



**“General Practices
Guidelines”**
 for hosting the
**‘BRITISH FINAL
of ONE-ACT PLAYS’**

GPG-09

All-England
Theatre Festival



Association of Ulster
Drama Festivals



Drama Association
of Wales



Scottish Community
Drama Association



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1. INTRODUCTION by the FEDERATION CHAIRMAN

Dear Friends,

Thank you for taking on the organisation British Final. Such a prestigious event doesn't happen without an enormous amount of work from a good many volunteers and UKCDDFF are truly appreciative of your efforts.

However to win the coveted Howard de Walden Trophy and to be crowned British Champions is still the pinnacle to which all UK clubs aspire. It is this that makes "The British" so exceptional and vindicates your long months of planning.

Can I stress that these are only guidelines, please use your own experience to flesh out the details and most certainly to stamp your own local flavour on it. If there is anything that you would like clarified, do not hesitate to contact any of the officers of UK CDDFF and if you felt it would be helpful a meeting could be arranged.

All that remains, is for me to wish you well with your preparations and to say that we are certainly looking forward to the Festival, to meeting you and enjoying the weekend.

Sincerely,

Chair UK CDDFF

2. THE PURPOSE OF THESE GENERAL PRACTICE GUIDELINES

- 2.1. These Guidelines have been produced by the United Kingdom Community Drama Festivals Federation (UKCDDFF) to assist the organisers of the British Final of One-Act Plays. This is the culmination of the annual one-act drama seasons of each of the four home nation drama festival bodies - the All-England Theatre Festival (AETF), Drama Association of Wales (DAW), Association of Ulster Drama Festivals (AUDF) and Scottish Community Drama Association (SCDA).
- 2.2. Although the basic structure of the event is fixed there is huge scope for the exercise of creativity. Thus the guidelines are intended to lay out a ground plan for the event without stifling local initiative and cultural identity. Their scope and effectiveness will be kept under periodic review in response to feedback by organisers, performers and audience members alike. The document appendices are updated annually.

3. THE UKCDDFF – BACKGROUND, COMPOSITION, CURRENT MEMBERS

- 3.1 The UKCDDFF, a registered charity, was formed in 2014 following amalgamation with the British Finals Standing Committee. Its function is to set policy for and oversee the British Final of One-Act Plays.
- 3.2 In addition to its Constitution and these General Practice Guidelines it has also produced its own Festival Entry Rules (for use by performers) and Organisational Rules (for its own use). All the above documents are available on request via the Chairs of each of the home nation bodies.
- 3.3 The UKCDDFF holds its Annual General Meeting during the weekend of the British Final of One-Act Plays.
- 3.4 The composition of the UKCDDFF is detailed in its Constitution. A list of the current representatives along with a set of national logos is appended to this document.

See Appendix 1

4. THE BRITISH FINAL OF ONE-ACT PLAYS

4.1 PLANNING AND IMPLEMENTATION

- 4.1.1 The planning and running of the festival is overwhelmingly the responsibility of the host country through its local, delegated organisers (who, it is expected, will have seasoned drama festival experience). Broad areas of responsibility include publicity, booking the theatre and adjudicator, selecting hotel accommodation (and securing good deals), planning social functions (including a Civic Reception), compiling the festival programme, organising the raffle and copying minutes of meetings to the national association.

All advertising material should use the official logo of the British Final of One-Act Plays. *see* 



- 4.1.2 Because the event has so many facets, organisers are encouraged to plan well ahead. Two working aids are attached to provide a helpful template, though they need not be followed to the letter. They are an 'An Aide-Memoire / Diary for hosting the British Final of One-Act Plays' appended to this document.

See Appendix 2

And 'A Check List for hosting the British Final of One-Act Plays' is also appended.

See Appendix 3

4.2 TIMING AND ROTATION OF RESPONSIBILITY

- 4.2.1 The event takes place annually over the Friday and Saturday of a weekend in early July.
- 4.2.2 Each country has the opportunity to host the event once every 4 years. The organisation of the event is the responsibility of the national host country and its local delegated executive body.
- 4.2.3 The rotation of the event is encapsulated in the mnemonic SEWN (Scotland, England, Wales, Northern Ireland) Performance running order also rotates; the host country performs first and the following year performs last.

See Appendix 4

4.3 GENERAL FORMAT

- 4.3.1 Two productions are performed on the Friday evening and two on the Saturday evening.
- 4.3.2 Before the start of each evening's entertainment, there should be a formal introduction from the stage.
- 4.3.3 An after-show '**social event**' should be incorporated as part of each evening's programme to encourage organisers, performers and audience members to relax and mix in a festive atmosphere. Previously successful events have included one or more of the following - barn dance, ceilidh, live band, quiz, cabaret entertainer.
- Catering for 100 is recommended as a starting point.
 - Hot food is not considered essential but it should be reflected in the ticket price.
 - Two tables should be reserved for the participating teams at each of the social events.
 - Food should be kept back for the two teams – as they have to complete their 'Get Out' from the theatre before attending the event.

- 4.3.5 A civic reception for all four teams should be arranged, preferably on the Saturday morning.

(More detailed guidance is provided in Section 3.4)

- 4.3.6 A room should be booked for the UKCDDFF meeting at 14:00 and the Annual General Meeting at 16:00 on the Friday Afternoon and 10:30 on the Sunday morning, this will only be for one hour.
- 4.3.7 Organisers are encouraged to arrange or recommend other activities over the weekend. There is a list of potential additional ‘extras’ appended; however organisers are encouraged to develop their own ideas.

See Appendix 5

4.4 **THE CIVIC RECEPTION**

- 4.4.1 This is an opportunity for dignitaries of the local authority and the festival participants to meet in friendship.
- 4.4.2 The event should take place on the Saturday morning before rehearsals.
- 4.4.3 Organisers should make both the local authority representative and each of the teams aware in good time of the protocol set out below in 4.4.4.
- 4.4.4 The established practice at the reception is for:
- National Chairs to wear regalia.
 - The mayor / provost or other senior local authority representative to give a welcome speech;
 - The Chair of the UKCDDFF to reply and provide the host with a memento;
 - National Chairs to introduce their finalists;
 - the teams themselves to exchange gifts (to a maximum value of £25)
- 4.4.5 The local organisers and their national association are responsible for agreeing who and how many people are invited to the reception. Invitations should be issued in good time.
- 4.4.6 If it proves impossible to arrange a local authority-hosted reception, then it is the organiser’s responsibility to plan for an alternative welcoming event at which the teams can be formally introduced and exchange gifts.

4.5 **TECHNICAL REHEARSALS**

- 3.5.1 Each team rehearses on its day of performance.
- 3.5.2 Saturday rehearsals normally take place after the civic reception.
- 3.5.3 The length of each technical rehearsal is at the local organiser’s discretion, but will not be expected to exceed an hour and a half.
- 3.5.4 It is the responsibility of the local organiser through its stage manager / director to verify that valid performance licensing arrangements are in place and that written approval has been received for any cuts.
- 3.5.5 The stage manager / director should be furnished with an up-to-date copy of the Festival Entry Rules (*currently UKCDDFF-FER-0*).

4.6 **GUESTS, SPONSORS AND PLATFORM PARTY ARRANGEMENTS**

- 4.6.1 The host association and its local organisers have responsibility for selecting and inviting special guests, including sponsor representatives.

- 4.6.2 The author of the winning Geoffrey Whitworth Trophy play should be invited to the last night to receive the trophy from the stage during the awards ceremony.
- 4.6.3 The platform party for the awards ceremony should be led by the Chair of the host nation. The composition of the party, the order of events and individual responsibilities should be guided by the protocol laid down. The protocol is designed to ensure that everyone on stage has a job to do and is appended.

See Appendix 6.

- 4.6.4 It is recommended that hosts provide the adjudicator and each competing team with mementos of the occasion.
- 4.6.5 It is highly desirable to secure the services of a photographer to capture the award ceremony for posterity.
- 4.6.6 Hosts are responsible for ensuring that the ceremony runs like clockwork and to a high standard. An inadequately planned and executed final ceremony can tarnish the whole event.

4.7 **HOTELS**

- 4.7.1 It is recommended that a lead hotel is identified and rooms reserved. If this course of action is followed, the local organisers will normally act as booking agents on behalf of the hotel.
However, practice should reflect local conditions and organisers may decide to provide only a list of recommended hotels and leave festival attendees to book accommodation direct.
- 4.7.2 Because the national finals of Wales and England are normally held only a few weeks before the British Final, organisers should be pro-active in reserving rooms for the winning teams of these events.

4.8 **THEATRE TICKETS**

- 4.8.1 Ticketing arrangements are entirely at the discretion of the local organisers in response to local conditions.
- 4.8.2 Cast members and up to four crew members will receive a complimentary ticket each on the night of their production.

4.9 **BROCHURES AND BOOKING FORMS**

- 4.9.1 A basic brochure about the following year's event should be made available at the Final, even if ticket and hotel costs and details of social events are not at that stage available.
- 4.9.2 All final brochures should include a booking form for the social events (and theatre tickets and hotel rooms if appropriate) information on local places of interest to visit and advice on accommodation / travel packages if these are available. The Federation Administrator will place a copy of the brochure on www.britishfinal.org.uk.
- 4.9.3 Organisers are encouraged to produce fuller welcome packs for supporters who have booked for the whole weekend.

4.10 **THE ADJUDICATOR**

- 4.10.1 The host national association selects the adjudicator and draws up the contract of engagement.

- 4.10.2 The local organisers ensure that all four scripts reach the adjudicator in good time.
- 4.10.3 The local organisers liaise directly with the adjudicator regarding his or her hotel accommodation and travel.
- 4.10.4 The adjudicator will be provided with a copy of the Festival Entry Rules and be informed by the festival stage manager / director of any infringement of these rules.
- 4.10.5 The adjudicator will be expected to:
- Restrict his or her adjudications from the stage to around 10 minutes per play;
 - Cover all the standard ‘aspects of performance’ (Acting, Direction, Stage Presentation, Dramatic Achievement);
 - Deliver informative feedback that can be appreciated and understood by audience members;
 - Adhere to the marking scheme laid down in the Festival Entry Rules (UKCDFF-FER-0)
 - Consider the challenges posed by each play (this may, on occasions, necessitate comment on its writing and structure)

4.11 INFORMATION FOR THE FINALISTS

- 4.11.1 As the venue (and possibly the event itself) will be virgin territory for each finalist it is vital that local organisers provide a lucid, helpful and comprehensive ‘Welcome Pack’ to guide teams through their preparations.
- 4.11.2 The pack should be prefaced by a welcome letter to each team congratulating them on their achievement and giving a local contact for all general queries. Organisers are free to adapt the specimen letter appended to this document.
See Appendix 7
- 4.11.3 In addition to the welcome letter the pack should include:
- A letter of congratulations from the UKCDFF Chair.
 - Performance running order, rehearsal times and the identity and contact details of the organising secretary and stage manager / director;
 - Details of other events (civic reception, social activities etc);
 - A theatre facility pack complete with stage plan, equipment and lighting inventory and a technical contact at the venue;
 - A copy of the theatre’s Health and Safety Policy;
 - Box office information (or a booking form for tickets);
 - A list of recommended hotels;
 - Information on local visitor attractions.
- 4.11.4 The Pack should make clear that the finalists have a duty to conduct themselves in a befitting manner and show respect and courtesy towards the event organisers, theatre staff and their fellow competitors.
- 4.11.5 It should be made clear to the competing teams, both in the welcome pack and by the stage manager / director on the day, that bows are not permitted at the end of a performance.

4.11.6 The welcome pack and the stage manager / director should also ask teams to use discretion and maturity when taking photos off-stage and in dressing rooms. No photo should be posted on to a social media platform without the express permission of the person or persons captured in the shot.

4.12 INFORMATION FROM THE FINALISTS.

4.12.1 All four finalists have a duty to provide timely information about their productions and production needs. Thus the Welcome Pack should set prompt return deadlines for the following:

- Background information about the group, cast and crew details, a short synopsis of the play and an estimated performing time (all for inclusion in the theatre programme);
- A scenery and properties plot (complete with dimensions);
- A list of lighting and sound needs;
- A set of production photos for FOH display;
- A copy of the script (for the adjudicator)

4.13 FESTIVAL FINANCES

4.13.1 The cost of running the festival is borne by the host country through ticket receipts, grant applications and fundraising / sponsorship. All profits are retained by the host national association.

4.13.2. Current practice is to provide financial assistance to all four finalists to help them recover some of their travel and accommodation costs. This assistance is currently subject to payment ceilings of £800 for the host country finalist and £1,200 each for the other three finalists. Although the host country is entitled to reduce these amounts as local circumstances dictate, every attempt should be made to honour the sums referred to above.

4.13.3. Within the above ceilings only expenditure considered **reasonable** by the host nation will be re-reimbursed. All claims **must be accompanied by receipts**. The following are considered reasonable items of expenditure:

- Ferry fare
- Two night accommodation costs for cast and crew
- Four day van-hire.
- Petrol costs at 15 per mile.

4.13.4 Cheques for the teams should be presented on the final evening of the event.

4.13.5 Consolidated financial figures for each of the previous eight British Finals of One-Act Plays are appended to this document.

See Appendix 8

4.14 PUBLIC RELATIONS

The UKCDDFF is responsible for ensuring that the British Final of One-Act Plays is a recognised brand. Although this section focuses on the responsibilities of UKCDDFF representatives, British Final hosts and the competing teams at the Final, the advocacy of organisers and teams at all levels of competition in all four countries is clearly vital.

4.14.1 National Association representatives on the UKCDDFF should make maximum effort to publicise the event each year by:

- Keeping the Federation web site up to date.
- Distributing information provided by the host nation organisers.
- Using Federation banners.

4.14.2 The British Final host nation should:

- Display the British Final of One-Act Plays logo in festival programmes at every tier of competition.
- Send soft copy publicity to members on the Federation Contacts List who will arrange for its distribution across their respective associations. Hard copy material such as flyers should be passed to UKCDDFF members either at the preceding British Final or at the following February meeting of the UKCDDFF.

3.14.3 All four finalists are encouraged to write an article about their achievement in reaching the British Final and post it on social media platforms. It should also be sent to their respective national associations and to UKCDDFF members.


5. THE GEOFFREY WHITWORTH PLAYWRITING COMPETITION


- 5.1. This is an annual, nationwide competition open to any author of a new play receiving its premiere at a preliminary round festival that provides an entry point to the ‘British Final of One-Act Plays’ during a current season.
- 5.2 The Federation has ownership of the rules under which the competition is run.
- 5.3 The Scottish Community Drama Association (SCDA) administers the competition and receives a fee for doing so from the Federation.
- 5.4 The author of each play entered in the competition receives a written critique via the SCDA.
- 5.5. The Geoffrey Whitworth Trophy is presented to the winning author (or author’s representative) at the British Final.
- 5.6 Every effort should be made by local organisers to showcase the winning play over the weekend of the Final with a scripted reading or rehearsed performance by a local group. It is essential that the costs of hiring a room or theatre venue for this purpose are kept to a bare minimum. No set is necessary. The author should be informed of the intention to perform the play, invited to attend the performance and encouraged to give directorial guidance (either remotely or in person).
- 5.7 The scripted reading / rehearsed performance should be publicised in the British Final brochure.
- 5.8 As CRESSRELLES www.cressrelles.co.uk will be publishing the winning play each year it is important that an appropriate advert appears within the British Final of One-Act Plays program.
- 5.9 The entry form for the competition can be downloaded from www.britishfinal.org.uk or from any of the national association web sites. A copy is also appended to this document.


See Appendix 9


APPENDIX 1**Federation Contact List & Logos**

UKCDDF	Web: www.ukcddf.org	Registered Charity Number SCO45173	
	Keith Robinson (Chairman) Flat 313 147 Hayburn Lane Hyndland Glasgow G12 9FB Tel: 077 1717 3625 E-mail: jkr741@gmail.com	Teri McCarthy (Secretary) Cardiff Tel: 079 5502 4372 E-mail: Teresa.mccarthy57@gmail.com	Roger Cunnington (Treasurer & Administrator) 11 Howard Road Yardley Birmingham B25 8AL Tel: 012 1707 6684 E-mail: cunnington@talk21.com

AETF	Web: www.aetf.org.uk	Registered Charity Number 1071518	
	Rebekah Fortune-Smith (Chairman) 57 Marina View Fazeley Tamworth B78 3BF Tel: 079 0407 9292 E-mail: aetfpro@gmail.com	Jean Cunnington (Festival Co-ordinator) 11 Howard Road Yardley Birmingham B25 8AL Tel: 012 1707 6684 E-mail: cunnington@talk21.com	

AUDF	Web: www.audf.org.uk	Registered Charity Number	
	Shaunna Kyle (Chairman) Northern Ireland Tel: E-mail:	Mac Pollock 3 Chestnut Grove Ballymoney Co. Antrim BT53 7AT Tel: 028 2766 2590 E-mail: jmac.pollock@btconnect.com	

DAW	Web: www.dramawales.org.uk	Registered Charity Number 502186	
	Anthony Evans (Chair) 101 Dolfain Ystradgynlais Swansea Wales SA9 1QS Tel: 078 7021 8225 Tonyevans397@hotmail.com E-mail: chair@dramawales.org.uk	Richard Williams (Vice Chair.) 8 West Roedin Coed Eva Cwmbran Wales NP44 7EB Tel: 079 3884 5172 richard@torfaen.gov.uk E-mail: vicechair@dramawales.org.uk	

SCDA	Web: www.scda.org.uk	Registered Charity Number 021397	
	Tony Flisch (Chairman) Easter Glenboig Mill Cottage Fintry Glasgow G63 0YH Tel: 013 6086 0580 E-mail: tflisch@gmail.com	Morna Barron (Nat. Secretary) Abbeyton Cottage Fordoun Laurencekirk AB30 1LB Tel: 015 6132 0346 E-mail: secetary@scda.org.uk	

Date modified – Feb. 20

APPENDIX 2

Aide-Memoire / Diary for hosting of the “British Final of One-Act Plays”

DATE	MAJOR LANDMARKS	STATUS
AUG. 4 years out	Post Mortem on your event of last month	START
Sep.	Start looking at a basic budget.	
Oct.	Start considering venue.	
Nov.	Start considering your major sponsors. (Requirement of £4k to £6k)	
Dec.	Start looking at accommodation for supporters & teams.	
Jan.	Start considering funding from within your Association. (eg 100 club)	
Feb.	A provisional budget should now be in place. (As a way of monitoring progress)	
Mar.	All of your strategic strategies should be in place by now.	
Apr.	Consideration as to how you put your stamp on the overall event to be resolved.	
May.	You should be confident that your team is in place to move forward over the next three years.	
Jun.	General revue of forthcoming landmarks	
Jul.	Develop any strategies to overcome missed landmarks & develop the overall event.	
	Attend British Final to pick up any tips that you can.	
AUG. 3 years out	Confirmation that all is on schedule. (Produce a list of missed Landmarks to be addressed.)	
Sep.	Identify an adjudicator.	
Oct.	Develop advertising policy.	
Nov.	Encourage dialogue with your major sponsor.	
Dec.	Teams momentous. (Five required try to get these sponsored.)	
Jan.	Brainstorming session re opening ceremony	
Feb.	Formal update of Budget & confirmation that financially you are on track.	
Mar.	Consider style, location & venue for after show parties.	
Apr.	Consider the content of welcome packs for hotel guests & cost. (Can they be sponsored.)	
May.	Try to develop Team Leaders for specific roles. (Advertising, PR, Theatre, Hotel Ticket Sales, etc. etc.)	
Jun.	Confirm opening & closing ceremony	
Jul.	Develop any strategies to overcome missed landmarks & develop the overall event.	
	Attend British Final to pick up any tips that you can.	
AUG. 2 years out	Confirmation all is on schedule. (Produce a list of missed Landmarks to be addressed.)	
Sep.	Start considering Advertisers & who local sponsors will be.	
Oct.	Confirm adjudicator.	
Nov.	Hotel & theatre should be confirmed.	
Dec.	Confirmation of Party arrangement if not covered within the hotel / theatre.	
Jan.	Confirm SM (responsibility to include stage presentations for adjudications & platform party)	
Feb.	Formal update of Budget & confirmation that financially you are on track.	
Mar.	Confirm FOH manager (Responsibility for prog & raffle sellers/ raffle prizes/ team hosts)	
Apr.	Start arranging Civic reception.	
May.	Booking form / brochure should be printed by now. (Booking form to be distributed at the British Final.)	
Jun.	Start sorting winners packs for the four teams coming to the event.	
Jul.	Tickets, for all aspects of the event, should be available for sale.	
	Attend British Final to pick up any last minute tips that you can & ”Launch the Event” .	
AUG. 1 years out	Confirmation all is on schedule. (Produce a list of missed Landmarks to be addressed.)	
Sep.	Confirm all staffing in place	
Oct.	All advertisers & sponsors should be in place.	
Nov.	Major sponsors, their funds should be in by now.	
Dec.	Start looking at programme layout and content.	
Jan.	Send ‘winners packs’ to the national chairmen.	
Feb.	Final update of Budget & confirmation that financially you are on track.	
Mar.	Confirm arrangements for Civic reception.	
Apr.	Start putting in place any transport requirements.	
May.	All Local Posters & Publicity material should be in place. (Start pushing local Interest & Support.)	
Jun.	Confirm that your local helpers are all in place.(FOH, Photographer, sponsors hosts etc)	
Jul.	Enjoy your British Final.	
AUG. post event	REVIEW OF YOUR BRITISH FINAL (Feedback re Aide Memoire to be given to the UKCDDFF)	FINISH

APPENDIX 3

Check-List for hosting of the “British Final of One-Act Plays”

This form is intended for use by committees organising the British Final of One-Act Plays as a check-list and aide-memoire.

- The Organising Committee should include a representative from the National Association.
- It is a general policy that social events should be self-supporting or subsidised by local fund raising. Box Office receipts should not be used to fund social events.
- Proper records should be kept of all meetings of the Organising Committee. Copies should be held by the National Representative.
- A budget should be drawn up keeping in mind that a financial surplus is essential for the financial health of the Association.
- The Organising Committee should receive all income and make all payments for the Festival including the team’s grants.
- All income and expenditure in connection with the British Final of One-Act Plays must be accounted for in the financial statement for the Festival and the net surplus should be forwarded to National Association as soon as possible.

<i>Item</i>	<i>Responsibility</i>	<i>Done (Y/N)</i>	<i>Notes</i>
Theatre			
Book theatre			
Check special conditions e.g. in/out times, overtime, etc. including adequate tech. time.			
Check theatre staff included with booking			
Theatre staff to be provided by host:			
▪ Stage Director			
▪ Stage crew (min. 3)			
▪ Lighting and sound technicians			
▪ Front of House Manager			
▪ Stewards			
▪ Programme and raffle sellers			
Catering for Green Room			
Bar and catering for the evening for :			
▪ Audience			
▪ Teams			
▪ Adjudicator’s room			
Equipment for Adjudicator (desk, light, etc)			
Accommodation for private adjudications			

Participating teams			
Playing order			
Note – Final order will be as laid down in Appendix No.1. This to be communicated to teams at the conclusion of their National Finals.			

Date modified – Oct. 16
Cont.

Item	Responsibility	Done (Y/N)	Notes
Details of Tech. Rehearsal arrangements			
Programme Details			
Scenery & Property Plot			
Lighting & Sound Plots			
Safety Guidance and Plan			
Stage Plan & Lighting Details			
Assistance to Teams : <ul style="list-style-type: none"> • Accommodation • Hosts to assist teams • Opportunity for theatre pre- visits • Map of area – theatre location 			

Booking			
Seat prices			
Booking forms printed by			
Distribution of forms			
Forms returned to			
<ul style="list-style-type: none"> • Priority booking • Liaison with box office re priorities 			
Public booking			
Printing of tickets			

Publicity			
Note – The latest Logo & contact details are as laid down in Appendix No.3.			
Posters / flyers			
Media contacts			
Press tickets			

Programmes			
Obtain details from teams			
Printing arrangements			
Advertising in programme			
Other information in programme			
Programme price			
Selling arrangements			
Number of programmes to be printed			

Raffle			
Appoint raffle convenor			
Arrange prizes (every effort should be made to obtain donations)			

Festival Accommodation			
Discuss special terms with chosen hotel, including single rooms. (Check that prices are VAT inclusive)			
Arrangements for officials and guests			
Arrangements for individual members			
Special arrangements, e.g. meal times, bar hours, etc.			

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Cont.

Item	Responsibility	Done (Y/N)	Notes
Social Events:			
<i>Note – It is a general policy that social events must be self-supporting or subsidised by local fund raising. Box office receipts must not be used to fund social events.</i>			
Choice of number and location of events.			
Civic reception, (if appropriate):			
• Invitation list			
• Invitations printed by			
• Invitations issued by			

Guests and Platform Party			
Introduction for each evening			
Vote of thanks			
Platform party for final ceremony, see App. 5.			
Presenter of trophies.			
Presentation to presenter of trophies.			
Guest list and provision of hospitality			
Confirmation that all trophies are available			
Book photographer			

Adjudicator			
Appointed by			
Adjudicator's Steward appointed by			
Steward instructed in duties by			
Accommodation booked and paid by			
Fees and expenses paid by			
Met by			
Special instructions by			
Results checked before announcement by			
Festival Entry Rules as issued by UKCDDFF – see document UKCDDFF-FER-02			

Expenses			
Payment of team grants by			

Date modified – Oct. 16

APPENDIX 4**'Host & Performance Rotation'**

YEAR & HOST NATION	LOCATION, THEATRE & DATE	FRI.		SAT.		WINNERS		
		1 st	2 nd	1 st	2 nd	HDC	Eng.	
2000	W Llandudno North Wales Theatre 7 th & 8 th Jul.	W	NI	S	E	HDC	Eng.	Runnymede Drama Group Kathy Mead
2001	NI Belfast Ulster Hall	NI	S	E	W	HDC	Sco.	Wick Players Phil Nash
2002	S Inverness Eden Court Theatre 5 th & 6 th Jul.	S	E	W	NI	HDC	Sco.	Kirkton Players Richard Macaulay
2003 70 th	E Isle of Man Gaiety Theatre 4 th & 5 th Jul.	E	W	NI	S	HDC	Sco.	Kirkton Players Richard Macaulay
2004	W Aberystwyth University Theatre 25 th & 26 th Jun.	W	NI	S	E	HDC	Eng.	The Young Theatre Richard Macaulay
2005	NI Coleraine Riverside Theatre 1 st & 2 nd Jul.	NI	S	E	W	HDC	Eng.	Another Theatre Co. Sheryle Criswell
2006	S Perth Perth Theatre 30 th Jun. & 1 st Jul.	S	E	W	NI	HDC	NI.	Hollywood Players James Gillingham
2007	E Solihull Arts Complex 29 th * 30 th Jun.	E	W	NI	S	HDC	Eng.	Total Arts Com. Theatre Les Clarke
2008 75 th	W Swansea Taliesin Arts Centre 4 th & 5 th Jul.	W	NI	S	E	HDC	Sco.	Stewarton Players Chris Adams
2009	NI Enniskillen Ardhowen Theatre 3 rd & 4 th Jul.	NI	S	E	W	HDC	Sco.	Kirkton Players Gypha Lodge
2010	S East Kilbride Village Theatre 25 th & 26 th Jun.	S	E	W	NI	HDC	NI.	Lurig Drama Group Brenda Read-Brown
2011	E Swindon Wyvern Theatre 1 st & 2 nd Jul.	E	W	NI	S	HDC	Sco.	Tryst Theatre 'C' Les Clarke
2012	W Milford Haven Torch Theatre 6 th & 7 th Jul.	W	NI	S	E	HDC	Sco.	Kirkton Players Barbara Crass
2013 80 th	NI Derry Millennium Forum 5 th & 6 th Jul.	NI	S	E	W	HDC	Eng.	Troupers James Phillips
2014	S Stirling Macrobert Art Centre 27 th & 28 th Jun.	S	E	W	NI	HDC	Sco.	Fintry ADS Mike Tibbetts
2015	E Bracknell Wilde Theatre 3 rd & 4 th Jul.	E	W	NI	S	HDC	Sco.	Kirkintillock Players Les Clarke
2016	W Cardiff Sherman Theatre 1 st & 2 nd Jul.	W	NI	S	E	HDC	Wal.	Unknown OUTcasts Toby Rome
2017	NI Belfast Mac Theatre 7 th & 8 th Jul.	NI	S	E	W	HDC	Eng.	Total Arts Com. Theatre Susan Pierce
2018 85 th	S Stirling Macrobert Art Centre 6 th & 7 th Jul.	S	E	W	NI	HDC	Wal.	Players' Theatre Susan Pierce
2019	E Harrogate Harrogate Theatre 5 th & 6 th Jul.	E	W	NI	S	HDC	Eng.	Woking College Keith Burton
2020	W Rhyl Pavilion Theatre 26 th & 27 th Jun.	W	NI	S	E	HDC		
2021	NI	NI	S	E	W	HDC		
2022	S	S	E	W	NI	HDC		
2023 90 th	E	E	W	NI	S	HDC		

Date modified – Jul. 19

APPENDIX 5

Other Extras That Might Be Considered

1. A rehearsed play reading of the GWT's winning play.
2. Before the presentation a SHORT performance.
3. Possible use of master classes/workshops.
4. Tie into a local charity.
5. Arrange visit to Local Shops & Amenities.
6. Arrange visit to Local Attractions.
7. Arrange visit to Local Historic Locations.
8. Talk from local dignitaries, association president or guest.
9. Arrange a back stage visit and talk about the theatre / venue for the festival.
10. Something completely different.

Date modified – Jul. 17

APPENDIX 6

PLATFORM PARTY & PRESENTATION

PLATFORM PARTY - Required

- A chair is required for each of the following: -
 - The Federation chairman.
 - A representative from each of the four national associations.
 - The Civic representative or Guest.
 - The adjudicator.
 - The winner of the Geoffrey Whitworth Trophy. (If they are in attendance.)
- A table for the three trophies & the team's mementos.
- The Federation role-up banner.

PRESENTATION - Order

1. Host Nation Representative
 - ◆ Opens proceedings and welcomes every one.
 - ◆ Introduces platform party.
 - ◆ Invites civic rep or guest to say a few words. (If they want to.)
2. Second Representative
 - ◆ As soon as Guest sits down, stands ready to
 - ◆ Announce the winner of the Geoffrey Whitworth Trophy
 - ◆ Trophy presented by civic rep or guest.
 - ◆ Opportunity for the Winner to say a few words. (If they want to.)
3. Third Representative
 - ◆ As soon as the Winner takes his seat stands ready to
 - ◆ Call each teams representatives onto stage, and presents 'gift of participation',
 - ◆ The teams financial support will be presented by the Federation Chairman.
4. Host Nation Representative
 - ◆ As soon as the last recipient leaves the stage, stands ready to
 - ◆ Acknowledge privilege of holding "The Friendship Cup" &
 - ◆ Hand "The Friendship Cup" to next year's Host Nation Representative.
5. Next Year's Representative
 - ◆ Receives "The Friendship Cup" &
 - ◆ Invites everyone to next year's British Final of One-Act Plays.
6. Federation Chairman
 - ◆ As soon as Next Year's Representative sits down stands ready to
 - ◆ Give vote of thanks. (To this years host Nation, Sponsors, Helpers & Theatre.)
 - ◆ Then ask the adjudicator to announce the winner.
 - ◆ Trophy presented by Civic Representative or Guest.
7. Federation Chairman
 - ◆ Thank the Adjudicator & close this year's British Finals of One-Act Plays.
 - ◆ This is the cue to close the TABS.

NATIONAL REPRESENTATIVES – Rotation

The individual responsibilities of each of the four National Association Representatives revolves each year – shown below is the order of rotation.

	2013	2014	2015	2016	2017	2018	2019	2020
Host Nation Representative	NI	S	E	W	NI	S	E	W
	Alan Marshall	Gordon Hibbert	Sue Fortune	Teresa McCarthy	Mac Pollock	Jackie Westerman	Ian Clarke	Anthony Evans
Second Representative	E	W	NI	S	E	W	NI	S
	Sue Fortune	Teresa McCarthy	Mac Pollock	Jackie Westerman	Ian Clarke	Shirley Betts	Shaunna Kyle	Tony Flisch
Third Representative	W	NI	S	E	W	NI	S	E
	Teresa McCarthy	Mac Pollock	Gordon Hibbert	Sue Fortune	Teresa McCarthy	Mac Pollock	Tony Flisch	Rebekah Fourtune-Smith
Next Years Host Nation Representative	S	E	W	NI	S	E	W	NI
	Gordon Hibbert	Sue Fortune	Teresa McCarthy	Mac Pollock	Jackie Westerman	Ian Clarke	Shirley Betts	Shaunna Kyle

Date modified – Jul. 19

APPENDIX 7**Letter to Winning Team**

Host Associations Letterhead

[date]

The “British Final of One-Act Plays”.

Dear National Winner

Many congratulations, on behalf of the ‘UK Drama Festivals Federation’ and ourselves, to you on winning the [2015 English Final], we are certainly hoping that you have a wonderful time here in [Bracknell] on the [3rd July] (Your performance date).

You may not know that it is usual at British Finals for a reception to be held on the Saturday morning. Although each country varies, the usual format at these receptions is for the local Civic Representative to give a short welcome with a reply from the UKCFFF Chairman and gifts are exchanged between them. It is the normal practice for each country to exchange a gift with each of the other three teams taking part in the Festival. Your National Chairman will introduce your group’s representative who will speak about your group and exchange the gifts with the other groups.

We will allocate a table for your team at the after show event on the evening of your performance.

You will be receiving some financial help from us towards your expenses normally around £1k, paid on the final night of the festival, but this can vary depending on the support that the event attracts.

Full details regarding: -

- Theatre - Performance & Rehearsal timings
- Information – We require from you
- Accommodation -
- Ticket ordering –

etc are attached.

I can’t think of anything else that may come as a surprise to you, but should you have any query please do not hesitate to get in touch. (Contact details above.) We will update you on any further developments once we have your contact details.

Kind regards,

Festival Coordinator

Date modified – Jul. 17

APPENDIX 8**Historic Financial Figures**

Page 1 of 2

NOTE - Normal practice as from 2011 (2007) is for the host nations team to receive £800 (£600) and each of the other three nations £1,200 (£1,200) 'Grants to Teams'.

BRITISH FINALS	Wales - 2012 Milford Haven	NI - 2013 Derry	Scotland - 2014 Stirling	England - 2015 Bracknell E-Ac.
RECEIPTS				
House Receipts	15,306	3,696	10,306	4,935
Programme Sales	200	285	360	231
Raffle Sales	160	0	980	333
Programme Adverts	0	0	800	0
Donations	0	400	29	324
Sponsorship Corporate	1,000	5,000	2,800	6,175
" Host Organisation	0	0	335	0
Hotel Accommodation	0	15,262	6,396	1,293 net
Social Events Parties	0	0	4,322	0
Additional Activities 1	0	0	45	0
" Activities 2	0	0	0	0
Other (Specify)	0	0	1,800 teams Acc.	0
	0	0	0	0
	0	0	0	0
	0	0	0	0
Total Receipts	£ 16,666.00	£ 24,643.00	£ 28,173.00	£ 13,291.00
PAYMENTS				
Theatre Hire	2,596	4,560	3,780	4,999
Technical Charges	0	0	146	655
Box Office CC charges etc	2,630	0	93	0
Adjudicator's Fee	303	400	400	400
" Expenses	0	28	310	90
Grants to teams	3,500	3,500	3,750	4,100
Printing General	338	400	514	0
" Programmes	0	0	0	0
Publicity	486	270	59	0
" Posters	0	616	42	535
Organiser's Expenses	235	0	388	359
Raffle Prizes	0	0	13	0
Fund Raising	0	0	0	0
Staging General	97	0	372	0
Ceremony Opening & Closing	0	0	0	0
Gifts for Teams & Adj.	111	150	50	0
Welcome Packs	0	169	103	0
Hospitality	27	0	0	0
Sundries	32	0	83	0
Transport Liberty Bus	450	0	280	0
Hotel Accommodation	2,477	10,827	7,058	0
" Meeting Room	54	0	0	0
Social Events Parties	4,129	1,668	2,926	0
" Entertainment	0	450	650	0
Additional Activities 1	0	0	0	0
" Activities 2	0	0	0	0
" GWT - presentation	0	750	0	0
Other (Specify)	0	232 Presidents Acc.	0	0
	0	0	0	0
	300 BFDM	300 BFDM	0	0
	530 GWT-A	528 GWT-A	0	0
Total Payments	£ 18,295.00	£ 24,848.00	£ 21,017.00	£ 11,138.00
Surplus/(Deficit)	(£1,629.00)	(£205.00)	£7,156.00	£2,153.00

Date modified - Oct. 2019

APPENDIX 8**Historic Financial Figures**

Page 2 of 2

NOTE - Normal practice as from 2011 (2007) is for the host nations team to receive £800 (£600) and each of the other three nations £1,200 (£1,200) 'Grants to Teams'.

BRITISH FINALS	Wales - 2016 Cardiff	NI - 2017 Belfast	Scotland - 2018 Stirling	England - 2019 Harrogate N-Ae.
RECEIPTS				
House Receipts	6,460	7,137	7,020	7,381
Programme Sales	234	330	307	
Raffle Sales	273	0	562	781
Programme Adverts	650	0	334	250
Donations	3,086	200	210	1,929
Sponsorship Corporate	0	3,390	0	1,000
" Host Organisation	0	0	760	400
Hotel Accommodation	0	0	0	7,948
Social Events Parties	0	1,962	880	2,130
Additional Activities 1	0	0	0	0
" Activities 2	0	0	0	0
Other (Specify)	0	0	0	0
	0	0	0	0
	0	0	0	0
	0	0	0	0
Total Receipts	£ 10,703.00	£ 13,019.00	£ 10,073.00	£ 21,819.00
PAYMENTS				
Theatre Hire	1,200	3,006	3,830	2,800
Technical Charges	0	450	0	
Box Office CC charges etc	1,749	650	146	
Adjudicator's Fee	400	520	500	400
" Expenses	381	0	301	125
Grants to teams	4,200	4,200	3,700	4,800
Printing General	455	339	571	
" Programmes	0	0	0	245
Publicity	355	383	0	
" Posters	0	108 pop ups	0	100
Organiser's Expenses	0	0	71	21
Raffle Prizes	0	0	0	
Fund Raising	0	0	0	
Staging General	0	136	52	52
Ceremony Opening & Closing	0	0	0	
Gifts for Teams & Adj.	0	150	45	108
Welcome Packs	0	0	0	
Hospitality	0	0	0	
Sundries	0	95	29	
Transport Liberty Bus	570	0	0	
Hotel Accommodation	0	0	0	8,164
" Meeting Room	0	0	0	
Social Events Parties	300	1,975	596	1,286
" Entertainment	0	500	503	400
Additional Activities 1	0	0	0	0
" Activities 2	0	0	0	0
" GWT - presentation	0	0	0	0
Other (Specify)	0	0	0	0
	0	0	0	0
	0	0	0	0
	0	0	0	0
Total Payments	£ 9,610.00	£ 12,512.00	£ 10,344.00	£ 18,501.00
Surplus/(Deficit)	£1,093.00	£507.00	(£271.00)	£3,318.00

Date modified - Oct. 2019

APPENDIX 9

Geoffrey Whitworth Trophy

P1 of 2

Entry Form Geoffrey Whitworth

Play information:

Play Title:

Cast breakdown: M F

Running time:

Author:

Address:

Postcode

Phone:

Email:

Author's agreement obtained

By ticking this box, you are certifying you have the author's written permission for submitting the play to competition (Rule 3). You may be required to produce proof of this.

Festival information:

First Performance Date:

Festival:

Festival organiser email:

Select National Organisation AETF

Festival Venue:

Performing Club:

Club email:

Rules of Entry

- Plays shall conform to each festival's rules, and must be first performed in stage 1 of the current festival.
- Plays must not have been publicly performed or published prior to the date of their first performance in stage 1 of the festival.
- The author's written permission must be obtained.
- All entries must be accompanied by a fully completed entry form.
- Plays must be submitted on A4 size pages, typed (Times New Roman, size 12 font preferred), single sided printing, and each page numbered. If paper copy is provided, the script must be in good condition.
- The play must contain a brief synopsis and character list. The play, synopsis and character list **must be submitted as one document**.
- If entering by email, send the document as a PDF attachment along with a completed entry form. Postal and email entries must be received at SCDA HQ by 30 April each year. Late entries will not be accepted. Receipts will be acknowledged by email. If postal acknowledgment is required please send an SAE.
- Plays are judged on reading not performance. A judge appointed by SCDA will independently assess the plays. Feedback will be provided to all eligible authors.
- The judge's decision is final.
- Copyright of all plays entered will remain with the author. Winning plays which are subsequently published must acknowledge the competition with "Winner of the Geoffrey Whitworth Competition".

Organisation of the Geoffrey Whitworth New Playwriting Competition

The Geoffrey Whitworth competition is an annual UK new writing competition, open to plays making their debut performance at a Preliminary Round Festival of the AETF, AUDF, DAW or SCDA competitions.

The play must not have been performed or published, (including on the web) anywhere prior to its performance in the current year's Preliminary Round Festival.

The competition is administered by the SCDA, on behalf of the UKCDDF. Full rules are provided and must be adhered to.

If you have any queries, please contact the SCDA National Office Administrator headquarters@scda.org.uk

Submission of Entries:

All rules must be adhered to.

By email: send by PDF attachment to headquarters@scda.org.uk Please ensure you send this entry form with your submission.

By post: send script and entry form to

Geoffrey Whitworth Competition,
Scottish Community Drama Association,
Suite 88,
Stirling Enterprise Park,
Stirling
FK7 7RP
Phone 01786 440077

(NB paper scripts will not be returned.)

You can print this form, complete in ink then post, or you can fill in the information electronically - use Acrobat Reader for best results; then save the file adding the name of the play and finally email it.

APPENDIX 9

Geoffrey Whitworth Trophy

Admin use only

Received _____
 Acknowledged _____
 Sent to judge _____
 Feedback returned _____

Notes:



The Geoffrey Whitworth Competition
 The competition is run under the auspices of the UK Community Drama Festivals Federation and administered by Scottish Community Drama.

Geoffrey Whitworth founded the British Drama League in 1919. He was heavily involved in drama for many years and encouraged original work. His philosophy was to ensure that writers would benefit from seeing their plays performed and adjudicated.

The Geoffrey Whitworth Trophy is awarded annually to an original play debuting in a Preliminary Round of the international festival scene and will be presented to the winning writer at the British Final of One Act Plays each year.

The competition is held in conjunction with the four national associations who organise a competitive series of festivals in their respective countries:

- All-England Theatre Festival
- Association of Ulster Drama Festivals
- Drama Association of Wales
- Scottish Community Drama Association

The winning play may have a rehearsed reading at the British Final of One Act Plays.

"He is playing who works well – He who works well is playing."

Entry form for
 The Geoffrey Whitworth New
 Playwriting Competition.

www.britishfinal.org.uk

Charity no SC045173