

THE ROBERT FINLEY AWARDS

RULES & REGULATIONS

PURPOSE:

The Robert Finley Awards is an opportunity to recognise and celebrate community theatre and the individual volunteers that make up the community. The Awards honour outstanding achievements of community theatres and artists in Western Australia, and are named for the late Robert Finley, who was a devoted patron of the local arts.

OVERVIEW:

The Robert Finley Awards are administered by the Independent Theatre Association of WA (ITA) and operates as follows:

1. The member theatre submits an application to have its production adjudicated. The ITA Secretary and Treasurer process the application and notify the adjudicators.
2. Four adjudicators typically attend each metropolitan production and two adjudicators attend a country based production. Adjudicators make their reservations, attend the production, and evaluate an array of production categories. The process is confidential; judges are instructed not to discuss their opinions with others, including the ITA committee
3. Judges' scores are tabulated in a computerized database maintained by one of the adjudicators.
4. Productions receive nominations across categories, and at the Awards event, a winner is announced.
5. The entire process is confidential.
6. The commitment required of adjudicators is substantial. They are volunteers who commit to attending every show assigned to them. Adjudicators have a variety of backgrounds; many are active in theatre or have theatrical backgrounds. All have a love of the performing arts and all have a commitment to be objective. The ITA Committee and the Senior Adjudicator provide orientation, materials, and training.
7. An adjudicator attends 60 - 80 shows during the year.
8. The Robert Finley Award year will run from the 1st December to the 30th November each year.

MISSION STATEMENT:

The mission of the Robert Finley Awards is to recognize the theatrical achievements of community theatres and its members in Western Australia.

ELIGIBILITY:

ENTRIES:

For a production to be adjudicated, the Company/School will need to become a member of the ITA. This is done by completing the application form and paying the necessary membership fee. Once this is completed, the company/school should complete the Finley Entry Form as applicable.

For metropolitan clubs this should be received at least three (3) weeks prior to opening night of the production. For country clubs, applications should be received four (4) weeks prior to opening night, or they may risk the production missing out on adjudication.

Applications received after these cut off times will be considered a late application and charged an additional late fee. These productions will not be considered received until confirmation that at least three adjudicators can attend the production. If at least three adjudicators cannot attend, the production will not be accepted. In these circumstances, the application fee will be refunded

No production will be accepted for adjudication until the membership and entry fee are received. No production will be accepted for adjudication after the production has opened. There is a \$100 entry fee for each production submitted by metropolitan clubs and a \$160 entry fee for country clubs.

There is an additional \$30 late fee for any entry submitted after the deadline as specified above. Please include the additional \$30 late fee with the application. No late applications will be accepted in the month of November.

Companies/Schools may prepay fees for future productions if they wish. Unless fees have been prepaid, applications received without payment will not be processed until payment is received. A 10% discount is available for entering all the Company's/School's productions at the same time.

Theatres may pay entry and membership fees by credit card, PayPal, direct debit or cheque.

Companies/Schools will receive a confirmation email from the ITA, acknowledging receipt of the application.

Members of the Adjudicating Panel will contact the noted Company contact or Box Office to arrange tickets to attend each production. Each Company/School will make available to each adjudicator two complimentary tickets (if required) and one complimentary program per adjudicator upon attendance.

All productions entered into the Robert Finley Awards must have the authorisation of the relevant rights holders. The ITA can request evidence of rights permission at any time. Any Company/School found to not have the required permission to stage a

production will not be eligible for any award for that production. In this instance, entry fees will not be refundable.

STATUS OF PERFORMERS AND PRODUCTIONS:

Productions must be recognized as a community theatre production. Productions must be "theatre" and not other forms of performing art. Music, dance and choral productions, talent or variety shows, non-published musical revues, and workshops of a member theatre are not eligible.

Anyone receiving payment (including honorariums) for their services will not be eligible for a Robert Finley Award. Payment for service or participation may also affect the eligibility of the production for other awards. (See Schedule 1)

Where an aspect of a production is not consistent with the mission of the Robert Finley Awards, for example, where someone has been paid, the theatre should indicate on its application that this has occurred. (Schedule 1)

The eligibility of any awards is the final determination of the ITA Robert Finley Award Co-ordinator.

Productions must run for multiple performances with at least two performances over a one week period and be open to the general public in Western Australia (unless audience is restricted by the rights of a play).

Productions must be performed during the eligibility year, which runs from 1st December to 30th November the following year. Productions opening during the last week of the eligibility year must have the majority number of performances in the current year. If not, the production will be eligible for the following year's awards.

Professional productions, including co-op organisations, and productions by non-members, are not eligible for entry into the Robert Finley Awards.

Co-productions are allowed only if the following conditions are met:

- All the producing theatres are ITA members.
- All co-productions must be submitted under one ITA member theatre. That theatre will be the point of contact for the production. All theatre level awards (eg: Best Production) will be awarded to the theatre that submitted the production.

JUNIOR PRODUCTIONS AND PERFORMERS:

To be eligible for the Best Youth Production, 100% of the on-stage cast in the production must be 18 years or under as of the opening night of the production.

To be eligible for a Best Youth in a Play or Musical, a cast member must be 18 years or under as at the opening night of the production. Companies should state the age of any Junior Performers in a non-Youth production on the Finley Entry Form.

DOUBLE CASTS OR DUAL CASTS:

In the event that a production is double cast, or a role is double cast, only one cast may be submitted for adjudication, and this cast must be indicated on your Finley Entry Form. If a cast is not indicated then no role where a double or dual casting exists will be eligible for nomination as a lead.

CATEGORIES:

There are three categories for productions to be entered into:

- Musical
- Play
- Youth Production.

Theatres are responsible for choosing the category in which their production belongs and nominating this on your entry form.

AWARDS:

SPECIAL AWARDS:

Special Awards are chosen and presented by the ITA Committee. These are:

- **ITA Life Member:** Honours an individual, either for the current year, or for accumulated dedication to the ITA. Eligible recipients will have shown a sustained and significant contribution to the ITA, have demonstrated respect for all individuals involved in community theatre and demonstrate a commitment to the ongoing development of the ITA.
- **ITA Hall of Fame:** Honours an individual, either for the current year, or for accumulated dedication or achievement in community theatre. Eligible recipients will have shown a sustained and significant contribution to theatre in Western Australia, have demonstrated respect for all individuals involved in community theatre and demonstrate a commitment to the ongoing development of community theatre.
- **The Norma Davis Award:** For service above and beyond that described in the ITA Life Member Category.
- **The ITA Presidents Cup:** Awarded to a club that has either;
 - Received the Robert Finley Awards for Best Play and Best Musical, Best Play: Dramafest and Best Play: Junior and Senior at Youthfest: or
 - Received the Robert Finley Award for Best Play, the Robert Finley Award for Best Musical, Dramafest: Best Play or Best Play: Junior or Senior ten (10) times.
 - Theatres have the responsibility of informing the ITA that they are eligible for this award.

These awards may not be given in any year.

AWARD CATEGORIES:

Adjudicators Certificates	Best Supporting Actress (Musical)
The Yvonne Lynch Breakthrough Award	Best Director (Play) – Susan Hayward Award
The Brian Maddocks Award for Youth in A Play	Best Actor (Play)
The Veronica Overton-Low Award for Youth in A Musical	Best Actress (Play)
The Yvonne Hough-Neilson Adjudicators Award	Best Supporting Actor (Play)
Hywell Williams Award for Technical Achievement	Best Supporting Actress (Play)
The Elizabeth Crewes Front of House Award	Best Set (Play) – The David Crewes Award
Sheila Buchanan Award	Best Costumes (Play) – The Brenda Stanley Award
Best Choreographer	Best Director (Musical) – Mary Webb Award
Best Musical Director	The Terry Hackett Award for Best Ensemble
Best Set (Musical)	Best Youth Production
Best Costumes (Musical)	The Robert Finley Award for Best Play
Best Actor (Musical)	The Robert Finley Award for Best Musical
Best Actress (Musical)	
Best Supporting Actor (Musical)	

MALE AND FEMALE LEADS:

Companies/Schools are solely responsible for noting on the application form which actors/actresses they consider to be in leading roles. Generally, leading roles are those that the theatre considers "whose story is being told." Roles with the most lines, or roles with the most time on stage, are not necessarily leading roles and may not benefit from being submitted for consideration as leading roles. Theatres will be limited to choosing a maximum of four lead actors/actresses for a production.

If actors have not been determined at the time of the deadline, please indicate the lead and supporting character names, rather than the actors' names, and submit the application on time.

MALE AND FEMALE SUPPORTS:

Companies/Schools are responsible for noting on the entry form which actors/actresses they consider to be in supporting roles. Generally, supporting roles are those that are not leads but which are included in telling the story. Theatres will be limited to choosing a maximum of eight supporting actors/actresses for a production.

Adjudicators will be allowed to designate an actor/actress that is not included as a supporting role if they see a spark that they believe should be recognized. These actors/actresses will have to be recognized by at least three judges before they will be considered for a supporting role.

If actors have not been determined at the time of the deadline, please indicate the lead and supporting character names, rather than the actors' names, and submit the application on time.

TECHNICAL ASPECTS:

Adjudicators will automatically adjudicate the direction and all technical aspects of each production whether credit is specifically given in the program or not. The technical aspects include set, lighting, sound and costume design. The exception to this rule is where a theatre has indicated that a given design was not done by them and is therefore ineligible. For example, if the sets were purchased or rented and no design for them was provided by the theatre, they would be considered ineligible.

OTHER GUIDELINES:

Your entry form becomes the adjudicators notification form. If your theatre is in a larger facility, like a school, please also include directions from the parking lot to the theatre.

Please notify the ITA immediately if you cancel or change a production that has been entered.

Please make sure that the Box Office phone number is a number where the adjudicators can make an actual booking or leave a message about making a booking. Please make sure that the contact phone number is one that is monitored right up to curtain up, so the adjudicators can contact you if they get lost or need to notify you of a cancellation. If there is no box office, please provide the contact details of someone who can organise tickets for the adjudicator.

Please have your box office keep track of the adjudicators reservations. You can help us by notifying the ITA ten days before closing night if judges have not reserved tickets by then. Please provide the names of the judges that have reserved tickets so the ITA can identify and contact those that have not yet reserved tickets. An adjudicator's sign in sheet has been developed to assist with this.

SCHEDULE ONE:

PRODUCTION ELIGIBILITY:

No person in a production is to receive any form of remuneration for participation in the production, including honorariums. Complimentary tickets may be given to participants as a thank you from the theatre if all participants are given the same consideration. If the ITA Finley Award Co-ordinator determines that a person(s) has received any form of remuneration, the ITA Committee may consider eliminating the person and relevant nominated areas from consideration, or to remove the entire production from consideration.

Where there is a legal requirement for work to be undertaken by a licensed person such as an electrician, rigger, plumber or carpenter who requires payment, this is exempt from any payment conditions imposed by these rules.

PERSONAL ELIGIBILITY:

A person who has or will receive remuneration in any form for services relative to a production being adjudicated in competition shall not be eligible for any award. In addition, the production itself may not be considered for the Best Production categories of the Finley Awards. It shall be the duty of the representative of the theatre to notify the ITA in advance of the production that the role is disqualified from the Robert Finley Award consideration.

To be eligible for an award, the performer must not receive remuneration for the performance or for working in or on a production. The only exception to this rule is the reimbursement of costs associated with purchasing items for the production.

Ultimately, the final decision regarding any person's eligibility will be made by the ITA Finley Co-ordinator and the ITA Committee.

If it is discovered that a Company/School has remunerated a person, in a manner other than reimbursement, without declaring it to the ITA, they will be disqualified from the Awards for all entered productions and no refund of entry fees will be given.

EFFECT OF INELIGIBILITY FOR AN AWARD THROUGH REMUNERATION:

The remuneration of the participant will make the participant ineligible for any individual award. These are:

- The Yvonne Lynch Breakthrough Award
- The Brian Maddocks Award for Youth in A Play
- The Veronica Overton-Low Award for Youth in A Musical
- The Yvonne Hough-Neilson Adjudicators Award
- Hywell Williams Award for Technical Achievement
- Best Choreographer
- Best Musical Director
- Best Actor (Musical)
- Best Actress (Musical)
- Best Supporting Actor (Musical)
- Best Supporting Actress (Musical)
- Best Director (Play) – Susan Hayward Award
- Best Actor (Play)
- Best Actress (Play)
- Best Supporting Actor (Play)
- Best Supporting Actress (Play)
- Best Director (Musical) – Mary Webb Award

The remuneration of the participant will make the theatre/participant ineligible for the following club level awards:

- The Yvonne Hough-Neilson Adjudicators Award
- Hywell Williams Award for Technical Achievement
- Best Set (Musical)
- Best Costumes (Musical)*
- Best Set (Play) – The David Crewes Award
- Best Costumes (Play) – The Brenda Stanley Award*
- The Terry Hackett Award for Best Ensemble

Except in the case of a rehearsal pianist where the pianist is playing for rehearsals only and not performing another function as part of the production, the remuneration of musicians will make the Musical Director ineligible for Best Musical Director.

The remuneration of lead actors will make the Director ineligible for Best Director.

The remuneration of directors, choreographers, musical directors, musicians or actors will make the production ineligible for:

- Best Youth Production
- The Robert Finley Award for Best Play
- The Robert Finley Award for Best Musical

*Where costumes have been hired, or bought, the theatre/costume designer is still eligible for an award unless the costumes have been hired as a standard set for that production. For example, if a theatre staging "Fiddler on the Roof" hires the costumes of another company's "Fiddler on the Roof" or buys costumes designed for a staging of "Fiddler on the Roof" then the designer/theatre is ineligible for the award. Where the production has been staged by the club previously and the same costumes are used the designer also becomes ineligible.

Unless stated above, the ineligibility of an individual award or club award does not negate the awarding of other awards to that production. For example, a person ineligible for Best Musical Director does not make a lead actor/actress ineligible for a Best Actor or Actress award. Likewise, ineligibility for Best Youth Production, Best Play or Best Musical does not make a lead ineligible for Best Actor or Actress.

STANDING RULES FOR ITA ADJUDICATORS:

Adjudicators shall serve one (1) full theatrical year beginning 1st December and ending 30th November. Adjudicators will also be required to serve in their voting capacity until the completion of the final Finley Award balloting, and attend both the Finley Nominations night and Robert Finley Awards Night.

Adjudicators shall serve for a term of one (1) year, with an option to reapply for a second term and so on. On or about October 1st of each year, the ITA Committee shall confirm appointments of the Adjudicators for the new theatrical year.

Adjudicators may not be involved in any production that is being adjudicated. Violation of this will result in removal from the Adjudicating Panel and the disqualification of that production for any Finley Award that year.

An adjudicator who resigns for any reason during his or her term shall be ineligible for awards in any category for the remainder of that theatrical year.

Adjudicators may see only one (1) complete performance of each production. Attendance by an adjudicator at any auditions, rehearsals, or any other preliminary presentations of any production or a portion thereof is strictly prohibited.

When an adjudicator attends a production, he/she must see the entire production. The adjudicator is excused only due to an emergency. If the production is not seen, the adjudicator may not adjudicate, discuss or score that production. That adjudicator may, however, adjudicate and discuss scores when preliminary list is cut down and the production he/she missed is not included as a finalist.

A person who has or will receive remuneration in any form for services relative to a production being adjudicated in competition shall not be eligible for any award. In addition, the production itself may not be considered for any other categories of competition. It shall be the duty of the theatre to notify the ITA in advance of the production what roles are disqualified from Finley consideration.

Awards to be given are listed earlier in this document. Any extra awards shall be approved by the ITA Committee.

Theatres must notify the ITA *3 weeks prior for metropolitan clubs and 4 weeks prior for country* in advance of the opening performance of shows to be adjudicated. It is not the responsibility of the adjudicators to seek out production dates. Lack of notification exonerates the ITA and Adjudicator if he/she fails to see that performance.

Member organizations shall provide adjudicators two (2) tickets to each production. It is the individual adjudicators responsibility to confirm reservations with the theatre. Adjudicators must also notify the box office when they arrive at the theatre that they are ITA Adjudicators and sign in on the sheet provided by the ITA Committee. It shall be the theatre's responsibility to provide the notes regarding the categories for performers

and off-stage talent and crafts-persons. In the absence of such 'notes', the judging committee shall determine nominations and categories based upon the results as tabulated from individual adjudicator's ballots.

Adjudicators must report to the Senior Adjudicator or ITA Committee if they have missed seeing a scheduled production. If an adjudicator misses two (2) productions without a valid reason, the ITA shall request the resignation of that adjudicator.

Adjudicators will receive an honorarium of \$2000.00 each per theatrical year, only as compensation for travel and fuel. In the event of attending a country production, up to two night's accommodation will be paid. Only two adjudicators are required to attend a country production.

The adjudicators shall meet at the discretion of the Senior Adjudicator; however, any adjudicator may call a meeting of the other adjudicators with fourteen (14) days' notice given to all involved.

Scores and decisions are handled with total secrecy. Ethics and integrity are required from each adjudicator. Discussion of individual performers and productions must be confined to the adjudicators meetings and the contents of those discussions must be handled with the utmost confidentiality.

No adjudicator may publicly review a show that they are adjudicating and adjudicators reports must be provided to the contact at the member club. No reviews or adjudicator's reports may be published on social media by the ITA or the ITA adjudicators.

The adjudicators will act at the discretion of the ITA Committee and, if need be, justify its actions to the Committee.

GUIDELINES FOR ADJUDICATING:

ESTABLISHING CRITERIA:

Continuity of production?

Is the playwright's intent perceived?

Artistic and/or entertainment value?

Conflict and irony?

Ensemble – interplay, reaction, work together cohesively?

DIRECTING:

Balance of casting?

Rhythm, timing, transition, pace?

Variety and imagination?

Staging, blocking, movement, flow?

Interpretation?

ACTING:

Voice and diction appropriate for character?

Believability and acceptance by audience of character?

Interplay, action and reaction to others on stage?

Sensitivity and imagination?

Power and projection? (auditory and emotional/emotive)

Consistency of characterization?

Line interpretation?

Pantomime and movement, gestures, expression?

Depth of role/character?

Insight into role/character?

TECHNICAL ARRANGEMENTS:

Lighting – appropriate, mood enhancing, special uses

Sound – appropriate, mood enhancing, special uses

Properties – appropriate, quality, variety

Scene Changes – pacing, effort

Set Decoration – creativity, appropriate, non-invasive to movement

Special Effects – pyrotechnics, hydraulics, creative scenery

Exceptional handling of difficult task(s)

The set itself

COSTUMING:

Fits the period?

Fits the actor? Ease of movement; eases, or complicates performance?

Enhance the overall look of the production?

Interpretation, creativity, effort, craftsmanship?

These are merely provided as guidelines. Your opinion and expertise are the only criteria upon which you should rely.

SOME AWARD DEFINITIONS:

Play/Musical/Youth – Indicates that the award may be given out as a Musical award only, a Play award only, or as a Youth award only depending on the adjudicators determination that an outstanding performance was given in the Play/Musical/Youth categories.

Best Production – Musical/Play/Youth: Is given to the producer(s) of the show that is adjudicated to be the outstanding overall production of all productions entered for the year. The judges will consider all aspects of the production for this award.

Best Director – Musical/Play: Is given to the director(s) who is/are credited with the best direction of a production overall. Adjudicators should consider casting, stage movement, style, dialogue movement, stage orientation, visual and vocal presentation. Other considerations might be characterization, dialogue, flow of movement, balance, blocking and how well the story is told.

Best Musical Director – Is given to the person who conducts the vocal and music portions of the production. Adjudicators should consider the difficulty of the music both vocally and orchestrally, and how well the Music Director blended the two for dramatic effect. This person is credited with the music balance and pace. This person draws the onstage performance elements – dance, music, song, and dialogue – together during the orchestration.

Best Choreographer – Is given to the person(s) credited with assembling, teaching and directing the dance portions of a production. Adjudicators should consider the style, difficulty and appropriateness of the dance to the production.

Best Actress/Actor (Lead and Supporting, Youth) – Male/Female – Musical/Play/Youth: Is given to the performer who best presents an overall outstanding performance of all performances given for the year. Adjudicators should look for expressive use of voice and body, articulation, overall characterization, character analysis and interpretation, difficulty of the role, and overall performance criteria.

Best Set – Musical/Play – Is given to the person(s) credited with the set design of a performance and the design and creation of all embellishment to the basic set design. Set decoration is to include the entire set wall treatments, wall hangings, furniture and any set pieces contained within the set. The adjudicators should consider all aspect of the set design, scene changes, overall appearance, and appropriateness to the performance.

Best Costumes – Musical/Play – Is given to the costumer(s) for the best overall display of costumes for the show. The adjudicators should consider the entire costume ensemble and the appropriateness for the period. Any kind of clothing, or anything at all worn by a performer, including masks, wigs, and jewellery, is considered a costume.

Best Ensemble – Musical/Play – Is given to a cast or part of a cast, which consists of three or more characters acting together as a unit, in which no one member of the group stands out however, the performance of the overall group is outstanding.

ADJUDICATORS RESPONSIBILITY SHEET:

Remember to call your reservations in to the theatre in advance. Seating is very limited in some of the venues. Make your reservation as soon as allowable prior to a show's opening. The season and our individual schedules can get hectic and shows do sell out. Always confirm the date, time, and place of performance when you are making your reservation. Most reservations are handled by answering machines. LISTEN to the information provided on these recordings.

If you arrive at a production late and it is already in performance, DO NOT go ahead and view a partial performance. Adjudicators must see a complete performance and are only allowed to view a performance ONE time.

Adjudicating decisions must be based on that one performance only. If something or someone is having an off night, "them's the breaks!" You may not compensate for something or someone you know normally gives a stellar performance!

You are required to sign an adjudicator's sign-in sheet at your attendance of each performance.

You should be given a set of notes for each performance you see. This does not mean you cannot consider other persons listed in the program for all categories as you see fit.

Each production is to be viewed as an entity unto itself. Do not withhold points thinking you will see something better later. Score based on what had merit within the individual show. Any aspect which has merit should be given the opportunity to be considered for a preliminary nomination. Comparison of shows takes place on the final adjudicators meeting.

You must be objective. Do not vote for a show just because it features a friend or relative. Do not go into the production with preconceived notions about a theatre or script.

Be careful of any comments you might make when attending productions. Sometimes innocent comments can be misconstrued and you never know who is within earshot. The best plan is to make absolutely no comments whatsoever about the productions you are currently seeing within the confines of the theatre building. An adjudicator should NEVER discuss a production with anyone other than another adjudicator and should certainly be aware of their surroundings if he/she is involved in such a conversation.

Adjudicators should see all shows. Missing shows is not an option, but in the case of an emergency a show may be missed. Missing too many shows without prior arrangement or valid reason will require the ITA Committee to request your resignation. As a side note, if an adjudicator misses a show and a category from that show makes it to the final meeting, the adjudicator will be excluded from voting in that category.

Adjudicators must supply a written report to clubs whose performances they have adjudicated. These reports could be provided no later than two weeks after adjudicating

a performance and provided to the contact person for that club as listed on the entry form.

If for some reason you must resign, please notify the Senior Adjudicator and ITA Committee immediately.

Remember that you have been selected for an important job and your opinions are greatly valued and anticipated by all the participating theatres and that you represent the ITA.



Adjudicators Sign in Sheet

Theatre _____

Production _____

ADJUDICATORS SIGN-IN SHEET 2018

NAME	SIGNATURE	DATE

Reminder: after the production closes, please email or post this form to:

Secretary@ita.org.au

TBC

The Independent Theatre Association (WA) Inc.
78 Great Northern Highway
Midland WA 6053
secretary@ita.org.au

ABN: 91 204 223 735
www.ita.org.au



THE ROBERT FINLEY AWARDS ENTRY FORM

The ITA Robert Finley Awards are administered by the Independent Theatre Association (WA) Inc. To apply, send this duly completed form, together with the entry fee of \$100.00 to the ITA for Metropolitan based clubs and \$160.00 for Regionally based clubs.

To avoid late fees, entries must be received three (3) weeks prior to opening night for metropolitan clubs and four (4) weeks prior to opening night for regionally based clubs.

If your application is late, please add \$30.00. Late entries will only be accepted based on the guidelines outlined in the Robert Finley Awards Rules and Regulations.

No application has been accepted by the ITA until the nominated applicant above has received written confirmation that the application has been received. If you are unsure if your application has been received, please contact the ITA Secretary.

A full year's entries submitted together will attract a discount of 10% off the total entry fees.

Any questions related to this application can be directed to the Secretary via the address details above.

Category:

Please select one: Play Musical Youth Musical Youth Play

Member Type:

Please select one: Metropolitan Country

General:

Name of Production:

Author:

Director:

Musical Director:

Choreographer:

Stage Manager:

Name of Club:

Performance Dates and Times:

Performance Venue and Address:

Entry Contact Person:

Contact Postal Address:

Contact Person Email Address:

Contact Person Phone:

Are you the person to receive adjudicators reports? YES NO

If no please provide a name, email and postal address for this person:

Adjudicators bookings can be made by:

Leads and Supports:

Please use this section to establish principal actresses/actors (or characters) and to clarify major/minor support actor/actresses (or characters). Up to four of each. Please also use this section to indicate and youth performers in a production that is not a youth production.

PRINCIPAL ACTRESS(ES):

- 1. -----
- 2. -----
- 3. -----
- 4. -----

PRINCIPAL ACTOR(S):

- 1. -----
- 2. -----
- 3. -----
- 4. -----

SUPPORTING ACTRESS(ES):

- 1. -----
- 2. -----
- 3. -----
- 4. -----

SUPPORTING ACTOR(S):

- 1. -----
- 2. -----
- 3. -----
- 4. -----

If you have performers who are 18 and under in non-youth production, please indicate them here:

- 1. -----
- 2. -----
- 3. -----
- 4. -----

Declarations:

We/I _____do hereby attest to and affirm my/our authority to make such declaration that no individual, entity, or organization received, or was offered, compensation of any kind for the performance in, or the providing of materials, services, or time to, this production, as per The Robert Finley Awards Rules and Regulations.

Or

We/I _____do hereby attest to and affirm my/our authority to make such declaration that the following individual/s, entity/s, or organization/s received, or was offered, compensation of any kind for the performance in, or the providing of, services, or time to, this production. We/I am/are aware that this may result in the above being ineligible for adjudication and in some cases, make the production ineligible for a Best Play, Best Musical or Best Youth Production as per The Robert Finley Award Rules and Regulations.

The remunerated people are:

-
-
-

And - Application authorised on behalf of the above production by:

Signed:

Name:

Date:

Please return via one of the following options:

Postal Address:

78 Great Northern Highway Midland WA 6056

Email: enquiries@ita.org.au

Online: www.ita.org.au/finley_entry_metro

We accept payment by:

Cheque:

Made payable to Independent Theatre Association (WA) Inc.

Direct Credit: BSB: 306060 Account: 4170067 (please leave club name as the reference)

PayPal:

paid to monkey@ita.org.au (club name as the reference)