



Indiana Program Guide 2021-2022

International Thespian Excellence Awards (Thespys™ for short) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs.

Performance Categories

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

Technical Categories

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

Scoring

A performance-based assessment rubric is used for all categories.

- 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:
 - o Add up the scores in the far-right column and enter the totaled score at the bottom.
 - o Based on the total, circle the indicator of achievement to the left of the column.
- For an entrant's overall rating, average the total numeric scores of the three adjudicators. Average scores will be rounded up to the nearest whole number; for example, an average of the three judges' scores of 17.5 rounds to 18. A 17.4 will not round up to 18 but down to 17.
- Student guidelines for each area are included in this document to help entrants understand adjudication.

Questions/Issue Resolution

Direct all appeals, questions, or clarifications to creed@indianathespians.org.

Multi-Troupe Presentations

On rare occasions, schools working together want to present a category together. Students from two or more troupes can collaborate under the following condition:

- The troupe directors must apply using the "Multi-Troupe Application Form" in Appendix A.

- Troupe directors must validate with the other director(s) to make sure they have no concerns with the piece, or the students being used.
- If any of the troupe directors want administrative approval, all troupe directors must agree to have their administrator sign. The "Multi-Troupe Application Form" has an optional space for administrative approval.
- The completed form is to be forwarded to the "lead" troupe director who will be responsible for registration.
- The "Multi-Troupe Application Form" form must be received by Indiana Thespians by the registration deadline.

Registering for the Thespian Excellence Awards

This year, there will be 2 separate Thespy rounds. The first round, to be held in October, will be a feedback only round and is completely optional. This round will NOT advance any students to nationals. It is intended to give students an opportunity to receive feedback prior to the State Conference. The feedback round will be entirely virtual. Registration will open from Oct 1 through Oct 22, and videos must be submitted by midnight Oct 30. Adjudication and feedback will be completed and returned to students by mid-November.

At this time, the Thespy at Indiana Thespians State Conference will be in-person only, unless COVID protocols require otherwise. All students registering for Thespy at Indiana Thespians State Conference must attend State Conference to participate and be registered for the entire weekend. No refunds will be provided for students who do not attend. Registration will open with State registration.

Students must register by the deadlines given to participate in the Thespy program. If the entrant does not complete registration by the deadline, he or she will not be permitted to participate in the program and no refund will be provided.

All Thespy entrants must:

1. Be affiliated with an active Thespian troupe.
2. Be on track to become an inducted Thespian by the time of ITF registration if moving on to ITF.
3. *If registering for Thespy at state conference*, sign up for a full State registration.
4. Coordinate with their Troupe Director to turn in signed Community Standard and Copyright Compliance Form (one per school) to Thespy Coordinator prior to uploading any video entry for the feedback round and again with State Conference registration for any state conference Thespy entries.
5. Register their Thespy entries for the feedback round by Oct 22, 2021, and by December 17, 2021 for State Conference Thespy. No changes other than drops will be accepted after these dates. Troupes will be charged for all Thespy registered. No refunds will be made for entries dropped after the registration deadline.
6. *For the feedback round*, complete their entries, including required materials, video uploads, and performance rights, by Oct 30, 2021.

Indiana Thespians will validate eligibility and disqualify incomplete and ineligible entries. No Thespy registrations or changes in Thespy registrations will be accepted after the registration deadline. No refunds will be issued for disqualified or incomplete entries.

Digital Adjudication

In 2021-22, the feedback round adjudications in October will happen virtually using the same online competition platform as last year. All initial adjudications at the international level will happen virtually using the same online adjudication platform. While the rules and guidelines for each category are largely the same as in-person, students are encouraged to recognize and prepare for the inherent differences in presenting their

categories digitally. When entering the feedback round or international round, students should optimize their submissions for the online format to receive the best feedback and the best scores.

Tips for digital video submissions:

- Find an effective filming location
 - Area should be quiet so we can hear both you and your track (if applicable).
 - Film in front of a non-distracting background. If possible, choose a solid-color wall or consider hanging a sheet behind you. The color should contrast with your clothing.
 - Dress neatly, in proper attire, as written in the guidelines. No costumes.
 - Make sure you are lit enough to be clearly visible.

Reminders:

- Before filming, conduct a full-volume test to make sure you and your track can be heard in the recording.
- Ensure your blocking is effective and visible when filmed. Consider whether to increase or decrease your movement or to adjust your camera angle.
- Video submissions should be recorded as full-body camera shots so that adjudicators may score movement.
- Shoot your video horizontally, not vertically.
- Try multiple takes and submit your strongest.
- No editing is permitted on solo performance videos (do not stop and start in between slating or transitions, do not add special effects or text). The video should resemble an in-person performance as closely as possible. Editing is allowed on Duet and Group performances only if made necessary for a Social Distance or Mask Policy. (See next section for additional guidelines.)
- Performances should be shot in one continuous take so that adjudicators can effectively score transitions.
- Microphones are acceptable in order to improve audio quality, provided that they are worn and not handheld. Be sure any mic packs and wires are securely attached and not distracting from the performance.
- Listen to and watch your video carefully afterward to make sure you are within the frame and that the accompaniment is not louder than your voice.

Tips for digital portfolio submissions:

- You will be asked to share your portfolio as you would for an in-person presentation. Please upload the material asked for in the submission form in accordance with the program guidelines.
- Each of your uploaded samples should be clear and of good quality – good production or process photos, or easily readable documents.
- Uploads should be well-photographed or clearly readable. Though you will be able to expand on them in your video presentation, the sample should be able to speak for itself to a certain extent.

Social Distancing/Masking Policy for Thespy entries requiring collaboration:

Participants submitting a collaborative entry (group/duet entries) are expected to follow masking and social distancing rules and recommendations while rehearsing, and performing. If participants are unable to perform safely together, they should consider submitting individual category entries instead.

- For example, if a mask mandate is in effect, participants should wear masks for their performance. If requirements state that individuals not housed together are required to maintain a distance of six feet, participants should perform at the recommended distance. It is important to note that certain masks and distanced performances may impact sound/speech and hide facial expressions, so discovering techniques to emphasize enunciation and characterization will be especially important. For the feedback round, if necessary, Duet and Group performers may choose to record their pieces separately and edit them together into a single video. Participants may consider using clear face masks to allow facial expressions to be seen by adjudicators.

International Thespian Excellence Awards Winners

The students or groups achieving the highest scores in each category will be honored as Thespy Award Winners. Students must achieve a Superior score to become a Thespy Award Winner. If no qualifiers earn a Superior score in a given category, there will be no Thespy Award Winner in that category. There is no cap on the number of winners. All entries receiving a Superior score at the state conference qualify to enter the International Thespian Excellence Awards at International Thespian Festival in June.

Slating

For all categories (except playwriting and filmmaking), Thespians begin with an introduction known as a slate. The slate must include only:

- The Thespian's name(s)
- Troupe number
- Title of selection(s)
- Name of the playwright(s) and/or composer(s)

Rules for All Performance Categories

1. **Slating and 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 and a final eligibility ruling will be determined.

a. Time limits for performance categories:

1. Monologues: 3 minutes
2. All other performance categories: 5 minutes

2. **Entry Limits:** Each entrant is permitted to participate in two categories - only one of which can be a solo category.

- a. Entrants can enter EITHER solo musical OR monologue, but not both.
- b. Technical Thespy's are not considered solo categories.

3. **Acceptable vs Unacceptable Material:**

a. Non-musical performance categories:

1. The only acceptable material is from selections from full-length or one-act plays or musicals, written for the theatre, and published by any one of the approved publishers as listed on pgs 25-26.
2. The following are unacceptable material for non-musical performance categories:
 - Author-only permission.
 - Any play (or monologue from a musical) not published by one of the publishers listed above or a pre-approved publishing company.
 - Works available through self-publishing platforms.
 - Monologues published independently that are not from a theatrical script (e.g., monologue book, monologue website).
3. The following are unacceptable resources for non-musical performance categories and will result in disqualification:
 - Use of set pieces, props (including handheld), or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.
 - EXEMPTIONS - for solo acting, one chair may be safely used. For duet acting, two chairs may be safely used. For group acting, one table and up to six chairs may be safely used.
 - "Safely" - Chairs may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon the chair(s) is usually acceptable, but safety should be the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon).

b. Musical performance categories:

1. Acceptable material:

- Songs from a musical that have been used in a musical (regardless of its previous publication as a classical or popular song – e.g., Forever Plaid, Mamma Mia, etc.).
- It must be publicly available for sale in a vocal selection or musical score.
- There must be a copyright mark on the music.

2. The following are unacceptable material for musical performance categories:

- A cappella songs UNLESS originally written to be performed a cappella in the script.
- Songs from films.
- Songs from television.
- Popular songs not used in a published work for the theatre.
- Classical songs not used in a published work for the theatre.
- Tracks with any background vocals.

3. The following are unacceptable resources for musical performance categories and will result in disqualification:

- Use of set pieces, props (including handheld), or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.
- EXEMPTION - One table and up to six chairs may be safely used.
- “Safely” - Chairs may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon the chair(s) is usually acceptable, but safety should be the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon).

c. It's difficult to address every situation in this document, but fundamentally, the guide is that the piece must either:

1. Have publisher permission (NOT author-only permission).
2. Be available for sale in a libretto, play, vocal selection, or musical score.

d. Failure to follow any of the guidelines in this document will result in a disqualification.

4. **Diversity, Equity, and Inclusion:** Race, ethnic origin, gender, and sexual orientation should not influence a student's evaluation. Students are encouraged to choose pieces that speak to them, but copyright rules must be followed. For example: Students may play a role of any gender regardless of the gender with which they identify, but it is important to note that all copyright rules are to be enforced and the student cannot change pronouns without the express, written consent from the publisher.

5. **Disqualification:** The International Thespian Excellence Awards 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 will lead to disqualification.

- a. Disqualification reasons can be noted by individual adjudicators. Adjudicators should note the issue(s) under their printed name and signature.
- b. Regardless of individual disqualification reason(s), it is the responsibility of the program officials (or pre-defined designate) to rule on any disqualifications.
- c. Disqualifications will be ruled by a member of the Indiana Thespians State Board.

6. **Dress Code:** For ALL categories (performance & technical), Thespians will present themselves as a blank slate, refraining from wearing clothing or accessories that distract from the character.

- Dress neatly in simple, modest outfits in black or dark colors. To understand styles that constitute this “business casual” tone, see these examples:

<https://career.uconn.edu/blog/2016/11/07/the-clas-students-guide-to-business-casual-attire/>

or search the web for “business casual for students.”

- Acceptable footwear is neutral and includes character shoes (dance shoes if appropriate for the scene), dress shoes (such as Oxfords), or sneakers in unobtrusive tones and patterns, free of logos if

at all possible. Refer to the images in the business casual link in the above bullet point for more examples of acceptable footwear.

- Theatrical makeup, costumes and props are not permitted.
- Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance.
- Avoid distracting items such as large/dangling jewelry, light-up footwear, or fashionably distressed attire.

7. **Filming:** No performance or technical category may be filmed for rebroadcast or other use besides submitting for official adjudication without prior written approval from EdTA.

8. **Accommodations:**

- a. Deaf/hard of hearing students are permitted a conductor (adult or student) for musical performances to guide their tempo.

Technical Category Rules (excluding short film & playwriting)

- 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.
- Originality of ideas/designs are paramount to the educational value of the program. All designs, logos, etc. should be original material. If non-original material is used, sources must be cited, and receipt of purchased material (when applicable) must be included in the presentation. Not doing so will result in disqualification.
 1. Time limits for technical categories: 8 minutes (Short film 5 minutes + 1 minute for credits)
 2. The entrant must prepare a presentation of up to 8 minutes justifying the design and guiding the adjudicator through the entrant's creative process. 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.
 3. Additionally, entrants will be required to answer several written questions (if virtual) or verbal questions (if in-person) about their creative process.
 4. Read and follow exactly the category rules contained in this document for your technical entry.
 5. Follow all the dress code rules presented above (see #6 pg 5).

Specific Event Rules

Monologue (Solo Acting)

In a Monologue Acting performance, the Thespian should prepare two contrasting selections from published works written for the theatre. Performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.

The skills measured by the adjudicators during the performance 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 Acting performance, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Prepare two contrasting selections (may be different in period, style, mood, etc.)
- The total performance time for the two selections must not exceed three minutes. Time is measured as outlined previously.
- You may not combine multiple characters' lines to create a monologue from what was written as a scene.
- One chair may be safely used during the performance. No other scenic elements or furniture is allowed. (See guidance on what constitutes "safely.")
- Prior to the event, validate the material using the approved publishers and acceptable materials information.

Duet/Group Acting

A duet is defined by the International Thespian Excellence Awards as a performance for 2 players. A group scene is defined as a performance for 3-16 players. In each case, every participant must be actively involved in the scene chosen for performance.

The skills measured by the adjudicators during the performance 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 Duet/Group Acting performance, the Thespians must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- **Each participant must be actively involved in the scene.**
- **The total performance time for the selection must not exceed five minutes. Time is measured as outlined previously.**
- **For Duet Acting, two chairs may be safely used during the performance. No other scenic elements or furniture is allowed. For Group Acting, one table and up to six chairs may be safely used. (See guidance on what constitutes "safely.")**
- **Prior to the event, validate the material using the approved publishers and acceptable materials information.**

Solo Musical

In a Solo Musical Theatre Performance, the Thespian must present one musical selection from a published score written for musical theatre. The adjudicators will consider how well the piece is acted as well as how well it is sung. The selection may contain dialogue; however, it should primarily be a "sung and not spoken" selection.

The skills measured by the adjudicators during the performance are:

- Use of transitions into and out of character
- Ability to create a believable character

- Communication of objective, tactics, and relationships through both dialogue and music
- Use of focus and concentration
- Vocal skill, technique, and expression
- Use of dance and/or movement
- Integration of voice, body, movement, and staging

In a Solo Musical Theatre Performance, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Performers must use pre-recorded, non-vocal musical accompaniment; no live music is permitted, including live accompanists.
- A cappella performances are not permitted unless the selection was specifically written to be performed as such in the musical.
- The total performance time for the selection must not exceed five minutes. Time is measured as outlined previously.
- Prior to the event, validate the material using the approved publishers and acceptable materials information.

Duet/Group Musical

In a Duet/Group Musical Theatre Performance, the Thespians must present one musical selection from a published score written for musical theatre. The adjudicators will consider how well the piece is acted as well as how well it is sung. The selection may contain dialogue; however, it should primarily be a “sung and not spoken” selection.

A duet is defined by the International Thespian Excellence Awards as a performance for 2 players. A group scene is defined as a performance for 3-16 players. In each case, every participant must be actively involved in the scene/song chosen for performance.

The skills measured by the adjudicators during the performance are:

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

In a Duet/Group Musical Theatre Performance, the Thespians must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Each participant must be actively involved in the scene.
- Performers **must** use pre-recorded, non-vocal musical accompaniment; no live music is permitted, including live accompanists.

- A cappella performances are not permitted unless the selection was specifically written to be performed as such in the musical.
- The total performance time for the selection must not exceed five minutes. Time is measured as outlined previously.
- For Duet Acting, two chairs may be safely used during the performance. No other scenic elements or furniture is allowed. For Group Acting, one table and up to six chairs may be safely used. (See guidance on what constitutes “safely.”)
- Prior to the event, validate the material using the approved publishers and acceptable materials information.

Costume Construction

In a Costume Construction presentation, the Thespian must prepare a presentation and realized execution for one costume for a published work written for the theatre. Costumes for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the construction. No collaborations are permitted. Costumes for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Sewing and construction skills including: application of sewing techniques, pattern use, fitting of the final garment to self or another model
- Attention to detail
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact construction choices
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and construction choices
- Ability to budget appropriately for the costume construction
- Ability to document, present, and clearly explain and justify the process of constructing the costume and the costume’s functionality

In a Costume Construction presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- A fully constructed costume that reflects the Thespian’s capabilities and strengths, constructed entirely by the Thespian, using a publicly available or personally designed pattern, for use in a play or musical.
 - The garment should be presented on a hanger, mannequin, or, if an accessory, in a box. The Thespian **should not** wear the costume during the presentation.
 - The design for the costume need not be done by the Thespian who constructs it, but it should be original to the production being presented, whether theoretical or realized. If non-original material is used, sources must be cited, and receipts of purchased materials (e.g., a pattern) must be included in the presentation of the costume.
- A portfolio of support materials (bound or digital) that must include the following:
 - Research, including :

- Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Pattern used for the costume construction.
 - If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included in the details of the presentation.
 - Alternatively, a pattern designed by the participant may be used, but must be included in the portfolio.
 - The costume needs to fit the person or model for which it was built. The costume may be designed to fit the participant.
 - Itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim.
 - The total spent on all items used in the construction of the costume may not exceed \$100 (USD), exclusive of the cost of the pattern (if purchased).
 - It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value **must** be determined, documented, and noted in the expense sheet.
 - If showcasing millinery work, the budget limit is \$50 (if submitting both a garment and millinery item, the total would be \$150). If using donated materials, the value **must** be determined and included in the expense sheet.
 - Costume production photo series that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
 - Include process photos used to document and reflect on the construction of the garment (i.e., not photos of the participant at a sewing machine).
 - Photos must depict the garment at various stages of construction and should illustrate such skills (e.g., sleeve alignment, zipper placement and insertion, seam finishes, etc.).
 - Include photos of the costume on the person or model for which it was built.
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided to help guide the content of a video presentation. Also consider these category-specific questions:

- What significant challenges did you face while constructing this costume?
 - Were you also responsible for designing the costume, and if so, why did you choose this fabric/color/embellishment for the character?
 - If you did something differently than what the pattern suggested, why?
 - If the show was realized, did you have issues with fitting the actors, or the costume tearing during a performance and how did you fix it?
- Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.
- An optional written essay response to share additional information about the costume with the adjudicators.

Costume Design

In a Costume Design presentation, the Thespian must prepare and present designs for a set of five costumes for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the costume design process
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design and the relationship to a unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences on design choices
- Ability to document, present, and clearly explain and justify design choices

In a Costume Design presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- Five costume renderings (either five different characters or a single character through five changes).
 - No more than five costume renderings will be permitted.
 - No finished costumes are permitted.
 - Renderings should be at least 8 inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
 - Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if applicable)

- Character's name, act, and scene
 - Entrant's name and troupe number (optional)
 - Template or traced character forms are permitted.
 - Renderings may be hand-drawn or computer-generated.
 - Swatches must be included.
- A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Preliminary sketches.
 - Costume plot for the chosen character(s), showing costume changes and indicating when costume changes happen.
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided to help guide the content of a video presentation. Also consider these category-specific questions:
 - Describe your collaborative design process (e.g., with your design team or director)
 - What role(s) did the other design elements play in designing the lighting for this production?
 - What challenges did you face due to other design elements of the production?
 - Do you think your designs helped to support the actor's/director's choices?
 - Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.
- An optional written essay response to share additional information about the costume design with the adjudicators

Lighting Design

In a Lighting Design presentation, the Thespian must prepare a presentation of lighting designs for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the lighting design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Basic understanding of the technology/equipment needed to implement and support the design
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Lighting Design presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- A light plot (digital or physical; scale should be 1/4-inch or 1/2-inch = 1 foot), indicating all information necessary to ensure clear understanding of the designer's intentions and large enough for the adjudicators to see the details.
 - The location and identification of every instrument, 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 instruments
 - Unit numbers
 - Circuit
 - Channel
 - Focus/purpose
 - Gobos/patterns/templates
 - Practicals
 - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
 - Instrument key
 - The light plot should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)

- Performance dates and facility in which it took place (if the production was not realized, indicate the performance space for which the plot was designed)
 - Scale
 - Entrant's name, troupe number (optional)
- A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Techniques used within the design.
 - Instrument schedule.
 - Magic sheet/cheat sheet.
 - Sample color media used with explanations of choices.
 - One of the following two options:
 - 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 time of day and location of the scene (indoors, outdoors, etc.), as well as use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
 - OR-
 - Three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
 - If the production was realized, a photo series or short video (no longer than 1 min.) that highlights the lighting cues should be included (no dialogue or music from the play may be included in the video).
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided to help guide the content of a video presentation. Also consider these category-specific questions:

- How did you use lighting design to help tell the story? Give a specific example and explain the thought process that went into generating your design.
 - What role(s) did the other design elements play in designing the lighting for this production?
 - What would you say was the biggest lighting-specific setback you had to overcome while working on this design?
 - Reflecting on your process, if you could change one part of this design, what would it be and why?
- Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.
- Optional written essay response to share additional information about the lighting design with the adjudicators.

Makeup Design

In a Makeup Design presentation, the Thespian must prepare and present five makeup design renderings for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. For the purposes of Thespy adjudications, teeth and hair are considered part of the makeup design and should be included in the materials outlined below. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the makeup design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Makeup Design presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- Five makeup renderings (either five different characters or a single character through five looks).
 - No more than five makeup renderings will be permitted.
 - Renderings should be at least 8 inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
 - Renderings may be presented on a display board, in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:

- Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if applicable)
 - Character's name, act, and scene
 - Entrant's name and troupe number (optional)
- A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Sources of inspiration for design and color palette (if used).
 - Techniques used within the design.
 - Preliminary sketches.
 - Makeup plot showing who wears what makeup when.
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided [insert link] to help guide the content of a video presentation. Also consider these category-specific questions.
 - What research did you do to arrive at the final makeup look?
 - How do you apply this makeup or style the hair this way?
 - Were you responsible for applying the makeup or teaching the actors how to apply it on themselves? If the latter, what challenges did you encounter while teaching the actors how to apply the look?
 - Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.
- Optional written essay response to share additional information about the makeup design with the adjudicators.

Playwriting

Thespy Playwriting (formerly Playworks) is sponsored by Concord Theatricals and nurtures original student-written plays from the page to the stage. In a Playwriting adjudication, the Thespian must write an

original short play. The plays must be the original work of a single Thespian writer. Collaborative works or adaptations are not permitted, nor are plays that include music, lyrics, or dialogue written by anyone other than the submitting writer. Only one play may be submitted per student. Professional directors and dramaturgs will help the chosen finalists workshop and present their plays with student actors.

The skills measured by the adjudicators are:

- An understanding of how the elements of the play create an intentional structure
- Ability to create well developed characters
- Ability to create authentic dialogue that supports and amplifies the action

The Thespian must prepare:

1. A typed (12-point font) short play on any subject with a running time of 30 minutes or less (approximately 30 typed pages).
2. A cover page that should include the title of the play, the student's name and email address, school name, troupe number, and the troupe director's name and email address.
3. A character synopsis page listing the name and a brief description of each character.

For Playwriting adjudication, the Thespian does not need to make a presentation – the work should stand alone. Adjudicators will supply feedback on the online adjudication form.

All work is protected by copyright from the moment it is created. Writers own their plays and have exclusive control of the rights to produce, publish, and adapt them. By submitting work to Thespy Playwriting, you agree to allow the International Thespian Society (at its discretion) to mount a staged reading of your play. The society may also (at its discretion) publish your script (or portions of it) and submit it to Concord Theatricals for their publication consideration. All other rights remain the exclusive property of the writer.

Scenic Design

In a Scenic Design presentation, the Thespian must prepare a presentation of the scenic design for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the scenic design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Scenic Design presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- Scale model (physical or digital) of a scenic design that represents up to three unique scenes/locations in the play. No more than three scenes/locations are permitted.

- At least one human figure must be included in the model to show proportion and scale.
- The model may be generated through multiple physical or digital media, such as SketchUp, Vectorworks, or 3-D printers.
- The model should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space the set was designed for)
 - Scale
 - Entrant's name, troupe number (optional)
- A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Corresponding scale ground plan(s) that include:
 - Fixed/static scenic elements.
 - Indication of audience arrangement/location and backstage areas.
 - Title block(s) including the same information as presented in the model.
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided [insert link] to help guide the content of a video presentation. Also consider these category-specific questions:
 - What role(s) did the other design elements play in the scenic design for this production?
 - Given the space you designed for, what considerations were given for entrances and exits (for actors as well as other scenic elements)?
 - Safety is a huge consideration for scenic designers. How did you consider the actors' safety in your designs?
 - Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot

be clearly seen in the video, they should be included in your portfolio of support materials.

- Optional written essay response to share additional information about the scenic design with the adjudicators

Short Film

In a Short Film adjudication, the Thespian must create an original short film. The film must be of original content and may be a collaboration among up to 16 Thespians. Adaptations are not permitted. Only one film may be submitted per student/group in one of the following categories: Short Film (live-action), Short Animated Film, Short Documentary Film. Separate rubrics are below for each category.

The skills measured by the adjudicators during the presentation 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

The Thespian must prepare:

- An original documentary, live action, or animated film no more than five minutes long, plus one additional minute for credits. The film must demonstrate:
 - Proper use of title cards and credits within the time 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)
 - The film must meet the following requirements:
 - Music used in short films must be original, in the public domain, and/or properly credited.
 - If in the public domain or original, proper credit must be listed in the film's credits.
 - If not in the public domain or original, proper credit must be listed in the film's credits **and** proof of payment for the rights to the music must be documented and shared with the adjudicators.

- The film should be uploaded to YouTube with privacy settings set to “Public” or “Unlisted” for adjudication. Note: if the film is set to “Private,” the adjudicators will be unable to view and score the work.
- The film should contain no content that would exceed a PG13 rating by the Motion Picture Association of America. The film should not include any nudity or depict acts that are illegal for anyone under 18 years of age.

The Thespian(s) does not have to give a presentation — the work should stand alone. Adjudicators will supply feedback in the adjudication form online.

Sound Design

In a Sound Design presentation, the Thespian must prepare a presentation of the sound design for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the sound design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Sound Design presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- Demonstration of representative examples of sound effects/cues from the production.
 - Cues should be played on a device provided by the participant that is able to play back the sounds at a volume level that can be heard by all adjudicators (i.e., a mobile phone is not recommended).
- A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).

- Techniques used within the design.
- A sound cue sheet that must include:
 - Act/scene
 - Placement of cue (e.g., corresponding line, stage direction, etc.)
 - Description of cue
 - Duration of cue
 - Effect, if applicable (e.g., fade in, fade out, etc.)
- Speaker plot that must include the location and specs of each speaker used in the production.
- Sound reinforcement plan, signal flow, and/or mic plot, as appropriate.
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided to help guide the content of a video presentation. Also consider these category-specific questions:
 - What role(s) did the other design elements play in the sound design for this production?
 - What challenges did you face in mixing the sound for the production?
 - Are there elements of your initial design that you needed to adjust based on the facility in which the show was produced? (i.e., capacity, acoustics, etc.)
 - Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.
- Optional written essay response to share additional information about the sound design with the adjudicators.

Stage Management

In a Stage Management presentation, the Thespian must present digital and/or physical documents that showcase the stage manager's promptbook and other paperwork for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual stage management for a realized production.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the stage manager's role and specific responsibilities
- Ability to organize stage management ideas, products, and choices that support a realized or theoretical production

- Ability to document, present, and clearly explain and justify stage management products and choice

In a Stage Management presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- A portfolio of materials (bound or digital) that exhibits consistency, clarity, and organization of materials and must include the following:
 - A brief bulleted list of duties performed as stage manager, including during the rehearsal process and during performances (before, during, and after).
 - Representative sample from the promptbook: at least 5-10 consecutive pages from the prompt script that includes dense blocking notation and technical cues (lights, sound, etc.).
 - Representative documentation: at least three examples of production documentation from the following list:
 - Props list
 - Costume change plot
 - Rehearsal calendar
 - Rehearsal reports (up to five)
 - Scene change assignments
 - Line notes
 - Additional production-specific documents
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided to help guide the content of a video presentation. Also consider these category-specific questions:
 - What role(s) did the design elements play in the stage management for this production?
 - What did you learn during your stage management experience that you can take into other areas of your life?
 - If you led production meetings, describe your process.
 - Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.
- Optional written essay response to share additional information about the stage management process with the adjudicators.

Theatre Marketing

In a Theatre Marketing presentation, the Thespian must prepare a presentation of a marketing campaign for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual publicity in a realized production.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the marketing director's role and specific responsibilities
- Ability to demonstrate an understanding of the resources and personnel needed to communicate a marketing concept to a target audience
- Ability to perform research and apply it to the design process and marketing campaign
- Ability to align a marketing campaign's components in a distribution strategy that supports a realized of theoretical production
- Ability to document, present, and clearly explain and justify marketing materials that are informative, engaging, and effective

In a Theatre Marketing presentation, the Thespian must follow the aforementioned rules for the International Thespian Excellence Awards as presented in this guide, and **also the following rules specific to this category:**

The Thespian must prepare:

- A portfolio of support materials (bound or digital) that methodically works through the marketing process and that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Target markets outside of the school audience, noting any publicity restrictions from the licensing agency.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - A brief summary of their role and responsibilities during the production (including self and/or team's responsibilities).
 - Production dates, number of performances, and cost of admission (if realized).
 - A copy of the marketing budget for the publicity campaign and justification of expenses (Note: work will be adjudicated on creativity and quality of the materials; not necessarily on how much money was in the budget.)

- Details of the design concept's development, including examples of collaboration with the production team.
- Final creative assets (such as posters, tickets, promotional handouts, social media templates, etc.) demonstrating branding, promotional efforts, various modifications based on specs/usage, and student's ability to adapt to the constraints of the licensing agent (i.e., billing requirements, licensed logo usage – if applicable, etc.). If non-original material is used, sources must be cited, and receipts of purchased materials (when applicable) must be included in the presentation of the assets.
- Distribution schedule and locations.
- A press release.
- Outcomes for realized productions, including budget/cost analysis (income vs. money spent) noting any free services rendered such as copies, printing, vendor donations, etc. and assigning a cost value to those donated elements. (Note: Income may not directly affect the marketing budget, but analysis work that presents the marketing costs in relation to the full production budget and revenue should be done.)
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
 - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
 - Suggested standard prompts are provided to help guide the content of a video presentation. Also consider these category-specific questions:
 - How effective do you feel your marketing was in bringing an audience to the show?
 - How did you engage with the media (television, newspaper, social media, etc.)?
 - What might have been done differently if more time, money, etc. were available (for realized productions).
 - Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.
- Optional written essay response to share additional information about the theatre marketing process with the adjudicators.

Securing Performance Rights

It is the entrant's responsibility 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 category 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 category may be subject to an agreement previously 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 the publisher's most recent policy. Thespy participants must use a monologue or scene from one of the pre-approved publishers listed in these guidelines.
- If there is an exception noted in the approved publishers listing (e.g., Neil Simon or August Wilson plays), you will need to secure permission (and likely pay a fee) in order to use it. You must provide proof to the Thespy Chairperson that you have secured these rights by the registration deadline.

Due to the nature of rights and licensing, this list could change at any time. Check here:

<https://thespys.secure-platform.com/a/page/approved-publishers> for updates. **READ CAREFULLY! Not all materials from these publishers are approved.** Each publisher has their own process by which they must approve the performance rights for the titles they represent. Details about pre-approved materials are noted after each listing. If no such details are present, the publisher has granted blanket approval of their catalog for Thespys use. When submitting a Thespy entry, it is important to identify the correct publisher. This will prevent possible licensing problems if you're invited to perform in a Thespy showcase.

Play Publishers

- Broadway Play Publishing, Inc.: <https://www.broadwayplaypub.com/performance-rights/>
- Concord Theatricals (R&H Theatricals, Samuel French, Inc. Tams-Witmark, The Musical Company): <https://www.concordtheatricals.com>
 - o Monologues and brief excerpts of less than 20 minutes for adjudicated school theatrical festivals do not require a license or other permission. If the piece is under 20 minutes, there is no need to request or pay for a license.
 - o The exceptions to this are works of Neil Simon and the musical Grease
 - Neil Simon, the rights need to be secured, in advance, EVERY time it is presented, including Thespy adjudication (the minimum rate is \$125).
 - Grease is not available to be used for adjudicated festivals.
 - o A license must be obtained for any performance of a copyrighted work, including cuttings and excerpts over 20 minutes. A brief summary of proposed cuts or scenes must be included in the appropriate section of your license request.
- Dramatic Publishing Co.: <http://www.dramaticpublishing.com>
 - o Thespians may only use a selection from Dramatic Publishing for live, in-person adjudication and performance at a chapter or international event. Please contact Dramatic Publishing directly to determine if your selection is available to be recorded and streamed for competition.
- Dramatists Play Service: <http://www.dramatists.com>
 - o All Dramatists Play Service properties are pre-approved for ITF or Thespian chapter conferences/festivals, with no written permission required and for no royalty **unless** the student is selected for the mainstage performance.
 - o **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>.

- o **The exceptions to this guide are the works of Samuel Beckett and Edward Albee.** In both cases, the student must secure the rights in advance and for each time it is performed.
- Eldridge Publishing Company: <https://histage.com>
- Heuer Publishing: <https://hitplays.com>
- Music Theatre International: <https://mtishows.com>
- Playscripts, Inc.: <https://www.playscripts.com/help/rights>
 - o 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 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>
 - o Most Smith and Kraus collections include a blanket permission statement for use. Remember, however, the piece you're interested in performing must be found in one of these collections that include blanket permission.
- Stage Partners: <https://www.yourstagepartners.com>
- Theatrefolk: www.theatrefolk.com
- YouthPLAYS: www.youthplays.com
 - o Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian and other adjudicated school festivals. Permission for this use only is automatically granted so long as each participant has purchased a digital or printed copy of the script through YouthPLAYS.
- **Any public domain play written prior to 1926.**
 - o Public domain means that the public owns the work, not the author because the term of the copyright has expired or the work was never covered by copyright in the first place (i.e., original works by William Shakespeare or Sophocles).
- The only D.M. Larson selections available for use in the program are from the plays listed below. All other D.M. Larson monologues will result in a disqualification.
 - *Beauty IS a Beast* - ISBN-13: 978-1511495967
 - *Big Nose* - ISBN-13: 978-1542471077
 - *Death of an Insurance Salesman* - ISBN-13: 978-1518665547
 - *Ebony Scrooge* - ISBN-13: 978-1537655239
 - *Flowers in the Desert* - ISBN-13: 978-1530169085
 - *Holka Polka!* - ISBN-13: 978-1502445490
 - *Operation Redneck* - ISBN-13: 978-1540824349
 - *Somebody Famous* - ISBN-13: 978-1539753483
 - *Superhero Support Group* - ISBN-13: 978-1540471772
 - *My William Shatner Man Crush* - ISBN-13: 978-1505910155
 - *To Be A Star* - ISBN-13: 978-1541300200

Additional tips and FAQs can be found at <https://thespys-dev.secure-platform.com/a/page/faq>

Questions regarding Thespys at the Indiana State Conference or the Thespy Feedback Round should be directed to Corrine Reed at creed@indianathespians.org.

Appendix A – Multi-Troupe Application Form

The undersigned are requesting permission to allow students from different troupes to participate in a single category.

Category

Names of performers

Title of show

Show(s) author(s)

State chapter conference

City, State

Lead troupe director of performer(s)

School/Troupe #

Partner troupe director

School/Troupe #

Primary TD administrator signature

Date

Partner TD administrator signature

Date

This form must be received at creed@indianathespians.org by the given registration deadline.



4805 Montgomery Road, Suite 400, Cincinnati, OH 45212 | 513.421.3900 | schooltheatre.org

COMMUNITY STANDARD AND COPYRIGHT COMPLIANCE FORM

SCHOOL, CITY, STATE

PLAY OR MUSICAL TITLE

COMMUNITY STANDARDS: I certify that the script and the staged performance of this play/musical have been carefully examined in its entirety as it is to be performed at any Thespian event by this school. The director has complied with the community standards of this school and corresponding districts, regions, state, etc. The production does not offend the moral standards of our community and it is appropriate for presentation by the students of our school.

COPYRIGHT: I certify that all necessary permission and/or licensing has been obtained from the owner of any and all rights, including copyright, of all music and images used at any Thespian event by this school. I also understand that the Educational Theatre Association is not responsible for obtaining any necessary permission or licensing of the music performed or images used by this school during the course of any Thespian event.

Date performance was examined: _____

Principal or Superintendent Signature

Date

Note: Bring copies of this document to the Thespian event to share with the event director as needed.