

Protocol for Adjudicators / Moderators / NODA Reps

1. There is a need to have a dedicated person as the correspondence point for the coordinator (Pam Price for David Beach, Anna Bowerman for Phoebe Rees and for Cinderella trophy). This could be someone permanently, or (more likely perhaps) the producer of the particular show to be judged.
2. The Director / Producer of any show decides whether to enter a Play / Musical / Pantomime into any of these competitions. He or she needs to complete the entry form (obtained from the coordinator) and arrange with Gordon a cheque for the entry application fee and send these off at least six weeks before the production. The earlier it is sent the better. The application form says on it who should be contacted in relation to the show, for arrangements etc. This should be the dedicated person named at 1. above ('our Contact Point').
3. The coordinator will then contact our Contact Point and ask for one or two tickets for a particular night of the show. The Contact Point should immediately contact Norman and arrange for these to be 'sold', the tickets printed and put in the box ready for collection by the adjudicator / moderator on the night. There will be one or two tickets for the adjudicator and one or two tickets for the moderator, and they will not necessarily be on the same night.
4. It would assist, when Norman puts the tickets in the box for collection if he attaches a note to box office staff to ensure that one or two free programmes are given to the adjudicator / moderator when the tickets are collected.
5. Many societies, but not all, provide a free interval drink or pre-show drink for the adjudicator and one other and the moderator and one other. Many societies provide a kind of accompanied hospitality to the adjudicator / moderator during the evening. For example, in Weston or Yeovil they are invited to a meeting in a private room where they are hosted and made a fuss of! However, some societies e.g. Yeovil's Swan Theatre do nothing of the kind and leave the adjudicator / moderator to their own devices. Other societies simply ensure that the director or producer of the show introduces himself or herself to the adjudicator / moderator as a matter of courtesy. We need to decide what we wish to do and how we wish to do that. If we provide any form of hospitality, then I suggest that we nominate for any particular show someone responsible for that. The nomination should be by the director / producer and probably should be one of the following:

(a)	Director / producer	(b)	Chairman	(c)	Secretary
(d)	Treasurer	(e)	Committee member		
6. Usually for any show the adjudicator / moderator is provided with a copy of the script. This is sent to the coordinator when the application goes in or approximately six weeks before the show starts. While the moderator might read it once the adjudicator usually holds on to it to assist him or her in writing the adjudication and therefore it is not usually returned until about a week after the show. The Contact Point should ensure a chasing system to recover the script in time. Often, if it takes the adjudicator a week to write his adjudication, the need for the script has probably disappeared after the third or fourth day and so the script can be chased for even at that stage.
7. Similar arrangements should apply in respect of NODA representatives. We usually invite our local NODA rep and guest to every performance. If they accept then we should do the same for the representative as for Adjudicators/Moderators.
8. Finally, if emails are used to any of these people, please do not rely on the system – ask for specific confirmation of receipt.