2019 Indiana Thespians Technical Event Guidelines

The technical Individual Events include:

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

Rules for all Technical Events (excluding short film)

1. The entrant must prepare a presentation and design for one published play or musical written for the theatre. 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 NIEs 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, or the entry will be disqualified

2. Time limits for technical events are as follows:

    a. Presentation, up to 8 minutes

    b. Question and answer, up to 4 minutes.

3. The entrant must give an oral presentation no longer than 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 playwright. A thirty-second oral show 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 twelve minutes.

4. Students may use electronic sources (audio, video, PowerPoint, etc.) in their NIEs presentation; however, no projection equipment will be provided. 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.

5. Read and follow exactly the event rules contained in this document for your technical entry.

6. Wear professional all-black clothing and shoes for the presentation before the adjudicators.

7. ALL IE entrants must provide the title, author, and publisher of their piece(s) by the given deadline. If no title information is provided, the entry will be discarded and will not be allowed to present. Titles may not be changed after the deadline and any entrant who presents a piece other than that which was provided will be disqualified.

Specific Event Rules

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

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

2. 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:
  - o 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.
  - o A pattern designed by the participant cannot be used for IEs.
  - o 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 (or digital presentation) for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim must be included. Total may NOT exceed $100. The cost of the pattern is NOT included in the $100 cap.
- If millinery, the budget limit is $50

    o For more information/instruction, the book From the Neck Up is recommend. The cost of the book does not need to be included in the budget.

• The expense sheet must be presented (mounted on the display board or as part of an electronic presentation) 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.

• If using a non-digital collage, it must be presented on a 20" x 30" heavy stock display board.

• If using a non-digital display board, it must be labeled in the lower right hand corner with the entrant's name and troupe number, title of play or musical, and the pattern number and brand.

• Labels should be considered a part of the presentation; neatly typed or carefully hand lettered.

• If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.

• 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

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Designs for either theoretical or realized productions are acceptable.
3. 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 follow a single character through several changes. (More than five character renderings will not be accepted.) No finished costumes are permitted. Renderings should be large enough for all the judges to see at one time. In a physical board, 8" to 10". In a digital board, projections will be the most valuable.

        o Template or trace characters are permitted.

        o Swatches MUST be included and attached to the lower left hand corner of the display board, or if using a digital presentation, a separate physical board with the swatches.

    • The character renderings must each be mounted on either a 10" x 15" or 11" x 17" heavy stock display board or in a digital board, projections will be the most valuable.

    • Board stands are optional. The board should be labelled in the following manner:

        o Upper left hand corner: play or musical title and writer(s)

        o Upper right hand corner: character's name, act, and scene

        o Lower right hand corner: entrant's name and troupe number

        o NO other information may be included on the labels

        o Labels should be considered a part of the presentation; they must be neatly typed or carefully hand lettered.

        o If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.

• An artifact binder (physical or digital) – must include a complete set of the following materials:
- o A design statement
- o Complete research
- o Theme of the show
- o Design unifying concept
- o Script requirements
- o Budgetary requirements or other constraints or considerations
- o Sources of inspiration for design and color palette (if used)
- o Preliminary sketches
- o Costume plot (showing who wears what when)
- o If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
- • 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

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Theoretical or realized designs are acceptable.
3. 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. If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
   - • 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:
      - o Color medium
      - o Set and masking
      - o Areas
      - o Lighting positions with labels
      - o Type of instrument
      - o Unit numbers
      - o Circuit
      - o Channel
      - o Focus/Purpose
      - o Gobos/Patterns/Templates
      - o Practicals
      - o Special Instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
      - o Instrument key
- • Title block including:
   - o Show title
   - o Facility
   - o Drawn by

- o Scale
- o Date
- An artifact binder (digital or physical) – must include a complete set of the following materials:
  - o A 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 3 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

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Theoretical or realized designs are acceptable.
3. 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 (physical or digital) 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.
       - ▪ If using a physical presentation, use 1/4" or 1/2" equals 1'0" OR a perspective rendering (no larger than 11" x 17")
       - ▪ If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
   - Floor plan (physical or digital, drawn to the same scale) for the production that clearly indicates:
     - o Performance space
     - o Backstage space
     - o Audience areas
     - o Sightlines
   - Title block including:

- o Show name
- o Floor plan source
- o Scale
- o Entrant name and troupe number
- o Date.
- • An artifact binder (physical or digital) – must include a complete set of the following materials:
  - o A 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

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Theoretical or realized designs are acceptable.
3. 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 indicating where on the set and in the performance space loudspeakers will be placed
       - • The clear relationship of speakers on the plot to speakers on the block diagram
       - • Block diagram indicating 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:
     - o Show title

- o Facility
- o Source for drawing
- o Scale
- o Entrant name and troupe number
- o Date
- • An artifact binder (physical or digital) – must include a complete set of the following materials:
  - • A 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:
    - o Act and scene
    - o Stated purpose of the cue
    - o Planned timing of the cue.
  - o If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
- • 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.

1. Only one entrant may be involved in the presentation. No collaborations are permitted.
2. **The entrant's presentation must be from a realized production.**
3. 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 he or she is 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 including 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

1. Only one entrant may be involved in the presentation. No collaborations are permitted.
2. The entrant's presentation must be from a realized production.
3. 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:
  - o A finished poster
  - o A finished program
  - o Two press releases consisting of an informational article and a feature article
  - o A copy of the marketing budget for the publicity campaign and justification of expenses
  - o 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 play
- Dates of performance/number of shows
- 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 with 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 (i.e. making 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

1. Films can be no longer than five minutes in length plus one minute for credits.
2. 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 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 which includes a clear arc (beginning, middle, and end).
Short Film Requirements:
   • Music must either be original or documented public domain material.
      ▪ If in the public domain or original, proper credit must be listed in the credits.
      ▪ If it is not in the public domain or original, proper credit must be in the credits AND proof of payment for the rights to the music must be documented and shared with the adjudicators.
   • Material created by entrants that is deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification.
   • All films must be uploaded to You Tube no later than January 11, 2019 to be judged before state conference by a panel of qualified judges.
   • Selected films should be submitted for Indiana Thespian IE judging by the following method:
      o Upload your film to YouTube. If you don't have a YouTube channel or are unable to post it there for some reason, contact Ann Hileman for help. (hilemana@maconaquah.k12.in.us)
      o Mark your video's YouTube privacy settings as either Public or Unlisted so the URL can be shared with judges (do not select Private or the judges will be unable to view your film).
      o Email the URL of the YouTube video along with the film title, student name, school name, and troupe number to creed@ph.k12.in.us no later than Jan 11th to qualify. Please put "Short Film Entry" in the subject line.