



National Individual Events (NIES) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs.

The performance Individual Events include:

- Monologue
- Duo Acting
- Group Acting
- Solo Musical Theatre
- Duet Musical Theatre
- Group Musical Theatre

The technical Individual Events include:

- Costume Construction
- Costume Design
- Lighting Design
- Scenic Design
- Short Film
- Sound Design
- Stage Management
- Theatre Marketing

Scoring: A performance-based assessment rubric is used for all Individual Events.

- The ratings are (4) Superior, (3) Excellent, (2) Good, and (1) Fair.
- The ratings tabulate to a numeric total ranging from 4 to 24, depending on the number of criteria included in the individual rubric. Please familiarize yourself with the rubrics, scoring, and critique sheets.
- To determine an entrant's rating:
 - add up the scores in the far right column and enter the totaled score at the bottom; and
 - based on the total, circle the indicator of achievement to the left of the column.
- For an entrant's overall rating, average the three adjudicators' totaled numeric scores.
- Student guidelines for each area are included in this document to help entrants understand adjudication.
- Individual Event rubric forms can be found at <https://www.schooltheatre.org/programs/nies> - click on "NIE Library" at the bottom of the notes.
- The Educational Theatre Association recommends using three adjudicators, but you must use at least two.

Questions/Issue resolution: All appeals, questions, or clarifications can be directed to EdTA Deputy Executive Director Doug Berlon at dberlon@schooltheatre.org.

Qualifying for the National Individual Events

To qualify for NIEs at the International Thespian Festival, entrants must:

1. receive an overall assessment rating of **Superior** at their chapter conference/festival or at a similar qualifying event for their chapter; and
2. be an inducted Thespian at the time of ITF registration.

After their chapter conference/festival, chapter directors are **required** to send EdTA the Individual Events Qualifier Form listing students who qualified to participate in NIEs. Students who register for NIEs at the ITF must appear on their chapter's Individual Events Qualifier Form and, new for 2017-18, the student **MUST** be an inducted Thespian *at the time of ITF registration* in order to participate.

Inclement weather

In the event that weather prevents entrants from traveling to the chapter's qualifying event, a school administrator must provide written documentation to EdTA stating that entrants were prevented from attending the chapter event because the administration canceled all travel due to inclement weather. EdTA must receive this written documentation within the two weeks following the qualifying event. When this letter has been received, entrants may follow the procedure detailed in the next paragraph.

Exceptions

For students from chapters that do not have a chapter conference/festival, whose event was cancelled, or that do not offer Individual Events, these students may qualify for NIEs by submitting two letters of recommendation and two completed rubrics indicating *Superior* from individuals (other than the student's troupe director) who teach or direct theatre. Letters must justify in detail why an entrant should participate in the Individual Events program, and the completed rubrics must show an overall Superior rating.

No IE registrations will be accepted after May 1, 2018.

Registering for National Individual Events

All complete registrations for the NIEs program at the International Thespian Festival will be accepted on a first-come, first-served basis until **May 1, 2018**. If the National Office has not received an entrant's complete IE registration by May 1, 2018, then the IE registration is considered void and no refund will be provided.

Note: NIEs registrations will *not* be accepted until all ITF registration requirements are met. A troupe's *entire* ITF registration process will be delayed due to incomplete individual registrations.

To register for the National Individual Events program at the International Thespian Festival, an entrant must:

1. register for the entire week of ITF;
2. register online for only one event;
3. pay a registration fee of \$30 per event - not per participant - for example, a pair of actors pays only one \$30 fee to participate in duo acting;
4. be affiliated with an active Thespian troupe; and
5. be an inducted Thespian by the time of ITF registration.

A NIEs registration is considered incomplete if:

1. entrant is not registered for ITF;
2. entrant has not paid the registration fee;
3. the chapter director has not provided the chapter's Individual Events Qualifier Form;
4. entrant did not include title(s) of performance or design presentations; or
5. entrant did not follow the Securing Performance Rights process (*see pages 22-23*).

Participating in National Individual Events

Note: Entrants must be aware of performance times if they plan to participate in college auditions, Thespian scholarship auditions, Chapter Select, or Freestyle Theatre at ITF.

Arriving

All entrants registered for the National Individual Events program at the International Thespian Festival **must** arrive on Monday, June 25. Currently, NIEs are scheduled for Tuesday and Wednesday from 9:00 a.m. to 2:00 p.m. Any performance or technical NIEs that must be made up because of travel issues will be held on Wednesday, on an as-needed basis.

Callbacks

Final callbacks for performance events will be posted in the Lied lobby by 7:00 p.m. on Wednesday. Callbacks for performance and technical events will be held on Thursday, 9:00 a.m. to 2:00 p.m. Events selected for the Judges' Choice Showcase will be posted by 4:30 p.m. on Thursday in the Lied lobby. Films will be viewed in advance and shown in a special workshop session.

Audience

All Thespians may view any first-round NIEs session. Seats will be available on a first-come, first-served basis. Audience members will only be allowed to enter **between** performances and must remain quiet. Callbacks are not open to an audience. Only the entrant's Troupe Director may attend the entrant's callback performance.

Judges' Choice Showcase

The Judges' Choice Showcase presents outstanding NIEs before the entire delegation. Technical theatre finalists will showcase their work in the Lied lobby beginning Thursday evening. Those selected for the Judges' Choice Showcase, both performance and technical, must participate in a tech run through. Up to 12 performances will be selected. Not all categories may be represented. The short film finalist will be shown as part of the showcase. Black attire is required.

Volunteering for NIES

Troupe directors and chaperones are welcome to volunteer to be door guards, time-keepers, and adjudicators. *All adjudicators must complete online training prior to ITF.* When assigning responsibilities, the volunteer coordinator will attempt to accommodate preferences indicated during ITF's online registration process. Volunteers must attend a meeting the morning(s) of events that they are supporting. This will be used to check in, answer any questions, and provide the volunteer the information and resources needed for the day.

Rules for all performance events

1. Individual Events have strict time limits. After the introduction (slating), time begins with the first word, musical note, or acting action (if it proceeds the first word or note). If a student exceeds the time limit, the judge will notate the time on the form and a final eligibility ruling will be determined in the tabulation room. If the student exceeds the time limit by 30 seconds, the time-keeper must stop the performance. No warnings are required from the time-keeper.
 - a. Time limits for performance events are as follows:
 - i. monologues, three minutes; and
 - ii. all other performance events, five minutes.
2. Each entrant is permitted to participate in only one event.
3. Entrants who qualify for NIEs through participation in a chapter conference/festival must present exactly the same work at both the chapter and national levels. Other qualifying entrants are expected to present the works listed on their registration.
4. Substitutions are not allowed. Entrants who qualified at a chapter conference/festival and who are listed on the chapter qualifier form are the only ones qualified to perform at ITF.
 - a. However, in the category of Group Musical and Group Acting, drops will be allowed, but no substitutions are permitted in any category.
5. Acceptable material for all NIEs events:
 - a. Published scripts written for the theatre ONLY. If the participant is using a piece that is also a movie, the performance must be from the play or musical, not the movie script.
 - b. Songs from a musical that have been written for the theatre (regardless of its previous publication as a classical or popular song – e.g., *Forever Plaid*, *Mamma Mia*, etc.).
 - c. It's difficult to address every situation in this document, but fundamentally, the guide is that the piece must either have:
 - i. publisher permission (NOT author-only permission); or
 - ii. available for sale in a libretto, play, vocal selection, or musical score.
6. Unacceptable material for NIEs events:
 - a. poetry;
 - b. fiction;
 - c. scripts or songs from films;
 - d. scripts or songs from television;
 - e. stand-alone monologues found on the internet or in monologue books;
 - f. popular songs not used in a published work for the theatre;
 - g. classical songs not used in a published work for the theatre; and
 - h. props or costumes, including the use of hair, non-prescription glasses, earrings or other personal items.
7. Disqualification. The NIEs program is meant to challenge, inspire, and educate students. As you'll note throughout this document, there are very clear rules to ensure equity among all participants. Violations of these rules can lead to disqualification.
 - a. Disqualification reasons can be noted by individual adjudicators. The adjudicator should note the issue(s) under their printed name and signature.
 - b. Regardless of individual disqualification reason(s), it is the responsibility of the tabulation room officials (or pre-defined designate) to rule on any disqualifications.
 - c. Disqualifications at the International Thespian Festival will be ruled by Deputy Executive Director Doug Berlon.
8. Filming. Individual Events may not be filmed for rebroadcast or other use without prior written approval of Deputy Executive Director, Doug Berlon

Technical rules (excluding short film)

The entrant must prepare a presentation and design for one published work written for the theatre (play or musical). Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.

1. Time limits for technical events are as follows:
 - a. presentation, up to eight minutes; and
 - b. question and answer, up to four minutes.
2. The entrant must give an oral presentation up to eight minutes justifying the design and guiding the adjudicator through the entrant's creative process. Notecards are permitted. The introduction to the presentation must include only the entrant's name, troupe number, title of show, and writer(s). A 30-second oral synopsis should be prepared as part of the presentation. After the presentation, adjudicators will have up to four minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed 12 minutes.
3. Students from chapters requiring electronic submissions may present their work electronically. However, they must bring their own equipment. The exceptions to this rule are:
 - a. for costume construction, students must bring the actual costume constructed; and
 - b. for stage management, students must bring the actual prompt book used during the production.
4. Read and follow exactly the task sheet for your technical entry.
5. Wear professional all-black clothing and shoes for the presentation before the adjudicators.

Specific event rules

Acting – Monologues

In Acting – Monologues, the skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships
- Use of focus and concentration
- Integration of voice, body, movement, and staging

In a monologue performance the entrant must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
 - The entrant's name
 - Title of both selections
 - Name of the playwright(s)
 - Troupe number (optional)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Monologues are not to exceed three minutes
- Appropriate material:
 - Prepare two selections
 - Monologues should represent two contrasting selections (may be different in period, style, or mood)
 - Each selection should be approximately one and one-half minutes each
 - Each selection should reflect an important moment in the play
 - Only one character from each play may be portrayed in each selection
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - One chair may be used
 - Entrants must wear all black
 - Entrants must wear all black shoes
 - Clothing should be professional yet allow easy movement for the actor to accommodate the action of the performance
 - Entrants should refrain from wearing anything that might distract the adjudicators

Acting – Duo/Group Scene

A duo is defined as a performance for two players. A group scene is defined as a performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Acting – Duo/Group Scene, the skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships
- Use of focus and concentration
- Integration of voice, body, movement, and staging

In a Duo/Group Scene performance the entrants must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
 - The entrant's name
 - Title of selection
 - Name of the playwright(s)
 - Troupe number (optional)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Duo/group scenes are not to exceed five minutes
- Appropriate material:
 - Each participant must be actively involved in the scene
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - For duo acting, two chairs may be used
 - For group acting, one table and up to six chairs may be used
 - Entrants must wear all black
 - Entrants must wear all black shoes
 - Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance
 - Entrants should refrain from wearing anything that might distract the adjudicators

Musical Theatre – Solo Performance

In a musical theatre solo performance, the entrant must present one musical selection from a published script written for musical theatre. The adjudicators will consider how well the piece is acted, not only how well it is sung. The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection.

In Musical Theatre – Solo Performance, the skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

In a Musical Theatre – Solo Performance the entrant must follow these guidelines;

- Begin with an introduction (slating). The introduction (slating) must include only:
 - The entrant’s name
 - Title of selection
 - Name of the composer and lyricist
 - Troupe number (optional)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Musical theatre solo performances are not to exceed five minutes
- Appropriate material:
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
 - Performers **MUST** use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
 - Accompanists are not permitted
 - A cappella performances are not permitted
 - At ITF, bluetooth speakers will be provided to allow participants to play music in one of two ways:
 - Using Bluetooth-enabled mobile devices
 - Using a provided 1/8-inch audio connection cable.
 - *CD players will no longer be available at the International Thespian Festival; however, participants may bring their own*
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - One chair may be used
 - Entrants must wear all black
 - Entrants must wear all black shoes
 - Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
 - Entrants should refrain from wearing anything that might distract the adjudicators

Musical Theatre – Duet/Group Performance

In a musical theatre duet/group performance, the entrants must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not only how well it is sung. The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection.

A musical theatre duet is defined as a musical theatre performance for two players. A musical theatre group scene is defined as a musical theatre performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Musical Theatre – Duet/Group Performance, the skills that measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

In a Musical Theatre – Duet/Group Performance the entrants must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
 - The entrant’s names
 - Title of selection
 - Name of the composer and lyricist
 - Troupe number (optional)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Musical theatre duet/group performances are not to exceed five minutes
- Appropriate material:
 - Each participant must be actively involved in the performance
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
 - Performers **MUST** use pre-recorded, non-vocal musical accompaniment; no live music is permitted
 - Accompanists are not permitted
 - A cappella performances are not permitted
 - At ITF, bluetooth speakers will be provided to allow participants to play music in one of two ways:
 - Using Bluetooth-enabled mobile devices
 - Using a provided 1/8-inch audio connection cable.
 - *CD players will no longer be available at the International Thespian Festival; however, participants may bring their own*
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - For a duet musical theatre performance, two chairs may be used
 - For a group musical theatre performance, one table and up to six chairs may be used

- Entrants must wear all black
- Entrants must wear all black shoes
- Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
- Entrants should refrain from wearing anything that might distract the adjudicators

Costume Construction

In Costume Construction, the skills measured are:

- An understanding of the role of costume construction
- Sewing and construction skills
- The ability to present and explain the process of constructing the costume
- Attention to detail

Only one entrant may be involved in the construction. No collaborations are permitted.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- A fully constructed costume that reflects the entrant's capabilities and strengths, constructed entirely by the entrant, using a publically available pattern (for plays or musicals).
- Pattern requirement:
 - The costume must be designed, developed and constructed from a pattern available for purchase. The pattern manufacturer's information must be included in the details of the presentation.
 - A pattern designed by the participant cannot be used for NIES.
 - There are no restrictions on the costume size. It simply needs to fit the person for which it was built.
- An itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim. Total may NOT exceed \$100. The cost of the pattern is NOT included in that \$100.
- If millinery, the budget limit is \$50.
 - For more information/instruction, the book *From the Neck Up* is recommended. The cost of the book does not need to be included in the budget.
- The expense sheet must be mounted on the display board as proof that the entrant did not exceed their budget.
- A costume production collage that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
- Process photos must depict the garment at various stages of construction - *not the participant at a sewing machine*.
- The collage must be presented on a 20" x 30" heavy stock display board.
- The display board must be labeled in the lower right-hand corner with the entrant's name, title of play or musical, the pattern number and brand, and troupe number (optional).
- Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.
- The garment should be presented on a hanger or, if an accessory, in a box. The entrant should NOT wear the costume to the IE session.
- Entrants must wear all black.
- Entrants must wear all black shoes.

Costume Design

In Costume Design, the skills measured are:

- An understanding of costume design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of costume design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices
- Attention to detail

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- Five character renderings, either five different characters or a single character through five changes.
 - More than five character renderings will not be accepted
 - No finished costumes are permitted
 - Renderings should be 8" to 10" tall
- Template or trace characters are permitted.
- Swatches **MUST** be included and attached to the lower left-hand corner of the display board.
- The character renderings must each be mounted on either a 10" x 15" or 11" x 17" heavy stock display board
 - Board stands are optional.
 - The board should be labelled in the following manner:
 - Upper left-hand corner: play or musical title and writer(s)
 - Upper right-hand corner: character's name, act, and scene
 - Lower right-hand corner: entrant's name and troupe number (optional)
 - **NO** other information may be included on the labels
 - Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement
 - Complete research
 - Theme of the show
 - Design unifying concept
 - Script requirements
 - Budgetary requirements or other constraints or considerations
 - Sources of inspiration for design and color palette (if used)
 - Techniques used within the design
 - Preliminary sketches
 - Costume plot (showing who wears what when)
- Entrants must wear all black
- Entrants must wear all black shoes

Lighting Design

In Lighting Design, the skills measured are:

- An understanding of the roles and responsibilities of a lighting designer and the technology/equipment to implement and support the design
- The ability to present and explain design choices
- An understanding of the artistic and practical constraints that impact lighting design
- An understanding of the relationship of lighting design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - Light plot (1/4" or 1/2" equals 1'0") no larger than 24" x 36", which may be rolled, folded, or mounted indicating all information necessary to assure clear understanding of the designer's intentions. The location and identification data of every luminaire, accessory, and specialty unit should be represented on the light plot, along with the following information as appropriate:
 - Color medium
 - Set and masking
 - Areas
 - Lighting positions with labels
 - Type of instrument
 - Unit numbers
 - Circuit
 - Channel
 - Focus/purpose
 - Gobos/patterns/templates
 - Practicals
 - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
 - Instrument key
 - Title block including:
 - Show title
 - Facility
 - Drawn by
 - Scale
 - Date
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement summarizing:
 - Research done on recurring themes/motifs, given circumstances of the show, writer(s), and previous productions. (These could include notes, articles, sketches, photographs, colors, etc.)
 - Theme of the show
 - Unifying design concept
 - Script requirements
 - Sources of inspiration

- Uses of color
 - Techniques used within the design
 - Reflections on the process
 - Instrument schedule
 - Magic sheet/cheat sheet
 - Sample color media used with explanations of choices
 - Description of three light cues organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene **OR** three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene.
 - If the production was realized, photos should be included.
- Entrants must wear all black
 - Entrants must wear all black shoes

Scenic Design

In Scenic Design, the skills measured are:

- An understanding of the scenic designer's role and responsibilities
- An understanding of the artistic and practical constraints that impact the scenic design
- An understanding of the relationship of scenic design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - A scale model (in 1/4" or 1/2" equals 1'0") OR a perspective rendering (no larger than 11" x 17") showing the design of an entire show (not just a scene) and its relationship to the theatrical space. At least one figure must be included in the rendering or model to show proportion and scale. Model or rendering can be generated through multiple media, such as SketchUp, Vectorworks, or 3-D printers.
 - Floor plan (drawn to the same scale) for the production that clearly indicates:
 - Performance space
 - Backstage space
 - Audience areas
 - Sightlines
 - Title block including:
 - Show title
 - Floor plan source
 - Scale
 - Entrant name
 - Date
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement summarizing:
 - Theme of the show
 - Unified design concept
 - Script requirements
- The following may or may not be included in the binder but must be presented:
 - Complete research
 - Sources of inspiration
 - Floor plan
 - Models or renderings - if the student is using a model (instead of a rendering), they must bring the model - photos of a model are not an acceptable replacement
 - Techniques within the design
- Entrants must wear all black
- Entrants must wear all black shoes

Sound Design

In Sound Design, the skills measured are:

- An understanding of the roles and responsibilities of a sound designer and the technology/equipment to implement and support the design
- An understanding of the artistic and practical constraints that impact the sound design
- An understanding of the relationship of sound design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - Sound system plot indicating:
 - Speaker plot showing where on the set and in the performance space loudspeakers are placed
 - The clear relationship of speakers on the plot to speakers on the block diagram
 - Block diagram showing signal flow through the sound system, following the USITT Sound Graphics Standards (available at www.usitt.org)
 - Rack diagrams
 - Microphone schedules
 - Pit diagrams
 - Patch assignments
 - Sound effects, both digital and Foley
 - Programming of the playback device
 - Engineering the show in a live microphone setting
 - Training the actors in the use of microphones
 - Setting preliminary sound levels and making adjustments during technical rehearsals
 - Title block including:
 - Show title
 - Facility
 - Source for drawing
 - Scale
 - Entrant name
 - Date
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement summarizing:
 - Theme of the show
 - Unified design concept
 - Script requirements
 - The following may or may not be included in the binder but must be presented:
 - Sources of inspiration
 - Techniques used within the design
 - Representative examples of the sound design to be played on a provided sound system
 - Description of sound cues organized by:

- Act and scene
- Stated purpose of the cue
- Planned timing of the cue
- Entrants must wear all black
- Entrants must wear all black shoes

Stage Management

In Stage Management, the skills measured are:

- An understanding the stage manager's role and specific responsibilities
- An understanding of the purpose and value of a production book
- The ability to organize stage management ideas, products, and choices that support a realized production.

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation must be from a realized production

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The entrants should:
 - Approach the process as if interviewing for a college stage management program or a job
 - Discuss a realized production either in their middle or high school program or a community or professional theatre
 - Articulate the role of the stage manager/stage management process in the focused production
 - Address the collaborative process with cast, crew, director, and production team
 - Effectively communicate an understanding of the stage manager's role as it relates to the focused production
 - Show personality and style
 - Exhibit consistency, clarity, and organization
- A production book (a binder containing components of the stage management promptbook and paperwork used to perform responsibilities) should include but is not limited to:
 - Prompt script with blocking and all technical cues, such as lights, sound, deck, etc. This may be broken into two scripts
 - Examples of contact sheet, cast list, rehearsal schedule, props list, sound and lighting cue sheets
 - A written statement of the director's artistic concept of the production that includes a discussion of the theme and how the theme was executed
- Entrants must wear all black
- Entrants must wear all black shoes

Theatre Marketing

In Theatre Marketing, the skills measured are:

- An understanding the marketing director's role and specific responsibilities
- An understanding of the purpose and value of research, resources, and personnel needed to communicate a marketing concept to an audience
- The ability to align a marketing campaign's components in a distribution strategy that supports a realized production

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation must be from a realized production.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - A case study that methodically works through the marketing process
 - The marketing campaign developed and executed for a published script (play or musical) written for the theatre and presented by the school
 - Designs for performances of poetry, fiction, screenplays, or any other medium are prohibited
 - It is strongly recommended that the entrant was responsible for actual publicity
- Entrants should bring a portfolio binder for adjudicators that contain the components of their marketing campaign, including:
 - A finished poster
 - A finished program
 - Two press releases consisting of an informational article and a feature article
 - A copy of the marketing budget for the publicity campaign and justification of expenses
 - Any work that shows the progression of the creative process, including a brief statement of the design choices inspired by the script, research materials, and other sources of inspiration, if any
 - Work will be adjudicated on creativity and results, not necessarily how much money was in the budget and how well the money was spent
- Presentation Format:
 - Background
 - Introduce self and Thespian troupe number
 - Description of the show
 - Dates and number of performances
 - Description of executing the marketing plan (self and/or team responsibility)
 - Creative development
 - Collaboration with production team
 - Target market (outside of school)
 - Research or inspiration to develop the design concept, if any
 - How the marketing design concept matches the production design
 - The development and creation of the marketing campaign's design concept
 - Reflections on what might be done differently if more time, money, etc., were available
- Execution:
 - Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)
 - Explain how and where the marketing was distributed

- Make clear the consistency in marketing (from the same campaign)
 - Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.
- Realized Outcomes:
 - Indicate budget versus money spent
 - Make note of free services (e.g., copies, printing) or vendor donations
 - Determine what the actual or comparable service would cost
 - Number of tickets sold per performance versus house capacity
 - Compare the outcome to a similar show previously produced
- Entrants must wear all black
- Entrants must wear all black shoes

Short Film

In Short Film, the skills measured are:

- The ability to create opening and closing titles, credits, and graphics that orient the viewer to the story
- The ability to visually develop a story with dialogue
- Camera, lighting, and sound use
- Editing, including scene length and flow
- The emotional and physical believability of the acting
- The filmmaker's use of film elements to create a successful product

Films can be no longer than five-minutes. Films must be of original content and may be a collaboration among entrants.

- Short Film Execution - Entrant must demonstrate:
 - Proper use of title cards and credits within the five-minute limit
 - Properly executed camera angles and shot variation to enhance the storyline and finished product
 - Control over lighting exposures for clarity, storytelling, and a professional finished product
 - The ability to capture, record, and manipulate all audio aspects of your production
 - Controlled and manufactured editing choices that enhance the overall storytelling
 - The ability to complete a storyline that includes a clear arc (beginning, middle, and end)
- Short Film Requirements:
 - Music must either be original or documented public domain material
 - Material deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification
 - If the film receives an overall superior rating at the state level, it may be uploaded to YouTube for national judging
 - Mark your video's YouTube privacy settings as either Public or Unlisted so the URL may be shared with judges (do not select Private or the judges will be unable to view the film)
 - Use the form at schooltheatre.org/shortfilmsubmission to submit the URL on YouTube; all fields are required
 - The films will be viewed and critiqued by the judges prior to the International Thespian Festival
- At the International Thespian Festival, the film will be:
 - Shown in a teaching workshop and will stand alone (i.e., the entrant will not have to make any type of presentation)
 - Discussed and openly critiqued by at least one of the judges, who will give the entrant the critique sheets completed by all of the judges

Securing performance rights for Individual Events materials

It is the responsibility of entrants to obtain permission for the use of copyrighted material. In certain cases, permission is not required.

- The performance of a song from a published musical in an adjudicated IE program is considered a fair use, and no permission is required.
- The performance of a monologue or scene from a non-musical play at chapter conference/festival or in an adjudicated National Individual Events program may be subject to one of a number of agreements negotiated between EdTA and several major publishers. Determine the identity of the publisher (check the title page of the script or consult an internet database like findaplay.com or doollee.com), then check the following listing for that publisher's most recent policy. If the work is published by a house not included below, an entrant must obtain permission.
 - If necessary, complete the appropriate sections of the NIEs Rights Application and Permission Form (page 24) and mail it to the publisher or leasing agent. The name and address of the publisher or agent should be in a notice of copyright published with the script.

Play Publishers

- **Broadway Play Publishing, Inc.:** <https://www.broadwayplaypub.com/performance-rights/>
 - All competitions require a performance-rights license **with the exception of those five minutes or under in duration** for which no license is required. For competitions with a duration of greater than five minutes a standard fee of \$50.00 per performance applies for full-length plays and \$35.00 per performance for short plays.
- **Dramatic Publishing Co.:** <http://www.dramaticpublishing.com>
 - There is no charge for use in Thespian national or chapter conferences/festivals Individual Events.
- **Dramatists Play Service:** <http://www.dramatists.com>
 - All Dramatists Play Service properties are pre-approved for Thespian national or chapter conferences/festivals, with no written permission required and for no royalty **unless** the student is selected for the NIE Showcase.
 - **If the student is selected for a Showcase, the student must secure performance rights** within 48 hours of the showcase: <https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp>.
 - The exceptions to this guide are the works of Samuel Beckett and Edward Albee. In both of these cases, the student must secure the rights in advance and for each time it is performed.
- **Samuel French, Inc.:** <http://www.samuelfrench.com>
 - Monologues and brief excerpts of less than 10 minutes do not require a license or other permission from Samuel French. If the piece is under 10 minutes, there is NO need to ask or pay for the rights.
 - The exception to this guide are works of Neil Simon and the musical *Grease*
 - If Neil Simon, the rights need to be secured, in advance, EVERY time it is performed (the minimum rate is \$125).
 - If *Grease*, a single song is OK, but if any dialogue or scenes are used, you must ask and secure the rights in advance.
 - A license must be obtained through www.samuelfrench.com for any performance of a copyrighted work, including cuttings and excerpts over 10 minutes (*this is not a NIES issue, but wanted to share the information in case your chapter has other events*). Titles approved for cuttings are marked "Cuttings approved for competitions." A brief summary of proposed cuts or scenes must be included in the

appropriate section of your license request. If the piece is over 10 minutes:

- 10-45 minutes - flat fee of \$45 is due and payable in advance.
 - Over 45 minutes - the same cost as a full production - due and payable in advance.
 - At the chapter level, Samuel French has requested that for ALL works over 10 minutes, the Chapter collect and remit a single payment with a list of all the pieces being done (vs. having each student submit separately).
 - For more information, please visit www.samuelfrench.com or for a list of state specific licensing reps: <http://www.samuelfrench.com/contact-representative>.
- **Playscripts, Inc.:** <https://www.playscripts.com/help/rights>
 - Royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These particular performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)
 - **Smith and Kraus:** <http://www.smithkraus.com>
 - Most Smith and Kraus collections include a blanket permission statement for use. Remember, however, the particular piece you're interested in performing *must* be found in one of these collections that include blanket permission.
 - **Theatrefolk:** www.theatrefolk.com
 - Monologues and scenes/excerpts lasting 10 minutes or less taken from scripts published by Theatrefolk maybe performed in any Thespian national or chapter conferences/festivals program without royalty.
 - **YouthPLAYS:** www.youthplays.com
 - Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian national or chapter conferences/festivals. To receive a statement of permission, an entrant must purchase a single printable perusal copy of the play through the YouthPLAYS website, then email info@youthplays.com with their name(s), school, and event information.

National Individual Events Rights and Application Form

If your Individual Event performance material is a song from a published musical or covered by a publisher agreement described in these guidelines, you are not required to submit this form. If the material does not qualify for one of those exemptions, submit this completed form (signed by both the troupe director and proper licensing agent) with your event registration. For ITF, all performance permissions are **due no later than May 1**.

Troupe director of performer(s)

School

School address

City, State/Province/Country, Zip or Postal Code

School phone

School fax

Name(s) of performers

Name of show(s)

Show(s) author(s)

State chapter conference where IE performed

City, State where IE performed

Dear Licensing Agent:

I am requesting to use material represented by your company in the above performance. The above named student(s) will be performing in the National Individual Events program as a part of the above named Chapter Conference/Festival and/or the International Thespian Festival (affiliated with the International Thespian Society) in Lincoln, Nebraska, in June, 2018. The total performance time of this selection will not exceed three minutes for monologues or five minutes for scenes.

The selection they would like to perform is a: _____Scene _____Monologue

As troupe director of the above student(s), I agree that only the above piece(s) will be performed for adjudication in adherence to the rules of National Individual Events for Chapter Conferences or the International Thespian Festival.

Troupe director's signature

Date

On behalf of _____, I grant permission for the indicated selection to be performed at the above conference and, if selected, at the Thespian Festival in Lincoln, Nebraska.

Licensing agent's signature

Date