



The rules below should be read in conjunction with the associated Guidelines for Entrants, Organisers and Stage Directors.

1. Entries must be a one-act play, or an extract from a longer play, presented as a coherent piece of mainly spoken* drama. The play must have two or more actors appearing and speaking*. **(*This does not exclude other forms of communication, such as British Sign Language or mime).**
2. Entries must have a running time of not less than 20 minutes and not more than 55 minutes (see Note 1 overleaf).
3. Each team is allowed 10 minutes for setting and 5 minutes for striking of set (see Note 2 overleaf).
4. Entries are accepted from any current SCDA member club. A club may enter more than one team into a District Festival, but only one team from any club can progress to the Divisional Festival.
5. Clubs that appear to have been created solely to circumvent Rule 4 will not be considered eligible. This does not apply to subsidiary youth groups.
6. All entrants must comply with the Theatre Act 1968 and any amendments, the laws of copyright and any other legal requirements, e.g. fireproofing all flats and properties.
7. Clubs have a duty to co-operate with the Festival Stage Director by submitting a safety plan, adhering to the theatre's safety rules and attending safety briefings as required. Should a club fail to co-operate, the Festival Stage Director can refuse performance.
8. The author's royalty fee must be paid by the club in advance of performance and proof submitted to the organising committee along with the technical forms.
9. Clubs entering a youth team (or any play that includes youth players) must comply with all current legislation concerning working with people under the age of 18. Clubs must have read SCDA's guidelines with reference to "Protection of Vulnerable Groups" (PVG) and agree to abide by them.
10. Each entrant shall pay the set entry fee (non-returnable) and lodge the combined entry form with the Organising Secretary by the entry deadline (normally the second Saturday of December), together with the entrant's SCDA membership number for the current year. Note that some districts require a returnable deposit as a surety of performance.
11. Each entrant must provide to the District Secretary:
 - a. No later than four weeks prior to the District Festival:
Two printed copies of the script of the play to be performed (Note 4).
 - b. No later than three weeks prior to the District Festival:
Written permission to perform an extract, or approval for any cuts to the play
 - c. Such forms and other information as and when required by the Organising Committee.
12. An SCDA insurance policy covers all its festivals, but each club **MUST** make its own arrangements regarding insurance for their members and property, and to cover any damage caused by club members. The Association accepts no liability for the security of articles brought to any hall or theatre where its festivals are held.
13. The competing team has sole responsibility for:
 - a. Setting lighting and scenery
 - b. Setting and striking scenery within the permitted times
 - c. Ensuring that the curtain is raised and lowered at the proper time. The curtain may only be raised with the consent of the Festival Stage Director.
14. The decision of the National Committee is final on all matters arising out of these rules or not specifically provided for in these rules.
15. Any complaint arising from the Festival or from alleged infringement of these rules must be made in writing to the Secretary of the relevant Organising Committee within fourteen days of the performance concerned. (See *One Act Play Festival: Guidance*).

Teams and Players

1. No professional actor (as defined in Note 5 below) may be part of the cast.
2. The Producer or Director must not be paid.
3. Only in exceptional circumstances can a player perform for more than one club in the Festival (permission for this must be sought from the Organising Committee).
4. Players will not use stage names except by permission of the Organising Committee.
5. No change of cast will be permitted except with the agreement of the relevant Organising Committee. Any authorised change must be maintained at subsequent Festivals, except where a cast member has had to withdraw from an earlier round due to Covid self-isolation.
6. No change of play will be permitted except with the agreement of the Organising Committee.
7. To be eligible for entry to the SCDA Youth Festival, the cast must be under 18 years of age by 1st September prior to the Festival.
8. Teams in the Open competition must notify the Organising Committee if any cast members are under the age of 18 years at the time of performance.

Notes**1. Timing of Performance**

- a) Performance commences with the start of the music, from the moment the curtain starts to open or when there is a clear change of state, e.g. to draw audience attention to the production.
- b) Performance ends when the curtain is fully closed or when the music finishes or, where there is an open set, when all actors leave the set, or a blackout is established.

For example:

- If actors enter the auditorium in character, this would trigger the start of the timing.
- An actor frozen on an open stage or in the auditorium will not trigger timing if they do not move.
- An actor can walk onto an open stage or into the auditorium and freeze without triggering the start of timing.

2. Timing of Stage Setting/Striking

- a) The start of the setting and strike times are indicated by the Festival Stage Director.
- b) Setting and striking times are for those aspects of the stage setting which are within the control of the competing team. Any additional setting or striking time needed (for instance, to ensure safety) may be allowed, at the discretion of the Festival Stage Director.

The penalty for timing violations is one mark for each minute (or part minute) under or over the specified limit. Beyond five minutes, the team will be disqualified.

3. Microphones

The use of any kind of microphone to enhance an actor's vocal projection is not permitted. Microphones may be used:

- To provide a sound effect or allow an offstage actor to be heard, such as the 'other end' of a telephone call.
- If specifically required by the scene – for example, in a singing competition within a play.

4. Scripts

If available, scripts should be the publisher's version. Approved cuts must be clearly indicated. If cuts are subsequently found to be necessary, details of cuts and written approval must be provided to the Organising Secretary for forwarding to the Adjudicator. Any locally printed copy such as a downloadable script or a photocopy of a printed original must be accompanied by the appropriate licence and/or permission to copy.

Failure to provide scripts by the prescribed deadline (Rule 12) results in marks being deducted as follows: 1 to 7 days late - 1 mark; 8 to 14 days late - 2 marks; 15 to 21 days late - 3 marks.

5. Amateur Status

With the exception of those under 18, any actor who has had a credited, paid-for role in a Commercial production in the year ending 1st September prior to a festival performance is ineligible to take part. It is the responsibility of the competing club to adhere to this rule, and any breach will result in disqualification.

6. Original Play (Scott Salver)

Original plays that have not been performed prior to the Festival may compete for the Scott Salver Award by ticking the appropriate box on the entry form F-1 and follow procedures set out in Scott Salver Rules of Entry.

7. Scottish Life and Character Award (Glen McKemmie Trophy)

Plays depicting "Scottish Life and Character" may compete for the Glen McKemmie Trophy by ticking the appropriate box on the entry form F-1. The purpose of this award is to promote the writing and presentation of works which portray some aspect or aspects of life, either contemporary or historical which are particularly Scottish.

The trophy will be presented to the eligible production which, at the Scottish Final, achieves the highest overall mark. Plays already deemed eligible are listed on the SCDA Website. Eligibility of other potential entries is determined by the Festivals Committee before the beginning of the One-Act Festival.

Entrants should not assume that because a play is by a Scottish author, or is published in Scotland, it will automatically be considered eligible. The types of play which are likely to be eligible include:

- Historical Plays – Those that depict incidents from Scottish history with the majority of the principal characters being Scots or having strong Scottish connections.
- Period Plays – Those that depict the minutiae of Scottish life addressing a particular aspect of Scottish period life, whether social, economic or political.
- Contemporary Plays – Those that address contemporary social, economic or political issues particularly relevant to Scotland and the Scots. The majority of the principal characters should be Scots, irrespective of ethnic origin.

Teams wishing to enter a play in this category will be asked to submit a copy of the script to the Festivals Committee for review, and should include a sentence to say why they believe it qualifies.

Adaptations and translations from other plays, cultures and languages into Scots will not be considered eligible. In determining eligibility of a play for this award, the decision of the Festivals Committee is final.