

BEST DIRECTOR

- Criteria -

Behind every great show is a great director. Below is the explanation of the subcategories that comprise what the "best directing criteria" are:

- **Interpretation:** The director's concept for the production as a whole is fulfilled. He /she has successfully interpreted the author's intentions or, if a re-interpretation of the script has occurred, this has enhanced rather than detracted from the original intent.
- **Clarity:** The storytelling has clarity, with an appropriate emphasis on plot and motivations. He/she has aided the actors to communicate their parts effectively, creating interesting characters with clear objectives.
- **Stage pictures:** The visual components, actions, blocking and set all complement and balance one another during the course of the production. The stage is used to its maximum potential. The business is neither so busy that the overall scene loses its focus points, nor is there unrealistically too little to make the performance monotonous.
- **Flow and Pace:** The production flows nicely, with correct pacing and appropriate emphasis of specific moments. Scenes neither drag nor feel rushed and as a whole the production has variety in its levels of energy and speed appropriate to the individual scenes.

- Matrix -

81-100	Direction of a production in this range should be inspiring . Conceptually the production is stunning with all elements complimenting each other superbly . Actors have all been given a real sense of their character and the world they inhabit and visually the stage is used to the maximum effect . The storytelling is engrossing while the author's intentions are met or even surpassed .
61-80	Direction of a production in this range should be excellent . Conceptually the production is very good with most elements complimenting each other well . Actors have all been given a good understanding of their character and the world they inhabit and visually the stage is used effectively . The storytelling is powerful while the author's intentions are met impressively .
41-60	Direction of a production in this range should be acceptable to good . A mark of 50 represents average . Conceptually the production is competent with the majority of elements complimenting each other adequately . Actors have all been given an understanding of their character and the world they inhabit and visually the stage is used proficiently . The storytelling is clear while the author's intentions are reasonably well met .
21-40	Direction of a production in this range should be fair . Conceptually the production has some merit but not all elements are working together appropriately . Actors have some understanding of their character but are not necessarily consistent and visually the stage is used with limited effect . The storytelling is inconsistent and unclear at times while the author's intentions are not fully realized .
0-20	Direction of a production in this range should be ineffective . Conceptually the production is poorly conceived with few elements working together . Actors have a very limited understanding of their character and the world they inhabit and visually the stage is used with minimal effect . The storytelling is confused while the author's intentions are rarely realized .

- Comments -

SCORE _____

BEST ACTOR or ACTRESS (1)

- Criteria -

The over-riding outcome should be a character that is fully believable and truthful. To achieve this, the actor has the use of three elements:

- Vocal Technique (voice)

- Fundamentally – they are clearly heard.
- Demonstrates a vocal range within different circumstances. There is an appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion and rhythm.
- The vocal choices made for the character are appropriate.
- The timing of dialogue and monologue is appropriate and varied.

- Physical Technique (body)

- The actor looks natural and comfortable in his/her movements.
- His/her choices for the character are appropriate
- He/she can convey status, emotions and type of character portrayed, both facially and through the body
- He/she is engaged in the scene even without lines to say

- Interpretation of Role (imagination)

- The character is consistent and well developed from start to finish and, successfully conveys his objective to the audience
- Good choices have been made in the creation of the role
- He/she communicates effectively with the audience
- There are positive and appropriate energy levels

- Matrix -

81-100	The performance in this range is, or is very near to flawless . The actor/actress will exhibit complete command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a perfect command of the use of body, facial expression, gesture and space to present a convincing embodiment of the role . They will create a totally consistent role that has sensitivity, originality and flair . The actor/actress will have an excellent rapport with the other performers and will communicate the intentions of the character to the audience with control and clarity .
61-80	The performance in this range will be very good to excellent . The actor/actress will exhibit a secure command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a proficient command of the use of body, facial expression, gesture and space to present an authentic rendering of the role . They will create a role that is consistent and is sensitive and original . The actor/actress will have a good rapport with the other performers and will communicate the intentions of the character to the audience with clarity .
41-60	The performance in this range will be acceptable to good . A mark of 50 represents average . The actor/actress will exhibit a reasonable command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a partial command of the use of body, facial expression, gesture and space to present a plausible rendering of the role . They will create a role that is mostly consistent and has some sensitivity and originality . The actor/actress will connect effectively with other performers most of the time and will communicate the intentions of the character to the audience with some success .
21-40	The performance in this range will be fair . The actor/actress will exhibit a limited command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a minimal command of the use of body, facial expression, gesture and space to present an acceptable, if not entirely appropriate interpretation of the role . Sometimes the role will be adequately performed but this will not be sustained . The actor/actress will connect effectively with other performers some of the time and will have some awareness of the audience .
0-20	The performance in this range will be basic and ineffective . The actor/actress will exhibit little command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a lack of competence in their use of body, facial expression, gesture and space to present an unsatisfactory rendering . A simple role will have been created . The actor/actress will connect with other performers in a basic way and communication with the audience will be ineffective .

- Comments -

SCORE _____

BEST ACTOR or ACTRESS (2)

- Criteria -

The over-riding outcome should be a character that is fully believable and truthful. To achieve this, the actor has the use of three elements:

- Vocal Technique (voice)

- Fundamentally – they are clearly heard.
- Demonstrates a vocal range within different circumstances. There is an appropriate use of regional or national accent, pace, pitch, pause, intonation, inflection and rhythm.
- The vocal choices made for the character are appropriate.
- The timing of dialogue and monologue is appropriate and varied.

- Physical Technique (body)

- The actor looks natural and comfortable in his/her movements.
- His/her choices for the character are appropriate
- He/she can convey status, emotions and type of character portrayed, both facially and through the body
- He/she is engaged in the scene even without lines to say

- Interpretation of Role (imagination)

- The character is consistent and well developed from start to finish and, successfully conveys his objective to the audience
- Good choices have been made in the creation of the role
- He/she communicates effectively with the audience
- There are positive and appropriate energy levels

- Matrix -

81-100	The performance in this range is, or is very near to flawless . The actor/actress will exhibit complete command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a perfect command of the use of body, facial expression, gesture and space to present a convincing embodiment of the role . They will create a totally consistent role that has sensitivity, originality and flair . The actor/actress will have an excellent rapport with the other performers and will communicate the intentions of the character to the audience with control and clarity .
61-80	The performance in this range will be very good to excellent . The actor/actress will exhibit a secure command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a proficient command of the use of body, facial expression, gesture and space to present an authentic rendering of the role . They will create a role that is consistent and is sensitive and original . The actor/actress will have a good rapport with the other performers and will communicate the intentions of the character to the audience with clarity .
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- Comments -

SCORE _____

BEST SUPPORTING ACTOR (1)

- Criteria -

The over-riding outcome should be a character that is fully believable and truthful. To achieve this, the actor has the use of three elements:

- Vocal Technique (voice)

- a. Fundamentally – they are clearly heard.
- b. Demonstrates a vocal range within different circumstances. There is an appropriate use of regional or national accent, pace, pitch, pause, intonation, inflection and rhythm.
- c. The vocal choices made for the character are appropriate.
- d. The timing of dialogue and monologue is appropriate and varied.

- Physical Technique (body)

- a. The actor looks natural and comfortable in his/her movements.
- b. His/her choices for the character are appropriate
- c. He/she can convey status, emotions and type of character portrayed, both facially and through the body
- d. He/she is engaged in the scene even without lines to say

- Interpretation of Role (imagination)

- a. The character is consistent and well developed from start to finish and, successfully conveys his objective to the audience
- b. Good choices have been made in the creation of the role
- c. He/she communicates effectively with the audience
- d. There are positive and appropriate energy levels

- Matrix -

81-100	The performance in this range is, or is very near to flawless . The actor/actress will exhibit complete command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a perfect command of the use of body, facial expression, gesture and space to present a convincing embodiment of the role . They will create a totally consistent role that has sensitivity, originality and flair . The actor/actress will have an excellent rapport with the other performers and will communicate the intentions of the character to the audience with control and clarity .
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- Comments -

SCORE _____

BEST SUPPORTING ACTOR (2)

- Criteria -

The over-riding outcome should be a character that is fully believable and truthful. To achieve this, the actor has the use of three elements:

- Vocal Technique (voice)

- Fundamentally – they are clearly heard.
- Demonstrates a vocal range within different circumstances. There is an appropriate use of regional or national accent, pace, pitch, pause, intonation, inflection and rhythm.
- The vocal choices made for the character are appropriate.
- The timing of dialogue and monologue is appropriate and varied.

- Physical Technique (body)

- The actor looks natural and comfortable in his/her movements.
- His/her choices for the character are appropriate
- He/she can convey status, emotions and type of character portrayed, both facially and through the body
- He/she is engaged in the scene even without lines to say

- Interpretation of Role (imagination)

- The character is consistent and well developed from start to finish and, successfully conveys his objective to the audience
- Good choices have been made in the creation of the role
- He/she communicates effectively with the audience
- There are positive and appropriate energy levels

- Matrix -

81-100	The performance in this range is, or is very near to flawless . The actor/actress will exhibit complete command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a perfect command of the use of body, facial expression, gesture and space to present a convincing embodiment of the role . They will create a totally consistent role that has sensitivity, originality and flair . The actor/actress will have an excellent rapport with the other performers and will communicate the intentions of the character to the audience with control and clarity .
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- Comments -

SCORE _____

BEST SUPPORTING ACTRESS (1)

- Criteria -

The over-riding outcome should be a character that is fully believable and truthful. To achieve this, the actor has the use of three elements:

- Vocal Technique (voice)

- a. Fundamentally – they are clearly heard.
- b. Demonstrates a vocal range within different circumstances. There is an appropriate use of regional or national accent, pace, pitch, pause, intonation, inflection and rhythm.
- c. The vocal choices made for the character are appropriate.
- d. The timing of dialogue and monologue is appropriate and varied.

- Physical Technique (body)

- a. The actor looks natural and comfortable in his/her movements.
- b. His/her choices for the character are appropriate
- c. He/she can convey status, emotions and type of character portrayed, both facially and through the body
- d. He/she is engaged in the scene even without lines to say

- Interpretation of Role (imagination)

- a. The character is consistent and well developed from start to finish and, successfully conveys his objective to the audience
- b. Good choices have been made in the creation of the role
- c. He/she communicates effectively with the audience
- d. There are positive and appropriate energy levels

- Matrix -

81-100	The performance in this range is, or is very near to flawless . The actor/actress will exhibit complete command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a perfect command of the use of body, facial expression, gesture and space to present a convincing embodiment of the role . They will create a totally consistent role that has sensitivity, originality and flair . The actor/actress will have an excellent rapport with the other performers and will communicate the intentions of the character to the audience with control and clarity .
61-80	The performance in this range will be very good to excellent . The actor/actress will exhibit a secure command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a proficient command of the use of body, facial expression, gesture and space to present an authentic rendering of the role . They will create a role that is consistent and is sensitive and original . The actor/actress will have a good rapport with the other performers and will communicate the intentions of the character to the audience with clarity .
41-60	The performance in this range will be acceptable to good . A mark of 50 represents average . The actor/actress will exhibit a reasonable command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a partial command of the use of body, facial expression, gesture and space to present a plausible rendering of the role . They will create a role that is mostly consistent and has some sensitivity and originality . The actor/actress will connect effectively with other performers most of the time and will communicate the intentions of the character to the audience with some success .
21-40	The performance in this range will be fair . The actor/actress will exhibit a limited command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a minimal command of the use of body, facial expression, gesture and space to present an acceptable, if not entirely appropriate interpretation of the role . Sometimes the role will be adequately performed but this will not be sustained . The actor/actress will connect effectively with other performers some of the time and will have some awareness of the audience .
0-20	The performance in this range will be basic and ineffective . The actor/actress will exhibit little command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a lack of competence in their use of body, facial expression, gesture and space to present an unsatisfactory rendering . A simple role will have been created . The actor/actress will connect with other performers in a basic way and communication with the audience will be ineffective .

- Comments -

SCORE _____

BEST SUPPORTING ACTRESS (2)

- Criteria -

The over-riding outcome should be a character that is fully believable and truthful. To achieve this, the actor has the use of three elements:

- Vocal Technique (voice)

- a. Fundamentally – they are clearly heard.
- b. Demonstrates a vocal range within different circumstances. There is an appropriate use of regional or national accent, pace, pitch, pause, intonation, inflection and rhythm.
- c. The vocal choices made for the character are appropriate.
- d. The timing of dialogue and monologue is appropriate and varied.

- Physical Technique (body)

- a. The actor looks natural and comfortable in his/her movements.
- b. His/her choices for the character are appropriate
- c. He/she can convey status, emotions and type of character portrayed, both facially and through the body
- d. He/she is engaged in the scene even without lines to say

- Interpretation of Role (imagination)

- a. The character is consistent and well developed from start to finish and, successfully conveys his objective to the audience
- b. Good choices have been made in the creation of the role
- c. He/she communicates effectively with the audience
- d. There are positive and appropriate energy levels

- Matrix -

81-100	The performance in this range is, or is very near to flawless . The actor/actress will exhibit complete command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a perfect command of the use of body, facial expression, gesture and space to present a convincing embodiment of the role . They will create a totally consistent role that has sensitivity, originality and flair . The actor/actress will have an excellent rapport with the other performers and will communicate the intentions of the character to the audience with control and clarity .
61-80	The performance in this range will be very good to excellent . The actor/actress will exhibit a secure command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a proficient command of the use of body, facial expression, gesture and space to present an authentic rendering of the role . They will create a role that is consistent and is sensitive and original . The actor/actress will have a good rapport with the other performers and will communicate the intentions of the character to the audience with clarity .
41-60	The performance in this range will be acceptable to good . A mark of 50 represents average . The actor/actress will exhibit a reasonable command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a partial command of the use of body, facial expression, gesture and space to present a plausible rendering of the role . They will create a role that is mostly consistent and has some sensitivity and originality . The actor/actress will connect effectively with other performers most of the time and will communicate the intentions of the character to the audience with some success .
21-40	The performance in this range will be fair . The actor/actress will exhibit a limited command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a minimal command of the use of body, facial expression, gesture and space to present an acceptable, if not entirely appropriate interpretation of the role . Sometimes the role will be adequately performed but this will not be sustained . The actor/actress will connect effectively with other performers some of the time and will have some awareness of the audience .
0-20	The performance in this range will be basic and ineffective . The actor/actress will exhibit little command of vocal skills in his/her appropriate use of regional or national accent, pace, pitch, pause, intonation, inflexion, rhythm and projection. This will be matched by a lack of competence in their use of body, facial expression, gesture and space to present an unsatisfactory rendering . A simple role will have been created . The actor/actress will connect with other performers in a basic way and communication with the audience will be ineffective .

- Comments -

SCORE _____

BEST SCENIC DESIGN

- Criteria –

It is a scenic designer’s task to locate and ground a production in a particular environment, whether realistically, symbolically or expressionistically.

- **Appropriateness:** The set should service the author’s intentions and/or the director’s concept with regard to style, and/or period, and/or locale.
- **Creativity:** Given the requirements of the text and/or director, creative choices have been made in rendering the design.
- **Style:** The set works in the context of the production as a whole. It either complements other elements of the production or is a successful counterpoint to them.
- **Aesthetics:** Consider the aesthetics or beauty of the implementation of the design? Has it been well crafted? Is there great attention to detail? Is the color palette employed well chosen? A set may be beautiful even if it isn’t very creative!
- **Flow:** The set is conceived to allow for a near continuous flow of action (and actors) between location changes – except at intermission (if there is one).

- Matrix -

81-100	The set design in this range is phenomenal . There is boundless creativity that brilliantly meets the needs of author and director while having wonderful aesthetics of its own. The set’s ability to compliment or counterpoint the other elements of the production is outstanding and it allows for a continuous flow of action.
61-80	The set design in this range is excellent . There is a high level of creativity that inventively meets the needs of author and director while having impressive aesthetics of its own. The set’s ability to compliment or counterpoint the other elements of the production is very good and it allows for a near continuous flow of action.
41-60	The set design in this range is acceptable to good . A mark of 50 represents average . There is moderate creativity that generally meets the needs of author and director while having reasonable aesthetics of its own. The set’s ability to compliment or counterpoint the other elements of the production is good and it allows for a flow of action that is only occasionally interrupted .
21-40	The set design in this range is fair . There is limited creativity that occasionally meets the needs of author and director while having some aesthetics of its own. The set’s ability to compliment or counterpoint the other elements of the production is only fair and it creates a restricted flow of action.
0-20	The set design in this range is poorly conceived . There is little creativity that rarely meets the needs of author and director while having negligible aesthetics of its own. The set’s ability to compliment or counterpoint the other elements of the production is basic and the flow of action is continuously interrupted

- Comments -

SCORE _____

BEST COSTUME DESIGN

- Criteria -

Similar to set design, to be eligible in this category the costume design must be original to this production for this company and not bought or rented in-full from a rental house or another theatre company. This does not mean that each individual costume has to have been built from scratch, however, the overall vision and artistic control of the costume design should be unique to this production.

Suitability: The costumes should work appropriately for the characters wearing them, keeping in mind time period and geographic location. The costumes should aid the actor in creating his/her character.

Creativity: The designer should have made specific creative choices in the design process that might include: color combinations or themes, style of costumes or whether the costumes shall be symbolic, representational or realistic.

Technique: The costumes fit appropriately and are in suitable condition for the requirements of the character and text.

Style: The costumes should complement or counterpoint the other elements of the production as a whole.

- Matrix -

81-100	The costume design in this range is exquisite . The costumes become part of the actors' character and are highly accurate with reference to period, location and the style of the production. They are extremely creative in design and perfectly appropriate with regards to fit and condition. They completely complement or counterpoint the other elements of the production.
61-80	The costume design in this range is excellent . The costumes impressively aid the actors' character and are accurate with reference to period, location and the style of the production. They are creative in design and very appropriate with regards to fit and condition. They ably complement or counterpoint the other elements of the production.
41-60	The costume design in this range is acceptable to good . A mark of 50 represents average . The costumes aid the actors' character and are acceptable with reference to period, location and the style of the production. They are moderately creative in design and quite appropriate with regards to fit and condition. They reasonably complement or counterpoint the other elements of the production.
21-40	The costume design in this range is fair . The costumes neither aid nor detract from the actors' character and are occasionally inaccurate with reference to period, location and the style of the production. They are limited creatively in design and not altogether appropriate with regards to fit and condition. They marginally complement or counterpoint the other elements of the production.
0-20	The costume design in this range is poorly conceived . The costumes are inappropriate and often work against the actors' character and are inaccurate with reference to period, location and the style of the production. They have little creativity in design and are rarely appropriate with regards to fit and condition. They negligibly or never complement or counterpoint the other elements of the production.

- Comments -

SCORE _____

BEST MUSICAL DIRECTION

- Criteria -

Although there are variables, and there may be assistance, it is assumed that the musical director will have responsibility for both the vocal and instrumental/orchestral accompaniment.

Technical competence: Fundamentally how well the music is performed. The singers and instrumentalists should be coming in at the right moments, ending the notes at the right moment, and correctly hitting the notes.

Clarity: The voices should be clear and articulated. Both vocally and instrumentally it should be enjoyable and easy to listen to.

Energy: Both vocals and instrumentals should exhibit energy.

Emotion: The music, both vocally and instrumentally, should express the right emotion for the song being performed.

- Matrix -

81-100	The musical directing for a show in this range should be near to or perfect . All singers and instrumentalists will be technically flawless . There will be boundless energy both vocally and in the playing, while emotionally the performance is impeccable .
61-80	The musical directing for a show in this range should be very good to excellent . All singers and instrumentalists will be technically highly competent . There will be immense energy both vocally and in the playing, while emotionally the performance is precise .
41-60	The musical directing for a show in this range should be acceptable to good . A mark of 50 represents average. All singers and instrumentalists will be technically competent . There will be good energy both vocally and in the playing, while emotionally the performance is acceptable .
21-40	The musical directing for a show in this range should be fair . All singers and instrumentalists will be technically inconsistent . There will be some energy both vocally and in the playing, while emotionally the performance is variable .
0-20	The musical directing for a show in this range should be ineffective . All singers and instrumentalists will technically lack competence . There will be little energy both vocally and in the playing, while emotionally the performance is weak .

- Comments -

SCORE _____

BEST CHOREOGRAPHY

- Criteria -

Aesthetics: The dance movements should be aesthetically pleasing. The dancers should work well together and the style adopted should be appropriate for the type of play and music the dance is expressing. The dancers should create pleasing stage pictures were appropriate.

Creativity: The dance should be creative in both its use of space and movement while also creating the correct mood for the music or scene at hand. The choreography should be original and while it can be in the vain of a famous choreographer, it should not be copied from the professional production or movie.

Energy/Emotion: The dancers should maintain energy throughout the performance and should transmit the correct emotional response to the music.

Technical skill: The dancers should exhibit good footwork and body movement and should, above all, look competent in the performance of the dance.

- Matrix -

81-100	Choreography in this range should be outstanding . Immense creativity has gone into creating the dance with regard to space, movement and mood. The dancers exhibit boundless energy ; will be technically flawless and have a near-to-perfect emotional relationship with the music. The style of dance chosen will match or counterpoint the music being expressed perfectly .
61-80	Choreography in this range should be excellent . A high level of creativity has gone into creating the dance with regard to space, movement and mood. The dancers exhibit great energy ; will be technically very good and have a good emotional relationship with the music. The style of dance chosen will match or counterpoint the music being expressed very well .
41-60	Choreography in this range should be acceptable to good . A mark of 50 represents average . Reasonable creativity has gone into creating the dance with regard to space, movement and mood. The dancers exhibit good energy ; will be technically acceptable and have a sound emotional relationship with the music. The style of dance chosen will match or counterpoint the music being expressed competently .
21-40	Choreography in this range should be fair . Some creativity has gone into creating the dance with regard to space, movement and mood. The dancers exhibit some energy ; but will be technically inconsistent and have a limited emotional relationship with the music. The style of dance chosen does not have a clear relationship with the music being expressed .
0-20	Choreography in this range should be ineffective . Little creativity has gone into creating the dance with regard to space, movement and mood. The dancers exhibit little energy ; will be technically poor and have an unclear or non-existent emotional relationship with the music. The style of dance chosen will be inappropriate given the music being expressed .

- Comments -

SCORE _____

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BEST LIGHTING DESIGN

- Criteria –

Please note that although there are no technical limitations to being creative, grossly limited resources are unlikely to be able to produce the variety and necessary choices required for artistic lighting. Furthermore, some shows - often single location, interior (box) sets - simply don't lend themselves to creative or challenging lighting.

There are four elements to a lighting design.

1. so that the actors and setting can be seen
2. to set location, time of day or season
3. to create mood
4. to highlight an area or actor of prominence.

Illumination: the design should light the stage in a manner that will illuminate the actors and set at suitable levels.

Environment: the design should successfully indicate to the audience the environment in which the play is set. A late afternoon in autumn in a park would look very different to an interior late at night or sunrise on a beach at the height of summer.

Mood: the mood of the play is often reinforced by complimentary lighting, but this should be undertaken with subtlety to avoid cliché.

Selective focus: using light the designer can draw the audience's attention to certain characters or areas of the stage at precise moments. This should be achieved with precision and with the appropriate level of subtlety.

Creativity: creativity is achieved by a successful blending and balancing of the four elements above along with methods used specifically for the particular theatre space.

- Matrix -

81-100	The lighting design in this range is extraordinary . Supreme creativity is shown throughout the production. The performance space will be consistently lit in an extremely appropriate manner, with crystal clear indications of time of day and locale. The mood of the scene has been masterfully reinforced by either or both lighting levels and color. The designer has consistently and cleverly drawn the audience's attention to the main focus of action.
61-80	The lighting design in this range is excellent . Great creativity is shown throughout the production. The performance space will be consistently lit in a highly appropriate manner, with good indications of time of day and locale. The mood of the scene has been astutely augmented by either or both lighting levels and color. The designer has successfully drawn the audience's attention to the main focus of action most of the time .
41-60	The lighting design in this range is acceptable to good . A mark of 50 represents average . Reasonable creativity is shown throughout the production. The performance space will be lit appropriately most of the time , with some indications of time of day and locale. The mood of the scene has been sensibly emphasized by either or both lighting levels and color. The designer has effectively drawn the audience's attention to the main focus of action some of the time .
21-40	The lighting design in this range is fair . Some creativity is shown throughout the production, but this may be uneven . The performance space will be lit appropriately most of the time but with few indications of time of day and locale. The mood of the scene has been reasonably supplemented by either or both lighting levels and color. The designer has occasionally tried to draw the audience's attention to the main focus of action but with limited success .
0-20	The lighting design in this range is basic . Little creativity is shown in the execution of the design . The performance space will be lit in the most basic manner , with little or no indication of time of day and locale. The mood of the scene has been neglected by both lighting levels and color. The designer has rarely if ever drawn the audience's attention to the main focus of action.

- Comments -

SCORE _____

BEST SOUND DESIGN

- Criteria –

All sounds not made by the un-amplified actor's instrument (their bodies) are part of the sound design and can include either or both live or recorded sound. The designer's responsibility will be either to amplify actor's voices and the orchestra's musical sound or to create effect, which reinforce stage action (e.g. telephone rings), create mood or stimulate emotions.

Creativity: Music and/or effects chosen service both the play's requirements and have a creative input that complements the production.

Complexity: There should be a level of complexity within the design that may include: the placement and use of speakers, multi-layered effects, complex sequences, or multiple instrument and vocal inputs.

Musicals: Sound for musicals should be well balanced, the lyrics audible above the band or orchestra from any vantage point and levels set appropriately.

- Matrix -

81-100	The sound design in this range should be exceptional . There is immense creativity with regards to choices of music, the establishment of mood and stimulation of the emotions. The design is extremely complex and is central to the delivery of the production. Amplified live sound is crystal clear and is balanced perfectly .
61-80	The sound design in this range should be excellent . There is a high level of creativity with regards to choices of music, the establishment of mood and stimulation of the emotions. The design is complex and is substantive to the delivery of the production. Amplified live sound has good clarity and is balanced carefully most of the time .
41-60	The sound design in this range should be acceptable to good . A mark of 50 represents average . There is reasonable creativity with regards to choices of music, the establishment of mood and stimulation of the emotions. The design has some challenge and is significant to the delivery of the production. Amplified live sound is acceptable and is balanced reasonably most of the time .
21-40	The sound design in this range should be fair . There is some creativity with regards to choices of music, the establishment of mood and stimulation of the emotions. The design is limited and is not significant to the delivery of the production. Amplified live sound is indistinct and is balanced reasonably some of the time .
0-20	The sound design in this range should be basic . There is little creativity with regards to choices of music, the establishment of mood and stimulation of the emotions. The design is simplistic and is mostly immaterial to the delivery of the production. Amplified live sound is incomprehensible and is balanced with little care .

- Comments -

SCORE _____

BEST PRODUCTION

- Criteria –

The "Best Production" adjudicating should take the show at its entirety as a cohesive entity. There are many aspects to a production that are not individually marked in other categories of the NHTAs. Thus this score is not simply a sum of the other parts scored. This is the place where other unmarked aspects of a production can be weighed for their contribution to the overall holistic success of the production.

- Consider the visual and auditory aspects. Are they complimentary to each other? Do they work together to create a cohesive presentation of theme, place or atmosphere?
- When applicable, consider the supporting cast (i.e. ensemble) Weigh the acting skills in this area similarly to the nominated acting categories. Does the ensemble contribute or detract from the overall impact.
- Does the stage management / transitions / flow contribute to a seamless uninterrupted experience. Are these elements poorly performed causing a distracting and unattractive presentation?

- Matrix -

81-100	A production in this range is stunning in its creative synthesis of all used elements. Each element works brilliantly in its own right and also complements or counterpoints all others. All the requirements of the text to tell the story are met flawlessly.
61-80	A production in this range is excellent in its creative synthesis of all used elements. Each element works very well in its own right and also complements or counterpoints most others. Almost all the requirements of the text to tell the story are met proficiently .
41-60	A production in this range is acceptable to good in its application of all used elements. A mark of 50 represents average . Each element works adequately in its own right and may complement or counterpoint others. Some of the requirements of the text to tell the story are met reasonably .
21-40	A production in this range is fair in its application of all used elements. Some elements work adequately in their own right and may complement or counterpoint some others, but this may not be consistent . The requirements of the text to tell the story are not fully realized .
0-20	A production in this range is ineffective in its attempt to use various elements. Very few elements work in their own right, nor do they complement or counterpoint others. The requirements of the text to tell the story are rarely realized.

- Comments -

SCORE _____

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