



OUR STUDENTS, OUR TEAMS . . . OUR FUTURE.



ARIZONA
THESPIANS

AN EDUCATIONAL THEATRE ASSOCIATION AFFILIATE

State One Act Festival Rules 2012

State One Act Festive Rules and Guidelines

Description:

The play festival is taking a play and bringing it to life before an audience through the ensemble and collaboration of actors, director, and designers. Theatre increases insight into understanding human motivation and behavior. Play casts delve into play literature to learn how to most effectively bring the playwright's vision to life. The aim of the play festival is to give students an exposure to theatrical literature, teach them to function effectively and creatively in a group while communicating artistically the playwright's art to an audience, and to provide them feedback on their performance.

Rules Governing the Festive:

- A. **Qualifying:** Invitations shall be issued to all schools receiving all superior ratings at SAAF (Southern Arizona Acting Festival) CAAF (Central Arizona Acting Festival), or NAAF (Northern Arizona Acting Festival). The top eighteen (18) rated schools shall be invited to State. After schools receiving strait superior ratings from all judges receive an invitation then the next school in rating point shall be invited until 18 schools are selected for State. Each AIA member school may only enter one (1) play at the State One Act Festival. In case of a tie for the last spot a tie breaker shall be used by the State One Act Festival Director or the Director has the option to invite both teams. Schools may only enter one Regional Festival for One Acts.
- B. **Material Selection:**
1. Plays may consist of:
 - a. published one-act plays
 - b. published full length plays
 - c. published screenplays
 - d. non-published, original works
 - e. internet published works
 - f. The dramatic script portion of a musical will be permitted. Lyrics may be spoken but not sung except Schools are permitted to use one song, not more that 8 minutes with canned music at the State One Act Regional Qualifier and at the State Festival if they qualify.
 - g. When a script is cut, care must be taken not to change the order of the material or to add material that changes the author's intent. However, limited words or phrases may be added to facilitate transitions. Word substitutions are permitted ONLY to eliminate offensive or profane language from selections, which would otherwise be acceptable.
 - h. No school can cut lines or scenes from one play and use it in another play.
 2. A play may not be repeated at the festival by the same school for at least four years after it has been used previous.
 3. Play directors must have with them at the tournament a **copy of the material from which the performance is taken**. A school that upon request is unable to produce a copy of the material from which the performance is taken shall have the rating dropped to good. The school may continue under protest until such time the tournament ethics committee has ruled upon the validity of the challenge.
- C. **Time:**
1. The maximum time for the entire production is 60 minutes.
 2. This includes:
 - a. set up
 - b. playing time
 - c. strike (stage totally cleared)
 3. Time overages are to be figured by the tournament ethics committee. If the maximum time for the entire production exceeds 60 minutes by:
 - a. 1 minute - lower 1 rating
 - b. 2 minutes- lower 2 ratings
 - c. 3 minutes- lower 3 ratings
 - d. 4 minutes- lower 4 ratings

4. It is the responsibility of the director of each competing school to determine what action to take if his/her play is running overtime. The play director or designee should be in communication with the Festival Director to be notified of the running time of the play. If the play runs more than five minutes overtime, the play's director will stop the performance at the request of the Festival Director.
5. Actual play time (from first word to last word) must be more than 20 minutes to qualify for State. Plays under 20 minutes of actual playing time will receive a rating but not an invitation.

D. Judging:

1. Each play will be judged in two (2) categories:
 - a. acting (60% of total Ballot)
 - b. production (40% of total ballot)
2. Individual actors may also be critiqued. Judges shall pick one or two outstanding actors from each play to be named All State Actors. Judges do not have to name an actor if none are found in a school's play.
3. Play Judges
 - a. The Speech & Theatre Advisory Committee will choose Judges.
 - b. There shall be five (5) judges for each panel at the State One Act Play Festival. All five (5) ballots shall averaged for final score .
 - c. If possible, the judges should be from different areas and backgrounds of the theatre such as educational, community, and professional, but they should all have a realistic knowledge of what can be expected at the high school level. The judges should be people who can give constructive criticism.
4. One Judges will provide an oral critique. However, the judges may not critique in the presence of the other judges, nor should they discuss their opinions, or ratings, with other judges until all ballots are submitted to the director of the play festival.

E. General Rules:

1. No theatre contestant (individual or school) may rehearse on the host school's stage prior to the state tournament except the host school.
2. School are invited to watch other One Acts, however it is unethical to use that time to "scope out" the stage.
3. Each school is responsible for its own scenery, props, make-up, costumes, and special equipment.
4. Only students from the competing school may audibly, or visibly, perform in the production.
5. Plays must meet the standards as outlined in the AIA and Arizona Thespian

Performance Standards Policy. Judges from NAAF, CAAF and SAAF may recommend that a play not be invited to the State One Act Festival if the play does not meet the Performance Standards Policy.

F. Protests:

1. Protests concerning infractions of these official rules should be made immediately upon knowledge of the infraction by the Play Director to the State Festival Director.
2. If necessary the State Festival Director shall pose the problem to the ethics committee for a decision.
3. Members of the Ethics Committee shall be the State Festival Director, any AIA Theatre Committee members, The State Thespian Director if present.
4. Schools shall be disqualified if found breaking an official rule.

G. INFORMATION NEEDED WITH ENTRY FORM:

1. Title of play
2. Playwright
3. Name of cast and crew members in the production.
4. Coach's and Student's signed Code of Conduct forms.
4. \$100.00 school entry Fee
*It is the individual school's responsibility to obtain performance rights.

NOTE: If the entered team does not receive confirmation of entry by the said deadline as listed in the invitation packet, it is the responsibility of the school's Play Director to personally contact the AIA State One Act Festival Director within 5 days, otherwise, the said play will not be entered.

PLAY CONTEST PROCEDURES

- A. The State Festival Director should give a great deal of consideration to the Play Festival before choosing the location for the State Festival.
- B. A good facility for the festival should include the minimum equipment and staff listed below:
1. A sound amplification system that can accommodate compact discs.
 2. A minimum of 5 downstage and 5 upstage basic lighting areas that can have color control so that each area can be either warm or cool lighting or a combination of the two.
 3. A medium sized proscenium opening stage is desirable for high school actors, but this is the least important of the needs, if the other items can be met.
 4. There should be a convenient efficient access to unload and store the sets until they are needed. This should be an area that has some supervision or that is easily accessible to the play director.
 5. There should be large ample dressing rooms that are not too close to the stage area so that the noise from them will not carry onto the stage.
 6. The host school should be willing and able to supply an experienced technical staff who knows the equipment.
 7. The theatre director from this school should be willing to serve as Festival Site director.
- C. The Festival Site Director and the State Festival Director should work together in planning the play festival. The items listed below are important and the State Festival Director should have a full knowledge of all the items. The Festival Site Director may choose to delegate the responsibility of all of these items. If she/he is doing this, she/he should make it clear to a Festival Site Director, that all the items are their responsibility. It is still the obligation of the State Festival Director to see that all of the important information is in the invitation or entry letter.
1. The invitation should also include all of the information about limitations of the stage, the size of the stage, a map showing unloading areas, dressing room areas, a basic light plot of the stage, and information on the sound system.
 2. Each school will bring all of its own furniture and props.
 3. Each school should be encouraged to keep their performances as simple and as compact as possible, because time is always a pressure in this event. Complicated technical effects usually do not turn out well, since there is a very limited preparation time for each show.
 - a. Play directors will be allowed time for their facility orientation. The intention of the facility orientation is not to provide rehearsal time but to provide orientation for the following technical aspects:
 - Set sound levels for recorded sound
 - Become familiar with lighting areas and set light cues
 - Placement of set pieces (spiking allowed)
 - Determine access to playing areas, as well as dressing rooms
 - Test actors' projection and sight lines**REMEMBER** this orientation is part of school sixty minutes on stage.
 - b. All schools shall report one (1) hour and fifteen minutes before the first play is scheduled to perform. At that time the Festival Site Director shall draw, by lottery, the performance order for that day. All contestants are expected to stay through the presentation of awards
 5. The schedule shall be as follows
 - a. Backstage Time: 1 hour prior to performance for preparation.
 - b. Sixty minutes (60) Stage Orientation, Performance Time, strike, Oral Critique Time (15 minutes after they sixty minutes on stage, unless school performance ends before the sixty minutes.
 - c. 1/2 hour after performance for clean up
 - f. A sample time schedule is as follows:

School 1	7:00 – 7:55	Backstage
	8:00 – 9:00	Stage Time
	9:00 – 9:15	Critique
	9:15 – 9:45	Backstage Clean - up
School 2	8:15 – 9:10	Backstage
	9:15 - 10:15	Stage Time
	10:15 -10:30	Critique
	10:30 – 11:00	Clean - up

D. Duties of State One Act Festival Director (SOAFD) and the Festival Site Director (FSD):

1. The State One Act Festival Director should be a knowledgeable adult who watches all the plays and he/she should be the one to make rulings on challenging the play contest. If it is a major challenge the State Festival Director should submit the challenges to the tournament ethics committee and be able to give a full explanation of the incident. The SOAFD is responsible for the conduct of this event before, during and after the festival.
2. FSD arranges the use of the facilities, storage, set placement, sound equipment, lighting equipment, etc.
3. FSD recruits and supervises the crews before, during and after the event.

The basic stage crew that is needed for this event:

- a. Stage manager
 - b. Curtain puller
 - c. Stage Crew 4 - 10 people to help schools arrange sets in waiting area, each school should have a crew for setting sets during stage time.
 - d. Light Crew 1 - 3 people depending on your equipment.
 - e. Sound Crew 1 - 2 people.
 - f. Runners for the judges 1 - 2.
All of the above technical staff should be as experienced as possible. They should realize that they will be cued for each show as it occurs which means they must know the equipment extremely well. They should realize that they cannot discuss the tech with any school until it is their time to set up.
4. FSD is the official timekeeper for all plays. He/she must be backstage for the beginning of the stage time to give the signal to begin. He/she will also stop the stopwatch after the stage is completely cleared of all aspects of the production used by the school which has just performed.
 5. SOAFD is responsible for getting the judges and discussing the contest procedure and ballots with them. Encourage them to view it as a positive educational experience. He/she should provide them with ballots, scratch paper, pencils, clipboards and lights.
 6. SOAFD is expected to run the play contest on an exact schedule to accommodate audience members coming at an exact time to see the plays.
 7. SOAFD collects the ballots at the conclusion of the contest and tabulates them on a master sheet that can be distributed to all schools.
 - (1) Record all Judges' Ballots on the Master Tab Sheet;
 - (2) Averages the Judges scores.
 - (3) The plays will be rated based on the following system:
Superior Rating 50-42 Score
Excellent Rating 41-34 Score
Good Rating 33-28 Score
 8. If FSD gets ahead of the time schedule, a school will not go early unless they and their coach are in agreement. It is a good idea to give the judges this extra time for the rather complicated ballots.
 9. SOAFD must rigidly enforce all time limits and see to it that all schools have an equal preparation time. **EARLY ARRIVALS DO NOT RECEIVE ADDITIONAL TIME.**
 10. FSD should provide a quiet isolated room where the judges can work on their ballots after and during the breaks in the contest.
 11. FSD should have emergency material available such as a first aid kit and basic tools to repair minor damages to sets while they were being moved.
 12. SOAFD should be extremely familiar with all the rules of the contest and be sure that he reads all of the information under judges and times.
 13. SOAFD should advise the judges if a play has been disqualified because it did not meet some of the rule specifications. However, he should encourage the judges to critique the play and just not to rate it. In all circumstances a play should be critiqued.
 14. It is the responsibility of the SOAFD to publish the results to all conference chairs within ten (10) days after the Play Festival.

E. Judges:

1. If possible, the judges should be from different areas and background of the theatre such as educational, community, and professional, but they should all have a realistic knowledge of what can be expected at the high school level. The judges should be people who can give constructive criticism.
2. The judges will be provided with ballots and instructions prior to the beginning of the contest.
3. The judges shall sit apart and reach their decisions without conferring with anyone. They shall not give an oral critique in the presence of the other judges.
4. The judges should be advised that even if a play is disqualified, there are no circumstances under which they would not be expected to give some constructive criticism and the rating of the various categories on the ballot.
5. Judges for the play contest are paid \$100 .00 per day.

CRITIQUE INSTRUCTIONS FOR THE PLAY JUDGES

1. You Should:
 - a. Realize that, you were employed to be critically instructive. Help the director and actors with sound suggestions which they may use to improve their work.
 - b. Be prepared to give an oral critique of all plays. Understand that young actors try as hard as they know how to be effective. Be tactful and kind as you comment about their work.
 - c. Whenever possible, find something about the performances which you can honestly commend.
 - d. Be specific in criticizing and use examples from it. Discuss it in terms used in the judging standards. A vague indecisive critique casts doubts on the judge.
 - e. Keep personal opinions of the playwright and play to yourself. Comments concerning cuttings or adaptations of song plays are appropriate.
 - f. Deal cautiously with the director's concept and interpretation of the play if the production is successful and does not distort the author's intent.

2. You Should Not:
 - a. Give an oral critique in the presence of another judge.
 - b. Compare one play to another in the festival. You must rate each play on its own merits based on the criteria on the Play Ballot.
 - c. Comment adversely about the play. It may not be the best play for a particular cast to produce at a particular time, but the judge has no responsibility in this contest to be publicly critical of the director's choice of play.
 - d. Criticize only in a negative way. Try to be constructive. It is your duty to help the director and actor to improve their work.
 - e. Make a "performance" of your critique.
 - f. Compare the performance of one cast with another.
 - g. Re-direct the plays. Suggestions are in order, but let the directors interpret them for their companies and use them as they see fit. Do not compare to plays you have seen or directed.
 - h. Embarrass the director and company by sarcasm, ridicule, or remarks, which in any way belittle the company.
 - i. Make any of the following remarks or similar remarks, which may have the same effect:
 - "I didn't like your play".
 - "I would have done it this way."
 - "I don't believe high school students should play such roles."
 - "I am so tired of seeing that play."
 - "You should have tried a new play. This one has been done too often."
 - "What can you expect with a play by the author?"
 - "This is my favorite play."
 - j. Become involved in a dispute about your decision. Be sure your decision is a right one, and refuse to discuss it with directors, students, parents, other judges, or contest managers. You made it--it is final and can not be changed once it is officially announced. Discuss your decision with anyone until all judges have finished their ballots. Then only discuss the decision with the contest manager if necessary until the results are announced.

3. Working Conditions for the Judges:
 - a. You must have an uninterrupted view of the stage as nearly in the center of the theatre as possible, you need a small table. There should be no member of the audience seated within two seats of you in any direction.
 - b. There should be a low-wattage, lamp available at your table, which you can turn off and on.

State One Act *BALLOT*

ACTING (60% of total value, approximately 5 points each)

- 1. **VOICE** - Could you hear the actors distinctly? Was the rate too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation properly done for each character? If dialect was used, was it done correctly and naturally?
- 2. **CHARACTERIZATION** - Was there a complete physical and mental recreation of the character by the actor? Were reactions to other actors correct and effective? Did we "believe" the actor's characterization at all times? Were the lines delivered in a manner which seemed natural to the characters in this play?
- 3. **MOVEMENT** - Were the movements of the actors in keeping with the story. Was there a great deal of random movement?
- 4. **ENSEMBLE** - Did you feel a smoothness of action which indicated adequate rehearsal and close cooperation and understanding among the actors?
- 5. **TIMING** - Did the actors pick up cues properly? Did the movements of the actors slow down the tempo of the show?
- 6. **MOTIVATION** - Was there a logical reason for all business and movement by the actors which was consistent and in keeping with the characters of the play? Were emotional transitions natural and effective?

STAGING (40% of total ballot, approximately 5 points each)

- 7. **COSTUMES AND PROPS** - Were the Costumes and Props in harmony with the characters, period, mood and style of the play.
- 8. **LIGHTING AND SOUND EFFECTS** - Did the Lighting and sound effects enhance the play? Were technical choices appropriate to this production?
- 9. **SET DESIGN** - Did the set have a unity of design? Did the set exhibit an appropriate understanding of the concept of the play? Did the set enhance the play?
- 10. **PLAY CONCEPT** - Was the production an effective piece of Theatre? Did it impact the audience? Did all of the elements come together?

Overall rating _____
Superior=50-42 pts. Excellent=41-33 pts. Good=32-28 pts.

Judge's Signature _____
Please put comments and reason for decision on the back of this ballot.

Overall points

Point guideline -

5 = Superior
4 = Excellent
3 = Good

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Performance Standards Policy

(Adopted July 28, 2007)

The Arizona State Thespian Board recognizes there is a wide variation in the “contemporary community standards” among the public, charter, and private high schools in the state. Thus, the following policy will govern **all** performances at the annual Arizona Thespian Conference, as well as the regional acting festivals which are sponsored by the above Board.

No performance will be allowed (full length, one act, or individual event) which is prohibited, or not protected by the First Amendment – i.e. “Unprotected speech.” A condensed definition of “unprotected speech” follows:

- 1) Material that has content that is “obscene as to minors,” (under the age of 18). This is defined as follows:
 - a) Where the average person, applying contemporary community standards, would find that the performance and/or production, taken as a whole, appeals to a minor’s prurient interest.
 - b) Where the performance and/or production depicts or describes in a patently offensive way, sexual conduct such as actual or simulated sexual intercourse (normal or deviate), masturbation, excretory functions, and actual lewd exhibition of genitalia; and
 - c) where the performance and/or production, taken as a whole, lacks serious literary, artistic, political, or scientific value.
- 2) Material that has content that is “defamatory,” – defined as the depiction of false unprivileged communication about an individual which injures that person’s reputation in the community or good name.
- 3) Material that has content that will cause “a material and substantial disruption of school activities,” - defined as student rioting; unlawful seizures or destruction of property; widespread shouting or boisterous conduct; school boycotts, etc.
- 4) Material that infringes on “separation of church and state.” Under this doctrine certain religious activities, such as proselytizing, have been held to be unconstitutional if conducted within the context of a school-sponsored activity.

(For a complete discussion of the above see: *Teaching Theatre*, Spring 2007 Edition, pp. 4-13, which includes the Miami-Dade County policy on play selection.)

Instructor’s Approval

I hereby certify that: a) at least one public performance has been given; and that such performance(s) conforms to the local school’s “contemporary community standards,” and that it contains no examples of “unprotected speech,” as defined above. b) If no public performance has been given I certify that I have perused the script(s) and have found nothing objectionable in its content re: “contemporary community standards” or “unprotected speech.”

(On a practical note: NO performance will be allowed at any of the above events that are listed on the event’s application form as: “TBA.” i. e. without an exact title.)

I hereby certify that all productions/performance listed on the event’s application form(s) have had at least one public performance at _____ (name of school) on _____(date)

AND/OR:

I have perused the script(s)and/or cuttings from a script of each production listed on the event’s application form(s) and have found no violations based on the local school’s “contemporary community standards” or “unprotected speech.”

_____ (signed) _____ (date)

(Failure to adhere to this policy may result in A.I.A. sanctions to your school.)

Coaches Code of Conduct

The Arizona Thespian's believes that sportsmanship is a core value and its promotion and practice are essential. Thespian Coaches have a duty to assure that their teams promote the development of good character. This code of conduct applies to all theatre coaches involved in interscholastic festivals and activities.

1. The theatre coach will promote academics and the educational process.
2. The theatre coach will teach, enforce, advocate, model, and promote the development of good character to include:
 - a) Trustworthiness
 - b) Respect
 - c) Responsibility
 - d) Fairness
 - e) Caring
 - f) Citizenship
3. The theatre coach will respect participants, officials, opponents, parents, and all other involved.
4. The theatre coach will promote fair play and uphold the spirit of the rules in the activity.
5. The theatre coach will model appropriate behavior at all times.

I have read and understand the requirements of this Code of Conduct and acknowledge that I may be disciplined if I violate any of its provisions.

Signature

Date

The AIA Theatre Advisory Committee has the final action on all Code of Conduct violations

Student Participants Code of Conduct

The Arizona Thespian's believes that sportsmanship is a core value and its promotion and practice are essential. Student participants have a duty to assure that their teams promote the development of good character. This code of conduct applies to all student participants involved in interscholastic festivals and activities.

1. Student participants will support the value of academics and the educational process.
2. Student participants will advocate, model, and promote the development of good character to include:
 - a) Trustworthiness
 - b) Respect
 - c) Responsibility
 - d) Fairness
 - e) Caring
 - f) Citizenship
3. Student participants will respect peers, coaches, officials, opponents and other associated with the event.
4. Student participants will promote fair play and uphold the spirit of the rules in the activity.
5. Student participants will model appropriate behavior at all times.
6. Student participants will engage in a healthy lifestyle.

I have read and understand the requirements of this Code of Conduct and acknowledge that I may be disciplined or removed from a team if I violate any of its provisions.

Signature

Date

The AIA Theatre Advisory Committee has the final action on all Code of Conduct violations

AIA and Arizona Thespians Code of Conduct FOR JUDGES

- I will be attentive to the performance and to the performer and limit all possible distractions.
- I will remember that I am watching high school students who are trying their best to create an effective theatrical experience and I will judge them as high school students.
- I will to make my critique positive and user friendly.
- I will make any negative comments, constructive and useful critique.
- In my critique, written and/or verbal, I will avoid personal comments such as, “I love (hate) that play/author.” “I really liked (did not like) the way you placed your chairs.” “When I directed that show I did it this way,” “and it should be done this way.” And my comments will reflect the score given or the score given will reflect my comments.
- I will do my best to make comments that refer to an effective/non-effective theatre performance such as “I think that you expressed the author’s desire for this piece because _____.” “The way you placed your chairs allowed for effective blocking.” “Another way to do this play would be _____.”
- I will not alter my scores for certain schools or teachers, but to judge fairly as all plays are equal in the opportunity to display their talents.”

Name of Judge – Signature

Printed Name

Name of Event

Date

ARTICLE 37 (Formerly 39)

THEATRE ADVISORY COMMITTEE

37.1 THEATRE ADVISORY COMMITTEE – The Theatre Advisory Committee

(TAC) shall be an ad hoc advisory committee of the AIA Executive Board.

37.1.1 Members will be as follows:

37.1.1.1 Conference Directors - Must be an AIA member school theatre coach.

The term of office shall be **two** years.

Conference Directors shall be elected as follows:

North Conference - **2** Members

Central Conference - **2** Members

South Conference - **2** Members

39.1.1.2 State Chairperson of the International Thespian Society (Arizona Thespians).

39.1.1.3 Northern Area Representative

39.1.1.4 Central Area Representative.

39.1.1.5 Southern Area Representative.

39.1.1.6 A representative from Speech and Debate

39.1.1.7 State One Act Chairperson

39.2 PURPOSE - To establish the framework which will provide the opportunity for AIA member schools to participate in Theatre Festivals with the following educational values in mind:

39.2.1 Develop the skills of communication.

39.2.2 Develop appreciation of literature and drama.

39.2.3 Promote the teaching of drama in secondary schools.

39.3 MEMBERSHIP - Any member school is eligible to participate in AIA sponsored theatre activities.

39.4 ORGANIZATION - The state will be divided into three Theatre Conferences, consisting of North, Central, South schools. Any exception to this alignment must be recommended by the TAC and approved by the AIA Executive Board.

39.4.1 The TAC may elect ad hoc nonvoting members to serve on the Committee for one year; renewable term.

39.4.2 The Chairman of the Thespian Society (Arizona Thespians) shall serve as the chairperson of the TAC or the committee shall elect a Chairman.

39.4.3 The State Tournament Committee will be the members of the TAC.

39.4.4 Duties of Chairperson, Directors and Area Representatives

39.4.4.1 It shall be the duty of the TAC Chairperson to:

39.4.4.1.1 Serve as spokesperson for all phases of theatre activity at the state level.

39.4.4.1.2 Preside at meetings of the TAC.

39.4.4.1.3 Coordinate the planning and administration of the various Conference Theatre Festivals (Northern AZ Acting Festival, Central AZ Acting Festival, Southern AZ Acting Festival) with the Area Representative.

39.4.4.1.4 Attend and assist the Directors and Area Representatives in the management of one of the Area Acting Festivals.

39.4.4.1.5 The TAC Chairperson or a designee shall be responsible for the records of the Area Acting Festivals and the State One Act Festival.

39.4.4.1.6 The TAC Chairperson or a designee shall be responsible for all tournament related revenue and expense accounting in accordance with the AIA Operations Handbook

39.4.4.2 Duties of all members of the TAC:

39.4.4.2.1 Serve as spokesperson for all phases of theatre activity at the Conference level.

39.4.4.2.2 Attend all meetings called by the TAC.

39.4.4.2.3 Forward all necessary information from the Conference to the TAC.

39.4.4.2.4 Area Representatives shall serve as Directors of their respective Acting Festivals.

39.4.4.2.5 Area Representatives shall be responsible for all acting festival related revenue and expense accounting in accordance with the AIA Operations Handbook.

39.4.4.2.6 Serve as committee of their respective Conference Festivals.

39.5 EVENTS NEEDING SANCTION - Theatre events may be held at the following level if approved by TAC:

39.5.1 High school (e.g. Forensic League of Arizona, International Thespian Society), college or university invitational tournaments and/or festivals:

39.5.1.1 Only AIA member or associate member schools may participate.

39.5.1.2 Each host school shall assume control and responsibility for the types of activities and for the rules governing these activities.

39.5.1.3 Each host school shall clear dates for such events with the TAC and obtain AIA approval.

39.5.2 All contests other than those herein enumerated must be listed as approved in the AIA Master Calendar. If a contest is not listed in the Master Calendar, coaches or principals shall communicate with the AIA office.

39.6 OFFICIAL RULES - The TAC shall publish the AIA Theatre Festival Rules Book. The

Festival Rules Book shall be updated annually with current rules and regulations. The Festival Rules

Book will include: official rules of conduct, Festival management procedures, descriptions and rules for specific events, and awards to be presented to participants.

39.7 SEASON OF COMPETITION - The season of Festivals shall begin September 1 and end April 30.

39.8 STATE ONE ACT FESTIVAL

39.8.1 State One Festival shall be held in the following manner:

39.8.1.1 There will be a one State Festival held the third weekend in February. If there is a religious holiday conflict, then the festival weekend will be changed to the nearest non-conflict weekend.

39.8.1.2 Rules for advancing to State One Act Festival will be set forth in the AIA Theatre Rules.

39.8.2 Financing - Festival expenses shall be covered by entry fees which shall be set by the TAC and specified in the AIA Theatre Festival Rules and shall be approved by the AIA Executive Board.

39.8.3 Eligibility - All students participating in contests sponsored or sanctioned by the AIA must meet domicile and academic requirements as stated by AIA rules.

Current AIA TAC Members-

Chairman – Linda Phillips, Agua Fria

State One Act Chair/SaD Rep – Steve Abaroa, Highland

Secretary/IE Showcase – Patrick Shanahan – Maryvile

North Region Director – Cory Losenicky, Greenway

North Region Rep – Ed Como, Chapparal

North Region Rep – Becky Bell, Deer Valley

Central Region Director – Jenell Reardon, Desert Ridge

Central Region Rep – Shawna Marquis, Perry

Central Region Rep – Kim Bonagofski, Mountain Point

South Region Director – Steve Halper, Salpoint

South Region Rep – Emily Arnold, Flowing Well

South Region Rep – Kris Kissel, Sabino

School	Region
Agua Fria	Central
AJ	Central
Alhambra	Central
Arts aca at South Mt.	Central
AZ Conservatory of the Arts	Central
AZ School for the Arts	Central
Campo Verde	Central
Carl Hayden	Central
Chandler	Central
Combs	Central
Desert Edge	Central
Desert Ridge	Central
Empire	Central
Estrella Foothill	Central
Gilber	Central
Goldwater	Central
Hamilton	Central
Highland	Central
Higley	Central
Liberty	Central
Maryvale	Central
Mesa	Central
Mesquite	Central
Mt Pointe	Central
New School for the Arts	Central
Perry	Central
Queen Creek	Central
Red Mt	Central
Verrado	Central
Westview	Central
Xavier	Central

School	Region
Apollo	North
Bolder Creek	North
Bradshaw Mt.	North
Cactus	North
Cactus Shadow	North
Centennial	North
Chaparral	North
Deer Valley	North
Desert Mt.	North
Glendale	North
Greenway	North
Holbrook	North

Indepentance	North
Lake Havasu	North
Mt. Ridge	North
North	North
Notre Dame Prep	North
Page	North
Payson	North
Saguro	North
Shadow Mt	North
Shadow Ridge	North
Valley Vista	North
Willow Canyon	North

School	Region
Buena	South
Canyon Del Oro	South
Catalina Foothills	South
Cienga	South
Desert View	South
Flowing Well	South
Ironwood Ridge	South
Kofa	South
Marana	South
Sabino	South
Sahuaro	South
Salpointe	South
Santa Rita	South
St. Augustine	South
St. Gregory	South