



NATIONAL FEDERATION OF YOUNG FARMERS' CLUBS

Competitions Programme 2015-16

NFYFC Performing Arts – Drama

26 & Under

RULES

Status FINAL
March 2015
Regional Eliminator

COMPETITION AIMS

To encourage YFC members to work together to produce and perform a drama utilising the skills learnt through training and practice.

LEARNING OUTCOMES

Teamwork, commitment, acting, drama, dance, singing, theatrical, writing, interpretation, choreography, communication skills and personal development skills.

1. VENUE

- 1.1. After Area and Regional eliminators, the National Final will be held in conjunction with the 2016 Annual Convention at the Opera House Theatre, Blackpool on Saturday 7th May 2016.
- 1.2. Regional eliminators will be held for both the Northern and Southern Regional Finals on Sunday 20th March 2016.
- 1.3. English Area Eliminators must take place no later than 6th March 2016. This is to allow time for the printing of the programmes, for the Regional Finals and for submission of the relevant information to the NFYFC, which is then forwarded to the theatres and the adjudicators.

2. REPRESENTATION

- 2.1. Counties may enter one team per 600 members or part thereof in the Area Finals.
- 2.2. Areas will be represented in the Regional Finals by one County team per 3,000 members or part thereof.
- 2.3. Representation at the National Final will be County teams as follows; **Northern 1; Southern 1; Wales 1**

3. ELIGIBILITY

- 3.1. All competitors must be 26 years of age or under on 1 September 2015 and a full member of a Club affiliated to the NFYFC.
- 3.2. All competitors are required in person to produce on the day of each round of the competition (County/Area/Region and NFYFC final) their own current, **signed** NFYFC membership card with suitable photograph, or a fine of **£20** will be imposed for non production.

4. BACKSTAGE

- 4.1. A maximum of six helpers who need not be of membership age but must still hold current associate membership cards will be allowed. There is no restriction to the number of helpers who are of membership age. All helpers who are visible on stage must be YFC members under the age of 26.
- 4.2. **Producer** Each production should have **one** appointed producer; there are no restrictions of membership which applies to this position. i.e. they do not require a membership card.
- 4.3. **Live musical accompaniment MUST** be by a YFC member(s) (not Associate Member) and can be sited on or off stage. Taped sound effects/music is permitted. (NFYFC cannot be held responsible for the efficiency or quality of any sound system in any hall used)
- 4.4. Scripts: To note that if published scripts are used, royalties need to be paid to the authors. Teams will be requested to send in 3 copies of the script (photocopies are NOT allowed). If any amendments/ cuts have been made to the original, these must be highlighted with both the original wording and the new amendments.

5. **SUBSTITUTION**

5.1. If more than half of the original team members are unable to go forward to subsequent rounds, then the next highest placed team will represent the Area/Region. **All substitutes must have been eligible to compete in the County Final.**

6. **PROCEDURE**

6.1. Teams may choose either a single act from a full-length play, excerpts from a full-length play or a complete a one-act play.

6.1.1. **Note: Photocopies of acting editions currently in print are not acceptable except upon production of a letter from the publisher, the author or the author's agent. To photocopy or reproduce copyright material by any means is to break the Law of Copyright and be liable to prosecution.**

6.1.2. Similar letters of permission should be obtained for any cuts made in a script, or for the performance of extracts from full-length plays, which are still under Copyright Protection.

6.2. Where appropriate, Clubs must pay Royalties to publishers – A PRS form is available on the NFYFC website on the competitions resource page. This should be completed and returned to NFYFC prior to the event.

6.3. Plays can be presented in curtain settings with cut-outs. Box sets will be allowed and all sets must be freestanding. Backcloths can be flown, outside of the time allocation.

7. **CONTENT/MATERIAL (TASTE/DECENCY)**

7.1. **Members are reminded that in taking part in the Performing Arts competitions, material of a questionable nature will be penalised. Members are asked to bear in mind that they are performing to a family audience.**

7.2. Producers/writers must carefully consider how taste, sexual matters, violence and strong language is dealt with. Every audience includes people of different ages (including young children), cultures, religions and sensibilities. Audience sensibilities and standards do vary widely and producers/writers should be very mindful of this at all times.

8. **RISK ASSESSMENT**

8.1. All productions **MUST**, as part of the competition, submit 14 days in advance a detailed Risk Assessment of the production that covers all activities both on and off the stage.

8.1.1. **NOTE:** There are no marks awarded for the Risk Assessment but if it is not forthcoming by the deadline of 14 days before the Regional Final or National Final, that team will be disqualified. The stage and theatre manager(s) hold the right, under these rules, to refuse an activity that does not meet current safety standards. The stage manager and theatre staff have full authority to stop a production that is not safe.

8.1.2. All teams must abide by the fire regulations of the theatre. All stage scenery must be fireproofed. Copies of the theatre regulations will be sent to teams. The Risk Assessment template is attached to these rules.

9. **TIMING**

9.1. Platform times shall not be more than sixty (60) minutes, which will include setting, performance and clearing the stage. The performance must be a minimum of twenty minutes.

10. **SCALE OF MARKING**

If the total platform time exceeds sixty minutes, groups are liable to a penalty of two points for every minute or part minute over sixty minutes.

Acting	40
Production	35
Stage Presentation	15
Dramatic Achievement	<u>10</u>
Total	100

11. USE OF THEATRE

- 11.1. Details of the theatre chosen for both the Regional and Final Competitions will be forwarded to all qualifying County Federations. Such details will include a plan of the stage, available lighting, electrical equipment, etc.
- 11.2. Visual effects, electrical appliances, etc., belonging to competing teams must not interfere with the theatre lighting and must be in accordance with the safety regulations pertaining to that theatre. NFYFC and the theatre Management will not be responsible for providing any equipment or material that is not available in the theatre and included on the list of available equipment.
- 11.3. All teams must abide by the Health & Safety and fire safety Regulations of the theatre. All stage scenery must be fireproofed. Copies of the any theatre regulations will be sent to teams. Note this information should be recorded in the Risk Assessments
- 11.4. A maximum of one hour will be allowed for teams to prepare for their performance and use as a technical run through. 20 minutes of this hour is reserved for the flying of all flown items (theatre staff will be on-hand to do this for the team). During these 20 minutes, the stage MUST be clear. The remaining 40 minutes is for teams to use the stage as they see fit.
- 11.5. Teams competing in the Regional and Final competitions must prepare and submit a stage plan to the NFYFC Competitions Department fourteen days before the competition, showing the stage setting, lighting etc. **Details of any inserts to be included in the curtain setting, back-cloths to be flown (a maximum of 3 flight bars will be available for flying cloths and props only), a list of basic furniture, a lighting cue sheet and any information about costumes/props, etc., that have been prepared by the members should be attached.**
- 11.6. Teams must also supply a single A4 sheet with title of production and cast list no later than 14 days before the Semi Finals and amendments to that must be supplied immediately after the Semi Final.
- 11.7. Teams should also provide 'biographical' details of their production, (information about the YFC Club/County Federation, how the Production came about and any other useful information (for the compere no later than 14 days before the competition Semi Final or Final.

12. AWARDS

- 12.1. Awards for the Regional Finals and National Final for best production with prize cards awarded for 1st to 3rd
- 12.2. Awards for the Regional Finals and National Final for Best Male and Best Female Actor
- 12.3. Certificates of achievement will be awarded to those teams taking part in the Regional Finals and to those teams also taking part at the National Final.

13. ADJUDICATORS BRIEF - Producers may find it useful to know that Adjudicators will be given the following brief:

13.1. ACTING

Not so much examples of outstanding individual performances as the general standard of the performance as a whole; teamwork and high average level of acting; audibility; timing, light and shade; movement and gesture; variety of tone.

13.2. PRODUCTION

Interpretation of the play; tempo and variety of pace; casting and the blending of the players into a team; grouping; business; smoothness of the presentation as a whole.

13.3. STAGE PRESENTATION

The setting; stage dressings; properties; efficiency of stage management; effects; costumes; make-up lighting; safety considerations.

13.4. **DRAMATIC ACHIEVEMENT**

Suitability of the play for the available cast; effectiveness of the performance within the scope of the play; endeavours and general standards.

14. **NOTES:**

- 14.1. Competitors are reminded to read carefully the **General Rules** relating to National Competitions if they are taking part in this Competition. These are available from NFYFC or your County Office.
- 14.2. This competition at Final level only will carry points towards the NFU Trophy.
- 14.3. There will be **NO** admittance to anyone in any part of the auditorium or backstage whilst a team is performing.
- 14.4. Photocopies of acting editions currently in print are not acceptable except upon production of a letter from the publisher, author or the author's agent. To photocopy or reproduce copyright material by any means is to break the Law of Copyright and be liable to prosecution.
- 14.5. Similar letters of permission should be obtained for any cuts made in scripts, or for the performance of extracts from full-length pantomimes which are still under Copyright Protection. Where appropriate, Clubs must pay Royalties to publishers – see Drama/Pantomime Competition Guideline paper available from County Offices or NFYFC.
- 14.6. Royalties for performance must be paid to obtain a license for each and every performance. This license to be available prior to the competition for sending to the adjudicator.



GUIDELINES FOR THE PRODUCERS & COMPETITORS OF DRAMA COMPETITIONS

THE DRAMA (ONE-ACT) PLAY

ACTING

Under this heading, the Adjudicator will assess the success or otherwise of the characterization, combined with audibility of speech, variations in tone, pace and pitch, emphasis, gesture and movement. The acting in most cases is adjudicated on a general level, e.g. two teams may present plays with six characters each. In Play One, two of the parts may be played superbly, and four badly; in Play Two, six parts may be played with average ability. Adjudicators should favor the more even performance. A high level of attainment would be expected when the cast was small.

PRODUCTION

This includes attention to such essentials as the interpretation of the spirit and meaning of the play; teamwork; general pace and variation in tempo; grouping and movement; making of points and the creation of a build-up to the climax of the play. Adjudicators should take into account the greater difficulty of producing a play with a large cast.

PRESENTATION

See notes under Guidelines for the Entertainment Competition (above).

DRAMATIC ACHIEVEMENT

The Adjudicator will assess the success achieved by the cast in portraying and interpreting the atmosphere, the meaning and the spirit of the play, as intended by the author. The setting, the acting and characterization, the style of the production, combined together should give a true interpretation of the play. While entrants should guard against allowing their ambition to out-run their ability, they should realize that credit will be given to experimental work in the choice of new forms of work and stagecraft

The aim of a Performing Arts competition should be to encourage the progressive elements and good standard in amateur Theatre and the Adjudicator will usually award marks for the greater endeavor necessary in the treatment and presentation of a difficult piece of Theatre.

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Competitions Department, NFYFC, YFC Centre, Stoneleigh Park, Kenilworth, Warwickshire CV8 2LG
Telephone 024 7685 7200 Facsimile 024 7685 7229 Web www.nfyfc.org.uk



RISK ASSESSMENT TEMPLATE – DRAMA/ENTERTAINMENT/PANTOMIME COMPETITIONS

The template below is designed to help you conduct an appropriate identification of Risks in arranging and performing an YFC Drama/Entertainment/Pantomime production.

To make best use of the template, you should look at each and every aspect of the Drama/Entertainment/Pantomime production systematically and consider the identified and potential hazards involved in the production. Your observations on each hazard should be recorded, together with any action taken to reduce the identified risk.

It is strongly recommended that one person assume responsibility for ensuring health and safety compliance for the Drama/Entertainment/Pantomime productions.

NAME OF PERSON RESPONSIBLE FOR UNDERTAKING THE RISK ASSESSMENT OF THE
DRAMA/ENTERTAINMENT/PANTOMIME PRODUCTION

ROLE / POSITION WITHIN YFC

NAME OF YFC PERFORMING THE PRODUCTION

DATE AND TIME OF EVENT

ADDRESS OF VENUE

DRAMA/ENTERTAINMENT/PANTOMIME ITEM	RISK / HAZARD CONDITION	SAFETY PRECAUTIONS / RECORD OF ACTIONS TAKEN
STAGE SCENERY		
	Scenery is built, installed, rigged and dismantled safely in line with information provided by the Designer	
	Risks to all parties are adequately controlled at all stages during the scenery's life cycle (set up, use during performance, dismantling and transport to and from theatre)	
Design of scenery	Unsafe structures, resulting from poor designs (check load bearings, anchor points). Only safe and suitable equipment and materials should be used.	
Materials used for scenery	Use of poor quality or unsuitable material (sharp edges or unfinished edges, protruding nails etc). Materials used must be fit for and suitable for purpose	
	Poor manufacture and building standards	
Fire risk	Increased fire risk from use of unsuitable materials. Only class 1	

	timber, flame retarded fabrics and furniture to be used for any part of the production.	
Presence of chemicals	Hazardous substances – COSHH assessment	
Weight / shape of items	Manual handling difficulties, caused by heavy and bulky scenery items etc	
Theatre floor and any additional floor covering	Slips and trips on uneven or unsuitable flooring	
Stage scenery climbed upon by performers	Falls from height caused by inadequate or unsuitable protection	
Stage scenery and set items	Falling objects e.g. lamps or scenery inappropriately suspended or poorly rigged	
Electrical equipment	Electric shocks or burns from unsafe electrical equipment	
Movable mechanical devices	Entrapment and / or entanglement from unguarded or unprotected mechanical devices	
Overhead stage structures	<p>Working fly wires and support trusses should be inspected by competent riggers and regularly inspected.</p> <p>No one must work at height where there is a risk of falling and injuring themselves or others. Suitable ladders and platforms to be used at all times.</p> <p>No one is permitted to work below any work at height. Non one must enter the 'exclusion' zone during work at height.</p> <p>All equipment that is positioned above head height must be properly secured, and where required secured by a safety chain or lanyard.</p>	
SUSPENDED SCENERY		
Safety of suspended scenery	All sets or scenery suspended above head height should be securely suspended	
	Designer and construction team should ensure suitable hanging points are provided which are clearly identified and load tested	
	Hanging irons and points etc for wood structures should be bolted through. Metal structures should either be bolted or welded	

GLASS		
Glass substitutes	The use of glass within a stage set should be avoided. Where possible use rubber glass, sugar glass or plastics such as Carbox or Perspex	
ELECTRICAL INSTALLATIONS		
Electrical supply	A competent electrician should undertake all electrical work. Essential principles are covered in BS7671 and BS7909	
	The design of props and sets which require electrical fittings and wiring should be mounted on a flat surface	
WATER		
Water storage	Water tank or containers should be properly designed to ensure that they are suitable for intended use and adequately tested for leakage prior to use. Normal practice should include the provision of secondary confinement.	
Water borne infections	Ensure the water source is free from contamination, including bacteriological contamination. Best advice is not to allow anyone to drink any liquid without knowing its source	
MACHINERY OR EQUIPMENT		
	<p>Equipment or machinery, either integral to the set or prop or during its construction, needs to meet the requirement of the Provision and Use of Work Equipment Regulations 1998. The main requirement of this Act are as follows:</p> <ul style="list-style-type: none"> the equipment / machinery is appropriate for its intended use all dangerous or moving parts are adequately guarded the controls are accessible and understandable emergency stops are fitted and provide isolation from the power source if required adequate information on its safe use and operation is provided. 	

PRESSURE SYSTEMS		
Hydraulic or pneumatic pressure	Props or sets incorporating hydraulic and pneumatic assemblies as part of the operating systems should be built to current standards, especially if failure could result in injury.	
	<p>Designs should be subject to failure mode analysis carried out by a competent engineer, to ensure that all critical components fail to safety.</p> <p>Once built an installation should be subjected to an initial test to check the safety critical element, such as switches, valves, variable controllers (e.g. pressure regulator and overload protection, pressure release valves etc)</p> <p>Any system with an operating pressure of 0.5 bar or above will be subject to the Pressure Systems Safety Regulations 2000.</p>	
FALLS FROM HEIGHTS		
Prevention of falls	<p>There are 3 basic ways of preventing people from falling from height (normally considered to be above 2m):</p> <p>edge protection (parapet, guard rails etc)</p> <p>restraint (safety harness fixed to suitable anchorage points etc)</p> <p>by position, maintaining a safe distance from an unprotected edge.</p> <p>Safety by position, normally a distance of 3 meters, will depend on a number of factors including type of activity taking place, the amount of space and number of people and the rake of the stage.</p> <p>A potential fall height of under 2 meters may also require the precautions described above if it is considered dangerous</p>	

FIRE		
A fire risk assessment has to be carried out for the building and adequate means of escape from the set and stage is provided	This will need to be linked to the fire arrangement adhered to by the Theatre	
All items of scenery, including props and costumes brought into the theatre, should either be naturally fire resistant, flame or fire proofed and conform to the relevant British European Standards	Check for compliance by looking for safety labels	
Furniture – certain restrictions apply to furniture	Remove or limit the use of material that give off toxic fumes during fire, such as polystyrene (polystyrenes should be treated as highly flammable liquids)	
Storage of props	Storage of props and scenery should be kept to a minimum within any stage setting whilst it is in use.	
FIRE LANES AND FIRE EXITS		
Fire escapes	Means of escape in case of fire should be clearly identified and kept clear at all times. Props and sets should not obstruct the statutory fire signage used within stages or theatres. If necessary temporary signage should be provided if any scenery obstructs the view of the normal fire escape signs.	
Communicating identified fire risks	The design and construction team should clearly identify any special fire precautions and bring these matters to the attention of the management / producer / responsible person	

Two final points to check:

- 1) Have you ensured that your Risk Assessment for this event complies with that undertaken by the venue?
- 2) Have you checked that appropriate insurance cover is in place for all your intended activities during the Drama/Entertainment/Pantomime?

FURTHER REFERENCE

- Management of Health and Safety at Work Regulations 1999 Approved Code of Practice. ISBN 07176 24889
- Workplace Health, Safety and Welfare Regulations 1992 ISBN 07176 04136. Approved Code of Practice L24
- Safe Use of Work Equipment, Provision and Use of Work Equipment Regulations 1998. Approved Code of Practice L2C
- Guide to Fire Precautions in Existing Places of Entertainment and Like Premises. Stationery Office 1990. ISBN 011 340909.
- Working at Heights in Broadcasting and Entertainment Industries. Information Sheet ET156 HSE