerty  
2002 Ty King-Wall  
2004 Karen Nanasca  
2006 Katherine Grange  
2008 Amelia Hutchinson

### Tap

1980 Lane Tito  
1983 Leola Goodall  
1986 Nicola Donald  
1989 Kerryn Swanston  
1992 Jessica Hayes  
1995 Glyn Gray  
1996 Benjamin Todd  
1998 Jacinda Van Drongelen  
2000 Will Sabin  
2002 Vicki Loynes  
2004 Matthew Sintes  
2006 Andrew Cesan  
2008 Jaimee Sammut

### Pianoforte

1982 Katherine Austin  
1991 Mandy Tong  
1994 Timothy Evans  
1996 Henry Wong Doe  
1998 Kirsten Simpson  
2000 Justin Bird  
2002 Flora Lee  
2004 Jun Bouterey-Ishido  
2006 John-Paul Muir  
2008 Jason Bae

### Vocal

1978 John Sear  
1982 Lynne Anderson  
1985 Fiona Ferens  
1990 Claire Martin  
1993 Karen Heathcote  
1996 Rebecca Ryan  
1998 Wendy-Dawn Thompson  
2000 Seamus Casey  
2002 James Rodgers  
2004 Madeleine Pierard  
2006 Bridgette Heauser  
2008 James Ioelu

### Modern Dance

1989 Fiona Hadfield  
1991 Nicola Fraser  
1994 Julia Darling  
1997 Natalie Clark  
1999 Renee Schuda  
2001 Tracey Purcell  
2003 Anna-Louise Herzog  
2005 Joseph O'Sullivan  
2007 Sharn Te Pou

### Highland and National Dance

1980 Grayson Appleton-Seymour  
1983 Alan Clotworthy  
1986 Lynley McCullough  
1989 Kelly Fraser  
1992 Jan McKerrow  
1995 Rachel Brownie  
1997 Kylie Allison  
1999 Nabila Piper  
2005 Sara Simmons  
2007 Sarah Chapman

### Orchestral Instrument

1985 Peter Sagar  
1988 Timothy Emerson  
1991 Claire Ellis MacPherson  
1994 Ross Henderson  
1997 Laura Thomson  
1999 Simone Roggen  
2001 Victoria Simonsen  
2003 Eugene Lee  
2005 Jun Bouterey-Ishido  
2007 Amalia Hall

### Speech and Drama

1979 Catherine Peters  
1981 Elizabeth Bryne  
1984 Madeleine Lynch  
1987 Jane Gratkowski  
1990 Louise Frost  
1993 Kate Glover  
1997 Nathan Meister  
1999 Daniel Musgrove  
2001 James Hargraves  
2003 Matthew Hooker  
2005 Tim Holmberg  
2007 Oscar Enberg



[www.pacanz.co.nz](http://www.pacanz.co.nz)  
[admin@pacanz.co.nz](mailto:admin@pacanz.co.nz)