**WODL ADJUDICATION GUIDELINES 2023/24**

(Revised 2022)

**ADUDICATOR RESPONSIBILITIES**

1. Attendance at the spring meeting with a report which includes

* Overview of the quality of elements of production
* Assessment of the organizations of the pre-festival
* strengths and weaknesses of WODL

1. Announce at a spring meeting the award nominees. The names of the award winners will be sent to the awards chair.
2. The Adjudicator attends the Festival Ball on Saturday, May 18 to announce the winners and nominees.
3. The adjudicator will provide a public adjudication roughly 10 minutes following each performance, which contains a brief overview of the production and how it fits into the Theatrical context. It is understood that the adjudication covers the production as presented not his personal opinion on the script itself.
4. The detailed adjudication is an informal, in-depth, usually running about an hour, open-minded discussion of the production between the group and the adjudicator - an educational dialogue. This is the spirit and intent of adjudication, and it is expected that companies and adjudicator participate with this in mind.
5. Shall inform Adjudications Chair immediately he becomes aware of any

copyright infringement.

**Host Groups Responsibilities**

1. The companies will participate in the adjudications in a mannerly way.
2. The Groups in an adjudication process are not there to defend their productions but to learn and improve. They should not be intimidated but feel free to query and discuss adjudicator’s observations. Cast and crew should feel free to query and discuss the adjudicator’s observations and support their choices. If there is no interaction, the process falters and fails. Adjudicators are professional people with years of training and experience. Each has his/her own way of assessing a production
3. It is recommended Groups tape; video or electronic record both the Public and Detailed adjudications so they may revisit the adjudication in a more relaxed and earlier hour, particularly if young people are involved. No recording of the adjudication may be posted to any media where it is accessible to other than the cast and crew of the production without the express consent of the pre-festival adjudicator and the WODL representative at the adjudication. If a person could not attend the detailed adjudication, then, if possible, for him, or her to call in and be put on speaker phone, this would be great.
4. It is important to understand adjudications run into time constraints. Not all large cast and crew stay for the detailed adjudications.
5. Inform the audience that a public adjudication will occur following the performance. If the group desires to open the detailed adjudication to the public, then announce to the audience of the detailed adjudication indicating that public participation is limited to only listening. The WODL representative will introduce the adjudicator for the Public Adjudication to the audience.
6. Assign a member of your Group to greet the adjudicator and WODL representative upon their arrival on the day of your adjudication... (enter name on Data Sheet sent to you with the date of your adjudication)
7. It is the responsibility of the host group to secure permission for the performance rights for their play if the play is under copyright protection and to pay the required royalties.

**AWARDS**

1. Awards and nominations are based strictly on merit, no allowances are given for

A) Geographical location or the ages of the performers

B) "Spreading” awards and nominations among the groups.

2. The following awards are selected by the Adjudicator:

Outstanding Performance in a major role (2.) This can be given to two males, two females or one male and one female.

Outstanding direction in a supporting role (2). This can be given to two males, two females or one male and one female.

Best Juvenile

Best Newcomer

Best Cameo

Outstanding Ensemble production

Best Visual production

Best Visually Coordinated Costumes of a Non-rental Nature

Best Sound Design

Best Set Design

Outstanding Lighting Design and Execution.

Outstanding direction

Best Production of a Canadian Play

Best production

3 Six special awards recognizing excellence of any type. These must be given to a performer(s) or a production.

**Juveniles and Newcomers**

**Juveniles** must not have reached their l8th Birthday by the date of the preliminary adjudication.

**A Newcomer** is a person who has not had a role, speaking or non-speaking, listed in the cast of characters, beyond a secondary school production, in film, television, web series, movies or any other social electronic media which is intended for viewing by the general public. The list of characters shall NOT include chorus or crowd scenes.

**EMERGENCY PROCEDURES**

***In the event that through inclement weather, sickness, or any other MAJOR EMERGENCY, the***

***Preliminary Adjudicator cannot be present for an Adjudication the following procedures should be followed:***

***The Adjudicator shall immediately advise the Adjudicator Chair who will then contact the***

***Group and attempt to make other arrangements as follows:***

1. ***Find another Adjudication Date from future Scheduled Performances***

***B) Make an exchange of Dates with another Performing Group, providing the latter approves and will not compromise itself by the exchange.***

1. ***Schedule an extra Performance, with the same locale and audience, if possible***

***D) Have a special Performance for the Adjudicator in any available locale (. e.g.***

***Rehearsal hall, etc.) on any satisfactory Date within the Prescribed Time limits.***

***Advise the President of WODL***

**ADDITIONAL AWARD INFORMATION**

1) Where in a Production, two roles are dependent upon each other, and the Adjudicator is unable to choose between the two performers, the Award may be given to both.

2) Where in a Production a Performer is eligible in more than one award category, and is deemed the Best in those categories, then 'that Performer should receive all of the Awards to which he/she is entitled. For example, a Performer could be a Best Newcomer, a Juvenile, and Best Performance in a supporting role and receive all three (3) Awards.

3) The awards as listed on the attached Guidelines do not change from year to year, but the sponsors of the awards may change. The most up to date listing of the sponsors is available from the Awards Chair.

**SOME NOTES ON CURRENT COPYRIGHT LAW**

It is illegal to make changes to a script without written permission from the copyright holder as this is a violation of copyright and license to perform unless it is more than 70 years from the author’s death, at which point, copyright vanishes. If any changes, additions or deletions are made to the script the group must have permission in writing from the copyright holder. Changes to the script include, but are not limited to text, race, gender, setting, time period and intermissions.

Permission from the copyright holder for any image (projections) or music changes shall also be obtained in a similar manner.

•. Any member group of WODL receiving adjudication must exercise due diligence and provide proof that permission has been received for any changes made to the script they are using, or proof that this permission has been sought and approval of same anticipated. Please note that some copyright holders may not care enough to respond. If permission is not granted, then the script is not to be altered.

• Any group that fails to provide this proof will still be adjudicated, but the production in which changes have been made will be ineligible for awards.

*Copyright holders have a lot of control over how a script can be produced: more than word changes can be prohibited. Copyright holders can be concerned with a wide range of changes. Some copyright holders are concerned with only some of these changes. The list as given could preclude normal colour-blind casting. Copyright holders have accepted colour blind casting where appropriate*. *Consequently, if in doubt about whether a change is acceptable, the group should contact the copyright holder. For the most part, copyright holders make their money from plays being produced. They are interested in making the play possible for the group’s space and audience*.

***Why we do this****. If community theatre artists want to be respected for their work in interpreting a text, they need to start from a place of respect towards the creator(s) of the text.*