

The ANZDA Guide

Your guide to the
**Association of New Zealand
Drama Adjudicators**



ANZDA
Engage - Assess - Inspire

Introduction to ANZDA

The Association of New Zealand Drama Adjudicators (ANZDA) was founded in 1980 to improve the standards and consistency of adjudication of non-professional performance. All its members are trained and examined before becoming Accredited Adjudicators. They can therefore be relied upon to adhere to a set of principles and practices that maintain a consistency of approach for all adjudications. This includes behaving in a professional, unbiased and supportive way at all times.

Our mission is:

- *To promote and foster a high standard of performance in Aotearoa New Zealand, through the adjudication of live presentations.*
- *To engage supportively with each group, help them to assess their work, and inspire them to grow through practical guidance.*
- *To develop and maintain professional, unbiased and consistent standards of adjudication at all levels.*

The Essence of Adjudication is:

- Knowledge and understanding of the medium used
- Professional, supportive and unbiased engagement with groups
- Evaluation, education and encouragement leading to inspiration and growth

The Process of Adjudication is:

- Engage and assess objectively
- Affirm positive aspects of the work presented
- Give constructive evaluation and help guide self assessment
- Inform and educate the performers, directors, production team and audience

The Outcomes of Adjudication are:

- Clear assessment and practical guidance for future improvement
- Encouragement and inspiration for the performers, directors and production team
- Greater audience appreciation for all forms of live presentation

The Ethics of an Adjudicator are:

- Engage and assess with objectivity, integrity and without prejudice or bias
- Affirm, support and inspire all participants at all levels
- Conduct themselves in a professional manner at all times

Who uses ANZDA adjudicators?

ANZDA adjudicators are called upon for a variety of different performance events. These include festivals such as Theatre New Zealand's TheatreFest, the Sheila Winn Shakespeare Festival, the County Women's Institute Festival and the PACANZ festival. Secondary schools can engage an ANZDA adjudicator for school productions and NCEA assessment purposes. Groups can also request an adjudication for their own growth and education outside of any festival.

And apart from official adjudication, many adjudicators can be engaged for mentoring and side-coaching purposes, to help with any aspect of a production. (See section below on mentoring and side-coaching).

How an ANZDA adjudication works

The exact format and timings can vary, depending on the rules of the competition in question or the requirements of the group/school engaging the adjudicator. For example, due to time restrictions, one of the three parts below can be omitted.

The adjudication is typically a three-part process:

1 – Adjudication from the Stage:

This happens straight after the performance, once the cast and director are back in the auditorium. This is an introduction to the wider context of the piece, in terms of genre and style, the challenges the piece poses, and a broad initial assessment of how well the performance worked overall. Note: the choice of play and qualities of the script are never part of the adjudication – only the performance itself is assessed. *Approximately 5 minutes.*

2 - Green Room discussion:

For the second stage, the adjudicator, cast and director to go off to a private area, away from the audience. The adjudicator can then ask the cast and director how they felt the performance went, and guide a discussion of the positives from the performance and what could be improved upon. The adjudicator helps the cast assess their strengths and gives practical steps for improving what was less effective. The aim is always to leave the cast encouraged and inspired to further exploration. *Approximately 10 minutes.*

3 - Written Report:

This is the adjudicator's opportunity reflect more deeply on the performance as a whole and issues the group has identified. The written report allows for a more detailed and thorough analysis - identifying what worked, as well as suggesting practical ideas for improving what was less effective. It also contains more detailed and individual feedback for the actors. The written report breaks down different aspects of the performance: Production (set, props, costume, make-up, lighting and sound), Direction (the orchestration of movement and ensemble work, building of tension and climax in the piece) and Acting (the individual use of voice and physicality, character and text work). Written reports are given promptly to groups going forward in competition, to allow them time to apply the learning. (The ANZDA Marking Sheet is provided at the back of this guide for more details.)

The benefits of an ANZDA adjudication

ANZDA adjudicators:

- draw on a depth of personal experience in performance, teaching and examining
- bring knowledge of a wide variety of performance styles and media
- conduct themselves professionally at all times
- adhere consistently to the principles and practices of ANZDA
- are dedicated to engaging with all groups in a positive and supportive way
- encourage and inspire all levels of cast, crew, directors and production teams
- help inform audiences and groups on the background and history of different authors, conventions, performance styles and media

Performing groups:

- have their work carefully and constructively assessed in a safe and professional way
- receive a consistent standard of assessment across different competitions
- receive assessment of each aspect of the performance (production, direction, acting)
- are encouraged and acknowledged for their work and inspired to grow further
- can engage directly with the adjudicator to ask questions (in the Green Room)
- are given practical steps for future work and detailed written reports to reflect on

Audiences:

- enjoy live performance in an informative and supportive environment
- benefit from hearing about the history, theory and conventions of each performance
- are given insights into the process and practices of live performance, enhancing their enjoyment of what they see and hear
- if they are practitioners, learn from the adjudication of other groups' work
- are given context for the final decisions and any awards that are made

How to find an adjudicator

Adjudicators can be approached directly from the Contact List at the back of this Guide or you can contact one of the ANZDA executives below to find out about the availability of adjudicators in your area. The Contact List shows all our currently accredited ANZDA adjudicators, their region and contact details, along with their relevant experience and what kind of work they offer. For example, many adjudicators also offer mentoring and side-coaching assistance.

For Theatre New Zealand's annual TheatreFest, the adjudicators for local festivals are organised by the groups organising those festivals. For Regional and National Finals the adjudicators are chosen by Theatre New Zealand.

ANZDA executives will be able to advise you on a suitable adjudicator near you:

Phil Peleton phil.peleton@mac.com
(ANZDA President)

Ewen Coleman edcoleman@xtra.co.nz
(ANZDA Secretary)

Recommended fees for adjudication

\$75.00 per One Act Play

\$125.00 per Full Length Play

Travel costs, meals and accommodation for the adjudicator will also need to be paid, if they are required. A **Green Room** discussion with the cast and director and a comprehensive **Written Report** are usually given. A public **Adjudication from the Stage** usually follows Festival performances, but the format required can be negotiated at other times.

Mentoring and Side-Coaching

Mentoring and side-coaching are ways of having professional tuition and expertise for your director and cast, without having to pay full production fees. Mentoring has been used most successfully in full length productions of musicals and straight plays.

An experienced practitioner of ANZDA can coach, assist and be a sounding board for:

- A new director
- An inexperienced cast
- A director working in a new genre or discipline

Side coaching may, by negotiation, involve some or all of the following:

- Assisting in appropriate casting
- Advising on physical placement on the stage
- Attending an early rehearsal and giving feedback to the director
- Helping set the genre/style/period
- Advising on appropriateness of design/colours/material
- Advising on logic/appropriateness of business
- Workshopping a chosen scene of difficulty
- Setting tasks/homework/research for director/cast/designers
- Returning to give feedback on growth and setting guidelines for the next stage of work
- Modelling and coaching the director in appropriate language skills, to enhance and stimulate the actors' creativity in rehearsal
- Returning during technical week and helping to polish

NOTE: ANZDA members naturally cannot accept such an engagement for any Festival production in which they may have a clash of interest.

Mentoring and Side-Coaching Fees

The group or individual can negotiate fees for any mentoring and side-coaching directly with the ANZDA adjudicators, either on an agreed hourly rate or as a set fee for a period or project. If necessary, the employing group should also arrange suitable accommodation and travel.

ANZDA Organisation and Membership

Officers - 2017

President:	Phil Peleton
Vice President:	-
Secretary/Treasurer:	Ewen Coleman

Life Members

Margaret Sadler-Watson
Buderim, Queensland

Dale Hendry
Wellington

Nerissa Moore
Wellington

Membership

There are two types of financial membership – Ordinary Members and Accredited Members.

Ordinary Membership is open to anyone who has at least ten years of theatrical experience, and is interested in and supportive of the process of adjudication.

Accredited Membership is awarded by Certification, to those who have attended and passed a training seminar organised by ANZDA, having been assessed by a panel of Accredited Members of ANZDA. This accreditation involves both oral and written participation.

Becoming an ANZDA Adjudicator

ANZDA regularly hold training and accreditation seminars around the country. If you are interested or would like to find out more, please contact us:

Phil Peleton phil.peleton@mac.com
ANZDA President

Ewen Coleman edcoleman@xtra.co.nz
ANZDA Secretary