



ADFA Regional and Provincial Rules & Regulations

ADFA HISTORY

When the High School Drama Festivals were started in 1960, there was no parent body, so Mr. Jack McCreath started building a zone-to-zone level until it was possible to build to a provincial final in 1967. A Provincial High School Organization came into being and applied for grant assistance. However, by this time each zone had been receiving individual zone grants from the government for a number of years. Therefore, the H.S.F.A. was able to prosper on both the zone and adult levels.

A.D.F.A. has not been as fortunate. There was never in existence in this province any zone festival organization on the adult level. Communities sent plays to the Alberta Drama League final, with a winner being chosen to compete in the Dominion Drama Festival. The Alberta Drama League and D.D.F. became defunct, and the Drama Division of the Government of Alberta was asked to take on their festival function on the one-act level.

The Drama Division continued to do this until 1968 at which time Mr. Walter Kassa wisely recommended that the festival should be operated through an independent festival body organized outside the direct control of the Drama Division. After an organizational meeting and some fitful starts, the Alberta Drama Festival Association was incorporated in 1969.

Over the intervening years, the A.D.F.A. has experienced growth and setbacks. Money to fund the various activities has always been a problem. It has not always been easy. Through the support of the regions local communities, the efforts of many, the assistance of a yearly grant from the provincial association, the regions have grown in strength and vitality. We have seen the formation of new zones and numerous amateur community groups formed about the original impetus of participation in the festival. Thus, the provincial association has developed into a body united around the common goal of developing the participation of many in the cultural - human expression of theatre.

The Alberta Drama Festival Association (ADFA) is an umbrella organization for adult amateur drama activity in the province of Alberta. It was formed in 1969 to assume organization of the adult one-act drama festival formerly run by the Drama Division of Alberta Culture. ADFA is a non-profit association incorporated under the Societies Act of Alberta. There are no paid personnel. The executive and the regional associations are made up of individuals who have been chosen to donate their time and energy to the community theatre of this province.

The province has been divided into ten (10) regions. Within each region, various functions, workshops and activities are organized or developed. Each region has a committee who is autonomous and operates to encourage and develop the potential within their region. Each year the representatives from these regions organize a festival. From these festivals, one

play is chosen by an adjudicator to represent each region at the Provincial One Act Festival. Each of those chosen plays receives traveling expenses or a grant to assist in funding their participation in the Provincial Festival.

The Provincial Festival is meant to be a non-competitive celebration of Drama. It provides an occasion for the coming together of all community drama groups in a festival situation. We have followed the practice of having one or two adjudicators at a festival. They publicly comment upon the performances and are available for more detailed private discussion with the individuals involved in performance. The adjudicators also select a play to represent Alberta at any National Festivals which may be held during the upcoming year.

Until 1976 the Provincial Festival was held yearly at the Banff School of Fine Arts. We found that due to the isolation of the location, needless expense, and assorted hassles, we would be better served by another location.

The Provincial Festival is held in a different region each year. This enables a greater number of people to attend the Festival as participants in performance or as an audience. With more participation, we are better able to achieve our goal of creating a memorable experience where people can grow and expand in their understanding of theatre. The region location also enables an extensive amount of donation and voluntary assistance in the planning, promotion, and operation of the yearly festival.

Beginning in 2006 participants in the winning play at the Provincial Festival were awarded the opportunity to attend sessions at the Theatre Alberta sponsored Dramaworks or PlayWorks Ink programs in Edmonton and Calgary. The tuition, travel and accommodation expenses for the participants is paid by ADFA.

The Provincial Festival was held in:

1976	Medicine Hat Grande Prairie	1989	Whitecourt	2002	
1977	Grande Prairie River	1990	Lethbridge	2003	High
1978	Lethbridge	1991	Spruce Grove	2004	Hinton
1979	Red Deer Lethbridge	1992	Calgary	2005	
1980	MedicineHat Edmonton	1993	Red Deer	2006	
1981	Grande Prairie River	1994	High River	2007	High
1982	Red Deer	1995	Westlock	2008	Fort

McMurray			
1983	Medicine Hat	1996	Medicine Hat
	Medicine Hat		2009
1984	Fort McMurray	1997	Whitecourt
	Whitecourt		2010
1985	Lethbridge	1998	High River
	Lethbridge		2011
1986	Grande Prairie	1999	Calgary
	Camrose		2012
1987	Red Deer	2000	Edmonton
1988	Calgary	2001	MedicineHat

The executive of the association are a group of dedicated individuals who have committed their energies to represent their region. It operates to create the mechanism for the Regional and Provincial Festivals. It also serves as a meeting ground for an exchange of ideas and insights into dealing with all the problems and success of amateur theatre organizations in the province. Meetings are held to discuss, plan and encourage each other in the development and growth of dramatic activities in our respective regions.

OVERVIEW

1. The Alberta Drama Festival Association stages, in a different host community each year, a Provincial Adult One Act Drama Festival, which is the culmination of activities fostered by the Association at the Regional level. The dates and the location for the Provincial Festival are chosen by the Board of Directors of the Association.
2. The Alberta Drama Festival Association has identified the following regions for the mounting of Regional Festivals:

Peace Country East
Peace Country West
Yellowhead
Big Valley
Heartland
Foothills
Chinook
Cypress
Edmonton
Calgary

Each of these regions should hold a Regional Adult One Act Drama Festival of at least Two (2) plays, at least three (3) weeks prior to the Provincial Adult One Act Festival, if possible. A play from each Region shall then be selected to represent the Region at the Provincial Festival. Selection must be by adjudication.

3. The representative play from each Regional Festival must recognize its commitment to participate in the Provincial Festival. Final decisions on the entries in the Provincial Festival will be made by the Association Executive. The Association will pay the entry fee for the festival.
4. If a Region fails to mount a festival, it is expected that any entries from that Region will participate in the closest geographical Regional Festival. They will be judged on their own merits at this festival. If this is not possible, the Association Executive may, at its discretion, permit an entrant to proceed directly to the Provincial Festival.
5. A festival playbill may be augmented in order to present a more complete and varied program at the discretion of the Regional Representative for the Regional Festival, and with the approval of the Association Executive for the Provincial Festival.
6. Awards and scholarships may be given at the discretion of the Association Executive, based on recommendations of the adjudicator, for merit in any aspect of the productions presented. This may also be done, based on the recommendations of the adjudicator, at the Regional Festival level.

REGIONAL AND PROVINCIAL ONE ACT FESTIVAL RULES

1. Entries shall be one act plays. No adaptations or excerpts will be accepted.
2. All entries must have a running time of at least ten (10) minutes and not more than sixty

(60) minutes.

3. Setup time for each play shall be limited to a maximum of ten (10) minutes; strike time shall be a maximum of five (5) minutes. A technical rehearsal time of not less than sixty minutes (60) minutes will be scheduled for each play.
4. Casts shall be predominantly adult and crews shall be predominantly adult. The plays may come from organized amateur theatre troupes, non-professional groups, higher educational institutions or any other community group or individual not involved in professional theatre. Any full member of a professional Performing Arts union is prevented from participating in ADFA sponsored one-act play festivals in the capacity covered by that union.
5. Each performing group will pay a non-refundable entry fee, \$25.00 of which will make them a member of ADFA. Any individual wishing to have a vote at the AGM will have to purchase an individual membership of \$5 which will be forwarded to the provincial treasurer. Entrants must sign registration forms stating that they have read and understood the festival rules.
6. Groups entering the regional festival and the selected entries in the provincial festival must provide a clean copy of the script for the adjudicators at least two weeks before the festivals.
7. The participants in a play entering any festival are responsible for supplying and transporting to and from the festival any set, furniture, properties, etc. (assistance with travel expenses will be considered by the executive upon presentation of a completed expense form)
8. The adjudicator shall select one play from each region to represent that region at the provincial festival. The adjudicator shall also rank order the other participating plays in case the chosen play cannot attend the provincial festival.

FUNDING POLICY

Reimbursement for Provincial and Regional Festivals are made on a **Deficit Recovery** basis.

ADFA will reimburse the hosting organization for expenses incurred over and above

income for the following:

Ticket sales will be taken into consideration when reimbursing hosting groups. Therefore a detailed financial statement will be required when applying for reimbursement.

For a REGIONAL FESTIVAL

Venue Rental

Promotions to a maximum of \$1000.00

Adjudicator costs:

\$300.00 per session plus accommodations and travel expenses. (session = a group of plays performed in one time period eg. Afternoon session, Evening session on one day would be 2 sessions. Performances on Thurs., Friday, and Saturday evenings would be 3 sessions.)

Awards (not cash): To a maximum of \$500.00

Front of House: Tickets, programs, name tags etc. (Within reason)

For hosts of the PROVINCIAL FESTIVAL, ADFA will also cover the cost of Social expenses (participant dinners, green room socials etc)

For host groups who do not have the finances to cover expenses "up front" advances may be requested.

All expenses are subject to approval by the ADFA Board of Directors.

Cast and crew members of plays participating in the Regional and Provincial Festivals will be reimbursed for the following expenses, with Board approval, upon presentation of a completed expense form.

1. Accommodations,
2. Travel expenses at \$0.40 per kilometer
3. A per diem of \$50.00 per day (This per diem will be prorated if breakfast is provide with hotel room and if a banquet is provided for the participants).

FUNCTION OF THE ADJUDICATOR

The most important function of the adjudicator is to serve as an educator. True, he/she must recommend outstanding plays, but adjudication without a carefully prepared critique, which teaches as it criticizes, deprives play festival participants of a most valuable feature, opportunity for qualitative improvement.

An effective critique requires, among other things, extensive knowledge of all styles and types of drama, an understanding of the physical theatre with special concern for limitations often imposed upon the various performing areas in the province. The successful adjudicator must be able to discuss the plays he has seen in a firm but courteous manner. He/she must be objective, direct, and detailed in his criticism without imposing his opinions dictatorially.

The adjudicator has the special responsibility of evaluating seriously the efforts of the director and his/her company, and of treating them and their performances with respect. Through many hours of rehearsal they have sought to perfect creative performances not only to be a Regional representative, but for the satisfaction which comes through the search for perfection in the arts. The adjudicator must be familiar with the guidelines of the Alberta Adult One-Act Drama Festival and Alberta Drama Festival Association, and understand limitations imposed on directors. To treat such effort casually would defeat a most important function of the adjudicator.

The adjudicator should use his/her skills and experience to make each festival a pleasant and richly educational experience in the lives of participants as they seek to understand more fully the art of theatre.

Last Revision: April 2000

APPENDIX "A"

ADJUDICATION GUIDELINES

1. Adjudicator **SHOULD**:
 - a) Realize that you should be critically instructive. Help the director and actors with sound suggestions which they may use to improve their work.

- b) Understand that most actors try as hard as they know to be effective.
- c) Whenever possible, find something about the performance which you can honestly commend.
- d) Be specific in criticizing the production and use of examples from it.
- e) Keep your personal opinion of the playwright and script to yourself.
- f) Request to stop the Festival if audience behavior makes it difficult for you to hear or concentrate on the performance.

2. Adjudicator **SHOULD NOT**:

- a) At any time comment about the play. It may not be the best play for a particular cast to produce at a particular festival, but the adjudicator has no responsibility in a Festival to be publicly critical of the director's choice of play.
- b) Criticize only in a negative way. Try to be constructive. It is your duty to help the director to improve their work.
- c) Make a "performance" of your critique. Do not "act a role" before a captive audience.
- d) Re-direct the plays. Suggestions are always in order, but let the director interpret them for his/her company and use them as he/she sees fit.
- e) Embarrass the director before his company by sarcasm, ridicule, or remarks which in any way belittle him/her or his/her company.
- f) Make any of the following remarks or similar remarks which may have the same effect:
 - "I didn't like your play."
 - "I would have done it this way."
 - "This play did not challenge the actors."
 - "You should have tried a newer play. This one has been done so often."
 - "What can you expect with a play by this author?"
 - "I'm so tired of seeing that play."

g) Spend critique time trying only to justify your decision.

h) Under any circumstances give play directors your worksheets or notes. If you care to provide a written critique, do so only after you have had time to carefully consider the written commentary and how it might be interpreted.

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ADJUDICATOR STANDARDS FOR EVALUATING

1. **ACTING**

a) **Voice:** Could you hear the actors distinctly? Was the rate too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation properly done for each character? If dialect was used, was it done correctly and naturally?

b) **Characterization:** Was there a complete bodily and mental recreation of the character by the actor? Were his reactions to other actors correct and effective? Did we "believe" the actor's characterization all the time he was on the stage?

c) **Movement:** Were the movements of the actor in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the actor have a well-controlled body?

d) **Contrast:** Were there clearly contrasting moods in the dialogue? Were emotional transitions natural and effective? Were the lines delivered in a manner natural to the characters in the play?

e) **Ensemble:** Was there a smoothness of action which indicates adequate rehearsal and close cooperation and understanding of the play among the actors?

f) **Timing:** Did the actors pick up cues properly? Was the production static in places because the actors seemed to lack a correct sense of pace?

g) **Motivation:** Was there a logical reason for all business and movement by the actors which was consistent and in keeping with the characters in the script.

2. **DIRECTING AND STAGE MECHANICS**

a) **Set:** Did the set satisfactorily represent the idea of the play? Were the furniture and props used in a way which assisted but did not hinder the action?

b) **Lighting:** Did the lighting effects blend harmoniously and unobtrusively into the action of the play?

c) **Make-up:** Was the make-up natural and in keeping with each character and style of production?

d) **Costume:** Were the costumes for each character correct as to color, style, and period?

e) **Business:** Were exits and entrances properly timed? Did the actors frequently cover or block each other? Was the business properly motivated? Was the designed business adequate to bring out the idea of the play?

f) **Tempo:** Did the production drag? Was it too fast to follow intelligently? Was the pace of the production in keeping with the general idea of the script?

g) **Picturization and Composition:** Were the actors grouped to give proper emphasis to the right characters at the right time?

h) **Plot:** Was the dramatic action of the script clear?

i) **Theme:** Was the main idea of the play brought out clearly?