



BTE Recognises
Handbook & Syllabus
2027

BTE RECOGNISES

2027 HANDBOOK & SYLLABUS

Be You. Be Seen.

A guide to the BTE Recognises event experience, entry pathways, section requirements, scoring, feedback and recognition.

Please read this handbook with: the BTE Recognises Terms and Conditions 2027 and the event-specific information published for the event you are entering. Event-specific details take priority where a format, timing or inclusion differs from the standard handbook.

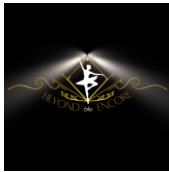
BTE Recognises welcomes dancers entering through a studio or independently. Independent entries are welcome across all entry types, subject to the requirements of the section entered.



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1. WELCOME TO BTE RECOGNISES

BTE Recognises is the performance-event arm of Beyond the Encore. It is designed to give dancers meaningful opportunities to take to the stage, receive professional feedback, develop as performers and artists, and be recognised for what they bring to the experience.

Dancers do not all have the same goals, training pathways or reasons for performing. Some are working towards professional pathways, some dance recreationally, some thrive on performance, and some are building the confidence simply to step onto the stage. BTE Recognises is built to make room for all of those journeys.

The aim is not to remove excellence. Strong technique, artistry, performance quality and commitment still matter. The difference is that another dancer does not have to be treated as the measure of your own progress.

The BTE idea: Your score is information. Your feedback is development. Recognition celebrates what stood out. None of those things defines the whole dancer.

2. OUR EVENT APPROACH

BTE Recognises combines scoring, feedback and recognition. Scores are provided as one snapshot of the performance presented on the day, while feedback is designed to give dancers something practical to carry forward.

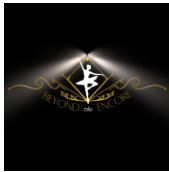
Our standard event approach is built around the following ideas:

- Dancers come to dance. The stage opportunity itself matters.
- Scores are provided, but are not the only measure of success or progress.
- Feedback should identify strengths as well as a useful area to keep developing.
- Recognition is used to acknowledge qualities, moments and performances that genuinely stand out. It is separate from the score.
- Traditional 1st, 2nd and 3rd placings are not part of the standard BTE Recognises format.
- Different entry pathways allow dancers to explore performance, creativity, improvisation, collaboration and vocal performance.
- Kindness, encouragement, respect and connection are part of the event experience, not an optional extra.

3. 2027 ENTRY PATHWAYS

Not every pathway is offered at every BTE Recognises event. The event entry page confirms what is available for that particular event.

Pathway	Purpose
Performance	Bring a prepared routine and develop as a performer.
Artistry	Respond to a creative stimulus or choreographic challenge and develop as an artist/creator.



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Pathway	Purpose
In the Moment	Create spontaneously and respond to unknown music in real time.
Troupe Battles	Take part in a shared creative troupe challenge without an elimination to create spontaneously and respond to unknown music in real time.
Vocal	Perform vocally as a solo, duo, trio or group where offered.
Encore Recognition	Optional recognition pathway showing strengths across the complete BTE Performance Framework over multiple eligible routines.

4. ELIGIBILITY AND AGE GROUPS

BTE Recognises is open to dancers from all studios, training backgrounds and experience levels. Entries may be made through a studio or independently.

2027 Age Groups

Age Group	Event Age
Mini	6 years and under
Petite	7-8 years
Junior	9-10 years
Pre-Teen	11-12 years
Teen	13-14 years
Senior	15 years and over

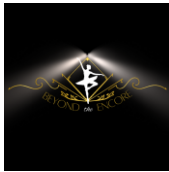
A dancer's event age is calculated as at 1 January of the event year. For Duo, Trio, Group and Troupe entries, the eldest dancer generally determines the age group unless a specific section states otherwise.

BTE does not use ability levels. Age groups are used for developmental appropriateness and programming.

5. EVENT PASS AND REGISTRATION

A BTE Event Pass is compulsory for every dancer participating in an event and is purchased as part of registration. The pass belongs to the registered dancer and is not transferable.

The Event Pass is the dancer's participant pass for the event. Event-specific inclusions, including any photography, videography, achievement item or additional participant inclusion, are shown on the registration page for that event.



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- Entries are not confirmed until the required information and payment have been received.
- Entries may close early when event capacity is reached.
- Participants are responsible for selecting the correct age group, section, category and entry type.
- Requests for changes after registration must be submitted in writing and are subject to capacity and programming requirements.

6. PERFORMANCE SECTIONS AND GENRE GUIDE

Performance entries are prepared routines entered in the section that best reflects the style and intent of the routine. Dancers may enter more than one routine in the same genre, subject to event capacity and the sections offered. There is no maximum limit.

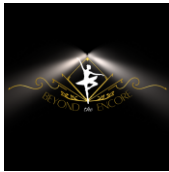
Standard Performance Time Limits

Section	Maximum Time
Most Performance sections	3:00 minutes
Song & Dance	4:00 minutes

Any section-specific exception will be stated on the event entry page. A routine does not need to use the full time allowance.

Genre Guide

Genre	Guide
Classical Ballet	Classical ballet technique performed in a classical style. The routine is not a narrative character piece. Repertoire, Variation & Neo Classical can be entered into this genre.
Demi Character	Classical ballet technique combined with acting, mime and characterisation to communicate a story or character.
Jazz	Jazz-based choreography. This may range from traditional jazz technique to a commercial performance style seen in stage, screen and music-video settings. Enter the section that best reflects the routine's dominant intention.
Lyrical	Movement drawing from ballet and jazz vocabulary, with emphasis on musicality, emotion, flow and connection to the music or lyrics.
Contemporary	Contemporary choreography that may sit within a traditional contemporary approach or a more commercial contemporary style. The routine should show a clear contemporary movement intention.
Tap	A routine where tap technique and rhythmic sound created through the feet are central to the performance. All varieties of tap are to be entered into this genre.



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Genre	Guide
Hip Hop	A routine drawing from hip hop and street-dance styles such as breaking, popping, locking, grooves, isolations and related foundations as appropriate.
Song & Dance	A routine combining live singing and dance. Pre-recorded lead vocals must not replace the dancer's live singing during the vocal portion.
Musical Theatre	A performance using music from stage or screen musical theatre, with strong focus on character, story and theatrical communication. Live singing is not required but can be included.
Broadway Jazz	Jazz choreography drawing specifically on Broadway or musical-film style, with a strong theatrical jazz technique and presentation. Cabaret can also be entered into this genre.
Acro	Dance choreography that integrates acrobatic elements. Acrobatic skills should be presented within a dance context rather than as isolated tricks.
Fusion	A routine intentionally blending multiple dance styles where no single standard genre fully describes the work.
Student Choreography	A Performance section where the routine is predominantly choreographed by the student dancer or dancers entering. See Section 8.
Beyond the Mentor	A mentor-based duo Performance section. See Section 9.

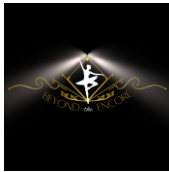
7. SCORING AND THE BTE PROGRESS INDICATOR

BTE Recognises provides scores for each routine. A score reflects the adjudicator's assessment of the performance presented on that day. It should be read alongside the feedback rather than treated as the complete story of a dancer's ability or progress.

Different entry types may use different scoring criteria. The specific scoring framework or point allocation for a specialist entry type is published with the relevant event information. Scores, feedback and adjudication decisions are final other than a clear administrative, recording or calculation error.

The BTE Performance Framework

Area	What the adjudicator considers
Technique	Technical execution appropriate to the style, including alignment, placement, control, balance, coordination, strength, flexibility, stamina where relevant, footwork and genre-specific technique.



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Area	What the adjudicator considers
Performance & Expression	Communication through performance, including expression, emotional connection, projection, character where relevant, commitment and engagement.
Musicality	Relationship to the music or sound, including timing, rhythm, phrasing, accents, tempo, dynamics and musical interpretation.
Stage Presence	Use and command of the performance space, including focus, projection, spatial awareness, confidence, presence and recovery.
Execution & Cleanliness	Clarity, accuracy and consistency of choreography, including precision, completion of movement and transitions. For partner/group work this may include synchronisation, spacing and connection.

The BTE Progress Indicator

Alongside the score, the standard BTE Progress Indicator identifies two areas the adjudicator recognised as strengths and one area to Keep Developing. The written comments are intended to be concise, specific and useful.

- Two Strengths: two areas that stood out positively in that performance.
- One Keep Developing area: one clear direction for continued development.
- Unmarked areas are not negative results and should not be read as grades.

Specialist entries such as Student Choreography and Artistry use dedicated feedback frameworks in place of, or in addition to, the standard Progress Indicator.

Important: Recognition awards are separate from scores. A dancer does not need the highest score in a session to receive a recognition, and a recognition should not be read as a placing.

8. STUDENT CHOREOGRAPHY

Student Choreography remains a Performance section. The routine must be predominantly choreographed by the student dancer or dancers entering the section.

Student Choreography entrants receive the standard Performance score and Progress Indicator plus a specialist choreography feedback framework. Where Encore Recognition is offered, Student Choreography can be Encore eligible, but only the strengths from the standard Performance Progress Indicator contribute to Encore.



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Choreography Area	What is considered
Movement & Body	Body actions, shapes, gestures, locomotor and non-locomotor movement, movement vocabulary, isolations and coordination. The focus is the effectiveness of choreographic choices, not technical execution.
Space & Relationships	Levels, directions, pathways, formations, floor patterns, use of stage, proximity, partnering, mirroring, groupings and other relationships where relevant.
Time & Dynamics	Rhythm, tempo, duration, phrasing, accents, pauses, stillness, speed, weight, force, flow, energy and contrasting movement qualities.
Structure & Choreographic Devices	Sequencing, sections, progression, transitions and purposeful use of devices such as repetition, motif, variation, contrast, canon, unison, accumulation and fragmentation.
Creative Intent & Originality	Concept, intention, creative voice, interpretation, cohesion, communication of ideas and purposeful artistic choices.

9. BEYOND THE MENTOR

Beyond the Mentor is a duo Performance section built around mentorship. An older or more experienced dancer mentors and choreographs a duo that they perform with the younger dancer.

For programming, Beyond the Mentor is generally placed in the session of the younger dancer. It receives the standard Performance scoring and feedback framework unless event information states otherwise.

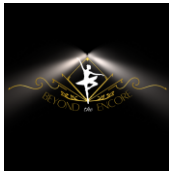
Where Encore Recognition is offered, Beyond the Mentor may contribute when the normal Encore eligibility requirements are met.

10. ARTISTRY

BTE Artistry gives dancers space to explore interpretation, choreography, creative thinking and artistic decision-making. These sections are designed for dancers who want to investigate not only how they perform movement, but how they create and communicate ideas through it.

Artistry formats and entry sizes offered may vary by event. Any music, image, prompt, object, phrase or creative brief supplied by BTE must be used in accordance with the instructions released for that section.

Artistry uses specialist scoring and feedback criteria. Artistry entries are not Encore eligible unless BTE expressly states otherwise for a future event.



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BTE Interpretation

Core question: What do you hear?

BTE supplies an age-appropriate piece of music. Entrants make the creative decisions, including style, interpretation, concept, choreography and presentation. Where the same music is supplied to an age group, the track must remain unedited unless the event brief states otherwise.

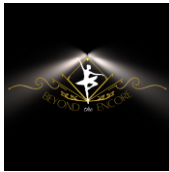
Area	What is considered
Musical Response	How choices respond to rhythm, tempo, phrasing, accents, instrumentation, lyrics where relevant, pauses and musical changes.
Dynamics & Texture	Use of energy, weight, flow, attack, softness, intensity and contrast in response to the music.
Movement Choices	Body actions, shapes, gestures, levels, pathways, stillness, travelling and movement vocabulary used to interpret the music.
Development & Structure	How ideas develop through progression, motifs, repetition, variation, contrast and other choreographic devices.
Individual Interpretation	Creative voice, intention, originality, cohesion and the entrant's own response to the supplied music.

BTE Inspired

Core question: What does this inspire you to create?

BTE supplies an age-appropriate stimulus such as a word, phrase, question, image, object or situation. Entrants choose how to respond. The response may be literal, abstract, emotional or narrative.

Area	What is considered
Response to the Prompt	How thoughtfully the supplied stimulus has been interpreted and explored.
Creative Intent	Purpose behind the choices and the idea, feeling, concept or story being explored.
Movement & Choreographic Choices	How body, space, time, dynamics and relationships are used to communicate the interpretation.
Development of Ideas	How the initial idea changes, builds or progresses through the work.
Artistic Cohesion	How movement, music, structure, performance and creative choices work together as a connected whole.



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BTE Choreographer's Challenge

Core question: What can you create within these constraints?

BTE releases an age-appropriate creative brief containing required choreographic elements. Entrants choose the music, style and creative direction while incorporating the brief.

Area	What is considered
Response to the Challenge	How effectively and purposefully the required elements have been incorporated.
Creative Problem-Solving	How thoughtfully the entrant approached the constraints and found creative ways to work within them.
Choreographic Choices	How body, space, time, dynamics and relationships have been used in constructing the work.
Structure & Development	How the piece is constructed and developed through sequencing, transitions, motifs, repetition, contrast and variation.
Creative Voice	How the entrant brought their own ideas, style and artistic intention to the challenge.

11. IN THE MOMENT

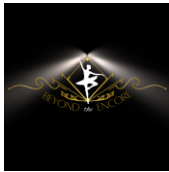
In the Moment is BTE Recognises' improvisation pathway for solo/duo/trio entries. It asks dancers to create and respond in real time rather than perform prepared choreography.

In the Moment gives dancers the chance to step onto the stage without prepared choreography and respond to music as they hear it. The focus is on creativity, musical response, confidence, individuality and making movement choices in real time.

Dancers enter by age group and style. Available styles may vary by event and will be listed when entries open.

For each In the Moment section:

- A maximum of six dancers will perform on stage at one time.
- Dancers will be introduced by name before the music begins so the adjudicator can identify each participant.
- The music is not released in advance.
- There is no listening period before the section begins.
- Once the music starts, dancers will improvise for approximately one minute.
- Dancers are free to use the performance space and interpret the music in their own way. There is no set choreography dancers are expected to follow.



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- Where more than six dancers enter the same age group and style, dancers will be divided into smaller groups. Each group will receive different music so later groups do not hear their track in advance.
- Dancers may enter more than one In the Moment style where multiple styles are offered.
- Each event will be assigned a Theme for In the Moment, advised to entrants at time of draft program.

The purpose is not to see who can produce the most technically difficult movement on the spot. It is an opportunity to explore how a dancer hears, interprets and responds to music, while showing their own movement choices and personality.

Please note: The exact In the Moment format may vary slightly between events depending on entry numbers and event programming. If any changes to the published format are required, these will be clearly outlined in the final event information provided before the event.

An In the Moment recognition may be awarded where the adjudicator sees something particularly worthy of acknowledgement.

12. TROUPE BATTLES

Troupe Battles are improvisation for troupes. They are a spontaneous, team-based challenge that gives dancers the chance to work together, respond to unseen music and make creative decisions in the moment.

Rather than presenting prepared choreography, each crew improvises live on stage, deciding together how they want to use each part of their time and which dancers will take the floor.

Troupe Battles are entered as a crew of 4–6 dancers. Available styles are:

- Hip Hop
- Jazz
- Lyrical

Depending on entry numbers, styles may be combined for the event.

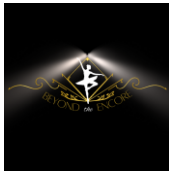
Each crew receives a total of two minutes of dancing time, divided into four 30-second blocks.

Within each 30-second block, the crew decides who takes the floor. This could be one dancer, two dancers, three dancers or the full crew. Different combinations can be used throughout the Battle, allowing dancers to respond creatively to both the music and their team.

Where two crews are participating, the crews alternate their 30-second blocks until each has completed four blocks.

Where three crews are participating, the crews rotate through their blocks in order until each crew has completed four blocks.

The music is not released or heard in advance. Music will change to reflect the registered style of the crew whose block is taking place.



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If only one crew is entered into a Battle section, that crew will be divided into two sides so the improvisation challenge can still take place. A crew of four will divide 2 and 2, a crew of five will divide 2 and 3, and a crew of six will divide 3 and 3.

The focus is on improvisation, teamwork, adaptability, musical response, commitment, shared energy and supporting one another. Troupe Battles are designed to challenge dancers to think and create together in real time rather than rely on rehearsed choreography.

Each participant receives a BTE Battle achievement card, and a BTE Battle Spirit recognition may be awarded to acknowledge the crew that particularly demonstrates the spirit of the challenge through qualities such as encouragement, teamwork, adaptability and connection.

There are no Battle placings, eliminations or declared winners.

Photography and videography are not provided for Troupe Battles due to the shared-stage format and child-safety considerations.

Please note: The exact Troupe Battle format may vary slightly between events depending on entry numbers and event programming. This may include how crews are grouped or whether styles are combined. If any changes to the published format are required, these will be clearly outlined in the final event information provided before the event.

Event-specific Battle or Troupe recognitions may be offered to acknowledge qualities such as teamwork, creativity, connection, impact or performance commitment.

13. VOCAL

Vocal is part of the 2027 BTE Recognises offering where listed for the event. Vocal entries may be Solo, Duo, Trio or Group. A Group is four or more performers unless the event information states otherwise.

- Permitted accompaniment: backing track or a cappella.
- Live accompanists are not used.
- Vocal uses a specialist scoring and feedback framework suited to the entry format.

Vocal Genres

Genre	Guide
Pop / Contemporary	Current and contemporary popular vocal styles, including mainstream pop, contemporary ballads, singer-songwriter material and similar commercial styles.
Musical Theatre	Songs written for or associated with stage or screen musicals. Performance may incorporate characterisation, storytelling and acting appropriate to the song.
Classical	Classical vocal repertoire performed using an appropriate classical vocal approach. This may include art songs, operatic repertoire and other traditional classical works.



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Genre	Guide
Jazz / Blues	Music drawing from jazz or blues traditions, including swing, jazz standards, blues and related styles where phrasing, interpretation and stylistic delivery are central to the performance.
Country / Folk	Country, folk and related acoustic or storytelling-based vocal styles where the musical style, phrasing and interpretation reflect the genre.
Open / Other	Vocal repertoire that does not clearly fit within another offered genre. This may include crossover, alternative or other recognised vocal styles.

Choosing a genre: Where a song could reasonably fit more than one genre, entrants should select the section that best reflects the way the song will be performed. BTE may move an entry to a more suitable genre where required.

Vocal Feedback Framework

Feedback Area	What the adjudicator considers
Vocal Technique	Breath support and control, vocal placement, tone production, register transitions, control of dynamics, vocal health and technique appropriate to the singer's age and chosen style.
Pitch & Accuracy	Pitch accuracy, intonation, consistency of notes and melodic accuracy throughout the performance. For group entries, this may also include harmony and ensemble accuracy where relevant.
Musicality	Timing, rhythm, phrasing, tempo, dynamics, musical shaping and the singer's relationship with the accompaniment or underlying musical structure.
Interpretation & Expression	Understanding and communication of the song, emotional connection, phrasing choices, character where relevant, stylistic interpretation and the ability to communicate meaning through the voice.
Performance & Stage Presence	Confidence, focus, connection with the audience, use of the performance space, presentation, commitment and the ability to maintain engagement throughout the performance.

For Duo, Trio and Group Vocal entries, the adjudicator may also consider blend, balance, harmony, timing, listening, connection and ensemble awareness within the relevant feedback areas.



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Vocal feedback is assessed with consideration for the singer's age, developmental stage and chosen genre. The intention is to recognise what is already working while providing a useful direction for continued vocal development.

14. ENCORE RECOGNITION

Encore Recognition is an optional recognition pathway. It is not a championship, placing or ranking. It recognises a dancer who has demonstrated strengths across the complete BTE Performance Framework over multiple eligible performances at the event.

- The dancer must opt into Encore Recognition when entering.
- A minimum of three Encore-eligible Performance routines is required.
- Eligible Solo, Duo, Trio and Student Choreography routines may contribute. Other eligible Performance entries will be identified in the event information.
- Artistry & Vocal entries do not contribute unless BTE expressly states otherwise.
- The adjudicator is not told which dancers have entered Encore.
- Encore is based on Strengths recognised through the standard Progress Indicator, not on the numerical score.
- When all five core Performance Framework areas have been recognised as strengths across the dancer's eligible routines, Encore Recognition is achieved.
- There is no fixed number of Encore recognitions. One dancer achieving Encore does not affect another dancer's ability to achieve it.

The five Encore areas: Technique; Performance & Expression; Musicality; Stage Presence; Execution & Cleanliness.

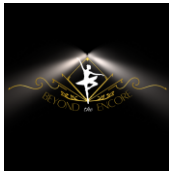
15. RECOGNITION AND THE BTE CELEBRATION

Recognition is an important part of BTE Recognises, but additional recognition is never guaranteed. Categories exist so that an adjudicator or the BTE team can acknowledge something that genuinely stood out rather than fill an award simply because it is available.

Performance Recognition

Performance Recognition may acknowledge an especially strong demonstration of one of the five Performance Framework areas:

- Technique
- Performance & Expression
- Musicality
- Stage Presence
- Execution & Cleanliness



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Additional Recognition

Recognition	What it acknowledges
Joy	Love and enjoyment of dance came through in the performance.
Individuality	The dancer brought something distinctly and authentically their own.
Connection	A genuine connection was created with the music, audience, story or fellow performers.
Creativity	Ideas, choices or approach showed imagination and originality.
Artistry	Depth, intention and artistic understanding were evident.
Storytelling	An idea, feeling or story was communicated through movement in a way that drew the audience in.
Entertainment	The performance was genuinely engaging and enjoyable to watch.
Impact	The performance left a lasting impression.
Ownership	The dancer took ownership of the stage and made the performance their own.

Signature Recognitions

In the Spotlight: gives the adjudicator freedom to shine an extra light on a dancer or performance they particularly want to acknowledge.

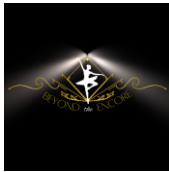
BTE Standout: selected by the BTE team for a dancer whose love and passion for dance, support of others and encouraging presence embody the BTE culture.

BTE Collective Recognition: selected by members of the BTE Collective to acknowledge a dancer whose kindness, encouragement, support or connection made a meaningful difference to the experience of others.

Troupe Recognition

At troupe events, recognition focuses on the ensemble as a whole. Troupe recognitions are separate from scores and acknowledge qualities demonstrated across the group, choreography and shared performance.

Five Troupe Performance Recognition may be awarded per session, with a maximum of one recognition in each area where genuinely warranted:



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Troupe Performance Recognition	What it acknowledges
Technique & Execution	Technical foundations, control, accuracy and consistency across the ensemble, appropriate to the genre and choreography being performed.
Unity & Connection	Ensemble awareness, synchronisation where intended, connection, responsiveness and how effectively the dancers work together as a group.
Musicality & Dynamics	Timing, rhythm, phrasing, musical interpretation, energy, contrast and dynamic qualities across the ensemble.
Performance & Communication	Expression, projection, intention, commitment and how effectively the ensemble communicates the performance.
Choreography & Staging	Formations, spacing, pathways, levels, transitions, relationships, structure and effective use of the dancers and performance space.

Additional troupe recognitions are also available. Up to one of each may be awarded per session, but not every available recognition will be awarded unless the adjudicator sees it displayed.

Troupe	What it acknowledges
Joy	Love and enjoyment of dance came through across the ensemble.
Connection	A genuine connection was created between the dancers and with the music, audience or story.
Creativity	Ideas, choices or the ensemble's approach showed imagination and originality.
Artistry	Depth, intention and artistic understanding were evident across the work.
Storytelling	An idea, feeling or story was communicated through the ensemble in a way that drew the audience in.
Entertainment	The performance was genuinely engaging and enjoyable to watch.
Impact	The performance left a lasting impression.
Teamwork	The dancers demonstrated awareness, support, unity and shared commitment as an ensemble.

In the Spotlight and BTE Standout remain available at troupe events under the same principles described above.

BTE Battle Spirit is the special recognition for Troupe Battles and is explained in Section 12.

Where Beyond the Choreography is offered, a BTE Choreographer's Voice may be presented to recognise a particularly strong creative voice.



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Troupe Encore Recognition may also be offered. It is entered and assessed by age group. A studio or independent group must have at least three eligible Performance routines in that age group to opt in. Artistry sections and Troupe Battles are not Encore eligible, and more than one group may achieve Troupe Encore Recognition.

At a dedicated Troupe Event, standard achievement recognition may also include a BTE Troupe Event Achievement Ribbon for each dancer and a BTE Troupe Performance Certificate for each standard troupe routine.

Individual Encore Recognition and In the Moment Recognition are explained in their relevant sections above.

The BTE Celebration

The Celebration brings the session together on stage. The exact running order may change by event, but the standard approach is designed so dancers leave with their feedback and recognition together rather than rushing to a separate results desk.

- The BTE Disco may open the Celebration and bring the session together in a shared, non-competitive moment.
- Dancers are acknowledged on stage and receive the standard achievement items and their BTE Feedback Envelope or feedback pack.
- Any individual recognition that forms part of the dancer's celebration may be presented at this time.
- Major recognitions such as In the Moment, Performance Recognition, relevant Troupe recognitions, In the Spotlight, Encore Recognition, BTE Collective Recognition and BTE Standout may then be presented.
- Physical items should be collected at the event wherever possible. Items are not able to be collected prior to the celebration.

16. THE BTE COMMUNITY EXPERIENCE

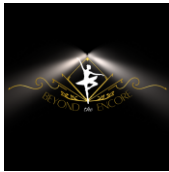
BTE Recognises is intentionally designed to feel supportive across studio lines. The dancer standing beside you may train somewhere else, have a completely different goal, or be at a different point in their journey. They still deserve the same encouragement and respect.

We ask everyone attending a BTE Recognises event to help create that environment by:

- encouraging performers regardless of studio, age or experience;
- celebrating another dancer's achievement without diminishing your own;
- keeping backstage, dressing room and audience spaces calm and respectful;
- treating adjudicators, volunteers, venue staff and other families with kindness;
- remembering that feedback and scores belong to the dancer receiving them

Connection Features

Depending on the event, BTE may include community features such as Kindness Cards, the Connection Wall, Performer Passports and activities led by the BTE Collective. These are designed to encourage dancers to notice and acknowledge the people around them, not to create another award system.



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17. EVENT DAY ESSENTIALS

When	What to do
First session of the day	Arrive at least 30 minutes before the advertised session start time unless advised otherwise.
Later sessions	Be present at least 1 hour before the advertised session start time. Later sessions may commence up to 1 hour early.
Backstage call	Report backstage at least 4 routines before the scheduled performance unless directed otherwise.
Late arrival	BTE will assist where reasonably possible, but a missed routine cannot be guaranteed a later place in the program.

Sessions may be combined, split, reordered or reprogrammed where entry numbers, withdrawals, venue requirements, safety or event flow make this necessary.

Backstage

- Solo, Duo and Trio dancers may have a parent/guardian backstage where required. Only those who need to be backstage should remain there.
- For Troupe or Group performances, Junior and younger may have one supervising adult per ten dancers. Pre-Teen and above may have one supervising adult per troupe/group unless event information states otherwise.
- Parents, guardians, teachers and supervising adults remain responsible for dancers in their care throughout the event.
- Water is permitted backstage. Food should remain in designated dressing-room areas unless required for medical reasons or approved by BTE staff.

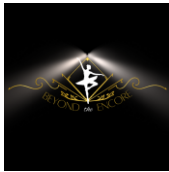
18. MUSIC, PROPS, PHOTOGRAPHY AND MEDIA

Music

- Music must be submitted through the platform nominated by BTE by the published deadline.
- Entrants are responsible for checking that the correct file has been uploaded for each routine.
- A backup copy must be available on the day in the format requested by BTE. Files via phone or USB will be accepted.
- Music must be suitable for a family audience. BTE may request an edited track or refuse unsuitable content.

Props and Performance Safety

- Props must be safe and able to be carried on and off stage within the requirements of the event.
- Glitter, confetti, powders, liquids, pyrotechnics, smoke effects, open flames, rosin and similar stage-damaging or hazardous materials are not permitted unless BTE has expressly approved them in writing.



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- Entrants are responsible for ensuring costumes, footwear, props and staging are suitable for the performance space.
- All props and materials must be removed immediately after the performance.

Photography and Videography

- Audience or side-stage photography and videography of performances are not permitted.
- Where professional photography or videography is included with an entry, Event Pass or event package, that inclusion is stated for the event.
- Some shared-stage experiences may not be photographed or filmed for child-safety and privacy reasons.
- Photography and videography during the BTE Celebration are permitted, with families asked to remain mindful of other children who may appear in images or footage.
- Families who do not want their child to appear in official BTE photography or videography must notify BTE in writing at least 2 weeks prior to the event.

19. QUICK REFERENCE

Topic	2027 Standard
Who can enter	Studio and independent entries are welcome.
Age	Calculated as at 1 January of the event year.
Group/Troupe size	4+ dancers unless the section states otherwise.
Performance time	3:00 maximum for most sections; Song & Dance up to 4:00.
Scoring	Scores are provided using the framework relevant to the entry type.
Feedback	Standard Performance entries use the BTE Progress Indicator
Placings	Not part of the standard BTE Recognises
Encore	Optional. Minimum 3 eligible Performance routines. Based on recognised Strengths across all 5 Performance areas.
Event Pass	Compulsory for every participating dancer.
Arrival	30 minutes early for first session; 1 hour early for later sessions.
Backstage call	At least 4 routines before performance.
Audience filming	Not permitted during performances.
Celebration	Feedback and recognition are presented/released through the BTE Celebration process.



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Questions?: Please refer first to the event entry page, event-specific information and the BTE Recognises Terms and Conditions 2027. Questions can then be directed to BTE through the contact details published on the official Beyond the Encore website.