

Glamorgan Drama League One-Act Festival 7th - 9th May 2009

Rules

The Drama Association of Wales reserves the right, in conjunction with The Glamorgan Drama League (GDL) to decide on the interpretation of these rules and on any other matter not dealt with therein.

ENTRY

1. The Drama Association of Wales will, as recommended by the Adjudicator(s), invite a number of plays appearing in the Area Festival to appear in the Wales Final Festival.
2. The best production in the Wales Final Festival, as decided by the Adjudicator, will be invited to represent Wales in the British Final Festival.
3. Only Companies which are paid up members of The Glamorgan Drama League, a bona fide Adult and Youth Amateur Theatre Society, which has a regular existence apart from an Area Festival, will be invited to appear in the Wales Final Festival.
4. Whilst entries from private drama schools, GCSE, 'A' Level and BTec drama courses are encouraged to take part in the Festival, Higher Education Courses offering training for the professional theatre are not eligible.
5. The members of a Company must therefore be amateurs, i.e. no one whose main occupation is in the Professional Theatre may be included in the cast. A Company may employ a Professional Director.
6. Any Festival entry with children under 18 in the cast should have a Child Protection Policy in place. Checks will be made and any group not able to comply with the checks will be refused performance.
7. The Glamorgan Drama League reserves the right to select Companies from the entries and to arrange the day and time for each selected Company to appear, also a Company to act as a reserve. The GDL's decision shall be final.
8. Should any Company selected decide to withdraw, written notification must be given to:

Ms Teri McCarthy,
Festival Organiser,
Glamorgan Drama League,
10, Brachdy Close,
Rumney,
Cardiff CF3 3AU

At least 4 weeks before the festival (on or before Thursday 9th April 2009), if companies withdraw after this date, the Production Guarantee fee will not be refunded.

9. Entries on the attached form must be submitted by **Saturday 7th March 2009**, and accompanied by the **Production Guarantee Cheque of £25.00; this shall be refunded in full on completion of performance.** Cheques to be made payable to: - The Glamorgan Drama League.

10. Each participating Company must forward to the Festival Organiser one copy of the play, which it is proposing to present, **by 7th March 2009. A brief synopsis and cast list must also be sent to the Festival Organiser, no later than Saturday 11th April, 2009.** Photocopies will not be accepted unless prior written permission has been obtained by the author/publisher.
11. The Wales Regional One-Act Festivals form part of the UK National Festival of Community Theatre, which happens at three levels in Wales, i.e. Local Regional Festivals, Wales Final and British Final. Participating at regional levels assumes availability and commitment to the Wales Final and the British Final. **The Wales Final will be held on the 5th and 6th June 2009 at Torch Theatre, Milford Haven, the British Final will be held on 3rd and 4th July 2009 at Ardhowen Theatre, Enniskillen, Northern Ireland.** Should a group not be available or not wish to take part in stage two the Festival Committee **must** be informed before taking part. Appearance at the Wales Final assumes availability at the British Final.

PLAYS AND PERFORMANCE

12. A play maybe either a complete One-Act Play or an extract from a longer work. An extract must be intelligible to any member of the audience who is unfamiliar with the play from which it is taken. Permission must be sought from and presented to the Festival Committee from the Authority/Publisher with the application to perform. No introduction by way of spoken or printed synopsis is permitted.
13. Singing is permitted in a play, where the inclusion of a song is an addition to the drama, as an enhancement to the story i.e. a Play-with-Music. Musicals are not permitted i.e. where songs are integrally included within the storytelling, and their inclusion is necessary to further the plot. The same applies to dance i.e. dance used to enhance the drama of a play, or as is demanded within a play script is permitted, but integrated story-telling through the medium of dance is not.
14. No play may be entered more than **once** by the same company within a period of **five years**.
15. The play must contain at least **two** characters that **appear** and **speak**.
16. All performances are subject to the Theatres Act 1968 and must comply with its provisions regarding Plays which might be considered obscene, seditious or libellous, or likely to incite racial hatred or breach of the peace.
17. Companies are responsible for obtaining any necessary permission to perform the Play or Extract offered, and will be required to certify that they have done so. The royalty receipt/licence must be submitted to the Festival Stage Manager during the Consultation meeting on
18. A performance shall be **not less** than **twenty minutes** and **not more** than **fifty minutes** in length. Performance time includes time to change the scene during a performance.
19. No change in cast will be permitted after the qualifying performance without the sanction of the Drama Association of Wales Festival Committee/Director.
20. An official Timekeeper and Stage Manager will be available for all backstage matters and he/she will direct teams before and after rehearsal periods. No other team member must interfere.
21. All companies must be ready to commence their performance by the stipulated time **promptly**.
22. Under no circumstances must a member of another Society enter the Wings and Stage area while a competing team is in performance. All adjustments to sets and properties must be attended to during the technical rehearsal and members of other teams remain in the dressing rooms until they are scheduled to appear.
23. Smoking on Stage: Under no circumstances will the smoking of any substance be allowed on stage or, indeed, anywhere in the theatre. In Wales, the smoking on stage ban relates to ANY substance which can be lit and smoked. That includes "stage" cigarettes and therefore these will not be permitted at the festival. (This is a matter of law and the GDL cannot make any allowance for the purpose of the festival).

STAGING

24. A basic setting of Full Stage Drapes or wings will be provided, and cyclorama if required and requested.
25. Basic lighting and sound equipment will be provided. 3 special effects for lighting will be allowed, an effect is typically one or more lanterns that are used to create one visual effect, and the decision of the Festival Stage Manager is final. The Festival Committee will normally allow Companies to bring to the Theatre any additional items of lighting, sound or other equipment (subject to them complying with PAT regulations), which are necessary and cannot be provided by the Theatre. The Festival Stage Manager will need to be notified by **11th April 2009** in advance of the consultation meeting on **Saturday/Sunday 2nd/3rd May 2009** of the use of any outside equipment
26. Companies will be sent out a request for technical and stage information to be supplied by **11th April 2009** in advance of the consultation meeting on **Saturday/Sunday 2nd/3rd May 2009**. This is to include **Complete Stage Plan and a list of properties, lighting and sound plots together with a copy of the script.** The Festival Stage Manager will need to be notified in advance of the use of festival technicians during performance. **Festival technicians can not be held responsible for any mistakes made if they are asked to operate the sound, lights or cue during a performance.**
27. The stage will be controlled by the Festival Stage Manager and his/her decision on all matters relating to the stage and use of the facilities and equipment provided is final.
28. Subject to the approval of the Festival Stage Manager and meeting Health and Safety requirements, Companies may bring to the Theatre such items of Properties and Scenery as are required for the productions.
29. The Organisers will not be responsible for any claims arising from any accident that may occur during the setting-up, performing of the Play or striking of the Set. No liability can be accepted by the Organisers for loss of or damage to any property of a Company brought to the Theatre. Companies are advised to take out appropriate Insurance Cover.
30. Each Company will be allowed a technical rehearsal of **60 minutes** on the day of the Festival, to be used as agreed with the Festival Stage Manager.
31. Companies will be responsible for the Stage Management i.e. Setting, Striking etc., and cueing Festival Stage Staff of their own production.
32. Festival Staff will be available to operate the Sound and lighting equipment provided, cued by the Company Stage Manager as arranged at the Consultation Day.
33. **Ten minutes** will be allowed for setting and **five minutes** for striking. The Festival Stage Manager will note on an official schedule the time for setting and striking and the time occupied by the performance. His/Her decision on these times is final.
34. Companies which exceed these times or whose performance is outside the limits allowed under the rules will be penalised as follows: -

	<u>Time Exceeded</u>	<u>Marks Deducted</u>
❖	Up to 1 Minute	1
❖	Up to 2 Minutes	3
❖	Up to 3 Minutes	6
❖	Up to 4 Minutes	10
❖	Up to 5 Minutes	15
❖	Over 5 Minutes	20
35. Under no circumstances should Companies nail their set to the floor or paint any part of their set on stage. Stage weights and braces etc should be used at all times.

ADJUDICATION

36. The following marking system will be employed: -

❖	Acting	40
❖	Production	35
❖	Stage Presentation	15
❖	Endeavour, Originality and Theatrical Attainment	10

37. The system is intended to be a guide to the Adjudicator and Companies. Marks given will not be divulged in either the public adjudication or private discussion. However, companies may apply in writing to the Drama Association of Wales to obtain their own marks.

38. A public adjudication of each production will be given after the final performance of the evening.

39. No performance or adjudication may be recorded in any way without the permission of the Adjudicator and/or the author/publisher.

40. No marks or placing will be given to individual companies, other than the adjudication on the Final Night.

41. The Adjudicators decision regarding marks and awards is **final**.

SOUTH WALES FIRE SERVICE

42. Any hangings, curtains and scenery, which may be permitted by the Licensing Authority, shall be of non-combustible inherently non-flammable or suitable flame proofed material.

DRAMA ASSOCIATION OF WALES

43. These Rules are based on those provided by the Drama Association of Wales for their Annual One-Act Festival.

44. Any dispute or complaint should be referred to the Festival Committee who may consult the director of the Drama Association of Wales as an impartial referee.

45. Any questions of penalty or disqualification will be decided by the Director of the Drama Association of Wales in consultation with the Festival Committee and the Adjudicator.

46. **Bob McTurk Bursary.** There is a Bursary available for the DAW Summer School 2009 for an 18-25 year old actor, male or female. The criteria for choosing the recipient, who will be chosen by the GoDA Adjudicator based on their performance in a festival entry in one of the regional One-Act Festivals, will be the young actor who shows the most promise, enthusiasm and drive.

All Communication to:

Ms Teri McCarthy,
Festival Organiser,
Glamorgan Drama League,
10, Brachdy Close,
Rumney,
Cardiff. CF3 3AU.
Telephone: 029 2079 9808
Mobile: 07955 024 372
E-mail: teresa.mccarthy57@yahoo.co.uk

www.glamorgandrama.org

Marking Level Descriptors for Adjudication

During the afternoon session following the AGM, Russell Whiteley presented the following Marking Level Descriptors which had previously been considered and approved by Council. In the interest of consistency, all Members are encouraged to adopt the descriptors in their marking of festivals which allocate marks as follows: Stage Presentation 15, Direction 35, Acting 40, and Dramatic Achievement 10

Stage Presentation

0-5 Poor

- The settings and furnishings are inappropriate
- There is little understanding of the interaction of design skills
- The use of lighting and sound is inappropriate and there are problems with the execution
- The use of costume and make-up is inappropriate to the text

6-9 Poor with redeeming features: Fair, Moderately good

- The settings are just acceptable but unimaginative
- There is some understanding of the interaction of design skills
- The use of lighting and sound is pedestrian and there may be problems with execution
- The use of costume and make-up is just acceptable

10-12 Moderately good: Good: Very good

- The settings and furnishings demonstrate appropriate creativity
- There is a very good understanding of the interaction of design skills
- The use of lighting and sound is creative and appropriate in creating atmosphere and mood. They are executed successfully
- The use of costume and make-up communicate the characters successfully to the audience

13-15 Excellent: Outstanding

- The settings and furnishings enhance the production very creatively and indicate 'place' with great immediacy
- There is an excellent understanding of the interaction of all design skills
- The use of lighting and sound underpin the production very creatively to provide mood and atmosphere. They are executed with great precision
- The use of costume and make-up have a strong impact on the audience and communicate the attributes of the characters immediately and accurately

Direction

0-15 Poor

- There is a lack of creativity and little understanding of interpretation of text
- There is little evidence of the creation of an ensemble piece
- The use of stage groupings and movement of actors is inappropriate and lack any indication of motivation
- Pacing is inadequate and there is very little attention to the shaping of the piece

16-20 Poor with redeeming features: Fair, Moderately good

- There is some creativity and understanding of the interpretation of text
- There is some evidence of the creation of an ensemble piece
- The use of stage groupings and movement of the actors is reasonable and show some understanding of motivation
- Pacing is reasonable and there is some attempt at shaping the piece

21-29 Moderately good: Good: Very good

- There is a creative approach to the understanding and communication of text to an audience
- There is evidence of the creation of an ensemble piece
- There is good command of stage groupings and the movement of actors displays a good understanding of motivation
- Pacing is appropriate and the shaping of the piece is confident and successful

30-35 Excellent: Outstanding

- There is an extremely creative approach to the production and the text is interpreted with depth and insight
- The creation of ensemble playing is secure and excellent
- There is excellent command of effective stage groupings and movement is underpinned by a very firm understanding of motivation
- Pacing is relentlessly secure and the shaping of the piece demonstrates an excellent understanding of theatrical dynamics.

Acting

0-16 Poor

- Characterisation demonstrates a superficial approach and communication with the audience is fleeting
- There is little obvious support between members of the cast
- There is a limited command of appropriate movement and/or vocal skills
- There is a lack of confidence, and hesitancy in the performance

17-23 Poor with redeeming features: Fair. Moderately good

- Characterisation is adequate but not sustained. There is some awareness of audience
- There is evidence of some support between members of cast
- Command of appropriate movement and/or vocal skills will, occasionally, be demonstrated effectively
- At times the actors communicate some confidence in performance

24-31 Moderately good: Good: Very good

- Characterisation is secure and demonstrates creativity in realisation. Performers are very aware of audience
- There is evidence of positive support between members of the cast
- There will be a positive command and control of appropriate movement and/or vocal skills
- The actors perform with confidence and skill

32-40 Excellent: Outstanding

- Characterisation is created with sensitivity, originality and flair. There is a thorough awareness of the audience
- The support between members of the cast demonstrates commitment and a high degree of understanding of ensemble playing
- There is a complete command of appropriate movement and/or vocal skills

- The actors demonstrate an excellent understanding of theatre skills within their totally convincing performances

Dramatic Achievement

0-3 Poor

- Very poor quality communication with the audience
- Inadequate realisation and interpretation of the text
- Little or no dramatic impact
- Very little interaction between the actors

4-6 Poor with redeeming features: Fair~ Moderately good

- Reasonable communication with the audience
- Just acceptable realisation and interpretation of the text
- Adequate dramatic impact
- Occasional interaction with the audience

7-8 Good: Very good

- Good/very good communication with the audience
- Secure, confident realisation and interpretation of the text
- Creative and confident dramatic impact
- Good/very good quality interaction between the actors

9-10 Excellent: Outstanding

- Highly developed understanding of theatrical communication
- Sensitive and imaginative realisation and interpretation of the text
- Expertise of the company is obvious in the creation of highly effective dramatic impact
- Generous unselfish and theatrical artistry ensures positive interaction between the actors

GODA Mark Bands for Adjudications

	Presentation	Production	Acting	Dramatic achievement	Total
Poor	0-5	0-15	0-16	0-3	0-41
Poor with redeeming features	6 7-8	16-17 18-19	17-20 21-22	4 5	42-48 49-56
Mod. Good	9-10	20-22	23-26	6	57-66
Good	11	23-26	27-30	7	67-76
Very Good	12-13	27-29	31-34	8	77-85
Excellent	13-14	30-31	35-36	9	86-91
Outstanding	14-15	32-35	37-40	10	92-00

Russell Whiteley April 2004
©Guild of Drama Adjudicators 2004

ONE ACT PLAY FESTIVAL

7th 8th 9th May 2009

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The Dylan Thomas Theatre,
Dylan Thomas Square,
The Marina,
Swansea,
SA1 1TY

Adjudicator – Ian Sarginson, GoDA

FESTIVAL FORMS

To Do	Deadline	Done
1) Complete Contact information Form	Saturday 7th March 2009	
2) Complete Production Information Form	Saturday 7th March 2009	
3) Send copy of Script to Festival Organiser	Saturday 7th March 2009	
4) Send performance Guarantee Cheque	Saturday 7th March 2009	
5) Provide Programme information	Saturday 11th April 2009	
6) Complete Sound Cue Synopsis	Saturday 11th April 2009	
7) Complete Lighting Cue Synopsis	Saturday 11th April 2009	
8) Complete Ground Floor Stage Plan	Saturday 11th April 2009	
9) Provide copy of Script for technical Team	Saturday 11th April 2009	
10) Complete Checklist	*Consultation Day 2nd & 3rd May 2009	
11) Provide copy of Performance Licence	*Consultation Day 2nd & 3rd May 2009	
12) Confirmed Child protection / licensing requirements have been met (if Required)	*Consultation Day 2nd & 3rd May 2009	

*Consultation Day 2nd & 3rd May 2009. Each participating Company will be able to visit the Theatre at an appointed time on either 2nd or 3rd May 2009. It is strongly advised you do this.

During this time The Festival Stage Manager will discuss your Script, Sound and Lighting plots and any 'special effects', all these will have been sent to the Festival Stage Manager by 11th April 2009. The Rehearsing of any part of the play is not permitted during the Consultation Day.

You will need to give a copy of your Licence to perform to the Festival Stage Manager. The date and time of your Consultation Day will be advised once all entries have been received by the Festival Organiser.



To be Returned by
7th March 2009 to:
Teri McCarthy,
Festival Organiser,
 10 Brachdy Close,
 Rumney, Cardiff. CF3 3AU
 teresa.mccarthy57@yahoo.co.uk

(1)

Contact Information

Please complete in Block Capitals

Name of Group	
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Primary Contact

Group Contact			
Position in Group			
Address			
		Post Code	
Telephone No:		Mobile:	
E-mail:			

Stage Management Contact

Group Contact			
Position in Group			
Address			
		Post Code	
Telephone No:		Mobile:	
E-mail:			

Lighting / Sound Contact

Group Contact			
Position in Group			
Address			
		Post Code	
Telephone No:		Mobile:	
E-mail:			



To be Returned by
7th March 2009 to:
Teri McCarthy,
Festival Organiser,
 10 Brachdy Close,
 Rumney, Cardiff. CF3 3AU
 teresa.mccarthy57@yahoo.co.uk

(2)

Production Information

Please complete in Block Capitals

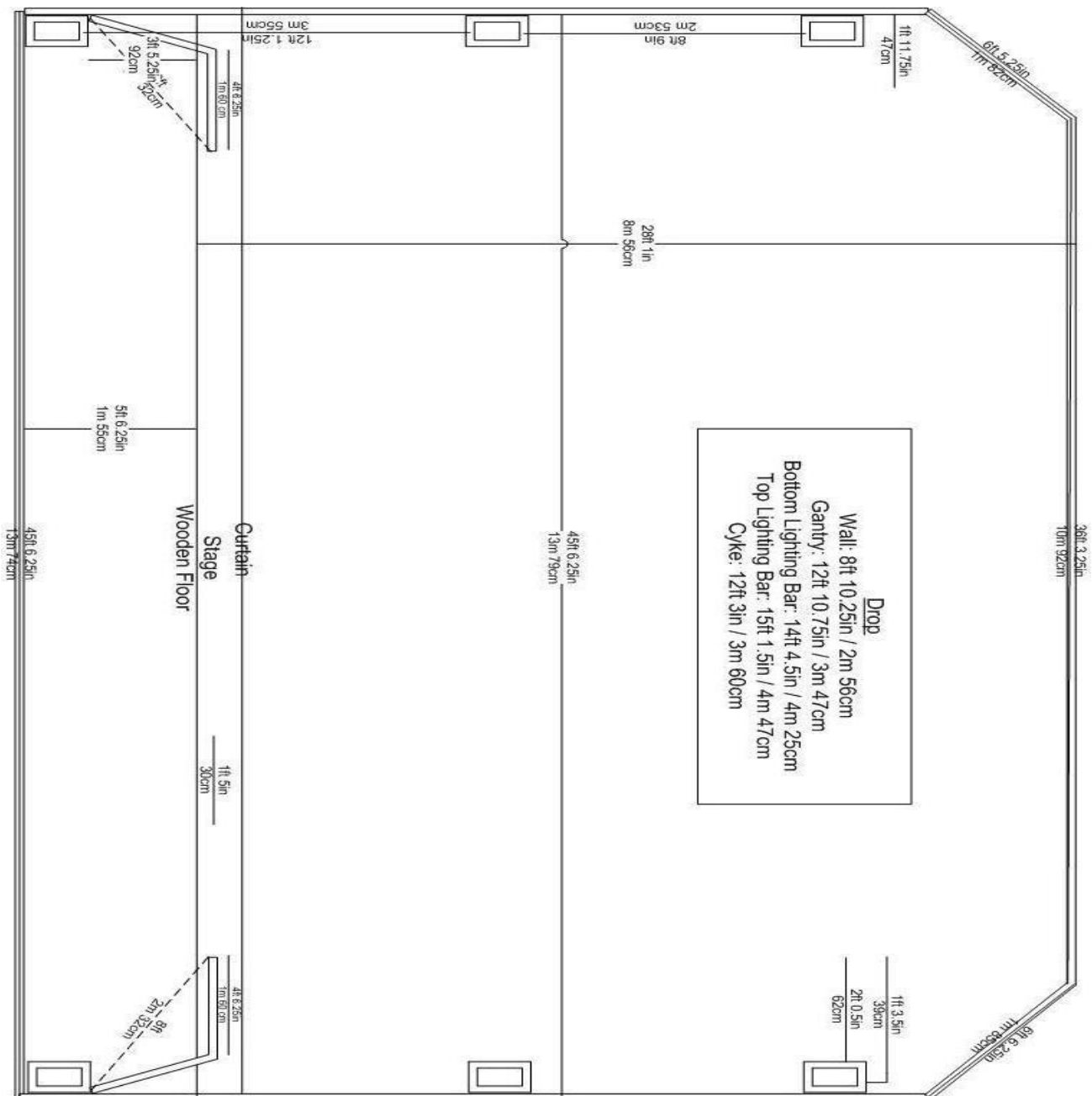
Name of Group	
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Entry Details

Name of piece (if an extract give details)						
Author						
Approx. Running Time						
Name of Director						
Type of Play	Drama/Comedy/Play					
Any Other Information						
Number of Adults	Males		Females		Crew	
Number of Under 18's	Males		Females		Crew	

(6) Ground Floor Stage Plan

Name of Group	
Name of Piece	





To be Returned by
2nd – 3rd March 2009 to:
 Teri McCarthy,
 Festival Organiser,
 10 Brachdy Close,
 Rumney, Cardiff. CF3 3AU
 teresa.mccarthy57@yahoo.co.uk

(7) Checklist and Declaration

	Yes	No (Comments)	Festival Use Only
I enclose a returnable deposit (Performance Guarantee Cheque) of £25.00 made payable to the 'The Glamorgan Drama League'. I will forfeit the right to this refund if we should cancel our performance after 9 th April 2009.			
I have sent a script directly to the Festival Organiser. No photocopies of scripts will be acceptable unless written permission to copy is obtained from the publisher/author.			
I will provide a script for the technical team at the Consultation Day			
I have secured a Performance Licence and have paid all royalties applicable.			
I confirm that, if applicable, permission to adapt, abridge, translate, cut or make any changes to the script has been obtained.			
I confirm that, if applicable, permission to use incidental music has been obtained and that all royalties have been paid.			
I confirm that we have the appropriate insurance cover for the group.			
I confirm that, where applicable for any under 18's involved in the production, we have a Child Protection policy and have secured any required licences.			
I confirm that we agree to abide by the rules and regulations of the Glamorgan Drama League Act Festival.			
I confirm that the group will be represented at the Consultation Day on Saturday 2 nd or 3 rd May 2009.			
I confirm that the group are fully paid up members of the Glamorgan Drama League			
I understand that no cast changes may be made between the regional heat and the Wales One Act Final without approval of the DAW Director.			
I understand that no cast changes are permitted prior to the British Final Festival of One Act Plays.			
I confirm that we undertake that, if we win the Wales One Act Final, we will represent Wales at the British Final Festival of One Act Plays 3 rd – 4 th July 2009 at the Ardhoven Theatre, Enniskillen, Northern Ireland.			

Signed _____ Name _____

Position in Group _____ Date _____

Please note all required licences etc will be checked by the Festival Stage Manager prior to performance. Any omissions may result in disqualification.