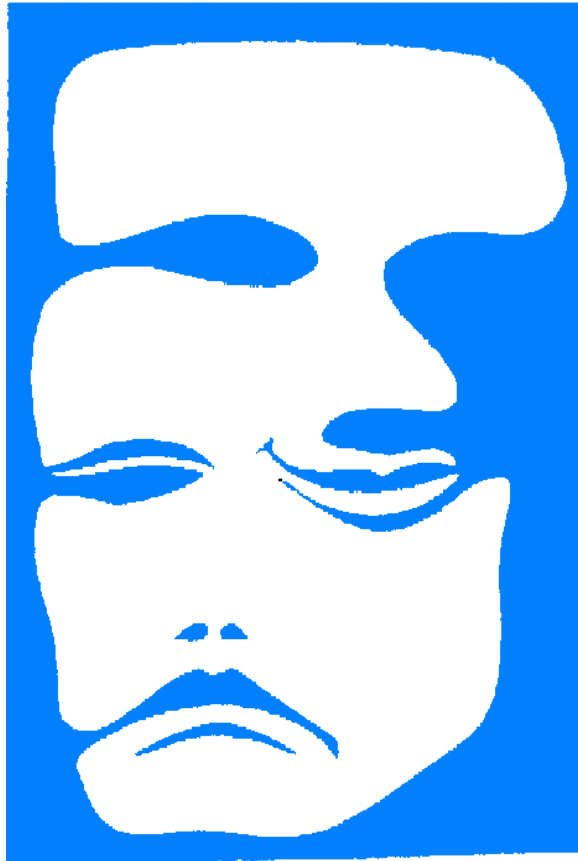


ALL-ENGLAND THEATRE FESTIVAL



All England Theatre Festival

ADJUDICATOR'S CONTRACT

for

Quarter; Semi & English Finals

201 Festival



CONTRACT OFFER

Please reply to: -

Festival Organiser.

Tel. No. _____

email _____

_____ you are hereby offered an engagement to adjudicate
 the _____ Festival to be held
 at _____
 on _____ curtain up at _____ hours.

The fee for this engagement will be £ _____ plus any travelling expenses at second class rail fare or the GODA car mileage rate whichever is the least. Accommodation (if required) will be covered, and £ _____ for all other incidental expenses, meals etc.

The conditions of the Festival require the following: -

1. Each Festival session shall consist of not more than three one act plays or equivalent entries.
2. Full written reports upon the productions will be provided to those Societies, which have asked the Festival Organiser for them in writing beforehand and have paid the fee that you require.
3. A copy of the 'AETF Festival Entry Rules' are included, these should be observed both to the letter and in spirit.
4. You should be prepared to meet producers and players privately after your public adjudication, if required by them.
5. Formal Eveningwear is "desirable" when giving adjudications from the stage.
6. This offer is conditional on you agreeing to abide by the AETF Conflict of Interest Rules: -
 - 6/1. You will NOT have adjudicated any festival which has fed directly into the current festival.
 - 6/2. You must not adjudicate a company's entry into an AETF Festival, if you affiliated to that company, in any way.
 - 6/4. You must inform the festival organisers of any potential Conflict of Interest. If the organising committee feel that there is a significant conflict of interest they should ask the adjudicator to stand aside without having to honour the contract.
7. In the event of cancellation of the Festival by the Organiser, 70% of your fee will be payable unless 21 days notice of cancellation is given to you, in which case no fee is payable.
8. Your steward will meet you when you arrive at the venue; they will accompany you until you depart. Their role is to support and assist you if and when required.

Signed: - _____ Date: - _____
 _____ Festival Organiser

PAGE 4 - OF THIS DOCUMENT TO BE SIGNED AND RETURNED TO THE FESTIVAL ORGANISER.



FESTIVAL REQUIREMENTS

FOR SUMMING UP OF FESTIVAL

We require that the summing up of the festival should: -

- ◆ Encourage participants and competitors to achieve greater heights when they enter next year.
- ◆ Highlight trends within the performances without giving any thing away.
- ◆ It should provide praise and guidance on achievements attained.
- ◆ And finally it should be entertaining.

FOR PRESENTATION OF TROPHIES

- ◆ This should not be rushed; it is all part of the evening's entertainment.
- ◆ Consideration should be given to announcing a short list of possible winners, particularly with any individual or adjudicators discretionary awards.

GENERAL GUIDELINES

The following are offered, as general guidelines as to the requirements and considerations required at the festival in accordance with the AETF's 'Festival Rules' and GODA's 'Conditions of Engagement': -

1. You should make contact with the Festival Organiser 30 minutes before "Curtain up" and be in your seat at the advertised time of starting, and also before the conclusion of all intervals.
2. You should have inspected the stage and technical facilities prior to taking your seat for the first play in the Festival.
3. You should be conversant with the marking system and of GODA's 'Marking Descriptors', and give your public adjudication under the headings laid down. You should be ready to give your adjudication on stage at a time not exceeding 10 minutes from "curtain down" on the last play of the session.
4. You should read all of the scripts before the performance.
5. Although the Festival is essentially for one-act plays, excerpts are permitted and, so far as the Festival Organiser is concerned, have equal standing, subject to the quality of the play or excerpt.
6. Adjudicators are reminded that, essentially, it is the company that is being judged and not the play. While choice of play may affect performance, Adjudicators must particularly be on their guard against allowing personal preference for types of plays to influence their marking or the tone of their public adjudication. This has frequently occurred, and attention must be paid to this warning.
7. You should declare in advance any individual or personal interest in any society or individual taking part in the Festival.
8. No Adjudication of a One Act Play shall exceed **10 (ten) minutes in length**, and the total time for an evenings adjudication of three one act plays shall not exceed 30 (thirty) minutes.



FESTIVAL ENTRANTS RULES

HOW DO WE ENTER?

1. Entry into the National Festival must be via a Preliminary Festival, either a local festival organised by the AETF or an independent local festival affiliated to the AETF.
 2. Any company: -
 - 2/1. Who desires to enter the AETF competition must declare this on the Preliminary Round entry form.
 - 2/2. Companies must provide a completed AETF Declaration immediately following their selection.
A company may: -
 - 3/1. Enter and opt with any number of plays in a Preliminary Festival.
 - 3/2. Enter as many festivals as they like, but can only opt from one, preferably their local Preliminary (First Round) Festival.
 - 3/3. Enter more than one Festival with different plays and opt.
- By entering the AETF Festival companies commit themselves to performance at each level if selected and are expected to appear.

THE FOLLOWING POINTS ALSO APPLY!

3. Dramatic Schools for the training of professional actors are not eligible.
4. Any copyright recorded speech or projection of film or TV material can be used as long as proof of permission is produced.
5. Curtain calls are not permitted.
6. Written adjudications can be arranged for companies provided a written request is made to the organisers, together with necessary fee, before the festival.

The following are accepted by the 'British Final of One-Act Plays' governing body the United Kingdom Community Drama Federation (UKCDF) and must be adhered to by all competing teams in the UK at all levels of the competition.

WHO CAN ENTER?

7. Any bona fide adult amateur Society, or recognised Youth Theatre, the accepted definition of a bona fide society is 'a constituted group'.
8. All players must be amateur i.e. whose main income is not earned by acting.

WHAT CAN WE ENTER?

9. 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 a breach of the peace.
10. The entry will be a One-Act Play or an extract from a longer play. The accepted definition of a one-act entry is 'a coherent piece of mainly spoken drama'.
11. No play in copyright may be performed without production of its performance licence and written permission must be provided for any cuts or alterations.
12. The performance must be performed as per the script provided for the adjudicator, which must be with the adjudicator at least three weeks before the performance.
13. Only hard copies of scripts are accepted. Photocopies are only acceptable with the written permission of the publishers.
14. Each entry must have a minimum of two speaking characters appearing on stage.

WHAT ARE THE TIME CONSTRAINTS?

15. The length of performance of the entry shall be not less than 20 minutes and not more than 55 minutes, including any time spent in changing a scene in the course of a performance or time used to set the mood by the cast or music before the tabs open.
16. Each team will be allowed 10 minutes for setting and 5 minutes for striking their set.
17. Penalties for not keeping within times for performance, setting and striking are: -

Up to 1 minute	1 mark	Up to 3 minutes	6 marks	Up to 5 minutes	15 marks
Up to 2 minutes	3 marks	Up to 4 minutes	10 marks	Over 5 minutes	Disqualification

WHAT ARE THE STAGING CONSTRAINTS?

18. Any set or scenery must be free standing within the provided 'black box' acting area.
19. Societies have a duty to co-operate with the Festival Stage Director in adhering to the theatre's safety rules and attending all safety briefings as required, please be aware that there may be different requirements in each country.
20. Societies must give advance notice to the Festival Stage Director of any additional equipment, which must comply with the theatre's requirements. And any effects such as naked lights or smoking, fire arms or pistol shots, knives or swords, strobes etc which the theatre will need to be made aware of.
21. The use of any kind of microphone will not be allowed to enhance an actor's vocal projection. Microphones may still be used as a sound effect.

HOW WILL WE BE JUDGED?

22. The adjudicator will give a public adjudication of each entry and at the end of the Festival give the organisers a copy of the marks awarded.
23. The adjudicator will use the following marking system: -

Acting	40	Production	35	Stage Presentation	15	Dramatic Achievement	10
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24. The adjudicator's decision is final.



CONTRACT

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email _____

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I accept the appointment as Adjudicator for _____ Festival and agree to the terms and conditions set out in this contract.

Signed: - _____ Date: - _____

 Adjudicator.

This page to be signed and returned to the Festival Organiser.