



THE
OSTAS

OTAGO SOUTHLAND THEATRE AWARDS

2021 INFORMATION PACK

Who Can Participate?

To participate in the OSTAS, groups must be a financial member of Musical Theatre New Zealand (MTNZ) and be based within the Zone 5 area. The sole purpose of the society is for the production of theatre in the form of either a musical, drama or dance performance.

The current groups of societies who are currently eligible include:

- Alexandra Musical Society, Alexandra
- Balfour Theatre Company, Balfour
- Clyde Theatre Group, Alexandra
- Dunstan High School, Alexandra
- Wakatipu High School, Queenstown
- Musical Theatre, Dunedin
- Fine Thyme Theatre Company, Cromwell
- Fiordland Players, Te Anau
- Gore Musical Theatre, Gore
- Gangshow Otago, Dunedin
- Invercargill Musical Theatre Co, Invercargill
- Invercargill Repertory Society, Invercargill
- Musical Theatre Oamaru, Oamaru
- East Otago Musical Theatre, Waikouaiti
- Roxburgh Musical Society, Roxburgh
- Remarkables Theatre, 2019
- ShowBiz Queenstown, Queenstown
- South Otago Theatrical Society, Balclutha
- Taieri Musical, Mosgiel
- Wakatipu High School, Queenstown
- West Otago Theatrical Society
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Criteria for Entering the OSTA's

To enter the OSTA's each society must agree in full to the terms below:

- The society must register their 2021 production(s) a minimum of 2 months prior to opening night and no later than **30th September 2021**.
- Judging finishes on the **20th of November 2021**.
- Shows that are produced as a result of national consortium agreements and have physical elements provided as a result of those agreements are not eligible for the following awards:
 - Best Set
 - Best Wardrobe
 - Best Properties(for the purposes of this rule, a national consortium is defined as any collaborative agreement which includes as a signatory any theatrical company or society outside of the MTNZ Zone 5 geographical area)
- Each participating society will be asked to confirm the extent to which sets, costumes, and props have been developed by the society or sourced externally. Equally shows will also be asked to confirm the extent to which any vocal or orchestral performance has been enhanced by prerecorded or click tracks. These statements will help our judges to make fair comparisons between productions.

- The society **can** nominate and provide a completed application form for the iTICKET Best Upcoming Talent Scholarship.
- Each production submitted will cost an \$85.00 administration fee. This covers ongoing communication to the judges & societies, phone calls, postage costs and collation and holding of the judges' reports. An invoice will be generated for the purposes of this payment
- The society must provide two free tickets per judge to each of their submitted productions, and provide the OSTA Secretary with a show programme at the conclusion of the show.
- **Website:** The society must display clearly on their website the 'OSTA Participating Society' logo and link the logo to the official OSTA website
- **OSTA Sponsor Signage & Competition:**
 - The society must display 2 x 2020mm x 850mm 'OSTA Participating Society' and 'Naming Sponsor' branded banners in the foyer of their registered production for the duration of the registered production(s) season. Following the season the OSTA committee will arrange for pickup and delivery of banners to the next participating production/society
 - The OSTA's committee and Naming Sponsor may from time to time wish to operate a competition where patrons can drop entry forms into a drop box to win Naming Sponsor products or other goods. All names and contact details will be made available to the respective society following the competitions winner being announced

To register your 2021 production(s), please return the attached form to the OSTA's secretary (rob.brent@xtra.co.nz) with details of each show as per closure dates above. This is to ensure the judges are able to keep your season dates clear so they can attend all shows.

How the Judging Works

Each show is independently viewed and judged by the appointed judges using an established set of criteria.

Each judge independently completes an assessment of each award category for each show. Each category is rated on its own merits and follows a rating guide as follows:

- 1-2 Adequate
- 3-4 Competent
- 5-6 Well Done
- 7-8 Strong
- 9-10 Exemplary

Comments are also recorded for each category in this report. The reports are then collected and held by the Convener after each show.

Following the final production in the calendar year, the judges meet to discuss the merits of the respective shows. They identify between three and six nominees in each category, and then collectively decide on the winner.

The results are provided back to the OSTA Secretary to make the appropriate arrangements for the nominations announcement in early December and the Awards Evening in the following February.

What the Judges are looking for....

Best Makeup/Hair

- The overall look of period and place is achieved through the hair styles and make-up
- Hair and make-up for the entire cast is co-ordinated
- Any wigs worn look authentic and natural
- Hair styles allow for ease of movement
- Hair styles remain intact throughout production
- Aging throughout a production appears natural and believable
- Innovative and Interesting
- Make-up does not detract from the production

Best Properties

- Props should help tell the story, set the scene and mood and support the actors' performances
- Props are appropriate and authentic to time and place
- Props contribute to the total stage picture
- Actors work easily and comfortably with their props

Best Sound

- The soundscape should fit the style and mood of the production
- Appropriate levels are well balanced between actors voices and the orchestra/band
- Cues are well timed and executed
- Choice of any sound effects and mood music etc. enhance the overall production
- No hum, crackle or buzz audible

Best Lighting & Visual

Augmentation

- Lighting helps to tell the story by focusing the audience's attention on key elements, performance and or scenes
- Lights should enhance the scenic design
- Lights should convey basic time of day and should indicate night/day inside/outside
- Lights should change in an unobtrusive manner i.e. smooth transitions
- There are no delays in execution of cues e.g. blackouts and follow spots
- Lights are completely focused on the playing area with no spill into non-essential areas
- Colour patterns, gobos and textures are used to enhance scenes
- Specials and area lighting are used for dramatic intensity or theatrical effect

Best Wardrobe Design

- The overall look of time and place is achieved through costuming
- Cast is appropriately costumed for their role in the production
- Costumes for entire cast are co-ordinated
- All characters are accessorized
- The colour palette adds to the overall production
- All costumes are the right size
- Clothes are well finished with detail and trim i.e. no missing buttons - no un-sewn hems
- Costumes allow for ease of movement
- Costumes stay intact throughout production

Best Set Design

Includes Stage Design, Décor and Construction

- Scenery contributes and helps define the theme of the production
- Set has a finished look - no raw edges or unpainted surfaces with attention to detail in the painting with trims, patterns and decorative painting enhancing each scene Attention to detail is evident throughout design
- Visual elements co-ordinate from scene to scene
- Every scene reflects time and place as required in script
- Scene shifts are integrated into the overall feel of the show
- Set pieces are usable by the performers e.g. staircases
- Entrances and exits allow for a variety of stage movement.
- Set is proportional to the to the stage space with multiple levels providing additional playing spaces and variety

Best Cameo Performance

Someone who proves that 'there are no small roles, just small actors'. They have taken a smaller role and made it memorable as nominated by the judges.

- Can be anyone, male or female, who has taken a role in one or two scenes and made it memorable to the judges
- The person has shown a complete understanding of the character with the ability to communicate that character to the audience i.e. believable command of role
- The character must fall outside the designation of a 'lead' or 'supporting' role as decided by the producers / society executive
- Must captivate the audience with the performance enhancing the overall production i.e stage presence
- Interacts well with other characters in their particular scenes

Best Leading Male in a Musical

Best Leading Female in a Musical

Best Supporting Male in a Musical or Revue

Best Supporting Female in a Musical or Revue

Best Supporting Male in a Play

Best Supporting Female in a Play

Characterisation

- A complete understanding of the character with the ability to communicate that character to the audience i.e. believable with a command of role

Speaking Voice

- Clear speech with good projection - pace, expression and inflection
- Use of tonal range

Singing Voice

- Strong, clear, in tune and in time
- Modulation of tone

Vocal Character

- Singing voice marries with speaking voice

Accent

- Accent is good and maintained throughout
- Accent does not inhibit clarity of speech

Movement and Motivation

- Moves with precision and animation - gestures flow from characterisation
- Physical dynamics & gesture are appropriate to age, culture, education, emotional base.
- The use of stillness is appropriate for the dramatic through-line.

Overall Performance

- Must captivate the audience with the performance enhancing the overall production i.e. stage presence
- Interacts well with other characters

Best Ensemble Number

The ensemble number that stood out as being of exceptionally high quality as seen by the judges

- Everyone in the number suited their role and played a significant part in the overall quality of the number through dialogue, music and dance
- Interaction and cohesion between principals and company throughout the number
- Energy and enthusiasm displayed throughout the number
- Imaginative and well executed creative development of the number
- A focused and dynamic execution Best Choreography

What level of competence has the choreographer demonstrated in the following areas?

- The dance and movement enhance the overall production
- The choreography is a memorable part of the show
- The dance moves reflect the time period of the production
- Stage coverage e.g. using levels and stairs
- Interpretative and innovative dance moves
- To set a number to suit the ability of the cast
- To project energy and enthusiasm, through movement, to the audience
- To tell a story through movement and dance
- Creativity and competence

Best Vocal Direction

- For productions that are only using backing tracks i.e no live band or in the instance that a show has both a Musical Director and a Vocal Director/Coach.

Best Musical Direction

What level of competence has the musical director demonstrated in the following areas?

- Combination and composition of the backing music/orchestra/band for the production
- Interpretation of musical orchestrations
- Combination of music and vocal work to ensure a well-balanced performance
- Delivery of the music i.e. quality tone and technical skill
- Control of music dynamics i.e. soft and loud
- Sympathetic portrayal of musical numbers to suit time, place and period

Best Direction

What level of competence has the director demonstrated in the following areas?

- Casting - Cast are suited to their roles and fully engage and emotionally involve the audience in the story
- Interpretation of and adherence to the script regarding elements of time period and location

- Unique vision that propels the storyline
- Combination of all elements i.e. dialogue, music and dance woven together in harmony
- Use of stage space
- Use of stage technique
- Creativity
- Innovation
- Smooth transitions between scenes
- Ability to stage musical numbers when required
- Director's creativity
- Is it an 'innovative fresh approach/concept'

Best Youth/ School Production

- 80% of the cast of the cast must be 18years or under at the time of performance.
- They are also eligible for Best Overall Show.

Best Overall Show *Looking for the X Factor!*

- **1-2 Poor** - No cohesion
- **3-4 Adequate/Competent** - Some cohesion
- **5-6 Watchable/Well done** - All elements meet the needs of show
- **7-8 Strong/Entertaining** - All elements enhance the show
- **9-10 Outstanding/Exemplary** - All elements work together in perfect harmony Graded by using each of the above individual categories as a guideline.

The show must be eligible for 60% or more of the categories in order to be selectable for Best Overall Show.

For the official application forms visit www.ostas.co.nz

The iTICKET Best Upcoming Talent Award

The iTICKET Best Upcoming Talent Scholarship is a scholarship valued at \$1000.00 towards the costs of developing an emerging talent within the Otago/Southland Region during the 2021 OSTA's season.

Each MTNZ Zone 5 Member Society **may** nominate one individual that has demonstrated a commitment and desire to extend their skill and knowledge within their chosen theatre discipline.

For the official application forms visit www.ostas.co.nz

Awards Evening

Following the deliberations and voting is the main event - the OSTAS Awards Evening. This is a ticketed, black tie event open to all nominees and MTNZ Zone 5 society members, featuring performers from the region, platters, bubbly and of course, the announcement of the 2021 OSTA's winners.

In Conclusion

We are delighted with the response over the last seven years and look forward to the continued growth and enjoyment of theatre and success across our region. We need you to act now by registering your 2021 production(s) for this year's Awards.

We look forward to hearing from you soon!

Robyn Gardner
OSTA's Secretary



2021 OSTAS's Production Registration Form

Please email completed form to 2021 OSTAS Secretary, Robyn Gardner:
rob.brent@xtra.co.nz

Society Details:

Society	
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Contact people's details from your society:

Name	
Email	
Landline	
Mobile	
Ticket Officer Name	
Email	
Landline	
Mobile	
Courier Address for Production Manager (to send BLIS samples)	

Production Details:

Name of Production	
Show dates	
Rehearsal start date	
Director	
Choreographer(s)	
Musical Director(s)	
Vocal Director	



Production Exclusions:

Category: (circle one)	Build Vs Hire	
Musical	Please indicate what percent of each category was BUILT vs HIRED by your society for the production you are registering. Attach a separate page if required.	
Play		
Revue		
	Build	Hire
Wardrobe		
Set		
Properties		
	Pre-recorded music	
	Please disclose any use of BACKING TRACKS, CLICKED or PRE-RECORDED music in your production. Attach a separate page if required.	
Vocal		
Orchestra		
Approximate cast size		

Please note:

- The society must register their 2021 production(s) a minimum of 2 months prior to opening night and no later than **30th September 2021**.
- Judging finishes on the **20th of November 2021**.

We agree to in full the criteria listed within this document for registering our production for the 2021 Otago Southland Theatre Awards.

Signed by authorised agent of the society – SIGNATURE & FULL NAME

Full name:

Signature:

REGISTRATIONS CLOSE WITH SECRETARY : ROBYN GARDNER