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CAPTIONS FOR COVID?
HEARING ACCESSIBILITY IN VIRTUAL “ZOOM” THEATRE

By
Gianna Rose Schuetz

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of the requirements of the Sally McDonnell Barksdale Honors College.

Oxford, MS

May 2021

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DEDICATION

This thesis is dedicated to everyone who believed I would not finish.

ACKNOWLEDGEMENTS

I would like to acknowledge my thesis, academic, and life adviser Michael Barnett. Michael has been my rock through the past four years of my undergraduate experience. I cannot fully express how grateful I am to him and everything he has done for me. Without him, you would not be reading this thesis right now and I would not be the person I am today.

I would also like to acknowledge the members of the theatre industry that faced unemployment throughout the past year. This year was a challenge for all who love the performing arts and I am looking forward to the day we can all experience a sold-out show again.

ABSTRACT

GIANNA ROSE SCHUETZ: Captions for COVID? Hearing Accessibility in Virtual “Zoom” Theatre

(under the direction of Michael Barnett)

The COVID-19 pandemic shut the doors of theatres across the United States and the rest of the world. Live theatre came to a sudden halt as gatherings of people served as significant health risks. As live theatre performances became nearly obsolete, many theatre organizations were forced to creatively adapt to move their programming to a virtual format. Presenting theatre in a virtual format brings many challenges; however, it also brings opportunities for increased accessibility and access, particularly for individuals who are hard of hearing.

The following thesis explores hearing accessibility measures taken by theatre companies as they ventured into virtual programming due to the COVID-19 pandemic. This thesis also explores how the levels of heightened accessibility that virtual theatre allowed for can be continued in live theatre. Many companies developed creative solutions to produce theatre virtually and offer accessible virtual programming; my experience as Executive Director of Ghostlight Repertory Theatre gave me direct experience with that. This thesis also discusses how the accessibility resources found in virtual theatre can be brought back into spaces of live theatre through the lens of my experience as the Executive Director of Ghostlight Repertory Theatre. My work over the past year with Ghostlight Repertory Theatre inspired and fulfilled a practical study. This thesis culminates in practical plans for Ghostlight Repertory Theatre to continue to

allow for hearing accessibility in their performances as they look towards moving from solely virtual theatre programming to in-person programming.

PREFACE

I was elected as the Executive Director of Ghostlight Repertory Theatre in May 2020, at the height of the COVID-19 crisis in the United States. I never could have imagined that I would be managing a theatre company throughout a global pandemic, where the physical form of theatre that I loved would be absent. Over the past year, Ghostlight Repertory Theatre was able to adapt to create an entirely virtual season. The challenges, problems, and uncertainty throughout this past year forced extreme leadership growth and newfound flexibility upon me.

This thesis is the result of the good I was able to find within the horrible circumstances of the COVID-19 pandemic. Being forced to create virtual theatre was not ideal, however, opportunities did come from it. Focusing on the positive can be extremely hard in the darkest of moments, but there is light in everything. This thesis capitalizes on that.

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LIST OF ABBREVIATIONS

ADA	Americans with Disabilities Act
ASL	American Sign Language
CART	Communication Access Real-Time Translations
COVID-19	SARS-CoV2 coronavirus 2019
LED	Light-emitting Diode
NAAPPD	National Arts Administration and Policy Publications Database
PSE	Pidgin Sign Language
SC:PA	Specialist Certificate: Performing Arts
SDHH	Subtitles for the Deaf and Hard of Hearing
SEE	Signing Exact English
TDF	Theatre Development Fund

INTRODUCTION

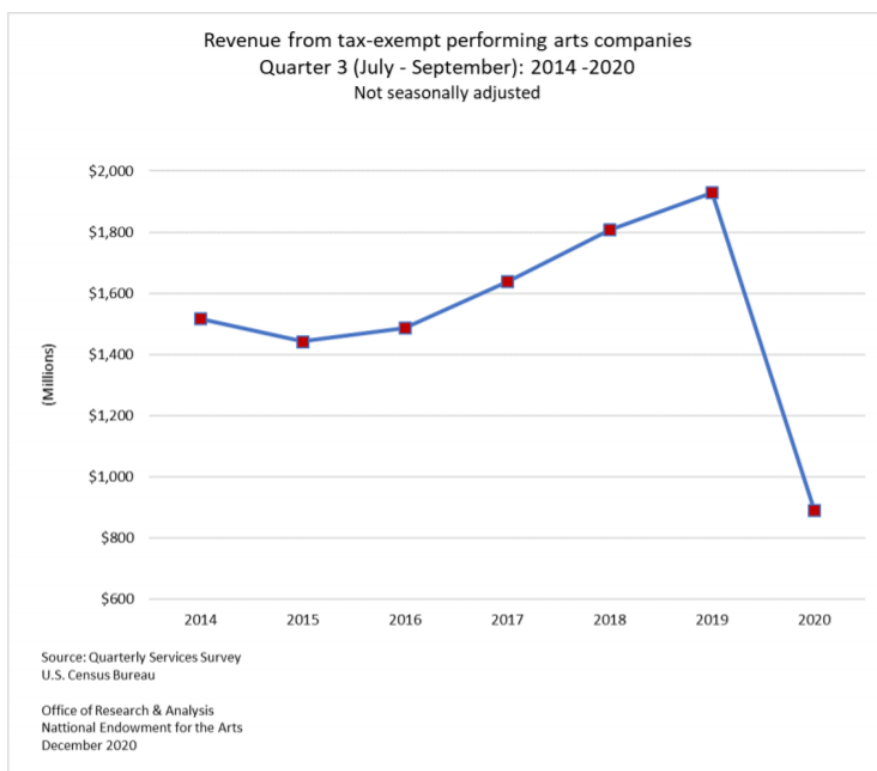
On March 12th, 2020 New York governor Andrew Cuomo “announced the shuttering of Broadway as of 5 p.m. that day.”¹ The doors of Broadway theatres have been closed ever since, with no live performances or audiences physically allowed in those buildings. In addition to New York City, across the United States theatre companies have dimmed their lights and shut their doors as well. Theatre seasons were canceled, theatre workers and artists became unemployed, and the entire theatre industry suffered related to the closures. I have also been personally affected by the closure of the theatre industry as I have not stepped foot into a traditional theatre performance in over a year, my summer 2020 employment was canceled due to the company canceling their season, and my senior year of undergraduate theatre courses was moved to an online format. The onset of the COVID-19 pandemic in the spring of 2020 saw mass shutdowns, quarantines, curfews, and isolation that proved specifically harmful to the theatre industry.

The COVID-19 pandemic has impacted the entire American economy; however, nowhere has the effect been deeper than in the theatre industry. Performance “cancellations have taken place at virtually every arts organization in the country and artists/creative workers are among the most severely affected segment of the nation’s workforce.”² Americans for the Arts manages the National Arts Administration and Policy Publications Database which is currently researching the human and financial impacts of the COVID-19 pandemic on the arts. As of March 23, 2021, “nationally, financial losses to nonprofit arts and culture organizations are an estimated \$15.7 billion, to date. 99% of producing and presenting organizations have canceled

¹ Benbrook, Julia. “One year later: Broadway shutdown puts actors' dreams on hold as COVID-19 pandemic continues.” *USA Today*. March 12, 2021. <https://www.usatoday.com/story/entertainment/celebrities/2021/03/12/covid-19-pandemic-anniversary-broadway-shutdown-effects-on-theater-actors/4645824001/>

² Cohen, Randy. “COVID-19’s Pandemic's Impact on The Arts: Research Update April 20, 2021.” *Americans for the Arts*. April 2021.

events and 48% laid off or furloughed staff.”³ These staggering statistics are displayed in the graph below from The National Endowment for the Arts, depicting the quarterly revenue from tax-exempt performing arts companies from 2014-2020.



4

As displayed by this graph, revenue from non-profit arts companies plummeted by almost 50% from years 2019 to 2020. During the past year, American for the Arts also reported that “69% of arts companies made their artistic product available online or through social media”⁵ With physical theatre venues being closed, many theatre companies were forced to adapt to move their programming entirely online. Virtual programming was a challenge for many theatre companies

³ Cohen, Randy. “COVID-19’s Pandemic’s Impact on The Arts: Research Update April 20, 2021.” *Americans for the Arts*. April 2021.

⁴ Guibert, Greg and Hyde, Ian. “ANALYSIS: COVID-19’s Impacts on Arts and Culture.” *National Endowment for the Arts*. January 4, 2021. Figure 5: Revenue from Tax-Exempt Performing Arts Companies, July–September, 2014–2020. <https://www.arts.gov/sites/default/files/COVID-Outlook-Week-of-1.4.2021-revised.pdf>

⁵ Cohen, Randy. “COVID-19’s Pandemic’s Impact on The Arts: Research Update April 20, 2021.” *Americans for the Arts*. April 2021.

as going from working in a physical theatre with all artists, designers, performers, technicians, and the audience together in one room to every person involved being isolated was a major adjustment. However, virtual theatre did bring many opportunities particularly in the areas of physical and hearing accessibility. Productions that were previously inaccessible to people because of geographic or physical limitations could now be seen from the comfort of their homes. I was able to watch productions that I normally would have had to be in New York City to experience from my couch. Additionally, with virtual theatre, captioning could easily be added to allow for greater accessibility to those who are deaf or hard of hearing. Captioning could easily be edited in or provided by the streaming platform.

The performing arts are an important cultural and social experience for many. There are numerous reasons why the performing arts are an integral experience, with the most prolific surrounding the creative outlet, sense of community, and shared experiences that the performing arts bring to the audience. Many theatrical productions and performances center around the shared experience of the audience and the community, particularly in experiencing the performing arts together. Without accessibility resources, the performing arts cannot be experienced by those with disabilities. Accessibility within the performing arts is integral to allowing all people to experience the power of community, no matter their disability or circumstance. An art form built so strongly around community should stand to enable all community members to experience it. As deaf actor Elbert Joseph said: “Accessibility should be ready. It should be part and parcel of every production. It should be a given.”⁶ Whether live or virtual, accessibility needs to be included in the theatre.

⁶ Bevan, Rosalind. “An Actor Calls For A More Accessible And Inclusive Future In Theater.” *The ARTery*. January 5, 2021. <https://www.wbur.org/artery/2021/01/05/future-of-theater-accessibility>

As the Executive Director of Ghostlight Repertory Theatre, the student-run theatre company on the campus of the University of Mississippi, it was my responsibility to plan and lead this company throughout the past year. Unable to produce any in-person programming, we looked to create a completely virtual season: filming our productions individually or over Zoom and editing them together to be streamed. This year proved advantageous to our organization as we were able to provide accessible productions for those with hearing disabilities for the first time. Never having provided hearing accessibility resources prior to this year, I saw firsthand the importance of including accessibility resources in our productions. As a small company with an extremely small operating budget, virtual theatre provided a cost-effective path to greater accessibility.

Today, companies are looking towards the future of reopening theatres to traditional live performances. Ghostlight Repertory Theatre is doing the same as we are gearing up to begin to plan the next year's season. Small theatres such as Ghostlight were able to provide accessible programming with captions as they were putting on virtual productions because of the COVID-19 pandemic. Moving back from virtual theatre to live theatre threatens the simpler easy solutions to providing hearing accessibility that was seen with virtual theatre. Providing those same accessibility measures with live theatre performances is not as easy or simple.

CHAPTER 1: BRIEF HISTORY OF HEARING ACCESSIBILITY IN THEATRE

The National Institute on Deafness and Other Communication Disorders estimates that around five percent of Americans have disabling hearing loss and an additional fifteen percent report trouble hearing.⁷ Twenty percent of Americans are limited in their ability and options to enjoy theatre performances. There are theatre companies specifically aimed at deaf audiences including the National Theatre of the Deaf, Deaf West Theatre, and New York Deaf Theatre; but most professional, community, and educational theatre companies limit accessible performances to one specific date, either with open captioning or ASL interpreters, if they do them at all. Some hearing playwrights strive to create opportunities for deaf actors by incorporating deaf characters into their plays. In film, for example, perhaps the most famous is Mark Medoff's *Children of a Lesser God*, about the relationship between a deaf student and a hearing teacher, adapted for a 1986 film that won Marlee Matlin an Oscar. Recent horror movies including the 2018 film *A Quiet Place* and the 2016 Netflix film *Hush* also display prominent characters who are deaf and highlight deaf culture.

There are two main hearing accessibility methods that theatre companies use for their productions and programming: American Sign Language interpreting or a variety of captioning methods.

ASL interpretation involves a trained hearing individual translating information to a Deaf individual. An ASL interpreter is hired by a theatre company "to effectively facilitate communication between deaf individuals and those who are hearing. However, the complexities of the task, the varieties or types of visual interpreting, and the enormous range of qualifications

⁷ Buchwald, Linda. "BEYOND DIALOGUE: Creating Theatre for Deaf Audiences." *Dramatics Magazine*. August 2019. <https://dramatics.org/beyond-dialogue/>

brought by the interpreter make it anything but simple.”⁸ American Sign Language is not a translation of the English language or a different way to communicate the English language. American Sign Language is its own unique language. Similar to foreign language interpretation such as Spanish to English, ASL interpretation requires a high fluency of both American Sign Language and English. Separate from other languages, American Sign Language interpretation requires an ability to closely focus on actions and what is going on, understanding the use of expression, and knowledge of Deaf culture.

ASL interpretation of theatrical performances is a new and growing resource as ASL interpretation is commonly seen only in educational settings; ASL interpretation is a growing field overall. “Sign language interpreting, as a profession, is fairly new. Unlike doctors or lawyers—who have been recognized as practitioners of a viable profession for thousands of years—interpreters are only recently being acknowledged professionally.”⁹ The University of Mississippi, for example, offers American Sign Language classes but none specific to interpretation or to receive any certificate, accreditation, or degree in interpretation. There are only 21 accredited colleges or universities across the United States that offer a bachelor’s degree focusing on ASL interpretation certification to gain “the skills needed to become an ASL/English interpreter.”¹⁰ The lack of mass ASL interpretation directly affects the ability for it to be present in theatrical performances.

⁸ Sign Language Interpreters: An Introduction.” *National Deaf Center on Postsecondary Outcomes*. 2019. <https://www.nationaldeafcenter.org/resource/sign-language-interpreters-introduction>

⁹ Timm, Damon. “Performing Arts Interpreting: Qualification, Recognition, and Betterment through Education.” *ASL Interpreting Resources*. December 12, 2001. http://asl_interpreting.tripod.com/misc/dt1.htm

¹⁰ “Studying American Sign Language.” *Accredited Schools Online*. April 15, 2021. <https://www.accreditedschoolsonline.org/resources/asl-degrees/>

Performing arts interpretation is specific and requires a further level of training from basic ASL interpretation due to the dialogue and action written into a play or musical. This idea of increased training to ensure the quality of performing arts interpretation is not new.

“In 1979, the Registry of Interpreters for the Deaf held a specialist certificate examination; ten people were certified and granted a Specialist Certificate: Performing Arts (SC:PA). These ten people are the only ones to hold a SC:PA to date, as the first testing and certification was also the last. The testing and certification was the culminating product at the end of a five day training, which included instruction in acting, voice, movement, translation, role, and discussions of practical interpreting concerns Janet Bailey, who was granted a SC:PA at the end of the training, remembers how, even then, this program was very helpful-if only as a tool for collaboration and discussion regarding the act of interpreting in the field of performing arts.”¹¹

The idea and tools to have specific interpreters trained in the field of the performing arts have been present for about 40 years. However, this training was never repeated after the 1979 SC:PA cohort. The profession of an ASL interpreter was not formally recognized until 1964; when SC:PA was initiated, the idea of a certified interpreter was very new, let alone the thought of a specialist in the performing arts. However, there is still a need for interpreters with specializations and areas of expertise.

Closed captioning, open captioning, subtitles, and supertitles/surtitles are all different methods of captioning that can be used by a theatre company for different purposes all under the overarching “captioning” category. These terms are often interchanged and used together, despite having distinct individual purposes. Captions are the text of the spoken lines of a theatre, movie, television, or other presentation. They are given in the same language of the presentation or performance instead of a translation to another language. Captions also appear at the same time as they are spoken or sung during the presentation or performance. Captions can be either open or closed. Open captioning is burned into the video or performance and cannot be turned

¹¹ Baily, Janet. “Specialist Certificate: Performing Arts: An RID History Lesson.” *Views*. 1998.

off; they are part of the experience. Closed captions can be turned on and off. Closed captioning was developed to assist individuals who are Deaf or hard of hearing. “The Americans with Disabilities Act, Section 504 and 508 of the Rehabilitation Act, the FCC’s CVAA, and the international Web Content Accessibility Guidelines (WCAG 2.0) all require captions for multimedia.”¹² Captioning can also be utilized for reasons other than accessibility such as allowing viewers to understand what is being said if they are in a noisy environment or a sound-sensitive environment. Subtitles are translations for individuals who do not speak the language that the theatre, movie, television, or performance is being presented in. Subtitles in English can be accessed for many foreign films such as the Oscar Award for Best Picture winning movie *Parasite*. There is a specific category of subtitles specifically for individuals who are Deaf or hard of hearing. SDHH will contain more information about things such as background sounds and changes in who is speaking in addition to the translation of the script. Supertitles or surtitles are captioning specific to Opera or theatre performances that are performed in another language. Recently on Broadway, surtitles were used in the all-Hebrew production of *Fiddler on the Roof* and in *Come From Away* to assist with the amount and pace of the dialogue between characters. Opera companies, whether performing in English or another language provide surtitles. Surtitles are projected above the stage or performance for audience members to read.

While it would be ideal if all theatre companies provided accessibility resources with the purpose and desire to provide equal opportunities to all people, many do so because of federal mandate.

“The Americans with Disabilities Act (ADA) requires that "a public accommodation [a theatre] ... furnish appropriate auxiliary aids and services where necessary to ensure effective communication" (Sec.36.303.c). A qualified sign language interpreter falls

¹² Flynn, Nicole. “Captions and Subtitles- Do You Know the Difference?” *Cielo24*. December 9, 2016. <https://cielo24.com/2016/12/captions-and-subtitles-difference/>

under the category of "auxiliary aids and services" (Sec.36.303.b) and is defined under ADA as "an interpreter who is able to interpret effectively, accurately and impartially both receptively and expressively, using any necessary specialized vocabulary" (Sec.36.104). As I have argued, this definition of a qualified interpreter (or interpreting team) "recognizes that the skill level [of the interpreter] needed for certain types of communication may be higher than for other types of communication. An interpreter who can provide 'effective' and 'accurate' interpretation in a one-on-one conversation may not be qualified to provide the highly skilled interpreting needed for a theater production or other stage event" ("Obligations of Theaters" 2). Not only does it seem logical that a qualified interpreter should be provided at a theatrical event, but it is also required under federal law."¹³

Signed into law in 1990 by President George H.W. Bush, the Americans with Disabilities Act mandated that theatre companies provide accessibility resources. If it is required by the law, why is accessibility still an issue in American theatre? Critics of ADA, particularly section 504, point to loopholes that allow businesses to “neglect accessibility if such efforts constitute an “undue hardship.” Many also feel the act has too malleable a definition of what a “reasonable accommodation” is.”¹⁴

¹³ Timm, Damon. “Performing Arts Interpreting: Qualification, Recognition, and Betterment through Education.” *ASL Interpreting Resources*. December 12, 2001. http://asl_interpreting.tripod.com/misc/dt1.htm

¹⁴ Loepky, John. “Taking ADA From the Page to the Stage. *American Theatre*. March 26, 2021. <https://www.americantheatre.org/2021/03/26/taking-ada-from-the-page-to-the-stage/>”

CHAPTER II: CURRENT CAPTIONING METHODS IN AMERICAN THEATRE

My research centered primarily around captioning and accessibility methods currently being used in American theatre organizations. The following are in-person captioning services, assistive hearing services, and virtual captioning services commonly utilized by professional theatre companies in the United States.

In-person captioning services:

Handheld captioning: GalaPro is a free smartphone app that allows deaf and hearing-impaired people to better enjoy theatre productions created by Tel Aviv-based tech startup GalaPrompter. The GalaPro app is compatible with any smartphone or tablet and can be used in any theater or venue in any language in the world. “The services that we provide are either captions or subtitles which are written on a black screen,” CEO Yonat Burlin told the National Public Radio in an interview, “and we’ve developed the app in a way that that black screen doesn’t disturb anyone else around [the hearing-impaired patrons]. There’s no backlight, there’s no flashing, there’s no messages coming in because the phone is on airplane mode.” GalaPro allows a theatre company to provide a variety of captioning resources including closed captions, audio descriptions, or multilingual subtitles all discreetly on a smartphone. GalaPro also has voice-recognition software, so if an actor suddenly stops speaking or skips his or her lines, the app will do the same. GalaPro is a successful and unique resource because it “enables venues to make their shows accessible and enjoyable to a wider audience, such as foreign language

speakers, people requiring additional hearing assistance, and those who simply benefit from subtitles in their own language.”¹⁵

Wireless captioning: I-Caption is a wireless visual aid that provides closed captions in real-time for live theatrical performances or public events. This fully automated system displays dialogue, lyrics, and sound effects on an individual handheld display, assisting the hearing-impaired patron to better understand the plot of a theatrical production or public event. To further enhance the entire theatrical experience, the I-Caption system can also be expanded to show the text in multiple languages.

Surtitles: Permanent opera houses often use surtitles which are often known as open captions. These captions are most commonly located on screens above the stage or on individual audience member seats. Audience members require no additional equipment to view the captions and they are available for all audience members at all times. Figaro Systems, Inc. developed a back-of-the-seat system originally designed to do surtitles for opera, the Santa Fe Opera uses a Figaro system in their theatre.

Live Transcripts: There are two types of live transcripts that can be provided for a performance: captioning and CART (communication access real-time translation). “If the event involves video or an online collaboration platform, then you need real time captioning services (as opposed to offline captioning services for recorded media). If the event has all the attendees physically in the same room, then you need CART services.

Depending on the situation, remote CART may be an option.”¹⁶

¹⁵“GalaPro Mobile App.” *Sound Associates, Inc.* <http://www.soundassociates.com/products/galapro/#:~:text=GalaPro%20enables%20venues%20to%20make,subtitles%20in%20their%20own%20language.>

¹⁶ “Live Event Accessibility: Captioning or CART?” *Minnesota Department of Administration*. October 2013. https://mn.gov/mnit/assets/CaptioningVsCart_tcm38-61805.pdf

Closed captioning: Some theatres offer closed captioning which often consists of a sheet of semi-transparent mirror which is placed in front of the audience member that would act like open captions and reflects a screen at the rear of the auditorium which carries a mirror image of the captions. Captions can be created using a projector and software such as PowerPoint, or a custom-made software tool.

LED captioning: Some theatre companies utilize LED signage in their theatres to display captioning on. Electronic Signs developed software compatible with an LED sign so that anyone can easily operate the captioning. It is connected with Microsoft Word and can provide real-time captioning. The company sells both the LED sign and the software as a package.

Smart glasses: Some theatre companies have experimented with the use of smart glasses being worn for the delivery of captions, such as using Epson Moverio BT-350 Smart Glasses. With this, captions get superimposed onto the wearer's view of the stage, without disturbing any other audience members. When wearing the glasses, users will see a transcript of the dialogue and descriptions of the sound from a performance displayed on the lenses of the glasses. Screens displaying captions that clip into the viewer's glasses are still being experimented with such as wireless glasses from the Rehabilitation Engineering Research Center for Wireless Inclusive Technologies at Georgia Tech. They created a wearable system that depends on wireless transmission and a microdisplay plugged into a PDA and attached to glasses or a headband.

Audio Description: Audio Description involves a person or a system providing a narration that describes the action on stage to someone who has visual or hearing impairments. Audio description does not interfere with the dialogue on stage, sound

effects, or music but provides an additional resource where increased vision or hearing would help with the plot. An audio description software being used by many Broadway theatre houses is D-Scriptive. It is a “wireless, aid for the visually impaired that provides pre- recorded audio description to individual receivers. Originally designed for live theatrical productions, this fully-automated system delivers comprehensive descriptions of any recurring live event.”¹⁷ The D-Scriptive system allows accessibility to be created from any location as the audio description files are pre-recorded and stores on the individual receiver. These files are continually cued to run concurrently with the live program or presentation with the precision of real-time audio description while remaining completely automated.

Sign Language Interpretation: A sign language interpreter, or multiple interpreters, stand at the side of the stage, near to seating that has been set aside for those with hearing difficulties and is illuminated by a spotlight. Throughout the performance, the interpreter signs the lines or sound cues that the audience cannot hear.

Assistive Hearing Systems:

Induction Loop: These are systems that connect to anyone with a hearing aid with a “T” switch. Induction Loops act as an amplifier of the sound for those with hearing aids. This system is preferred by many companies and theatres as it is cheap to install, and no extra equipment is required for the audience members. However, the quality of the signal can be variable in some venues, depending on the quality of the system.

¹⁷ “D-Scriptive.” *Sound Associates, Inc.* <http://www.soundassociates.com/products/dscriptive/#:~:text=D%20Scriptive%20is%20a%20state,of%20any%20recurring%20live%20event>.

Infra-red receiver headphones: Audience members who need this resource are given headphones that amplify the sound in the theatre. These systems consist of a transmitter mounted at the front of a theatre that transmits invisible infra-red radiation, which is picked up by the headset. The cost is greater than the induction loop, but the quality of the audio is far superior. The headsets also require additional attention to recharge and manage. New technological advantages such as the Sennheiser Infrared system uses an individual's smartphone instead of separate headphones to deliver a high-quality audio mix over Wi-Fi. "Students and audiences use their own device as the receiver. No additional hardware is needed. For users, the familiar device is convenient to use. For operators there is no effort for device handling and maintenance."¹⁸

Virtual Captioning Services:

Manually edited onto video: For virtual productions that are films prior to streaming, captioning can be included in part of the editing process. Captions can be added in an SRV file or manually edited. Video editing software is required and captions in this form would be open caption, burned into the video, and unable to be taken off.

Automatic through Facebook/YouTube/other platforms: Some platforms such as Zoom, Facebook, and YouTube have automatic captioning inscription services. As they are automatic, these services are not 100% accurate, but they are a very easy and quick way to allow for accessibility when watching Livestreams or videos.

¹⁸ "MobileConnect Assistive Listening over WiFi for Campus wide Audio." *Sennheiser*. <https://en-us.sennheiser.com/mobileconnect-smartphone-hearing-system-app>

Provided by streaming company: Streaming companies such as ShowTix4U provide their own captioning services for an additional fee in addition to streaming fees.

Other methods:

Playwriting: Specifically including Deaf characters in the writing of a play. For example: a hearing playwright, Craig Lucas, wanted his play *I Was Most Alive with You*, which includes parts for deaf actors, to be fully accessible at every performance, with captioning and ASL interpretation done on set as close as possible to the action. It was originally staged in 2016 at Huntington Theatre in Boston and then last year at Playwrights Horizons in New York City. After the show premiered, Lucas added a note to the script that read, “All future productions must provide full access for hearing and deaf audiences at all performances by whatever means chosen. A director of artistic sign language must be employed. Any production attempting to forego these conditions will be in violation of the author’s wishes as well as the licensing agreement. All questions about production matters and permissions should be forwarded to the author’s representatives.”¹⁹

¹⁹ Buchwald, Linda. “BEYOND DIALOGUE: Creating Theatre for Deaf Audiences.” *Dramatics*. August 2019. <https://dramatics.org/beyond-dialogue/>



For this production, as shown in this picture, open captioning is included in the scenic design of the production as captions are projected onto the set.

Specific productions tailored to Deaf or Hard of Hearing: Theatre companies such as Deaf West Theatre are transforming the relationship that hearing impaired folk have to theatre, including their groundbreaking version of the musical *Spring Awakening*, with the performers using sign language throughout the production. Deaf West casts a hearing actor to be the voice of the character and a Deaf actor to act and sign the production, being accessible to both hearing and deaf audience members.

²⁰ Buchwald, Linda. "BEYOND DIALOGUE: Creating Theatre for Deaf Audiences." *Dramatics*. August 2019. <https://dramatics.org/beyond-dialogue/>

CHAPTER III: CAPTIONING AS ACCESSIBILITY

With the hearing accessibility resources available to theater companies for both virtual and in-person programming, captioning is clearly the easiest and most abundant resource to be provided. Regarding accessibility, however, captioning is not always the best solution. There are different levels and kinds of hearing disabilities, making hearing accessibility complex. The specific type of hearing disability determines what resources are most effective in increasing accessibility to theater performances.

Post-lingually deaf individuals are those that lose their hearing later in life. They already acquired spoken language and learned English. Individuals who are post-lingually deaf learn ASL as their second language and are often more comfortable communicating fluently in their native language. Captioning is ideal in this situation as individuals in this category may know little or no sign language. Pre-lingually deaf people, or “culturally Deaf people”²¹ were either born Deaf or lost their hearing before they learned how to speak. Their first language is ASL with English being learned later as a second language. Most pre-lingually deaf people feel more comfortable communicating with sign language or using a sign language interpreter. With captioning, pre-lingually deaf people are forced to switch from their mother tongue to a second language, where the fast pace of dialogue can see some things get lost in translation.

American Sign Language is its own distinct language used by members of the Deaf community. It is a completely separate language from English, which is the main language that most hearing individuals in the United States speak. ASL has its own grammar, syntax, lexicon, and vocabulary, just like any other language. ASL does not follow the English word order, which

²¹ “Sign Language vs Captioning.” *Beyond Tone*. <http://www.beyondtone.com/sign-language-vs-captioning>

is why closed captioning is not an effective communication tool for some hearing-impaired individuals. The basic word order for ASL sentences is Subject-Verb-Object, highlighting the subject. The structure of Time-Subject-Verb-Object is also seen.

“English: I went to Ireland a year ago.

ASL: last year me went (go + finish) Ireland.”²²

Facial expressions are also an essential part of ASL communication. ASL interpreters use exaggerated facial expressions because it helps convey words and emotions while signing. Certain words in ASL have the same sign but are denoted by facial expressions. However, not all deaf people use ASL for communication. They also can use Signing Exact English (SEE) or Pidgin Sign Language (PSE). PSE is a combination of English and American Sign Language. Deaf people communicate in different ways and have different experiences with ASL based on the level of hearing loss, time of hearing loss, and what they were taught. “Some were raised orally, others were raised with sign language, total communication, or Cued Speech.”²³ Deaf people who grew up using American Sign Language as their native language learn English as a second language. I am learning American Sign Language as my second language. Not all hard of hearing individuals can read English, so ASL interpretation is needed instead of captions. In addition, many in the deaf community do not read; another reason why closed captioning is not an effective communication tool for these individuals.

Not all hard of hearing individuals know American Sign Language. In this situation, ASL is not a substitute for captions. For example, elderly individuals who are losing their hearing rely

²² “ASL Sentence Structure – Grammar Basic.” *ASL Deafined*. 2021. <https://www.asldeafined.com/2009/06/asl-sentence-structure-basic/>

²³ “Sign Language vs Captioning.” *Beyond Tone*. <http://www.beyondtone.com/sign-language-vs-captioning>

on captioning while watching television or a movie; they would not be able to benefit from or understand an ASL interpretation. “Statistics show that only 10% of the 24,000,000 deaf and hard-of-hearing people in the United States understand sign language. The other 90% rely on captioning.”²⁴

With differing backgrounds, preferences, and first languages within an audience, it is best to provide both sign language interpretation and English captions to ensure accessibility for everyone.

²⁴ “Sign Language Interpreter vs. Closed Captioning.” *Aberdeen Broadcast Services*. <https://aberdeen.io/blog/2008/10/07/sign-language-interpreter-vs-closed-captioning/>

CHAPTER IV: FINANCIAL CHALLENGES OF ACCESSIBILITY

A deterrent to theatre companies providing hearing accessibility resources to their audience members is the cost. Accessibility is expensive. Volunteers and funding are sometimes available, but in most situations, the cost and burden of providing resources lie with the company. Resources to provide access to those who need it are not accessible to many smaller theatre companies due to budgeting reasons.

Live ASL interpreters are paid hourly for their work and services. Generally, the hourly rates for an ASL interpreter can range anywhere from \$18 to \$50. Some interpreting agencies additionally have a two-hour minimum requirement for interpretation. There are also some companies that can have rates as high as \$125 per hour. At the end of the day, it depends on the agency, interpreter, demand, and availability. In Oxford, Mississippi, there are a very limited number of certified ASL interpreters available, so their prices are higher. There are ASL and CSD students with the potential to volunteer their time and expertise. It is important to note that using unpaid student volunteers is not a viable solution for accessibility. As audience members are relying on their expertise to provide accessibility, qualified ASL interpretation is important to accurately interpret the challenging and demanding work of a theatre performance. Rates for ASL interpretation also vary depending on what medium is being interpreted. ASL interpretation of theatre performances is consistently more expensive; with musicals being more expensive than plays. An interpreting agency called Hands UP's ASL interpretive performances tend to cost a theater between \$1,000 and \$2,000 a show (including rehearsals), which is why many theatre companies opt for captioning instead. At the University of Mississippi, ASL interpretation was quoted as being as much as \$700 per performance for a play or musical. Theatre productions will rehearse for weeks and months before being performed on the stage and

individuals who are interpreting a performance also must rehearse and memorize the production, just as the actors do. ASL interpreters for a theatrical production must interpret the lines and dialogue as well as the emotion, context, and character of the production, and more than one interpreter is normally needed to allow for dialogue between characters.

The cost for captioning services varies based on the service and type of captioning with high tech captioning services being significantly more expensive. Smart glasses, for example, cost between \$1,200 to \$3,500 per pair. For a virtual captioning price, the theatrical ticketing and streaming service ShowTix4U charges \$1.75 per minute of each performance to include captions on streamed productions. ShowTix4U hires real people to edit captions into streamed video content in either an open or closed caption format. For a two-hour production, the cost to caption it would be roughly \$240. Installing a permanent captioning service in a theatre is a major investment for a theatre company. The GalaPro handheld captioning app, for example, is being installed and included in many Broadway theatres. An initial GalaPro setup fee for each theater ranges from \$5,000 to \$7,000. The cost for translations runs \$2,000 to \$3,000 per language per show²⁵ The company receives a weekly licensing fee from each theater as well as an initial installation payment, where a control computer is connected to the soundboard and a router is installed in the theater. The theatre itself pays the installation cost, while the creation of the captions, auto descriptions and weekly fee are billed to the show.²⁶ Another captioning installment used by theatre companies is CaptionView. Using a LED sign with captions scrolling across it on the right of the stage, the CaptionView system is simply connected to a laptop that

²⁵ Passy, Charles. "In Hopes of Attracting Foreign Audiences, Broadway Tries a Translation App." *Wall Street Journal*. June 4, 2018. <https://www.wsj.com/articles/in-hopes-of-attracting-foreign-audiences-broadway-tries-a-translation-app-1528153858#:~:text=GalaPro%20charges%20theater%20owners%20for,%243%2C000%20per%20language%20per%20show>.

²⁶ Hudson, Caitlin. "Theaters partner with GalaPro app to offer live closed captioning." *Broadway News*. February 6, 2018. <https://broadwaynews.com/2018/02/06/theaters-partner-galapro-app-offer-live-closed-captioning/>

allows theatre companies to upload scripts to be properly edited, formatted, and loaded into CaptionView. This system is very basic in providing captioning but startup costs to install this captioning system were around \$10,000. Additionally, annual operation and maintenance costs about \$3,000 for a 7-show season “adding 1 additional stage, 3 additional productions, and increasing each of the 10 productions from 1 to 3 captioned performances will increase the annual cost to about \$4,500-\$5,0000 total per year, with about 8 trained in-house operators.”²⁷

Both ASL interpretation and captioning services are expensive. Allowing for accessibility resources demands intentionally including accessibility within budgets and season planning. While accessibility for the Deaf and other patrons with disabilities has improved, budgeting and funding for ASL interpretation, captioning, and other accommodations are too often afterthoughts to theatre companies. John Orr, who is the executive director of Art-Reach, notes that “we still don’t see a ton of organizations proactively planning to have accessibility as a specific feature of their organizational budgets, or in strategic plans...and there isn’t a single funder who requires any type of accessibility audit as part of their funding stream. I hope someday we get to the point that any accommodation request — ASL, verbal description, captioning, etc. — is available on demand for anyone who enters a theater.”²⁸ Accessibility is a financial commitment that theatre companies have commit to.

To help offset the cost of captioning or interpretation services, there are grants and funding available to help theatre companies offer accessibility resources. However, the state of

²⁷ “Captioning/CART in the Performing Arts.” *Captioning Activism and Community*. 2016.

<http://ccacaptioning.org/captioningcart-performingarts/#:~:text=Start%20up%20costs%20to%20bring,to%20about%20%244%2C500%2D%245%2C>

²⁸ Amorosi, A.D. “Meet the busy, busy ASL signers who work Philly’s theater circuit.” *The Philadelphia Inquirer*. November 29, 2019. <https://www.inquirer.com/arts/theater/philadelphia-theater-asl-interpreter-signed-shows-hands-up-productions-20191129.html>

Mississippi has very few grants and funding available that would enable small non-profit theatre companies to include captioning or interpretation in their performances. The only resource readily available is from the Office of Special Disability Programs, an office under the Mississippi Department of Rehabilitation Services. The Mississippi Department of Rehabilitation Services is a state-funded agency “to provide appropriate and comprehensive services to Mississippians with disabilities in a timely and effective manner. Programs and services assist individuals with disabilities to gain employment, retain employment and to live more independently.”²⁹ This specific office provides funding for solutions that help individuals with disabilities maintain independence in their environments. They have the following funding opportunities available:

“Home and Community-Based Waivers provide long-term services and supports for individuals in their homes and communities as an alternative to a nursing home care.

The Independent Living Grant provides funding for solutions that help individuals with disabilities regain more independence in their environments.

The Traumatic Brain Injury/Spinal Cord Injury Trust Fund provides direct services to individuals who have sustained a traumatic brain injuries and spinal cord injuries. Innovative programs are also provided to focus on the awareness and prevention of these conditions.

The State Attendant Care Program provides personal care services for individuals who have severe disabilities and are not eligible to receive these services through other sources. Participants cannot be eligible to receive duplicate services under any other program.”³⁰

These grants are aimed towards individuals with disabilities instead of companies wanting to provide increased access. In Mississippi, there are also grants to support the creation of new technology to allow for increased access. There are many more funding opportunities

²⁹ “Overview of Services and Programs.” *Mississippi Department of Rehabilitation Services*. <https://www.mdrs.ms.gov/Overview/Pages/default.aspx>

³⁰ “Office of Special Disability Programs (OSDP).” *Mississippi Department of Rehabilitation Services*. <https://www.mdrs.ms.gov/SpecialPrograms/Pages/default.aspx>

available on a national scale. The most significant is from the Theatre Development Fund. TDF's mission statement is "bringing the power of the performing arts to everyone." For theatregoers who are hard of hearing or deaf, TDF Accessibility Programs provide open captioning and/or American Sign Language (ASL) at select Broadway performances. Centering most of their work in New York City, TDF allows individuals to register with them and become a TDF Accessibility Programs member to purchase tickets or gain access to these resources. TDF also provides open caption services at select performances. During open captioned performances, an electronic text display is positioned to the side of the stage, which shows what the actors are saying or singing and describes sound effects on stage. Patrons are placed in select seats near the open caption board to ensure they can see both the stage and the caption board during the performance. For theatregoers who are Deaf and use American Sign Language as their primary means of communication, TDF provides a team of experienced theatre interpreters who stand to the side of the stage and translate what the actors are saying or singing into American Sign Language (ASL). TDF Accessibility Programs also offers grants designed to add open captioning services to events that are being made available to the public in New York State. TDF is a wonderful example of the resources available to assist theatre companies in providing increased access for those who are Deaf or hard of hearing to experience their performances.

CHAPTER V: GHOSTLIGHT REPERTORY THEATRE

Ghostlight Repertory Theatre is the student-run theatre organization on the campus of the University of Mississippi. During my Sophomore and Junior year, I served as the Director of Finance on the Executive Board. I am currently serving as the Executive Director. According to the Ghostlight Repertory Theatre Constitution and Bylaws, the duties of the Executive Director include serving “as the co-director of the organization with the Artistic Director. The Executive Director will manage all external operations of the organization with entities such as sponsors, Ole Miss Theatre and Film, the University of Mississippi, and licensing agencies. The Executive Director’s responsibilities include but are not limited to overseeing any executive functions, preparing reports, sets budgets in conjunction with the Director of Production and Director of Finance, and communicating with any outside entities.” As the Executive Director, I manage all external and administrative functions of the organization. Working closely with the Artistic Director, Catherine Long, I co-led this company over the past year.

I was elected in May 2020, at the height of the COVID-19 pandemic. Over a Zoom meeting, unsure of what the year ahead would be, I excitedly took over to lead this company. At the end of each academic year, Ghostlight Repertory Theatre holds a banquet inviting all members of the company. At the banquet, the new Executive Board members are chosen, awards for the past season’s productions are given out, and the productions for the next academic year’s season are chosen. Ghostlight Repertory Theatre has a unique democratic structure in choosing the productions for each season. In the spring semester, students wishing to direct a production submit a proposal to the Executive Board. The Executive Board then interviews all potential directors to screen them and make sure their proposed production is feasible. If approved by the Executive Board, each prospective director presents their production to the entire Ghostlight

membership at the banquet. The Ghostlight membership then votes on the productions with the ones winning a majority to be included in next year's season. Ghostlight Repertory Theatre is led by students, created by students, and governed by students.

In May 2020, potential directors presented a variety of productions to the Executive Board that were meant to be produced in an in-person, traditional theatre format. Four productions were chosen by the membership for the 2020-2021 Ghostlight Repertory Theatre Season: *The Last Five Years* directed by Elizabeth Burrow, *Romeo and Juliet* directed by Gregor Patti, *Puffs* directed by Megan Longton, and *Ramona the Pest* directed by Reese Overstreet. Myself, the other Executive Board members, and the other Ghostlight members could never have anticipated that a year later, our company would still be functioning in a purely virtual format. I honestly expected the pandemic to be over before the fall semester started. However, once we reached mid-June, it became obvious that COVID-19 was not going anywhere. Without any guidance from the University of Mississippi, Catherine Long and I took it upon ourselves to come up with a comprehensive plan to produce an entirely virtual season of productions. Unclear of what guidelines or safety protocols the University of Mississippi would require, we looked towards other theatre companies and their safety plans for their productions for inspiration. The Ghostlight Repertory Theatre plans for the fall and spring semesters, included in the appendix, mandated all meetings, events, rehearsals, and productions to take place completely virtually. It quickly became obvious that no matter how much we planned and thought through everything, an unexpected new issue would always pop up and change everything. Our detailed plans morphed and changed multiple times throughout the endless challenges, changing required safety protocols, and unexpected hurdles of the 2020-2021 season.

During the 2020-2021 season, under my direction and leadership, Ghostlight Repertory Theatre was able to produce a completely virtual season of three productions, all using a different format and method of providing hearing accessibility.

The first production Ghostlight Repertory Theatre produced in the Fall of 2020 was chosen to be Jason Robert Brown's musical *The Last Five Years* directed by Elizabeth Burrow. Elizabeth's concept for this musical centered around five couples, instead of the normally cast single couple, displaying the stages of happiness, love, and loss in a relationship. Featuring 10 songs: nine solos and one duet; the different couples would each tell a different stage of a relationship. Meant to be performed in person, we had to adapt this production to a virtual format. At the beginning of the COVID-19 pandemic, theatrical licensing companies were not prepared for the new digital medium for plays and musicals to be produced in; licensing companies had limited numbers of productions available that could be licensed and created in a virtual format. Music Theatre International, the licensing company for *The Last Five Years*, did not allow non-professional streaming licensing rights for *The Last Five Years*. Back to the drawing board, I worked with director Elizabeth Burrow to choose a similar, but new production that would be allowed to be streamed. Ultimately, we chose the musical *Ordinary Days* written by Adam Gwon. The musical follows four characters, Claire, Jason, Warren, and Deb, exploring how their ordinary lives connect in the most amazing ways. *Ordinary Days* was rehearsed entirely over Zoom: with neither the directing team, actors, or musicians in a room together. Using recorded piano tracks, rehearsing a production made up entirely of music was challenging. Zoom lagging, poor mic quality, and internet connection issues proved formidable challenges for the complex harmonies and vocal parts of this musical. For filming, we purchased a tripod for each actor so they could film their scenes and songs on their iPhones. With the technical,

directing, and stage management teams entirely on Zoom, each actor individually filmed their sections of the show with a roommate assisting if needed. Once the entire show was rehearsed and filmed, the bulk of the work was in the editing. Both audio and video files from the individual recordings needed to be edited together to create a movie musical. A week before the show was set to begin streaming, the student in charge of video editing stepped away from the project due to personal reasons: leaving an unedited musical in the hands of a group of students having never made a production in a pandemic or edited a video. Promptly, Artistic Director Catherine Long, director Elizabeth Burrow, and I took control of the editing. Never having touched video editing software before, we worked for hours and hours to put all the individual pieces of this musical together through Adobe Premiere Pro. Multiple nights in a row, these two women and I edited until the sun came up and then went to class a mere few hours later. An exhausting and stressful week later, the movie musical was created and premiered at 7:30CST on October 16th running through October 18th.

Ordinary Days featured closed captions automatically generated by Facebook. For streaming, because widespread streaming of theatrical content was rather new, the licensing company Concord Theatricals had limited streaming requirements. The following is an excerpt from the licensing agreement for our production:

1.1 Streaming. Concord Theatricals grants Licensee the non-exclusive, non-transferable, revocable, limited right to (1) present a live staged “virtual production” or reading of the Property in its entirety, with living actors located in one or more locations (the “Virtual Performance”) and (b) digitize, encode, record, broadcast, stream, archive, transmit, and store the Virtual Performance for the sole purpose of broadcasting, by digital transmission, the Virtual Performance in its entirety on the Online Video Platform. The rights granted herein apply solely when offering the Virtual Performance in its entirety as (i) one (1) audiovisual live stream on the Online Video Platform, on the Livestream Date, to the Authorized Viewers for their personal, non-commercial use (the “Livestream”); and (ii) one (1) audiovisual recording of the Virtual Performance in its entirety (the “Recording”) on the Online Video Platform, on the Production Dates, for the Authorized Viewers for their personal, non-commercial use, in each instance,

subject to the terms and conditions set forth in this Agreement. Said rights are valid only through the final Production Date indicated above. No change by Licensee in the Production Dates (including the Livestream Date), the definition of Authorized Viewers, the ticket prices, and/or any other particulars of this Agreement shall be made without the prior written consent of Concord Theatricals, which may be withheld in Concord Theatricals' sole and absolute discretion. Concord Theatricals has the right to revoke this Agreement if Licensee fails to secure such consent and/or if Licensee is in breach or default of any term or condition of this Agreement. No other rights are herein granted, and Concord Theatricals (on behalf of the Author(s) and the owner(s) of the Property) reserves any and all other rights in the Property, whether such rights are now known or shall hereafter come into existence. The reserved rights shall include, without limiting the generality of the foregoing, all motion picture rights, television and cable rights, radio rights, stage rights, electronic and digital rights, mechanical rights, recording rights, and publication rights of all kinds, in each case, except to the extent expressly licensed hereunder.

1.2 Restrictions on Livestream and Recording. The Livestream and the Recording, if any, must at all times be offered for viewing in such a manner that: (a) they are only made available to Authorized Viewers and cannot be accessed by any end user who is not an Authorized Viewer, including, without limitation, any member of the general public; (b) they cannot be accessed without a password; (c) they are accessible only during the Production Dates and can only be viewed once and on only one device for each ticket purchased; (d) they cannot be downloaded, duplicated, copied (in whole or in part), stored, manipulated, and/or distributed by the Authorized Viewers; (e) only passive viewing and listening by the Authorized Viewers is possible; (f) Authorized Viewers cannot alter, manipulate, or edit the order, outcome, speed or content thereof in any manner; and (g) they are only available via the Online Video Platform and cannot be accessed, in whole or in part, on any other site, including, without limitation, any social media platform. You shall keep the Recording, if any, in a secure location at all times and shall not make any copies of it. You may not authorize or provide access to the Livestream or the Recording, if any, to any individual who is not an Authorized Viewer. Following the final Production Date, you shall promptly deactivate any and all viewing of the Recording, and delete any and all copies (including, without limitation, digital copies) of the Recording. You shall notify Concord Theatricals via email within forty-eight (48) hours of the final Production Date that the Recording has been deactivated and all copies have been deleted. For the avoidance of doubt, neither you nor the Online Viewing Platform shall obtain any reuse rights, clip rights, or right to retain copies of the Livestream or Recording. Any violation of this subsection 1.2 shall constitute a material breach of this Agreement, and Concord Theatricals shall have the right, in addition to any other rights or remedies that Concord Theatricals may be entitled to assert for breach of contract, to terminate this Agreement and require the immediate removal of the Livestream or Recording.

The main policy to be followed through this agreement dealt with "Authorized Viewers" only being able to watch the scheduled livestream of our production. Filmed and created beforehand, I was tasked with setting up and managing the livestream for those who had bought tickets.

Ultimately, we decided to stream through Facebook but utilize the groups feature to make sure

only authorized viewers were watching the stream. To allow for the stream, I utilized the Open Broadcaster Software. OBS is a free and open-source software for video recording and live streaming. I made a private, closed Facebook group for each performance and sent an email invite to join the Facebook group to all who had reserved tickets for that performance. I additionally had to approve each person joining the group which allowed another step to check that only authorized viewers were watching the stream. I then began the stream through OBS at the time of the performance. Because we were streaming through Facebook, Ghostlight Repertory Theatre was able to utilize the automatic captioning Facebook provides on their videos. Many platforms including Zoom, YouTube, and Facebook offer automatic captions. This was extremely effective for Ghostlight Repertory Theatre. Because of the last-minute, rushed situation with editing, we did not have the capabilities to write out and caption an entire show. Facebook providing captions was a wonderful solution. As they are automatic captions, they were not 100% accurate, they were approximately 74% accurate. Automatic captioning on programs such as Facebook and YouTube does not satisfy ADA accessibility unless an individual goes in and edits them to fix the accuracy. Despite not having 100% accuracy in captioning on our video, using Facebook captions provided captioning for those with hearing disabilities to access our musical. Because of the new medium and short timeline, we would not have had the time or energy available to add captioning; Facebook offered us an easy solution.

The second production Ghostlight Repertory Theatre produced in fall 2020 was William Shakespeare's *Romeo and Juliet*. The director, Gregor Patti, had an elaborate plan for the theme and staging of this classic Shakespearean play, centering his concept around setting the play in 1970s rural Mississippi to the background of bluegrass music. He also wanted both Romeo and Juliet to be women. With the audience configured in the round as an immersive experience, the

production was supposed to be an intimate take on the classic love story through the lens of a lesbian couple in the South. Moving this production to a virtual format was extremely difficult as the originally intended concept did not work well over film or Zoom. Ultimately, I worked with the directing team to come up with a new concept for the production. We completely changed gears from a traditional performance to a documentary. Titled *On Love: A Discussion with Romeo and Juliet*, we paired interviews from real-life people side by side with monologues from the production relating to different kinds of love. Within *Romeo and Juliet*, there are many different types of love featured: family love between Juliet and her parents, mentor love between the Friar and Romeo, young love between Romeo and Juliet, and friend love between Benvolio and Romeo. I reached out to friends, family members of the cast, and members of the community to discuss their lives and experiences with different types of love. Each interview took place over Zoom with the meeting being recorded and edited into the documentary. The actors all filmed their monologues and scenes individually in a manner identical to the previous production; the production, design, and directing team were on Zoom while the actor individually filmed on their iPhone. The result was a beautiful compilation of intimate discussions of love alongside the words of William Shakespeare. The completed production may be found at the following link: https://www.youtube.com/watch?v=_tCtZwxOmE&t=31s.

On Love: A Discussion with Romeo and Juliet was shown at the Oxford Film Festival Drive-In movie theatre. As the documentary would be shown on the big screen, we did not want to include open captions burned into the screen. The works of William Shakespeare are in the public domain, referring to creative materials that are not protected by intellectual property laws such as copyright, trademark, or patent laws. Anyone can use a public domain work without obtaining permission. Because *Romeo and Juliet* is in the public domain, I was able to transcribe

the interviews and monologues to create a written script that could be given to people who were hard of hearing (Appendix X). Each night I would walk around to all of the cars and offer the script to those who needed it. With this, people with hearing disabilities were able to follow along with the words being said by the actors and interviewees.

The third production Ghostlight Repertory Theatre produced in spring 2021 was originally chosen to be the play *Puffs*. The play is a comedic retelling of the Harry Potter book series by J. K. Rowling, but from the perspective of the “puffs.” In order to gain approval to produce a virtual version of this play, we had to reach out to the agent and estate of the playwright. His response was as follows:

“Unfortunately, due to an on-going unfounded and baseless legal threats from the transphobic creator of the world which *Puffs* parodies, we have decided out of an abundance of caution to not allow recordings of *Puffs* the play via zoom. It was an incredibly difficult decision and not one that was made lightly. Should a recording of the show slip out of our control, the potential liability and legal costs to be borne by Concord Theatricals and myself are just too great.” (Appendix X)

As *Puffs* was a parody of the Harry Potter series, they ultimately made the decision to not allow virtual productions to avoid legal issues with J.K. Rowling. Working with director Megan Longton, we searched for a play that was allowed to be streamed with a theme similar to *Puffs* relating to parody. Ultimately, we decided on *Dog Sees God: Confessions of a Teenage Blockhead* by Bert V. Royal. *Dog Sees God* is a parody of Charles M. Schulz’s Peanuts characters grown up as teenagers dealing with very real issues such as depression, underage drinking, drug use, eating disorders, bullying, homophobia, and suicide. Unlike the other two productions that were filmed individually, this production was rehearsed and filmed over Zoom: capturing the Zoom boxes. Zoom brought many challenges in staging and blocking including internet connection issues and issues such as blocking a kiss between two characters trapped in a Zoom box. As this production was being filmed completely over Zoom, we had an entire Zoom

tech process. A traditional technical process consists of all members of the design and production team coming together for the first time in the theatre to put together all technical elements of the production. Technical rehearsals are normally long and tedious as specific technical elements are hammered out. Over Zoom, instead of being in a room together, much of the dialogue between designers and production teams took place over the Zoom chat. Communication was a struggle at first as we all got used to the virtual setting.

Dog Sees God was licensed through Dramatist Play Service. Unlike Concord Theatricals, Dramatist Play Service had more strict streaming guidelines for their licensed productions:

Terms and Conditions for Video Streaming:

DPS grants permission for Video streaming of readings or performances (whether live or recorded) of the Play under the following conditions:

- This license confirms that you have received DPS's permission only with respect to our author clients' contributions to the play or musical. We cannot grant permission with respect to the work of other authors, directors, designers, actors, etc., which must be obtained separately.
- Permission is granted on a completely non-precedential basis in light of the national emergency caused by the Covid-19 pandemic.
- DPS prefers and recommends the streamed event (whether live or recorded) to take place on the Broadway On Demand or ShowTix4U streaming platforms. Visit their websites to make arrangements for the use of their service. There are three ways by which you can stream your productions:
 - Live Stream: Stream a live event in real-time.
 - Scheduled Content: Stream pre-recorded content at a fixed time or times
 - Video on Demand: Upload a pre-recorded video of your event for patrons to rent and watch on-demand.
- The Theater may stream live Video presentations equal to the number of performances in this license agreement; or, for Video on Demand, make the stream available for a number of days equal to the number of performances granted in this license agreement, and for which the appropriate royalties have been paid.
- You may choose to use multiple streaming methods, but total performances across all streaming types may not exceed license.
- Example:
 - Live Stream: One Live Stream equals one performance
 - Scheduled Content: One stream equals one performance.
 - Video on Demand: One day equals one performance.

- The Theater must assure that the Video will not be uploaded to any other platform without prior approval from DPS, including, but not limited to, YouTube, Facebook Live, or Vimeo; and that no other copies, downloads, or other duplication will take place.
- Whether using Broadway On Demand, ShowTix4U or another platform, the Video may be available to ticket holders for one viewing of a live streaming event or pre-recorded for the duration of the licensed period.
- No advertising and promotion or press coverage and reviews are permitted outside of a 50 mile radius. Any online advertising or promotion is restricted to the theater group's website, social media accounts, email list, or local online arts calendars.
- Upon request, the Theater will provide 4 complimentary "tickets" to the Video stream to DPS via email nonpro@dramatists.com, for living authors or copyright owners to view.
- Any recorded Video shall be kept in a secure location at all times.
- The Video held by license holder shall be deleted immediately upon the conclusion of the license duration.

We chose ShowTix4U as the streaming platform for our event and utilized scheduled content.

We chose the scheduled content streaming both for ease and to replicate the tradition of attending a live performance at a scheduled time. Scheduled content allowed Ghostlight Repertory Theatre to upload the finished video to ShowTix4U a week in advance, and to not have to worry about managing a livestream. Scheduled content also allowed the mimicking of attending a live theatre production at a specific time. Instead of being able to watch the production whenever during the day, it allowed audience members to specifically schedule time to sit down and watch the production. ShowTix4U offers a service where they will caption your production for a fee. "Closed captioning can be added to Scheduled Content, but captioning would be "Burnt In" (always on). This means that closed captioning cannot be toggled on/off. ShowTix4U offers closed captioning services for \$1.75 per video minute (one time transcribing fee). ShowTix4U will create and add the closed captioning to your video using human transcribers and 99% accuracy." Instead of creating our own captions file, it was an easier solution to pay the fee to get our production captioned. ShowTix4U also offers guidance if ASL interpretation was to be included in the video: "For Live Stream Closed Captioning, ShowTix4U first recommends that you first consider adding an American Sign Language (ASL) Interpreter to

your Live Stream via picture in picture. Most broadcasting/streaming applications allow for easy addition of picture in picture. You could also consider using PubNub or WebCaptioner with a broadcasting/streaming application. This is an easy way of "burning in" closed captioning to your live stream. However, this is not as accurate and also not available for music vocals.”

Closed captioning, a physical script, and open captioning were three different hearing accessibility resources on three different productions that Ghostlight Repertory Theatre was able to offer during its 2020-2021 season. This year was an adventure in trying and experimenting with new accessibility measures, researching what other companies were doing, and hard work to allow for all people to experience our productions. Prior to this year, Ghostlight Repertory Theatre had never offered any resources allowing for access to those with hearing disabilities. Financially we did not have the funding available to hire an ASL interpreter or install a captioning service. As a small student organization, our yearly operating budget is roughly \$3,000 a year. Accessibility was not something we were concerned with or committed to providing. The virtual “Zoom” theatre demanded by the COVID-19 pandemic allowed us to provide resources that we normally would not have been able to. Virtual “Zoom” theatre also was a wake-up call to how inaccessible many theatre spaces and performances were prior to the COVID-19 pandemic. During the 2017-2018 Ghostlight Repertory season, we did a show called *Bloody Bloody Andrew Jackson* that took place on the stage of Fulton Chapel on the campus of the University of Mississippi. In this production, the audience sat on the stage with the actors. With only steep stairs leading up to the stage, this production was physically inaccessible to both audience members and students wanting to participate in the show with mobility limitations. Unfortunately, prior to this year, Ghostlight Repertory Theatre had a reputation of working

against accessibility. Our ability to provide accessibility in virtual theatre must continue as we move back into live theatre.

To receive guidance on how to continue to include the level of accessibility we were able to provide in virtual theatre in live theatre, I met with Summer Chappell from the University of Mississippi Student Disability Services Office to discuss hearing accessibility options for Ghostlight Repertory Theatre. From this meeting, Ms. Chappell gave us multiple creative resources and ideas of how to continue to include hearing accessibility resources in Ghostlight Repertory Theatre's performances. In our conversation, we discussed the financial burden on theatre companies wanting to provide accessibility resources and the lack of funding to support them in the state of Mississippi. She candidly expressed how Mississippi provides hardly any financial assistance to companies trying to include accessible programming and how that the financial burden of accessibility lays solely on the backs of the companies. Ghostlight Repertory Theatre was able to receive a grant from the College of Liberal Arts and from the Student Activity Fee to help fund our production licensing rights, the cost of utilizing streaming and editing services, and the cost of our accessibility resources. In a meeting with Katherine Stewart, the Program Coordinator for the University of Mississippi Department of Theatre and Film, we discussed funding the department was able to find to help fund the cost of having ASL interpreters at one of each of the season's performances. The University of Mississippi Department of Theatre and Film was awarded a grant from the Diversity Incentive Fund given by the Division of Diversity and Community Engagement. "The Diversity Incentive Fund is a program specifically designed to provide support for new, innovative, and creative approaches to raise awareness, engage learners, and change behaviors around diversity and inclusion within the university community. Examples of programs that may be supported include lectures, symposia,

workshops, conferences, performances, and other innovative approaches for advancing diversity, equity, and inclusion at the University of Mississippi.”³¹ Within the Student Disability Office, Ms. Chappell did discuss creative resources that could be utilized by Ghostlight Repertory Theatre with a smaller financial burden. As we are registered as a student organization on the campus of the University of Mississippi, the Student Disability Office is committed to allowing students with disabilities to be able to experience all aspects of campus. She suggested that we included the following statements on all marketing materials for our performances.

Longer statement: (NAME OF ORGANIZATION) is committed to ensuring all events are accessible and inclusive. If you require accommodations or assistance due to the impact of a disability, please contact [NAME] at [TELEPHONE NUMBER] or [EMAIL ADDRESS]. We encourage you to submit your requests at least two weeks in advance, if possible, as some accommodations may require advance planning.

Shorter statement: If you require accommodations because of a disability, please contact [NAME] at [TELEPHONE NUMBER] or [EMAIL ADDRESS]. We encourage you to submit your requests at least two weeks in advance, if possible, as some accommodations may require advance planning.

If a student reached out to Ghostlight Repertory Theatre to request any accommodations or assistance to attend one of our productions, the Student Disability Services Office would provide them. This only applied to University of Mississippi students, however. If a student’s parent or member of the Oxford, Mississippi community requested an accommodation, Ghostlight Repertory Theatre would be required to provide it. Resources like this were never communicated to our organization. Accessibility resources appear daunting to attain, particularly for small organizations, but creative solutions can be found. From these meetings, I found that there are financial resources to assist companies with providing accessibility; however it takes creativity to find and apply them to the work needed.

³¹ “Diversity Awards and Incentives.” *University of Mississippi Division of Diversity and Community Engagement*. <https://dce.olemiss.edu/diversity-awards-and-incentives/>

Even though Ghostlight Repertory Theatre might not have the resources to always provide 100% accessible productions, there are still steps that can be made to allow for access to those who are Deaf or hard of hearing. Resourcefulness, creativity, and an open mind are needed when working to find financially viable solutions. Ultimately, it was decided that hearing accessibility was a priority for our company, but creative measures such as including captioning in the scenic design of our productions, would need to be taken in the future to allow for it. To solidify this commitment, I drafted a new section centering around accessibility to be added to the Ghostlight Repertory Theatre Constitution and Bylaws:

Accessibility

Section I. Ghostlight Repertory Theatre is committed to providing a barrier-free environment for all people to participate and experience theatre in.

Section II. Our organization recognizes that we may not have extensive resources to provide all the services we wish, however we are committed to find solutions to allow people with all manner of different abilities to experience and participate in our events, productions, and projects.

Section III. The Student Disabilities Office will be consulted for each production or project.

The update to the Constitution and Bylaws was presented and explained to the membership by me. Below is an excerpt on my presentation of this new section of the Constitution and Bylaws.

“And then we added a section about accessibility which is very important. I think it is very important for our organization to be accessible for people who have disabilities that we do not have or might not think about. So this adds in ‘Ghostlight Repertory Theatre is committed to providing a barrier-free environment for all people to participate and experience theatre in.’ I think it is really important that we strive for that and state that commitment in our Bylaws. Something we did think about though was that we do not have a huge budget, we do not have unlimited resources available to us. Even though we do not have the ability to, for example have sign language interpretation at every single performance, there are still things we can do. So we put in this second line to say that we will do whatever we can to make things accessible. And with that, the third section states that for every single thing that we do, we need to contact the student disabilities office. We are doing a production, we contact them, say how can we make this more accessible, how can we do this better, and get them to consult and give us advice on how to do that

on an individual basis with every single production or project that we do. Do y'all have any questions about anything?"

This important update was passed unanimously by the Ghostlight Repertory Theatre membership on April 16th, 2021. Placing this accessibility statement and commitment within the governing documents of Ghostlight Repertory Theatre solidifies our promise to providing accessibility resources and steps to implementing them for future productions. Establishing this commitment and the steps to continue to allow for hearing accessibility through the Student Disabilities Office for Ghostlight Repertory Theatre productions was an unlikely, but positive result of the virtual theatre created in the COVID-19 global pandemic.

In reflection on the past year as being the Executive Director of Ghostlight Repertory Theatre, I am grateful for our ability to make theatre, even if it was in a virtual format. I am also glad that our company was able to experiment with different hearing accessibility resources. Having never offered hearing accessibility resources prior to this year, the use of three different methods allowed us to experiment with the implementation and efficacy of each method. The most successful accessibility method we applied to our productions this year was certainly utilizing the captioning service provided by ShowTix4U. This resource was the most accurate and thus most helpful to our audience. Even though it was the most significant financial cost, this service did not require any energy or labor on Ghostlight Repertory Theatre. Utilizing automatic captioning from Facebook would have been a more effective resource if the time had been taken to go in to correct and edit them. There were inconsistencies with the translation that made it inaccurate for audience members utilizing the resource. The only benefit was that it was a quick and easy solution to provide some form of accessibility resource. The accessibility method of providing a script to audience members utilized for the drive-in movie theatre viewing of *On Love: A Discussion with Romeo and Juliet* was the least effective of the three accessibility

methods experimented with. Creating the transcription took hours of time and large amount of paper. Audience members had to look away from the screen in order to be able to read the script, detracting from their experience watching the production. It is also important to note, Ghostlight Repertory Theatre did not utilize any ASL interpretation for our performances, only captioning. While captioning and text were easily implemented solutions in a virtual format, they are not helpful to all hearing-impaired individuals. The Student Disability Office provides many resources if a specific student comes to Ghostlight Repertory Theatre requesting an accommodation; this office should be utilized and consulted with greater. Ultimately, I believe it is important for Ghostlight Repertory Theatre to include hearing accessibility resources that assist both post and pre-lingually deaf individuals within their performances in creative ways.

CONCLUSION

The COVID-19 pandemic limited theatre companies by halting live, traditional performances, but opened opportunities regarding hearing accessibility. It is also important to acknowledge that the virtual nature of the theatre productions created during this time provided greater access to a broad range of individuals, including those with financial and mobility limitations. Accessibility to the performing arts across the board was increased. An essence of theatre performance is the idea of being in a space physically with other people, experiencing the visceral power and extent of the performance. The COVID-19 pandemic took away the essence of live theatre, moving it into an impersonal virtual world.

Pushed into the virtual realm, captioning became an easily implementable solution for many theatre companies. Even though editing in and including captions were a simple addition to productions created and streamed virtually, it is important to not forget that American Sign Language interpretation is an integral accessibility resource for people who are Deaf. Both captioning and ASL interpretation are necessary resources for individuals with different types of hearing loss or disability. Both captioning and ASL interpretation resources need to be provided in order for a theatre production to be accessible to all individuals with hearing disabilities.

Hearing accessibility in live theatre performances is a financial commitment. The financial burden of accessibility cannot be afforded by all theatre companies, particularly small non-profit companies with low operating revenues. However, the question needs to be asked, why create theatre productions if they are limited to who can experience them and take part in them?

This past year opened new, creative ways to produce theatre in virtual formats. The creative thinking and solutions created by theatre companies during this time need to be continued. The creativity seen in American theatre this year should be used in future years to allow for and encourage more people to have access to experience the arts through the utilization of creative hearing accessibility resources.

APPENDIX A: Ghostlight Repertory Theatre Constitution

CONSTITUTION**Ghostlight Repertory Theatre of the University of Mississippi****ARTICLE I**

Name

Section I. The Name of this organization shall be “Ghostlight Repertory Theatre” of the University of Mississippi in Oxford, Mississippi.

ARTICLE II

Purpose

Section I. Ghostlight Repertory Theatre is a student-run theatre organization that shall provide opportunities for students to experience all aspects of the Performing Arts in a safe, open, professional setting.

ARTICLE III

Membership

Section I. Membership is open to all students of the University of Mississippi who submit an application to the Board.

Section II. Ghostlight does not discriminate membership on the basis of sex, gender, race, nationality, or disability.

ARTICLE V

Officers of the Executive Board

Section I. The organization shall be governed by an Executive Board elected by the membership. The Executive Board shall include an Artistic Director, Executive Director, Director of Finance, Director of Production, Director of Communications, and Director of Events.

Section II. The Executive Board shall appoint the following positions as deemed necessary including a Box Office Manager, Technical Director, Graphic Design Manager and Events Manager.

ARTICLE VI

Nominations and Elections of the Executive Board Members

Section I. Elections and candidate presentations will be held at a general membership meeting at the end of each Spring semester..

Section II. Those who wish to be considered to run as a candidate for election as an officer must nominate him or herself, or be nominated by another member.

Section III. Any member of the organization who meets the qualifications is able to nominate themselves and/or any other member of the organization for any of the officer positions contingent upon their acceptance of the nomination.

Section IV. All elections will be by ballot, with a winner decided by a simple majority of members present. In case of a tie, previous Artistic and Executive Directors shall deliberate to break the tie.

ARTICLE VII

Amendments

Section I. Amendments to this constitution may be submitted by any member. Such amendments shall be submitted in writing to the Executive Board.

Section II. In order for the membership to vote upon a proposed amendment, the proposal must be made available to them (via email) a minimum of seven days prior to the vote.

Section III. A two-thirds (2/3) majority approval of the members present is required to pass an amendment.

APPENDIX B: Ghostlight Repertory Theatre Bylaws

BYLAWS

Ghostlight Repertory Theatre of the University of Mississippi

Roles of Officers of the Executive Board

Section I. The Artistic Director serves as the co-director of the organization with the Executive Director. The Artistic Director will oversee the artistic process of the organization and manage internal functions. The Artistic Director's responsibilities include but are not limited to maintaining the artistic integrity of each Ghostlight production and project, managing the membership including scheduling membership meetings and managing the roster, and fostering a sense of community within the organization.

Section II. The Executive Director serves as the co-director of the organization with the Artistic Director. The Executive Director will manage all external operations of the organization with entities such as sponsors, Ole Miss Theatre and Film, the University of Mississippi, and licensing agencies. The Executive Director's responsibilities include but are not limited to overseeing any executive functions, preparing reports, sets budgets in conjunction with the Director of Production and Director of Finance, and communicating with any outside entities.

Section III. The Director of Production's responsibilities include but are not limited to: managing the execution of productions and projects throughout the design and production processes, scheduling regular production meetings, overseeing all production and project budgets, and supervising the Technical Director.

Section IV. The Director of Finance's responsibilities include but are not limited to: overseeing all financial aspects of the organization, managing credit cards, creating end of show reports, tracking all budgets, and supervising the Box Office Manager.

Section V. The Director of Communication responsibilities include but are not limited to: coordinating all media for the organization, general secretarial duties, running social media accounts, maintaining the website, organizing promotional and archival media, designing PR marketing campaigns, and supervising the Graphic Design Manager.

Section VI. The Director of Special Events' responsibilities include but are not limited to: overseeing any special events that the Executive Board deems appropriate to be sponsored by the organization, such as fundraisers, community engagement events, educational activities, publicity events, etc.

Roles of the Appointed Officers

Section I. Appointed officers serve as support to the Executive Board. They will be selected by an application process and chosen by the Executive Board.

Section II. The Technical Director's responsibilities include but are not limited to: planning all builds and strikes for the organization's productions and projects, communicating with Ole Miss Theatre and Film about use of its resources, maintaining artistic integrity of design, and ensuring safety of all involved.

Section III. The Box Office Manager's responsibilities include but are not limited to: organizing, working, and managing the Box Office for each production and project, managing ushers, and serving as the House Manager.

Section IV. The Publicity Manager's responsibilities include but are not limited to: creating the program for the organization's productions or projects, creating the posters for any events, and assisting in creating media and graphics.

Section V. The Events Manager's responsibilities include but are not limited to: supporting the planning of any event, managing volunteers, and assisting the Director of Events in all capacities.

Executive Officer Eligibility for Election

Section I. To be eligible for a position, one must be a student of the University of Mississippi.

Section II. To be eligible to run for the Artistic or Executive Director position, one must have previously served on the Executive Board for at least one year.

Section III. If an officer leaves his or her position, it is up to the discretion of the remaining members of the Executive Board to appoint a capable and willing replacement they deem appropriate in consultation with the faculty adviser to fill the position.

Section IV. The Artistic and Executive Directors cannot also be on the board for Alpha Psi Omega.

Section V. Members of the Executive Board cannot also direct a project, unless a two-thirds ($\frac{2}{3}$) vote of the Executive Board can allow for a member to temporarily resign during the production's process and allow the appointed officer assisting their position to take over responsibilities.

Section VI. Members of the Executive Board may be cast in productions. However, the Executive Director, Artistic Director, and Director of Production cannot be cast in the same show. The cast Executive Board member will still be responsible for all their assigned duties unless the Executive Board deems them unable to do so because of their role in the show. If the cast Executive Board member cannot fulfill their duties during the time they are cast, the Executive Board will fulfill them and make decisions on their behalf.

Production Submission and Selection Process

Section I. Any student who wishes to propose to direct a production or project for the organization's upcoming season must fill out an application and submit it to the Executive Board..

Section II. The Executive Board will conduct interviews with each student who submitted an application to direct a production or project. The Executive Board will approve proposals for the membership to vote on. At this level, the Executive Board reserves the right to eliminate any proposals should they appear to be unrealistic or not in the best interests of the organization. Once approved by the Board by simple majority, the student must present their proposal to the membership at the next membership meeting.

Section III. The members of the organization vote by ballot to rate their preference of the proposals presented.

Section IV. The Executive Board will choose an appropriate number of productions and projects for the upcoming season, taking into account the preferences of the membership. Final decisions will be made by a simple majority vote of the Executive Board.

Section V. The Executive Board can cancel any production that is deemed to be unprepared for an audience by a unanimous vote.

Section VI. If a student chooses to propose to direct a project or proposal of a self-written adaptation, they also must propose a backup option to the Executive Board with their interview.

Section VI. If a student chooses to propose to direct a project or proposal of a word created in the last three years must propose a backup option to the Executive Board with their interview.

Production Requirements

Section I. There will be two categories of productions: Productions and Projects.

Section II. Productions are a traditional theatre play or musical.

Section III. Projects are limited to cabarets, comedy shows, festivals, community outreach, or readings. If it could not work in an Isom studio with no costumes and props, it would not qualify as a project.

Section IV. The Director of Special Events will work closely with the aspects of Projects. They will be closely involved in managing the project, The Director of Production will continue to schedule and manage all technical elements of Projects.

Meetings

Section I. General Membership Meetings will be held at least twice a semester and scheduled by the Artistic Director.

Section II. The Executive Board will meet as often as deemed necessary, and no less than once a month.

Section III. The Artistic and Executive Director must meet with the Chair of the Department of Theatre and Film at least once a semester.

Licensing Rights

Section I. It is the responsibility of the Executive Director to secure licensing rights for each production or project produced by Ghostlight Repertory Theatre.

Section II. Licensing rights for all productions and projects must be acquired by the Executive Director before rehearsals begin.

Accessibility

Section I. Ghostlight Repertory Theatre is committed to providing a barrier-free environment for all people to participate and experience theatre in.

Section II. Our organization recognizes that we may not have extensive resources to provide all the services we wish, however we are committed to find solutions to allow people with all manner of different abilities to experience and participate in our events, productions, and projects.

Section III. The Student Disabilities Office will be consulted for each production or project.

Participation

Section I. Participation in Ole Miss Theatre and Film productions can be used as a considering factor in participation in the organization's productions, projects, or events.

Section II. The Artistic and Executive Director must be present at all casting meetings.

Section III. Designers will be chosen by the Production Manager and production or project director after an application and interview process to determine the best candidate.

Amendments

Section I. Amendments to these bylaws may be submitted by any member. Such amendments shall be submitted in writing to the Executive Board.

Section II. In order for the membership to vote upon a proposed amendment, the proposal must be made available to them (via email) a minimum of seven days prior to the vote.

Section III. A two-thirds ($2/3$) majority approval of the members present is required to pass an amendment.

APPENDIX C: Ghostlight Repertory Theatre Spring Production COVID-19 Protocols



Ghostlight Repertory Theatre
Spring 2020 Production Protocols

Ramona the Pest directed by Reese Overstreet

Filming Dates: February 8-14th

Release Dates: TBA

Production Method: Individually filmed and edited

Viewing: Oxford Film Festival Drive-In and Livestream

Ramona the Pest is the story of Ramona Quimby as she begins school in Kindergarten and how trouble always seems to follow her around. With special permission from the author Beverly Cleary, our own Reese Overstreet has adapted this beloved children's book into a play. To allow for safety of actors and production crew, this production will be filmed individually with actors and then edited together, With the emphasis of outreach to young students in the Oxford community, it will be shown at the Oxford Film Festival Drive-In and live streamed at the same time free of charge. After it's premiere, it will be available online as well as sent to local schools and community organizations.

Dog Sees God: Confessions of a Teenage Blockhead directed by Megan Longton

Filming Dates: February 22-28th

Release Dates: TBA

Production Method: Recorded and filmed over Zoom

Viewing: Livestream

Dog Sees God: Confessions of a Teenage Blockhead is a reimagined story of the popular Peanuts characters as now older and as degenerate teenagers. Topics of drug use, eating disorders, teen violence, rebellion and sexual identity are among some of the issues the characters we know and love from Charles Schulz's comic strips face in this play. This production will be produced entirely over Zoom! The Zoom play will be recorded off of Zoom and then live streamed through ShowTix4U free of charge to audience members.

Audition protocol:

- Audition videos are due to ghostlightrep@gmail.com by December 8th at midnight
- Please prepare one 45-60 second comedic monologue
- Please fill out this audition form: <https://forms.gle/LgEV4mV572YMJswf7>
- Callbacks will be held over Zoom on December 10-11th

APPENDIX D: Ghostlight Repertory Theatre Fall Production COVID-19 Protocols



Ghostlight Repertory Theatre
Fall 2019 COVID-19 Pandemic Plan

To our members, participants, supporters, friends, and family,

We hope that you have been healthy and safe over the last few months. We have greatly missed rehearsals in Isom Hall, late night cabarets, crazy production meetings, and our Ghostlight family. After months of discussions and planning, we are excited to share with you our plan to continue to bring art into the University of Mississippi and Oxford community. Ghostlight Repertory Theatre will continue to produce meaningful art in a safe environment this fall.

As we have been making decisions about our plans for the fall semester, the safety of our performers, crews, and audiences has been our highest priority. We feel very strongly that nothing is worth putting others at risk of sickness. We have made these plans with a driving commitment to ensuring safety of all involved.

Ordinary Days, directed by Elizabeth Burrow, will be produced, rehearsed, and recorded in isolation. The recording will be livestreamed for public viewing. *Romeo and Juliet*, directed by Gregor Patti, will transition into a documentary-performance based around specific themes found in the text that will be shown at the Oxford Film Festival Drive-In. We are excited to announce both of these productions will be free of charge to our audiences. More in depth details about protocols for these two productions are listed below. We have also listed ways for members to be involved below.

We will be holding an informational Zoom call detailing all of our plans and to answer any questions on August 12th at 7:00CST and August 13th at 12:00CST. In the meantime, please follow us on social media and become a member on the ForUM.

We need theatre in our lives more than ever right now, and we are beyond ecstatic for this upcoming Fall semester. We are ready to tackle the new challenges of creating theatre in a new environment with our wonderful members!

Be well,

Catherine Long, Artistic Director
Gianna Schuetz, Executive Director

Fall 2019 COVID-19 Production Protocols

Ordinary Days directed by Elizabeth Burrow

Dates: October 9th-11th

Location: Live streaming

On Love: A Discussion with Romeo and Juliet directed by Gregor Patti

Dates: November 9th-11th

Location: Oxford Film Festival Drive-In Theatre

Rehearsal protocol:

- Auditions will be held via video submission
 - Videos are required to be submitted by August 26th by email to ghostlightrep@gmail.com
 - Virtual callbacks will be held over Zoom August 27th and 28th
- **ALL** rehearsals will be held virtually via Zoom. No in-person rehearsals will take place
- All rehearsals will be registered with the University of Mississippi. All University and State guidelines will be carefully followed

Production protocol

- Production team interest is due by August 14th with interviews being held the week of August 17th
- Production meetings will be held virtually via Zoom. No in-person meetings will take place
- All showings and livestreams will be registered with the University of Mississippi. All University and State guidelines will be carefully followed
- All showings will follow requirements from the Oxford Film Festival

General Operations Protocols

- Ghostlight Repertory Theatre is committed to safety and well-being being the driving force behind all operations
- Ghostlight Repertory Theatre will follow all guidelines and requirements for Registered Student Organizations at the University of Mississippi
- Ghostlight Repertory Theatre will follow all professional requirements from Actors Equity Association, SAG-AFTRA, and IATSE
- All events where appropriate social distancing cannot be attained will be held virtually

APPENDIX E: *Dog Sees God* License

440 Park Avenue South
New York, NY 10016



Tel. 212-683-8960
Fax 212-213-1539

NONPROFESSIONAL LICENSE

2/8/2021

Gianna Schuetz
Ghostlight Repertory Theatre
110 Isom Hall
University, MS 38677

Tel. 256-479-6704
Fax
ghostlightrep@gmail.com
www.ghostlightrep.org

**PRINT FOR YOUR RECORDS. INCLUDE A COPY WITH
PAYMENTS SENT BY REGULAR MAIL.**

Applicant Type:	NON
Number of Performances:	3
License Period:	3/19/2021 – 3/21/2021
Invoice Number:	SO_00000669548
Customer Number:	00090368
Purchase Order Number:	
Subtotal Amount Due:	\$360.00

*Final Total Amount Due will be reflected on
your invoice, which will be emailed shortly.*

Payment Due Date: 3/5/2021

*All fees must be paid in U.S. funds. You may pay by check, money order
or cashier's check or by credit card online at www.dramatists.com.*

Title(s): DOG SEES GOD: CONFESSIONS OF A TEENAGE BLOCKHEAD
Author(s): Bert V. Royal

The above Subtotal Amount Due does not include shipping and handling fees for required or optional scores, sheet music, CDs, DVDs or other items. For more information see the paragraph entitled **BILLING REQUIREMENTS**.

The nonexclusive nonprofessional stage performance rights to DOG SEES GOD: CONFESSIONS OF A TEENAGE BLOCKHEAD are hereby granted to Ghostlight Repertory Theatre Gianna Schuetz for the period 3/19/2021 through 3/21/2021.

I, the applicant, individually and on behalf of any corporate or partnership entity, do hereby agree to comply with Dramatists Play Service, Inc.'s terms and conditions set forth below for the nonexclusive nonprofessional stage performance rights to DOG SEES GOD: CONFESSIONS OF A TEENAGE BLOCKHEAD with Dramatists Play Service, Inc. and hereby agree to comply with the terms and conditions set forth below.

TERMS AND CONDITIONS:

1. The play(s) must be presented only as published in the Dramatists Play Service, Inc. authorized acting edition(s), without any changes, additions, alterations, or deletions to the text or the title. These restrictions shall include, without limitation, not altering, updating, or amending the time, locales, or settings of the play(s) in any way, whether these elements are made explicit in the stage directions, or are clearly implicit in the text.

Furthermore, Producer acknowledges that casting also constitutes a part of the author's play. As such, if the gender identity, ethnicity, and/or race of the characters is made explicit in the stage directions, or is clearly implicit in the text, such casting requirements are deemed a business necessity and the characters are to be performed by actors who meet such bona fide occupational qualifications, unless the author has expressly approved other casting choices.

Requests for permission to make any changes to the text of the play or in the casting of the play must be made in writing to Dramatists Play Service for review and consideration by the author or copyright holder.

2. All playbills and programs must include the following on the title page: "[TITLE] is presented by special arrangement with Dramatists Play Service, Inc., New York."

3. You must adhere to any additional terms set forth in the license under the paragraph entitled **BILLING REQUIREMENTS**.
 - a. If there are no additional acknowledgment requirements set forth in the license under the paragraph entitled **BILLING REQUIREMENTS**, adhere to the following standards: The author(s) shall receive credit as sole and exclusive author(s) of the play in all programs distributed in connection with performances of the play(s) and in all instances in which the title(s) of the play(s) appears for purposes of advertising, publicizing or otherwise exploiting the play(s) and/or a production thereof. The name(s) of the author(s) must appear on a separate line in which no other name appears, immediately beneath the title(s) and in size and prominence of type equal to 50% of the largest letter used for the title(s) of the play(s).
4. Performances must take place on the dates specified on the license and in the location designated. Any proposed changes in the dates, venue, or number of performances must receive prior written approval from Dramatists Play Service, Inc, in order to be effective.
5. Payment must be received in full by the due date, or this account will be considered in default. You will be responsible for all collection agency and attorney fees up to 30% of the total licensing fee due plus additional court costs incurred by DPS for the enforcement of this agreement.
6. If you cancel any performances you must notify us in writing via the **cancellation application** on the DPS website and state the reason for the cancellation.

Refund Policy:

- a. If you submit your cancellation request **before** the first performance, a full refund will be processed.
 - b. If you submit your cancellation request **after** the first performance, but within 14 days after the last performance, a \$25 cancellation fee will be applied.
 - c. If you submit your cancellation request later than **14 days after the last performance**, your licensing fees will not be refunded.
7. This authorization applies to nonprofessional stage performance rights only. All other rights of every kind and nature, including but not limited to television, video or audio, in whole or in part, or any other form of mechanical or electronic reproduction, such as information storage and retrieval systems, recording, web pages and photocopying, are reserved by the author(s) and are not included in this authorization. Reproduction of any kind, including for personal use, is also strictly prohibited.
 8. In addition, amateur leasing rights for this production or for any of the plays listed in our Catalogue may be withdrawn by the Play Service at any time. Any fees previously paid will be promptly refunded, and Dramatists Play Service, Inc. shall have no other financial or legal responsibility with regard to such withdrawal.

BILLING REQUIREMENTS:

SPECIAL NOTE

Anyone receiving permission to produce DOG SEES GOD: CONFESSIONS OF A TEENAGE BLOCKHEAD is required to give credit to the Author as sole and exclusive Author of the Play on the title page of all programs distributed in connection with performances of the Play and in all instances in which the title of the Play appears for purposes of advertising, publicizing or otherwise exploiting the Play and/or a production thereof. The name of the Author must appear on a separate line, in which no other name appears, immediately beneath the title and in size of type equal to 50% of the size of the largest, most prominent letter used for the title of the Play. No person, firm or entity may receive credit larger or more prominent than that accorded the Author. The billing must appear as follows:

DOG SEES GOD:
Confessions of a Teenage Blockhead
by Bert V. Royal

In addition, the following acknowledgments must appear on the title page of all programs distributed in connection with performances of the Play in size of type not less than 25% of the size of the largest, most prominent letter used for the title of the Play:

DOG SEES GOD was first presented by Sorrel Tomlinson / File 14 Productions
at The 2004 New York International Fringe Festival,
a production of The Present Company.

Originally produced Off-Broadway, in a limited engagement, by Sorrel Tomlinson.

Subsequently produced Off-Broadway by Dede Harris and Martian Entertainment in association with Sharon Karmazin, Michelle Schneider, Mort Swinsky.

In addition, the following must appear on the title page of all programs distributed in connection with performances of the Play and in all instances in which the title of the Play appears for purposes of advertising, publicizing or otherwise exploiting the Play and/or a production thereof in size of type not less than 25% of the size of the largest, most prominent letter used for the title of the Play:

DOG SEES GOD has not been authorized or approved in any manner by the Charles M. Schulz Estate or United Features Syndicate, which have no responsibility for its content.

SPECIAL NOTE ON SONGS AND RECORDINGS

For performances of copyrighted songs, arrangements or recordings mentioned in this Play, the permission of the copyright owner(s) must be obtained. Other songs, arrangements or recordings may be substituted provided permission from the copyright owner(s) of such songs, arrangements or recordings is obtained; or songs, arrangements or recordings in the public domain may be substituted.

ADDITIONAL LICENSING TERMS

The Licensee acknowledges and agrees that DOG SEES GOD has not been authorized or approved in any manner by the Charles M. Schulz Estate or United Features Syndicate and accordingly Licensee will not use any imagery, character names or any other material from the <i>Peanuts cartoon</i>, including without limitation the word "Peanuts" and/or images of the character "Snoopy" in any manner in connection with the Play. Licensee hereby agrees to indemnify and defend Author and Licensor from any and all costs and/or damages however characterized arising from a breach or alleged breach by Licensee of its agreement above.

Terms and Conditions for Video Streaming:

DPS grants permission for Video streaming of readings or performances (whether live or recorded) of the Play under the following conditions:

- This license confirms that you have received DPS's permission only with respect to our author clients' contributions to the play or musical. We cannot grant permission with respect to the work of other authors, directors, designers, actors, etc., which must be obtained separately.
- Permission is granted on a completely non-precedential basis in light of the national emergency caused by the Covid-19 pandemic.
- DPS *prefers and recommends* the streamed event (whether live or recorded) to take place on the [Broadway On Demand](#) or [ShowTix4U](#) streaming platforms. Visit their websites to make arrangements for the use of their service. There are three ways by which you can stream your productions:
 - **Live Stream:** Stream a live event in real-time.
 - **Scheduled Content:** Stream pre-recorded content at a fixed time or times
 - **Video on Demand:** Upload a pre-recorded video of your event for patrons to rent and watch on-demand.
- The Theater may stream live Video **presentations equal to the number of performances in this license agreement**; or, for Video on Demand, make the stream available for a number of days equal to the number of performances granted in this license agreement, and for which the appropriate royalties have been paid. *You may choose to use multiple streaming methods, but total performances across all streaming types may not exceed license.*
 - Example:
 - **Live Stream:** One Live Stream equals one performance
 - **Scheduled Content:** One stream equals one performance.
 - **Video on Demand:** One day equals one performance.

- The Theater must assure that the Video will not be uploaded to any other platform **without prior approval from DPS**, including, but not limited to, YouTube, Facebook Live, or Vimeo; **and that no other copies, downloads, or other duplication will take place.**
- Whether using [Broadway On Demand](#), [ShowTix4U](#) or another platform, the Video may be available to ticket holders for one viewing of a live streaming event or pre-recorded for the duration of the licensed period.
- No advertising and promotion or press coverage and reviews are permitted outside of a 50 mile radius. Any online advertising or promotion is restricted to the theater group's website, social media accounts, email list, or local online arts calendars.
- Upon request, the Theater will provide 4 complimentary "tickets" to the Video stream to DPS via email nonpro@dramatists.com, for living authors or copyright owners to view.
- Any recorded Video shall be kept in a secure location at all times.
- **The Video held by license holder shall be deleted immediately upon the conclusion of the license duration.**
- The Theater includes the full billing credits for the Play in conjunction with providing access to the Video either by **posting the credits onscreen** or by **distributing a digital program** to each Ticket Buyer. Such billing shall include materially the following credit:
 - ©2021. This Video recording was produced by special arrangement with Dramatists Play Service and [Author]. All rights reserved. This performance is authorized for non-commercial use only. By accepting this license, you agree not to authorize or permit the Video to be recorded, copied, distributed, broadcast, telecast or otherwise exploited, in whole or in part, in any media now known or hereafter developed.
 - **WARNING:** Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution or exhibition of copyrighted motion pictures, Audio & Videotapes or Audio & Videodiscs. Criminal copyright infringement is investigated by the FBI and may constitute a felony with a maximum penalty of up to five years in prison and/or a \$250,000.00 fine.

All DPS plays are protected under International, Federal and Common Law Copyright. Any unauthorized performance or use of these plays may constitute an infringement of the copyright and a violation of the law, with potentially serious legal consequences for the infringer.

PAYMENT FOR STREAMING LICENSES ARE DUE UPON RECEIPT OF LICENSE or INVOICE. You may submit payment online to DPS using a credit card via our [Pay Invoice Fees](#) page. You may also send payment by check, money order, or cashier's check. We accept payment in U.S. funds only. Please do not send cash. **Prepayment of fees before you have received a license does not grant you rights for performance.**

1) CREDIT CARD

This is the preferred payment method. Please visit www.dramatists.com and go to **Pay Fees By Credit Card** to pay for license **prior to using** Broadway On Demand, ShowTix or an alternative streaming platform.

2) ACH DIRECT DEPOSIT

Please email payments@dramatists.com with your Sales Order number and name of show and you will be emailed details of how to make an ACH payment to DPS.

3) PAYMENT BY CHECK

If you are mailing us a payment by **check**, please do **NOT** send your payment with special instructions, such as "Return Service Requested" on the outside of the envelope. Due to current rules and

regulations, USPS will **not** forward these specially marked envelopes to our remote mailbox and will automatically return these mailings to the sender.

**A SALES ORDER NUMBER IS REQUIRED FOR CREATING
YOUR PRODUCTION ON Broadway On Demand or ShowTix.**

Please make sure your license is approved and PAID FOR prior to visiting [Broadway On Demand](#) or [ShowTix4U](#) to create your Event on their streaming/ticketing platform.

**Failure to pay for your streaming license in advance of production
will initiate immediate withdrawal of rights for current and future productions.**

APPENDIX F: *Ordinary Days* License**CONCORD THEATRICALS
MUSICAL AGREEMENT**

CT Rep: Rebecca Schlossberg Request #: 403039 Acct #: 101-009-1663582
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09/03/2020

Dear Gianna,

Thank you for your interest in producing a "virtual performance" of a Concord Theatricals musical!

Please note, this agreement is *not* a license to perform until Concord Theatricals receives the signed agreement and payment as specified herein. Fees must be fully paid, processed, and acknowledged in accordance with the terms of this agreement before you may audition, cast, rehearse, advertise, publicize, or perform. If full payment of the accompanying invoice has not been received by the earlier of 90 days of the date of this agreement or 2 weeks prior to your first performance, this agreement shall be cancelled. If you have any questions, please contact our licensing department at (866) 979-0447.

Please read the following document carefully as it explains the necessary procedures for "virtual production" of this Concord Theatricals musical. The document includes:

1. Performance Agreement & Fees
2. Rental Material Information
3. Additional Material Order Form
4. Terms and Conditions
5. Concord Theatricals Licensing Checklist

If you decide that you do not want to go forward with your production, please notify your Licensing Representative immediately.

Once your payment is received, your production may be listed on the Concord Theatricals NOW PLAYING map. This online production locator is a popular tool for theatre lovers across the world and can be found at www.concordtheatricals.com/now-playing.

Note: Please review your rental package details to determine whether scripts/librettos are included in the rental package. If scripts/librettos are not included, they must be purchased separately. To purchase scripts/librettos for your production, visit www.concordtheatricals.com.

Best wishes for a successful production!

Rebecca Schlossberg
 Concord Theatricals Licensing Department
collegiate@concordtheatricals.com



Toll Free: (866) 979-0447
concordtheatricals.com

235 Park Avenue South
 Fifth Floor
 New York, NY 10003

CONCORD THEATRICALS MUSICAL AGREEMENT

CT Rep: **Rebecca Schlossberg**
Request #: 403039
Acct #: 101-009-1663582

PERFORMANCE AGREEMENT & FEES (NON-EQUITY MUSICAL)

In order to protect both our authors' rights and our producers' interests Concord Theatricals has adopted a policy to void performance licenses that have not been paid in full within ninety (90) days from the date this Performance Agreement was issued. If full payment of this performance license fee, as set forth in the agreement below, or any other unpaid invoice for performance licenses or materials has not been received within ninety (90) days from the date this Performance Agreement was issued (or two (2) weeks prior to your first performance date, if earlier), this agreement shall be cancelled. On behalf of our authors, we thank you for your cooperation. If you have any questions, please contact our licensing department at (866) 979-0447.

Your Performance Agreement was drawn up based on the information from the application that you submitted. If there is a discrepancy, or if a change is required, we must be notified in writing, via email, as soon as possible. Failure to inform us of any change may constitute a violation of your Agreement. If you have any questions, please contact our licensing department at (866) 979-0447.

PERFORMANCE AGREEMENT

Dated as of **09/03/2020** (the "Effective Date")

This Performance Agreement ("Agreement") is entered into as of the Effective Date by and between Concord Theatricals Corp., 235 Park Avenue South, Fifth Floor, New York, NY 10003 ("Concord Theatricals") and **University of Mississippi - Ghostlight Repertory Theatre** ("Licensee" or "you"):

Producing Organization Details:

[Customer #]
[Address] **110 Isom Hall**
[City] **University**
[State] **MS**
[ZIP] **38677**
[Country] **United States**
[Website]

Applicant / Contact:

[Contact] **Gianna Schuetz**
[Email] **ghostlightrep@gmail.com**
[Phone] **2564796704**

regarding Licensee's amateur production of a "Virtual Performance" of the following Musical (the "Property"):

"Ordinary Days"

By ("Author(s)"): **Adam Gwon**

Licensee shall present the Property in accordance with the following details:

Online Viewing Platform: **Zoom/YouTube Streaming**

Total Number of Anticipated Viewers: **45**

Ticket Prices: **\$50**

Date of Livestream of Virtual Performance: **10/15/2020**

Dates that Virtual Performance will be available for viewing: **10/15/2020-10/18/2020**

Total number of Days Virtual Performance will be available for viewing: **4 days.**



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Request #: 403039
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The total period during which Licensee is authorized to make the Virtual Performance available for viewing, including the Livestream Date and the viewing dates set forth above, is referred to as the "Production Dates."

Restrictions (if applicable):

Notwithstanding anything to the contrary herein, in no event may the Virtual Performance be made available publicly via a non-protected platform. Your Virtual Performance of the Property may be made available only to viewers who have purchased tickets at the Ticket Prices set forth above or who meet the following description: Viewers will have to RSVP through our website to receive the link to view the performance. Performances will be streamed to those viewers at 7:30CT each of the four days. (collectively, "Authorized Viewers"). You must provide Authorized Viewers with a password to enable them to access the Virtual Performance. Each Authorized Viewer must be able to view the Virtual Performance only one (1) time and on only one (1) device for each ticket purchased. Please carefully review this Agreement to ensure that your Virtual Performance is presented and made available to audiences in accordance with all requirements.

FEES

The following fees will be charged for this production:

Type	Category	Description	Fee
Rental	Rental Fee		\$709.33
Shipping Fee	Shipping Fee		\$75
Amateur	Performance Fee - Full Minimum Payment	Flat Fee	\$200
Amateur	Performance Fee - Full Minimum Payment	Days Available for Viewing	\$300

Review your rental package details to determine whether scripts/librettos are included in the rental package. If scripts/librettos are not included, they must be purchased separately at concordtheatricals.com

You have selected the Full Package of rental materials.



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TOTAL	\$1284.33
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You have selected to receive the **Full Package** of rental materials. The rental fees, including shipping and taxes (if applicable), as outlined above correspond to your selection.

Rental Fee: Licensee agrees to pay Concord Theatricals the rental fee listed above for the use of material(s) as described in Section 4 of this Agreement ("Rental Materials") by Licensee in connection with the production of the Property under this Agreement, as well as any shipping fees or taxes outlined above.

Total fees (as detailed above) are due in full within the earlier of ninety (90) days of the Effective Date of this Agreement or two (2) weeks prior to the first Production Date. **No Rental Materials will be shipped or otherwise sent to Licensee until the fees above are paid in full.** Any and all payments under this Agreement shall be made in U.S. dollars. Exchange rate has been taken into account for our customers outside the U.S. All checks must be made in U.S. funds and drawn from a U.S. bank. **If paying by wire transfer, you must include a wire transfer fee of \$35 USD.**

A PO does not constitute payment. Until check, credit card, or ACH payment is received you do not have license to perform or advertise the show.

*****A copy of the invoice has been emailed to you separately, and must accompany all check payments. UNTIL FURTHER NOTICE, WE STRONGLY RECOMMEND PAYMENT ONLINE VIA CREDIT CARD OR ACH PAYMENT. THE CONCORD THEATRICALS OFFICES ARE CURRENTLY CLOSED DUE TO COVID-19, AND WE WILL NOT BE ABLE TO PROCESS PHYSICAL PAYMENTS UNTIL FURTHER NOTICE.*****



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Request #: 403039
Acct #: 101-009-1663582

RENTAL MATERIAL INFORMATION

RECEIVING YOUR RENTAL MATERIALS

No Rental Materials will be shipped until payment is received in full (including performance license fees, rental fees, and any shipping fees and taxes). Rental Materials will not be shipped on partial payment.

Your Requested Delivery Date:
09/18/2020

- If payment is received on or before 2 weeks from the above date, Rental Materials will be shipped to arrive as requested.
- If payment is received later than 2 weeks from the above date, delivery cannot be guaranteed earlier than 2 weeks from date of full payment.
- If you have fully paid and would like to receive your Rental Materials earlier than the above date, email your Licensing Representative.

Your Rental Package: Full Package

Your materials will automatically ship to the following address:

Gianna Schuetz

110 Isom Hall
University, MS, 38677
2564796704

If you would like your materials to be sent to a different address, email your Licensing Representative. Please make sure that materials are shipping to a valid street address. Rental materials will be shipped out via FedEx or UPS and cannot be delivered to a P.O. Box.

USING YOUR RENTAL MATERIALS

You may write in, highlight, and mark up your Concord Theatricals Rental Materials. All Rental Materials must be returned but markings do not need to be erased.

NOTE: any copying (including physical copying, scanning and/or uploading) of the Rental Materials and script is not allowed and is a violation of international copyright law.

ORDERING ADDITIONAL MATERIALS

You may only order additional copies of materials in your selected Rental Package. We do not provide custom packages. If you would like to order additional materials, email your Licensing Representative. Pricing below:

ITEM	PRICE
Orchestra Parts	\$20 per book



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Piano/Conductor Score (or Piano/Vocal, if no P/C is available)	\$50 per book
Oversized Piano/Conductor Score or Full Score	\$125 (plus \$20 per book if score is more than 2 books)
Libretto/Vocal Books, Vocal Books or Librettos	\$12 per book

(NOTE: If the Rental Materials description doesn't include vocal/chorus books or a specific orchestra part, then those books/parts are not available for the Property.)

RETURNING YOUR RENTAL MATERIALS

Once your production has ended, please return your Rental Materials to:

Concord Theatricals
c/o Midwest Fiber
422 South White Oak Road
Normal, IL 61761

You will receive an email on or before your final performance date with additional information about returning your Rental Materials.

All Rental Materials must be returned within thirty (30) days of your final performance date. Additional charges will be incurred for Rental Materials returned to the wrong address.

CONTACTING YOUR LICENSING REPRESENTATIVE

Rebecca Schlossberg
collegiate@concordtheatricals.com



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Acct #: 101-009-1663582

TERMS AND CONDITIONS

I. Grant.

1.1 Streaming. Concord Theatricals grants Licensee the non-exclusive, non-transferable, revocable, limited right to (1) present a live staged "virtual production" or reading of the Property in its entirety, with living actors located in one or more locations (the "Virtual Performance") and (b) digitize, encode, record, broadcast, stream, archive, transmit, and store the Virtual Performance for the sole purpose of broadcasting, by digital transmission, the Virtual Performance in its entirety on the Online Video Platform. The rights granted herein apply solely when offering the Virtual Performance in its entirety as (i) one (1) audiovisual live stream on the Online Video Platform, on the Livestream Date, to the Authorized Viewers for their personal, non-commercial use (the "Livestream"); and (ii) one (1) audiovisual recording of the Virtual Performance in its entirety (the "Recording") on the Online Video Platform, on the Production Dates, for the Authorized Viewers for their personal, non-commercial use, in each instance, subject to the terms and conditions set forth in this Agreement. Said rights are valid only through the final Production Date indicated above. No change by Licensee in the Production Dates (including the Livestream Date), the definition of Authorized Viewers, the ticket prices, and/or any other particulars of this Agreement shall be made without the prior written consent of Concord Theatricals, which may be withheld in Concord Theatricals' sole and absolute discretion. Concord Theatricals has the right to revoke this Agreement if Licensee fails to secure such consent and/or if Licensee is in breach or default of any term or condition of this Agreement. No other rights are herein granted, and Concord Theatricals (on behalf of the Author(s) and the owner(s) of the Property) reserves any and all other rights in the Property, whether such rights are now known or shall hereinafter come into existence. The reserved rights shall include, without limiting the generality of the foregoing, all motion picture rights, television and cable rights, radio rights, stage rights, electronic and digital rights, mechanical rights, recording rights, and publication rights of all kinds, in each case, except to the extent expressly licensed hereunder.

1.2 Restrictions on Livestream and Recording. The Livestream and the Recording, if any, must at all times be offered for viewing in such a manner that: (a) they are only made available to Authorized Viewers and cannot be accessed by any end user who is not an Authorized Viewer, including, without limitation, any member of the general public; (b) they cannot be accessed without a password; (c) they are accessible only during the Production Dates and can only be viewed once and on only one device for each ticket purchase; (d) they cannot be downloaded, duplicated, copied (in whole or in part), stored, manipulated, and/or distributed by the Authorized Viewers; (e) only passive viewing and listening by the Authorized Viewers is possible; (f) Authorized Viewers cannot alter, manipulate, or edit the order, outcome, speed or content thereof in any manner; and (g) they are only available via the Online Video Platform and cannot be accessed, in whole or in part, on any other site, including, without limitation, any social media platform. You shall keep the Recording, if any, in a secure location at all times and shall not make any copies of it. You may not authorize or provide access to the Livestream or the Recording, if any, to any individual who is not an Authorized Viewer. Following the final Production Date, you shall promptly deactivate any and all viewing of the Recording, and delete any and all copies (including, without limitation, digital copies) of the Recording. You shall notify Concord Theatricals via email within forty-eight (48) hours of the final Production Date that the Recording has been deactivated and all copies have been deleted. For the avoidance of doubt, neither you nor the Online Viewing Platform shall obtain any reuse rights, clip rights, or right to retain copies of the Livestream or Recording. Any violation of this subsection 1.2 shall constitute a material breach of this Agreement, and Concord Theatricals shall have the right, in addition to any other rights or remedies that Concord Theatricals may be entitled to assert for breach of contract, to terminate this Agreement and require the immediate removal of the Livestream or Recording.

1.3 Third Party Rights. You acknowledge and agree that Concord Theatricals is granting Virtual Performance rights in connection with the Property only. The grant of rights pursuant to this Agreement does not apply to any other parties whose permission may be required in connection with the creation and distribution of the Virtual Performance, including, but not limited to, performers, creative team, designers and vendors, and you shall be fully responsible for obtaining any required permission from such parties, as well as any applicable unions. In addition, to the extent that you obtain the rights to include any third-party materials in your production of the Property, you must separately obtain permission to include such third-party materials in the Virtual Performance, as further set forth in Section 5.13 below.

2. Licensee Warranties. Licensee represents, warrants and covenants that (a) the Property will be presented in the Virtual Performance in its entirety and as it appears in published form authorized by the Author(s) and that the Author(s)'s intent will be respected in the Virtual Performance; (b) each of the Livestream and the Recording will be presented in their entirety and solely on the Production Dates set forth herein; (c) every Authorized Viewer has paid the ticket price set forth above in order to view either the Livestream or the Recording, or is otherwise included in the definition of Authorized Viewers set forth herein; (d) Licensee has not and will not receive any financial consideration from the Authorized Viewers in excess of the ticket price set forth above; and (e) no discounted pricing will be made available in connection with either the Livestream or the Recording, if any. No changes, interpolations, additions, or deletions shall be made in or to the Property for the purpose of the Livestream, the Recording, if any, or otherwise. Licensee represents, warrants and covenants that Licensee shall comply with the following:

2.1 Concord Theatricals Credit. All programs, web pages, publicity, and advertising (including, without limitation, email blasts) in connection with the Virtual Performance of the Property, in all media (including print, digital and electronic), shall carry a program note as follows (unless an additional or different notice is specified in writing by Concord Theatricals) in not less than 10-point type:

ORDINARY DAYS is presented by arrangement with Concord Theatricals. www.concordtheatricals.com

2.2 Author(s) Credit. The Author(s)'s name (including, as applicable, composer(s), lyricist(s) and/or translator/adaptor's name) will appear in all instances in which the title of the Property appears, including all programs, web pages, house boards, and publicity and advertising (including, without limitation, email blasts) in all media (including all print, digital and electronic media) within the control of Licensee. Except as otherwise specified below, the name of the Author(s) will appear on a separate line on which no other name appears as set forth below:



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Acct #: 101-009-1663582

immediately following the title of the Property and will appear in size of type not less than fifty percent (50%) of the size of the title type, as follows:

You agree to set forth the following credits on the title page in all programs, fliers, posters, house boards and displays and in all advertising and paid publicity:

Ordinary Days
Music and Lyrics by

Adam Crwon

2.3 Additional Production Credit. The following credits will be included wherever full production credits are given, on the Licensee's webpage for the Virtual Performance, and on the title page of all programs and playbills distributed in connection with performances of the Property. If supplied, the following bio will also be included in the program.

In addition to the foregoing, you agree to set forth the following credit on the title page of all programs at the bottom of the page in a size no less than 50% of the producers' credit:

Originally Produced in New York City by Roundabout Theatre Company

Todd Haines, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive Director

as part of Roundabout Underground

at the Harold and Miriam Steinberg Center for Theatre

ORDINARY DAYS was presented at the

National Alliance for Musical Theatre's Festival of New Musicals in 2008.

www.namt.org.

ORDINARY DAYS was originally produced and performed by

Pennsylvania Centre Stage at Penn State University.

ORDINARY DAYS was first developed by

New York Theatre Barn in New York City in 2007.

2.4 Program Requirements. Without limiting the credit requirements set forth in subsections 2.1, 2.2 and 2.3 above, the full credits for the Property, Concord Theatricals, the Author(s), and any additional third parties provided herein shall be made available to all Authorized Viewers who view the Livestream or the Recording, if any, in (a) the digital program, if Licensee elects to distribute one; (b) the Livestream or Recording itself (e.g., akin to movie credits); and/or (c) the video description on the Online Video Platform.

2.5 Production Date Changes/Cancellation. Licensee will PROMPTLY notify Concord Theatricals in writing of any and all proposed changes in Production Dates whatsoever, including, but not limited to, rescheduling, cancellations, postponements, extensions, etc., all of which are subject to the prior written approval of Concord Theatricals, which may be withheld in Concord Theatricals' sole and absolute discretion. Any and all monies paid to Concord Theatricals prior to cancellation of a Virtual Performance will be non-refundable. Please note that additional fees may be applied for any changes made.

3. Execution of Agreement. This Agreement shall be effective upon receipt by Concord Theatricals of (a) this Agreement signed by the Licensee and (b) payment in full of the fees set forth in the "Fees" section above. Due to demand and area restrictions, Performance Agreements are time sensitive. Therefore, this Agreement shall be null and void if it is not executed as described above within ninety (90) days of the Effective Date of this Agreement. Licensee may electronically execute this Agreement through the "Dashboard" section of the "My Account" page on www.concordtheatricals.com. Please note that digital signature, either through the "Dashboard" or via PDF sent to your Licensing Representative, is strongly encouraged. The Concord Theatricals offices are currently closed due to COVID-19 and we will not be able to receive and process mailed agreements until further notice.

4. Rental Materials.
4.1a Arrangements:



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Acct #: 101-009-1663582

Full Package see below

4.1b Description of Rental Materials:

~~Full Package~~

6 Libretto

6 Piano Vocal

Unless specifically noted above, scripts/librettos are not included in the rental package and must be purchased at www.concordtheatricals.com.

4.2. The latest date by which all licensing fees, rental fees and shipping fees/taxes (if any) are due is the earlier of ninety (90) days from the Effective Date of this Agreement or two (2) weeks prior to the first Production Date. Payment for all performances must be received in full. Payment may be made by check, credit card or check/ACH payment. **Please note that we strongly recommend payment online via credit card or check/ACH payment. The Concord Theatricals offices are currently closed due to COVID-19, and we will not be able to process physical payments until further notice.** Please refer to attached invoice for fee details. Conditional on the execution of this Agreement, and provided that all payments have been received by Concord Theatricals as set forth in this Agreement, Concord Theatricals agrees to ship the Rental Materials to Licensee to arrive no later than **09/18/2020** (unless a shorter period remains between the date of execution and the first performance date). Rental Materials will not be shipped until full payment has been received.

4.3. Upon completion of Licensee's production, Licensee shall return the Rental Materials to: **Concord Theatricals c/o Midwest Fiber, 422 South White Oak Road, Normal, IL, 61761**. All rental materials must be received within **thirty (30) days** of the final performance date.

4.4. Any and all Rental Materials provided to Licensee in connection with the Property may be used ONLY for the rehearsal and performance of the Property on the dates and at the venue specified in this Agreement and may not be used for any other production, presentation or performance. Concord Theatricals makes no representations regarding the condition or adequacy of the Rental Materials. The rights granted to Licensee are conditioned on the execution of this Agreement and the receipt by Concord Theatricals of all payments as set forth in this Agreement.

5. General Terms and Conditions

5.1. No auditions, casting, rehearsals, advertising, publicity or performance of the Property may commence unless and until this Agreement is executed and all monies owing to Concord Theatricals as set forth in this Agreement are paid in full. The Virtual Performance may not occur unless and until Concord Theatricals has been paid in full.

5.2. Licensee may not create merchandise of any kind based on the Property, whether for sale, promotional use, or free distribution, without prior written permission from Concord Theatricals.

5.3. Notwithstanding anything to the contrary herein, auditions and rehearsals in connection with the Property may not be recorded, broadcast or posted at any time, in any manner or for any purpose, provided, however, that the cost of the Virtual Performance may release via streaming digital platforms. These restrictions apply to both audio-only and audio-visual recordings, broadcasts and postings. Any such recording, broadcasting, posting or other use of a performance of the Property, in any form, except to the extent expressly permitted herein, is a copyright infringement and will expose Licensee to serious legal consequences.

5.4. Any announcements, advertisements, publicity, promotional materials, and marketing materials, whether on the internet or in any other media, must be in strict compliance with the terms of this Agreement, including the dates that the Virtual Performance shall be available for viewing and the ticket prices. The Online Streaming Platform shall not feature any advertisements, sponsorships, endorsements, or other promotion of any kind shown in connection with the Virtual Performance without the prior written approval of Concord Theatricals.

5.5. This Agreement does not include the right to any choreography, staging, direction, costume design, scenic design, lighting design or sound design of the Property as previously presented. Licensee agrees that its production of the Property shall be a non-replica production. Neither Concord Theatricals nor the Author(s) or owner(s) of the Property shall be obliged at any time to make any payment or offer rights participation to any person(s) whom Licensee may hire to direct, choreograph, stage, design or otherwise participate creatively in Licensee's production.

5.6. Licenses are available only for complete performances of the Property via Virtual Performance. Performances of various scenes and/or songs apart from the Property in its entirety (e.g., in connection with recitals, contests, festivals, etc., or for promotional purposes) require special permission, which must be submitted in writing in advance of any such performances. Unless permission is granted in writing by Concord Theatricals, no such performances may take place.

5.7. Licensee will present the Virtual Performance of the Property using the Rental Materials and, if applicable, the Approved Production Script (as defined in Section 3.17 below). No abridgement or enlargement of the Property, no changes in music, lyrics, dialogue, period, setting, characters (including their gender), and/or characterizations in the Property, and no changes in running time, placement of



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Request #: 403039
Acct #: 101-009-1663582

intermission, number or order of scenes, etc., may be made without prior written permission from Concord Theatricals. In the event that any changes to the Property are approved in writing, such changes shall, upon creation, become the sole and exclusive property of Concord Theatricals, the Author(s) and the owners of the Property, as their interests may appear, and may be used by such parties free and clear of any obligation whatsoever to Licensee or any third party.

5.8 An approved logo and other promotional and marketing materials for the Property may be available from Concord Theatricals. Please contact your Licensing Representative for further information. Please review the Riders and Exhibits in Section 12 below, as well as (if applicable) any additional Rider you may have signed in connection with your production of the Property, for further requirements regarding logos, promotion and marketing of your production.

5.9 This Agreement is not transferable to any other presentation of the Property, in any form (including without limitation as a staged production for a live, in-person audience) other than as expressly licensed hereunder. The rights licensed under this Agreement may not be sublicensed and/or otherwise conveyed by Licensee to any other person. Any purported transfer in violation of the foregoing sentence shall be void and of no effect.

5.10 Notwithstanding anything to the contrary herein, in no event may any audio or audiovisual recording of the Property, in whole or in part, be posted to the Internet or distributed through any digital means, including by way of streaming, downloading or copying, including without limitation, in video or audio recordings posted to YouTube, Instagram, Snapchat or any similar or dissimilar social media platform, or posted to Licensee's website or any personal or public website of whatsoever kind, except as expressly permitted herein. No audio or audiovisual footage may be used in connection with any online, mobile or digital advertising or promotion of the Property.

5.11 You shall ensure that all Authorized Viewers shall be made aware of the restriction set forth in subsection 5.10 above by including the following notice in the Livestream and the Recording (if any). Such notice may be included at the start and end of the Livestream and Recording, or may be included in the video description on the Online Video Platform:

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5.12 You acknowledge and agree that (a) the rights granted by Concord Theatricals hereunder are in connection with the Property only; (b) the grant of rights hereunder does not include any rights to use any artwork (except to the extent otherwise expressly set forth in Section 12 below), advertising, names of actors or actresses or other personnel associated with any production or other staged reading of the Property in any artwork, advertising or promotional materials for the Virtual Performance hereunder; and (c) to the extent that you have obtained the rights to include any third party materials in the Virtual Performance, you must separately obtain permission to include such third party materials in the Livestream and the Recording, if any.

5.13 Licensee is solely responsible for obtaining formal written permission from third-party copyright owners to use copyrighted music, images, brands, or other material in Licensee's Virtual Performance of the Property and is strongly cautioned to do so. If no such permission is obtained by Licensee, then Licensee must use only original music and other materials that Licensee owns and controls. Licensee is solely responsible and liable for all third-party clearances (including without limitation music clearances) and shall indemnify Concord Theatricals, the Author(s) and other copyright-owner(s) of the Property, and their respective principals, shareholders, officers, directors, parents, subsidiaries, agents, employees, representatives, administrators, trustees, beneficiaries, successors and assigns against any costs, expenses, losses and liabilities arising from the use of music and other third-party material by Licensee. For the avoidance of doubt, this Section 5.13: (a) shall not be deemed to constitute permission to add third-party materials to the Property, and changes to the Property shall be governed by Section 5.7 above; and (b) shall not apply to use of the music by the Author(s) that is included in the Property and for which Rental Materials are provided by Licensee.

5.14 Licensee may not present the Property with pre-recorded or sequenced accompaniment, except to the extent that such accompaniment is provided or licensed to you by Concord Theatricals or its official affiliates. Please contact your Licensing Representative if you have questions about whether a third-party provider is an official affiliate of Concord Theatricals. Note: pre-recorded accompaniment is not available for all titles and may not be available for use by all licensee types. Please contact your Licensing Representative to discuss.

5.15 You shall provide Concord Theatricals with four (4) passwords to view the Livestream and the Recording, if any, such passwords to be sent via email to your Licensing Representative. Concord Theatricals may share such passwords with the rightsholders of the Property and their agents. Licensee shall provide Concord Theatricals with copies of any program and/or emails to Authorized Viewers created in connection with the Virtual Performance, upon request by Concord Theatricals.

5.16 If scripts/librettos are not included as part of the Rental Materials, the "Approved Production Script" is defined as the version or draft of the script/libretto of the Property to be used in connection with Licensee's Virtual Performance. It is understood that the Approved Production Script will be made available for purchase via www.concordtheatricals.com as the "Acting Edition." No earlier manuscript or any



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other versions of the Property are permitted for production without prior approval. In the event that a published Acting Edition is not available for public purchase, Licensee should contact its Licensing Representative for the most up-to-date version of the script/libretto prior to the start of production and rehearsals.

6. Representations and Warranties; Indemnification. Licensee represents and warrants that (a) all of the information provided to Concord Theatricals, both orally and in writing, in connection with the Virtual Performance of the Property and/or otherwise is accurate and correct, (b) Licensee will present the Property in accordance with the terms and conditions set forth in this Agreement, and (c) Licensee will be fully responsible for the manner in which Licensee's Virtual Performance of the Property is performed and the Livestream and Recording are made available for viewing. Licensee hereby indemnifies Concord Theatricals, the Author(s) and other copyright-owner(s) of the Property, and their respective principals, shareholders, officers, directors, parents, subsidiaries, agents, employees, representatives, administrators, trustees, beneficiaries, successors and assigns (collectively, the "Concord Parties") from and against any claim arising out of (a) the breach or alleged breach by Licensee of any of Licensee's representations, warranties, obligations, or agreements under this Agreement; (b) Licensee's Virtual Performance of the Property including the financing, presentation, performance, preparations, advertising and marketing thereof; and/or (c) the Livestream and Recording, if any, including, without limitation, the recording, distribution, broadcasting, streaming, transmitting, and storing thereof. In the event of Licensee's breach of this Agreement, then in addition to any other remedies in law or equity that Concord Parties may have, Licensee shall be obligated to reimburse Concord Theatricals for its outside legal fees and shall pay liquidated damages to Concord Theatricals equal to triple the total licensing fees in connection with Licensee's presentation of the Property hereunder payable to Concord Theatricals under this Agreement, it being understood and agreed that such sum is not a penalty, but a reasonable measure of damages given the nature of the rights granted by Concord Theatricals to Licensee hereunder. This Section shall survive termination of this Agreement.

7. Termination. Failure to strictly comply with any of the terms and conditions of this Agreement, including but not limited to the provisions of Sections 2 and 5 and any Exhibits or Riders hereto, may result in the immediate termination of this Agreement and/or any such other agreements by Concord Theatricals in its sole and absolute discretion. In the event of termination, all amounts owing under this Agreement remain payable in full and shall be retained by Concord Theatricals in addition to any other rights or remedies that Concord Theatricals may be entitled to assert for breach of contract.

8. Default. If Licensee defaults in the performance of any of the representations, warranties, indemnities, obligations, terms and/or conditions of this Agreement, then in addition to any and all other remedies which Concord Theatricals, the Author(s) and/or the other copyright-owner(s) of the Property might have at law or equity, Licensee agrees that Concord Theatricals shall have the right to seek a temporary restraining order and a preliminary injunction to enjoin any performances of the Property. Licensee agrees to reimburse Concord Theatricals for any expenses incurred in enforcing rights hereunder, including but not limited to, attorneys' fees, court costs, telephone, fax, courier and postage charges and collection expenses.

9. Applicable Law. This Agreement is executed in the State of New York and shall be construed under and in accordance with the laws of the State of New York applicable to contracts made and fully performed within that State. Licensee (i) agrees that any litigation, action or proceeding arising out of or relating to this Agreement may be initiated by Concord Theatricals in any state or federal court in the State of New York, (ii) waives any objection which it might have now or hereafter to the venue of any such litigation, action or proceeding, (iii) irrevocably submits to the jurisdiction of any such court in any such litigation, action or proceeding, and (iv) hereby waives any claim or defense of inconvenient forum. This Agreement constitutes an offer revocable by Concord Theatricals.

10. Revocation. Concord Theatricals reserves the right to revoke any and all licenses for any reason upon written notice to Licensee. In the event that Licensee has paid for the license prior to such revocation, a full refund will be given to Licensee within forty-five (45) business days of written notice of license termination.

11. Miscellaneous. This Agreement constitutes the entire agreement between the parties with respect to the subject matter hereof and shall be binding upon the parties hereto, their respective heirs, executors, administrators, legal representatives, successors and assigns and may not be amended, modified or cancelled (except as herein specifically provided), except by written instrument signed by both parties hereto. This Agreement supersedes all prior or contemporaneous agreements, undertakings, warranties, representations and negotiations between the parties with respect to the subject matter hereof, except in the event that Licensee has previously executed a Rider specifically relating to its production of the Property under this Agreement, such Rider shall remain in full force and effect and shall be a part of this Agreement. No waiver shall be deemed a continuing waiver or deemed a waiver of any assignment or similar breach. In entering into this Agreement, Licensee and Concord Theatricals will each have the status of an independent contractor and nothing contained herein will constitute the parties as partners, subsidiaries, agents or employees of each other.

12. Riders and Exhibits. In addition to all provisions set forth above, this Agreement includes any Riders previously executed by Licensee specifically relating to its production of the Property hereunder, as well as the following additional Exhibits and Riders (if any):

Additional Riders

ACCEPTED AND AGREED TO:



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CT Rep: Rebecca Schlossberg
Request #: 403039
Acct #: 101-009-1663582

This Agreement and all conditions and terms contained herein are wholly binding upon the execution by Licensee hereof and the remittance of payment in full.



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LICENSING CHECKLIST

Before you start rehearsals,
make sure you've taken care of these steps!

Don't Forget to...

- Sign your Performance Agreement through the "Dashboard" section of the "My Account" page on concordtheatricals.com.
- Pay your licensing fees, rental fees and shipping fees/taxes (if any) in full.
- Check the delivery address for your rental materials.
- Order additional rental materials (if needed).
- Communicate any changes (dates, venue, etc.) to your licensing rep via email.
- Check your rental materials description and if scripts/librettos are not included, purchase scripts/librettos from concordtheatricals.com.
- Purchase supplemental materials from concordtheatricals.com.

Break a leg on your production!

Sincerely,
Concord Theatricals



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APPENDIX G: Email Transcripts with Summer Chappell

Subject Line: Meeting about Accessibility

Gianna Schuetz <grschuet@go.olemiss.edu>

Good morning,

My name is Gianna Schuetz and I am the President of Ghostlight Repertory Theatre.

I was wondering if I can set up a meeting with someone to discuss options for our performances to be better accessible to our audiences- particularly in regards to people who are hard of hearing!

Thanks so much,

Gianna Rose Schuetz

B.B.A. Managerial Finance | B.A. Theatre Arts

Sally McDonnell Barksdale Honors College

The University of Mississippi

C: (256) 479-6704

grschuet@go.olemiss.edu

Summer Chappell <slchappe@olemiss.edu>

Hello and thank you for reaching out. I am available to meet next week via Zoom on Monday afternoon at 3:30 or on Tuesday at 9:30am, 10am, or 1:30pm. Do any of those times work for you?

Thank you,

Summer Chappell, M.S., CRC, NAD IV

(Pronouns She/Her/Hers)

Access Services Coordinator and Interpreter

University of Mississippi

Student Disability Services

P.O. Box 1848

234 Martindale

University, MS 38677

Phone: 662-915-7128

Fax: 662-915-5972

VP: 662-638-0379

summer@olemiss.edu

www.olemiss.edu

Summer Chappell

Gianna,

It was great meeting with you today. I have included both event statements we recommend organizations use on campus for events. Whomever the contact person would be, is the one to contact us at SDS to assist. I hope this helps.

Longer statement

(NAME OF ORGANIZATION) is committed to ensuring all events are accessible and inclusive. If you require accommodations or assistance due to the impact of a disability, please contact [NAME] at [TELEPHONE NUMBER] or [EMAIL ADDRESS]. We encourage you to submit your requests at least two weeks in advance, if possible, as some accommodations may require advance planning.

Shorter statement

If you require accommodations because of a disability, please contact [NAME] at [TELEPHONE NUMBER] or [EMAIL ADDRESS]. We encourage you to submit your requests at least two weeks in advance, if possible, as some accommodations may require advance planning.

Summer Chappell, M.S., CRC, NAD IV
(Pronouns She/Her/Hers)
Access Services Coordinator and Interpreter
University of Mississippi
Student Disability Services
P.O. Box 1848
234 Martindale
University, MS 38677
Phone: 662-915-7128
Fax: 662-915-5972
VP: 662-638-0379
summer@olemiss.edu
www.olemiss.edu

APPENDIX H: Email Transcripts with *Puffs* Licensing

Subject Line: Inquiry About Rights for Virtual Puffs Production
Ghostlight Repertory Theatre <ghostlightrep@gmail.com>

Good afternoon,

My name is Gianna Schuetz and I am currently serving as the Executive Director for Ghostlight Repertory Theatre. We are a non-profit theatre company, run entirely by students on the campus of the University of Mississippi.

This fall, we were hoping to produce the two-act version of the play "Puffs." However, because of the COVID-19 crisis, the University of Mississippi has placed extensive limitations on student contact and events. Essentially, the only way we would be able to produce this show we be in a virtual, no contact format.

Licensing wise, would it be possible to produce "Puffs" in a virtual format? We are open to many different methods and options; however want to make sure this is possible and permitted before purchasing the rights! In this time of uncertainty we hope to continue to produce art in a way that is safe for both the audience and the actors.

Thank you so much,
 Gianna

The Ghostlight Board

Catherine Long, *Artistic Director*

Gianna Schuetz, *Executive Director*

Keeton Landfair, *Director of Finance*

Claire Porter, *Director of Production*

Emily Arthur, *Director of Communications*

Erin Stanphill, *Director of Events*

ghostlightrep@gmail.com | www.ghostlightrep.org

Want to stay in the loop on events and audition information? Fill out a membership form at ghostlightrep.org today!

David Carpenter <david@tw-t-nyc.net>

Thank you for your patience in waiting for my response.

Unfortunately, due to an on-going unfounded and baseless legal threats from the transphobic creator of the world which Puffs parodies, we have decided out of an abundance of caution to not allow recordings of Puffs the play via zoom. It's was an incredibly difficult

decision and not one that was made lightly. Should a recording of the show slip out of our control, the potential liability and legal costs to be borne by Concord Theatricals and myself are just too great.

Best,
David

David Carpenter,
Managing Partner
Tilted Windmills Theatricals
214 West 50th Street, Suite 201
New York, NY 10019
Office: 646-891-0560
Cell: 646-528-4993
David@TWT-NYC.net
www.TWT-NYC.Net

On Love: A Discussion with Romeo and Juliet

JULIET

O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO

[Aside] Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.

ROMEO

I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreen'd in night
So stumblest on my counsel?

ROMEO

By a name

I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?

ROMEO

Neither, fair saint, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?
 The orchard walls are high and hard to climb,
 And the place death, considering who thou art,
 If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'er-perch these walls;
 For stony limits cannot hold love out,
 And what love can do that dares love attempt;
 Therefore thy kinsmen are no let to me.

JULIET

If they do see thee, they will murder thee.

ROMEO

Alack, there lies more peril in thine eye
 Than twenty of their swords: look thou but sweet,
 And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night's cloak to hide me from their sight;
 And but thou love me, let them find me here:
 My life were better ended by their hate,
 Than death prorogued, wanting of thy love.

JULIET

By whose direction found'st thou out this place?

ROMEO

By love, who first did prompt me to inquire;
 He lent me counsel and I lent him eyes.
 I am no pilot; yet, wert thou as far
 As that vast shore wash'd with the farthest sea,
 I would adventure for such merchandise.

JULIET

Thou know'st the mask of night is on my face,
 Else would a maiden blush bepaint my cheek
 For that which thou hast heard me speak to-night
 Fain would I dwell on form, fain, fain deny
 What I have spoke: but farewell compliment!
 Dost thou love me? I know thou wilt say 'Ay,'
 And I will take thy word: yet if thou swear'st,
 Thou mayst prove false; at lovers' perjuries
 Then say, Jove laughs. O gentle Romeo,
 If thou dost love, pronounce it faithfully:
 Or if thou think'st I am too quickly won,
 I'll frown and be perverse an say thee nay,
 So thou wilt woo; but else, not for the world.
 In truth, fair Montague, I am too fond,
 And therefore thou mayst think my 'havior light:

But trust me, gentleman, I'll prove more true
 Than those that have more cunning to be strange.
 I should have been more strange, I must confess,
 But that thou overheard'st, ere I was ware,
 My true love's passion: therefore pardon me,
 And not impute this yielding to light love,
 Which the dark night hath so discovered.

ROMEO

Lady, by yonder blessed moon I swear
 That tips with silver all these fruit-tree tops--

JULIET

O, swear not by the moon, the inconstant moon,
 That monthly changes in her circled orb,
 Lest that thy love prove likewise variable.

ROMEO

What shall I swear by?

JULIET

Do not swear at all;
 Or, if thou wilt, swear by thy gracious self,
 Which is the god of my idolatry,
 And I'll believe thee.

ROMEO

If my heart's dear love--

JULIET

Well, do not swear: although I joy in thee,
 I have no joy of this contract to-night:
 It is too rash, too unadvised, too sudden;
 Too like the lightning, which doth cease to be
 Ere one can say 'It lightens.' Sweet, good night!
 This bud of love, by summer's ripening breath,
 May prove a beauteous flower when next we meet.
 Good night, good night! as sweet repose and rest
 Come to thy heart as that within my breast!

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have to-night?

ROMEO

The exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it:
 And yet I would it were to give again.

ROMEO

Wouldst thou withdraw it? for what purpose, love?

JULIET

But to be frank, and give it thee again.

And yet I wish but for the thing I have:
 My bounty is as boundless as the sea,
 My love as deep; the more I give to thee,
 The more I have, for both are infinite.
 I hear some noise within; dear love, adieu!

How did you meet?

ALLEN: I had, I had seen him around on campus my freshman year of college. I had absolutely no clue that he was into guys at all. Yes, I had told you this. And then, both of our senior years, thank you, both of our senior years, um, we both happened to be single and did what single gay men do and queer men do in Oxford Mississippi.

JARVIS: Which is what?

ALLEN: Which is get on dating apps in order to find other single queer men.

JARVIS: Okay let's clarify, it was Tinder. [Laughter] You're acting like it was some type of like BDSM website, it was Tinder. How we *met* met for real, like talking about like met, we met at the bake sale on campus.

ALLEN: Yeah, the Alpha Psi Omega bake sale.

JARVIS: Alpha Psi Omega bake sale that I was invited to at the time-

ALLEN: Which I was president of at the time.

JARVIS: -and he was President um at the time and [Laughter] why did you have to throw that in there?

ALLEN: I just wanted to. I got very nervous because he showed up on his bike, he was on his bike, he had his little shirt tied on his waist, he was on his bike and he stood up on his bike and I saw him down Business Row as he was riding his bike and I stopped and I was like "He looks like superman." I think our first initial, like, actual meeting meeting-

JARVIS: No, this is not talking about our first date, this is talking about how did we meet and when did we meet and that's a meeting, because the dates are blurry.

ALLEN: The dates aren't blurry for me, I remember every second.

What is your favorite thing about each other?

ALLEN: I really like your energy, like your presence, like you really like fill the room and the space that you're in like with your energy, and it's just like always very fun and like light and positive, um, and very like pushing but like in a nurturing way which I really really love.

JARVIS: That's your favorite thing?

ALLEN: Mm-hm, one of them.

JARVIS: I'm being for real but like you allow me to like... step back from like the serious and like this is something I have really admired and loved about you from like the very beginning is that like we... like you always make time for joy and you make very intentional spaces for joy. I just remember like the first time that like I started like hanging out at the house, um like it was just a very intentional space of joy and I felt like you like cultivated that with like your breakfasts and having just like spaces in the living room and that really did impact the way that I thought about like... my time, like how I spent it and like what was important to me. So long sword - you play too much but I enjoy it.

ALLEN: Okay, next question. [Laughter]

Do you believe in destiny or the will of the stars?

ALLEN: I would say yeah, I say yeah.

JARVIS: You believe in destiny?

ALLEN: Like I believe I met you at the time I was like supposed to meet you. Like, even though like when I met you senior year, I was like, "Why haven't you been here like all along?" but I know if I would have met you like freshman year, it wouldn't have been great because I wasn't the person I was when I met you senior year.

What is hard about being in love?

ALLEN: Distance. Remaining like an independent person while also still like, cultivating the relationship.

JARVIS: Love is like continuously like a choice, and like an action that has to be like cultivated. I mean that's just like... it's not - it's easy right? Like it's easy to love you, but it's also like difficult and like a very... strenuous mental thing to have to like, think about a relationship, and how we are in a relationship, and think about me and how am I doing in the relationship, and how is our relationship going, like how is everything going. Like continuously checking in. That's like a mental strain, and like it can be fun, but still be like hard, you know.

ALLEN: It's like work, but it doesn't feel like work.

JARVIS: Yeah.

What is easy about being in love?

JARVIS: We do well with like the way that we love. And even like that how that's changed with like the distance or like other stuff, like it's just been like a very good ebb and flow of communicating what we need and how that like should be received and given you know, because I didn't feel forced or I didn't feel like I needed to like walk on eggshells or like try to figure it out, it was just kind of like knowing, like meeting somebody that, you know, I knew for a long time.

ALLEN: It's very easy to travel with you.

JARVIS: Okay, yeah.

ALLEN: It's very very easy to travel with you. It's very enjoyable to travel with you.

JARVIS: It's "What's easy about being in love?" not "What's easier about me?" You see what I'm saying?

ALLEN: That's what - these are all facets that make it easy to love you.

JARVIS: But that's not the question. "What's it easy about being in love?" not, "What do I do that makes it easy to love me?" What's easy about being in love? Like, why do you like being in love? That's the question.

ALLEN: Because it's with you.

JARVIS: Wow. That was good, okay, yeah.

MERCUTIO

Nay, I'll conjure too.

Romeo! Humours! Madman! Passion! Lover!

Appear thou in the likeness of a sigh.

Speak but one rhyme, and I am satisfied.

Cry but 'Ay me!', pronounce but 'love' and dove;

Speak to my gossip Venus one fair word,

One nick-name for her purblind son and heir,

Young Adam Cupid — he that shot so true,

When King Cophetua loved the beggar-maid.

He heareth not, he stirreth not, he moveth not;

The ape is dead, and I must conjure him.

I conjure thee by Rosaline's bright eyes,

By her high forehead and her scarlet lip,

By her fine foot, straight leg and quivering thigh

And the demesnes that there adjacent lie,

That in thy likeness thou appear to us!

How did you meet?

LISA: When I was in college, I met someone, um, and I was actually dating someone else and I met him, he was his best friend. And I started dating him for a while, and then we started planning our wedding, planning to get married, and he graduated from college and I stayed where I was. And I noticed that things weren't going quite as well as they were when we were together, but I wasn't really sure what was going on. He flew me to the - to the beach one weekend and the condo we stayed in was supposed to be a friend's condo, but there were pictures of him with someone on the refrigerator so that was odd, it was a clue. And after a series of events like that, I realized that he had been cheating on me, and he came up to where I was and told me "We should date other people." I was very angry. I threw things out of a two-story

window onto his car, that's just how I dealt with things. And then - then, um, he was headed - he was coming to see me and we were gonna try to work things out, but I got on an airplane and I flew to Mexico, I didn't get sad, well maybe about twenty minutes I think, I was just mad that what I thought was something, was absolutely not. The life I was living was - was not true, it was - none of it was true, and that was what was so frustrating. But quickly, I rebounded and found myself first. He did not reciprocate my love, nor his first, second, or third wife, so it kind of - it kind of worked itself out. A couple of months later, I met - someone asked if they could fix me up on a blind date and I said no I don't want to go on a blind date, I just - I'm not. I said, "You can you can invite this person to this party we're having, but I don't want to date anybody," and this person said to the same people, said I had just graduated from college I don't want to date anybody, I don't want to do this, but I'll come to the party as long as it's not a date. And as soon as we met each other, he hadn't left yet, I've been with him thirty-something years, so that's kind of how that worked out. No he didn't leave, he never left, he's been with us thirty, almost thirty-one years, that would be my husband, and that's kind of how that worked out.

What is hard about being in love?

LISA: What's difficult is you really - I have trouble trying to please the person that I'm in love with, and - and it's not always just to make them happy, but I'm not the only thing that can make them happy, so sometimes I get frustrated with myself, but - but actually that's not what the problem is.

What is easy about being in love?

LISA: I think love should be easy. I think that's kind of a question in itself. If it's hard, it might not be love. If it's easy, then you know it's something that feels right on both parts, and there's - you don't run into, you know, a lot of obstacles in the beginning of a relationship, then it just comes naturally and it's easy.

Do you believe in destiny or the will of the stars?

LISA: I believe in the will of god. I guess my answer to your question would be no.

What was it like not having your love reciprocated?

LISA: What sucks is you put so much work into something, and it's just not reciprocated, and you feel unworthy basically. But, um, I think you have to first learn to love yourself and then that makes it easier if somebody's love isn't returned.

BENVOLIO:

Tybalt, here slain, whom Romeo's hand did slay;
 Romeo that spoke him fair, bade him bethink
 How nice the quarrel was, and urged withal
 Your high displeasure: all this uttered
 With gentle breath, calm look, knees humbly bow'd,
 Could not take truce with the unruly spleen
 Of Tybalt deaf to peace, but that he tilts
 With piercing steel at bold Mercutio's breast,
 Who all as hot, turns deadly point to point,
 And, with a martial scorn, with one hand beats

Cold death aside, and with the other sends
 It back to Tybalt, whose dexterity,
 Retorts it: Romeo he cries aloud,
 'Hold, friends! friends, part!' and, swifter than his tongue,
 His agile arm beats down their fatal points,
 And 'twixt them rushes; underneath whose arm
 An envious thrust from Tybalt hit the life
 Of stout Mercutio, and then Tybalt fled;
 But by and by comes back to Romeo,
 Who had but newly entertain'd revenge,
 And to 't they go like lightning, for, ere I
 Could draw to part them, was stout Tybalt slain.
 And, as he fell, did Romeo turn and fly.
 This is the truth, or let Benvolio die.

How did you meet?

EMILY: My best friend and I met when we were four, I think. Our older sisters were really good friends, and she was actually with her mom picking up her older sister from my house, and she walked into the bathroom and I was in the bathtub and we've been friends ever since. When we were in about seventh grade she told me that she had been self harming, and at that time I was really the only person that she had told and I really didn't think much of it, even though I probably should've, but I was twelve, thirteen. And then for about a year, everything was fine and then she wasn't in school for like a week, and that was the first time that she ever really had to go get help for anything and I wasn't really sure what was happening. All through high school, I was sort of there when she was struggling with a lot of different things, and I really didn't know how to deal with it as a young teenager. But I did - I did the best I could. We ended up going to the same school and we're really close friends in college, we still are.

What does sacrifice mean to you?

EMILY: Sacrifice I think is the hard part of love, like the most uncomfortable part of love that no one really likes to talk about, because you sort of feel like you're saying that like this was so hard for me when it's infinitely harder for the person that you're there for, and it's also uncomfortable because you don't like really talking about how loving someone can affect you. but sacrifice is putting someone first even when it gets really really hard.

How do you choose your friends?

EMILY: I want to be around people who make me feel good about myself and I think that's something that I really strive to be as a friend, so I think it's really important to sort of be getting out what you're putting in, even though that sounds kind of bad. Somebody who will always support you, always be there for you no matter what as a friend.

What is your fondest memory with your best friend?

EMILY: My most fond memory is probably growing up in a tiny town where the only thing to do was go to Sonic, so we would go to Sonic right before they closed and get ice cream and then drive to the Walgreens parking lot. Just sit there for like three hours and be stupid.

What is your most prominent memory with your best friend?

EMILY: My most prominent memory is probably, we were in ninth grade I think and she sent me a message that said I have a doctors appointment on Friday but until then I love you and I - I was about fifty yards from her house at that moment, and I just started running, and everything was okay so that's good. Um, yeah.

JULIET

Hist! Romeo, hist! O, for a falconer's voice,
 To lure this tassel-gentle back again!
 Bondage is hoarse, and may not speak aloud;
 Else would I tear the cave where Echo lies,
 And make her airy tongue more hoarse than mine,
 With repetition of my Romeo's name.

Romeo!

I have forgot why I did call thee back.
 I shall forget, to have thee still stand there,
 Remembering how I love thy company.
 'Tis almost morning; I would have thee gone:
 And yet no further than a wanton's bird;
 Who lets it hop a little from her hand,
 Like a poor prisoner in his twisted gyves,
 And with a silk thread plucks it back again,
 So loving-jealous of his liberty.
 Yet I should kill thee with much cherishing.
 Good night, good night! parting is such
 sweet sorrow,
 That I shall say good night till it be morrow.

CHRISTIAN: I think there's a lot of things and I think it changes and it's definitely changed for me while growing up. As a member of the LGBTQ community, I think that I have been able to adapt and grow and accept what love can be in that love is a changing thing, and the easy thing about is that once you learn to except yourself, things get easier and you're able to identify what you want in your relationship and what you need in a relationship and who you are in a relationship. I feel like that comes with taking the bad things of love that turns to easy, hard turns to easy.

What is hard about being in love?

CHRISTIAN: I think what's most difficult about love I would relate 100% to being a part about the LGBT community and a gay man in growing up in the south was difficult in the sense that it was hard to find people that you could love and it was reciprocated. Because a lot of times, especially very young, I know that I fell in love with straight boys just because you're exploring and just growing up in the environment where you're trying to have those feelings and you just see a cute boy you're like "oh wow, yeah. So the difficult thing about that is that you don't know how to deal with it, and if you don't have people that can help you deal with it you just kind of

flying off the side of your handle, the seat of your pants, and just kind of going for it, which is really scary when you're very young and I was very young when I came out, and so I had to deal with those things. So it was difficult to deal with but I think now it has taught me how to adjust.

What is easy about being in love?

CHRISTIAN: Yeah and I think in today's world it's easier for gay people to interact with each other, but most of it is sometimes scary because it's through dating app, because unless you live in a big city that's what progressive people are it's hard to find other gay people that you are actually attracted to and want to form a relationship with, and I think the thing is like, though it's more accepted, people are still scared, and you may come across people who are not ready to come out. I know sometimes I deal personally a lot with "straight" boys who are actually gay but they're just afraid of what their friends, family, and such will think. And there's the difficulty in that you understand as a gay person how hard it is to come out, but also I came out so young that I've dealt with that for so long and I don't know if I want to be dealing with that again, but I also understand how hard it is. But also, most the time someone you do relate to on a close level lives very far away so it's like dealing with that type of situation and it sucks sometimes when your friends, like you're happy for them they can experience these relationships and try things out but you're like "I'm stuck on this one boy because he's the only option that I really like around here." And then that one doesn't work so you're just out of luck.

Do you believe in destiny or the will of the stars?

CHRISTIAN: Simple answer: I think no. But, more convoluted answer, I would say it sounds like astrology to me and it's like things are connected by the universe and astrology is always a weird thing for me because I'm definitely a cancer, but I don't know how much I rely on my actual life in it. But when I was younger, I used to say that you only truly ever love one person and I don't know if I believe that anymore. I think that there's different forms and levels of love and I think maybe you find the person, or you can - you may not - but you can find the person that is *the* person, but I don't know if that means that it was pre-written. And... now pre-written sounds scary to me, so now I want a choice in the matter.

FRIAR

Hold thy desperate hand.
 Art thou a man? Thy form cries out thou art.
 Thy tears are womanish; thy wild acts denote
 The unreasonable fury of a beast.
 Unseemly woman in a seeming man,
 And ill-beseeming beast in seeming both.
 Thou hast amazed me. By my holy order,
 I thought thy disposition better tempered.
 Hast thou slain Tybalt? Wilt thou slay thyself,
 And slay thy lady that in thy life lives,
 By doing damned hate upon thyself?
 Why rail'st thou on thy birth, the heaven, and earth,
 Since birth and heaven and earth all three do meet
 In thee at once, which thou at once wouldst lose?
 Fie, fie, thou shamest thy shape, thy love, thy wit,

Which, like a usurer, abound'st in all
 And usest none in that true use indeed
 Which should bedeck thy shape, thy love, thy wit.
 Thy noble shape is but a form of wax,
 Digressing from the valor of a man;
 Thy dear love sworn but hollow perjury,
 Killing that love which thou hast vowed to cherish;
 Thy wit, that ornament to shape and love,
 Misshapen in the conduct of them both,
 Like powder in a skillless soldier's flask,
 Is set afire by thine own ignorance,
 And thou dismembered with thine own defense.
 What, rouse thee, man! Thy Juliet is alive,
 For whose dear sake thou wast but lately dead
 There art thou happy. Tybalt would
 kill thee, But thou slewest Tybalt:
 there art thou happy. The law
 that threatened death becomes thy friend
 And turns it to exile: there art
 thou happy. A pack of blessings
 light upon thy back; Happiness courts
 thee in her best array; But, like
 a misbehaved and sullen wench,
 Thou pouts upon thy fortune and
 thy love. Take heed, take heed, for such
 die miserable. Go, get thee
 to thy love, as was decreed.

What is one lesson you always try to teach your students?

SARAH: I feel like particular on stage, but really in general, I just want everyone who comes into the room to feel like they're already a badass. Am I allowed to say that? What's the age range for this video? Should I not say badass? Okay, there's I think stage combat is an art form that it's really easy to feel like a badass if you're holding the sword or pretending that you're incredibly strong, but it's not doing anything that you didn't have going on already, yeah. And if we're working on a show or just in general, I feel like everyone is a badass and everyone has that in them and that's how I would like people to see themselves.

What do you do if your students disappoint you?

SARAH: I have seldom been disappointed by students, let me start off with that. And if I have been so, usually like a perceived lack of engagement, right, or like lack of perceived lack of effort, but right off the bat I think it's important no matter what my major reaction is, you never know what the student has going on in their life. It's not really my job to judge whether or not they're putting in their maximum effort. And particularly working with high school students or college students, that seems to be an age when a lot of life's big bad starts happening. You have your first crazy break up, your first truly important family member passes away, that's the age

when a lot of the crap starts piling on, so you just never know. And that's true in life as well; you never know what people have going on and the behavior of other people doesn't have anything to do with you, so that it's important to keep that in mind and it may be something where I need to have a conversation with that person, but I'm much more likely to sort of take a step back and go back to "What can I do to try and engage this student, to try and get them to want to be invested in the class?"

What kind of love do you feel exists between a mentor and their students?

SARAH: For - I mean obviously it's gonna be different for different people, but certainly for me it's very like protective, very familial I would say it's similar to like a parent and a child, but without - there's so many expectations I think and so much baggage that society places on a parent-child relationship it's kind of nice that a mentor relationship is removed from that. I can still be helpful, I can still take care of people and help them with things, but no one will say "You are a bad parent!" It's not what it is, and certainly depending on the age range or the maturity levels involved, that might wind up being an aunt or a big sibling in a younger sibling. But it's definitely the quality of a family relationship for me. And I think it's really nice because particularly in theater or the arts in general, a lot of times our families don't know what the hell we do, even if they are supportive and to be perfectly blunt, a lot of us have families that aren't terribly supportive of us pursuing our careers. I think it's very scary as a parent to know that your child wants to pursue something that has so many question marks and so many uncertainties, so I get where they're coming from. But there is that element of a found family or a chosen family where it's nice to go "Hey, this is a person that knows exactly what I'm trying to accomplish and can give me advice about that thing and has done the thing that I want to do."

What is the number one thing you hope your students learn from you?

SARAH: I, more than anything, really hope that people leave my classroom or leave my shows or leave these interactions feeling like they can go out into the world and they can stand up for themselves. It's so prevalent in the theater like, "Well you're going to have to make compromises if you want to make it," and that's a trash opinion, frankly. [Laughter] It's trash. I don't like it. Even if it was that way, even if in some places it so that way, it doesn't have to be that way and we have the ability and the power to change that. So it's really important to me still that people feel that they can have healthy boundaries and they can stick to them and be fine and maintain a long career with good mental health, you know? I would like to do my part to just make everyone feel safe and in control of their own boundaries all the time, in whatever way I can.

LADY CAPULET:

What say you? Can you love the gentleman?
 This night you shall behold him at our feast;
 Read o'er the volume of young Paris' face,
 And find delight writ there with beauty's pen;
 Examine every married lineament,
 And see how one another lends content
 And what obscured in this fair volume lies
 Find written in the margent of his eyes.
 This precious book of love, this unbound lover,

To beautify him, only lacks a cover:
 The fish lives in the sea, and 'tis much pride
 For fair without the fair within to hide:
 That book in many's eyes doth share the glory,
 That in gold clasps locks in the golden story;
 So shall you share all that he doth possess,
 By having him, making yourself no less

LORD CAPULET:

Soft, take me with you, take me with you, wife.
 How, will she none? Doth she not give us thanks?
 Is she not proud? Doth she not count her blessed,
 Unworthy as she is, that we have wrought
 So worthy a gentleman to be her bride?
 How, how, how, how? Chopped logic! What is this?
 "Proud," and "I thank you," and "I thank you not,"
 And yet "not proud"? Mistress minion you,
 Thank me no thankings, nor proud me no prouds,
 But fettle your fine joints 'gainst Thursday next
 To go with Paris to Saint Peter's Church,
 Or I will drag thee on a hurdle thither.
 Out, you green sickness, carrion! Out, you baggage!
 You tallow face!

TERESA: Well, my dad did not belong to the generation of men, and probably some women, who believed that girls should go to college. It was not in their radar, they didn't save for it, and they made no plans for it. But I was lucky because I had a college - I had a high school teacher who I loved, and she taught us all about the state teacher colleges in New York so that you could go to school, and it was being funded at that time by the state, so all you had to pay was your room and board fees, but the college tuition itself was paid for by the state of New York if you were going to a teacher college. So anyway, I did go to school and my grandma lived with us, and she had immigrated from Italy and she couldn't neither read nor write. Girls did not go to school in those days, especially in rural communities around the world, so I saw what it was like, not to be able to read, and I was determined I was going to be a teacher and teach reading. It just was becoming my passion. So, I was able to investigate the teacher colleges, and find out that I could get to one, the closest one was the State University of New York in New Paltz, and it was about four hours from my house, but you had to go through New York City and take all kinds of public transportation to get there. So, I decided to room there and I was accepted, I had good grades and was a good student, but my father kept telling me it was a waste of money because I was going to get married and I would waste all my education, and that would be the end of it. I should just go to work. And my mother said, "Oh no," she was working, she said, "I'll pay for it and we'll figure it out." So I worked hard every summer, saved my money, paid half of the room and board that I needed for college, and my mom paid the other half. And it wasn't like a standoff of any sort but it was definitely an attitude. And the good news is that I did get into the college, I did stay, I finished, I loved it. I did become a teacher, I have a master's in remedial reading, and I did try to teach my grandma to read, but she wasn't interested [Laughter], so then I

went ahead and taught many other people how to read. And so the story ended up having a good ending, and I always believed that if you want something bad enough, you can figure out a way to get it done, but you need some help sometimes, and my mom was the greatest help of all.

How did your father's lack of support affect you?

TERESA: Probably if I'd had another personality, it would have been daunting, but I didn't care, so I kept pressing ahead because I knew my mom was gonna [Laughter] fight, and when I graduated, he was funny, because he went and he said to all of his friends, "My daughter just graduated from college, and she has a job teaching." He was very proud.

Do you believe in destiny or the will of the stars?

TERESA: I believe in the will of the stars. How you - how you're placed somewhere and how you deal with where you're placed in your own personality and your circumstances.

What is hard about being in love?

TERESA: Uh, trying to be receptive to your partner's feelings and even sometimes they're not yours, but you have to consider how another person views things, and help them along or go with them sometimes.

What is easy about being in love?

TERESA: Knowing that somebody cares for you, and if you have - if you don't feel good or you have a problem, there's always somebody to share real close by to keep you, um, grounded or happy or - or grieve with you, if you have to. I think it's having a partner to share.

NURSE:

Faith, here it is.

Romeo is banish'd; and all the world to nothing,
That he dares ne'er come back to challenge you;

Or, if he do, it needs must be by stealth.

Then, since the case so stands as now it doth,

I think it best you married with the county.

O, he's a lovely gentleman!

Romeo's a dishclout to him: an eagle, madam,

Hath not so green, so quick, so fair an eye

As Paris hath. Beshrew my very heart,

I think you are happy in this second match,

For it excels your first: or if it did not,

Your first is dead; or 'twere as good he were,

As living here and you no use of him

I Speak'st from my heart

And from my soul too, else beshrew them both.

How long have you been teaching?

RENE: About 40 years I think. I'd been teaching at the University of Mississippi for twenty-five years before I retired. Prior to that, I had a dance studio and then I actually taught public school off and on.

Do you see yourself as a parental figure to your students?

RENE: Of course. I do not have my own birth children, but I'd like to say that I have birthed quite a few young adults. The idea that, um, nurturing and guiding and helping them to discover who they are and how they fit... to me is something that a parent often does, therefore, yes I am a parent and I am proud of every single one of my students.

What have your students taught you?

RENE: For the most part, they have taught me how to be a human being. They've taught me empathy, they've taught me patience, they've taught me - I'm always learning, I've never stopped learning, and I learn from them. But most of all, they have taught me that the youth of today are our future and I'm very excited about that future.

What is one lesson you always try to teach your students?

RENE: Well, to my students of performance - I usually try to ask them to know who they are, "Who are you, and when you're looking at a character, how does that character match up with who you are?" It's hard to play other people or other characters if you don't understand how you fit into the universe.

ROMEO

'Tis torture, and not mercy: heaven is here,
 Where Juliet lives; and every cat and dog
 And little mouse, every unworthy thing,
 Live here in heaven and may look on her;
 But Romeo may not: more validity,
 More honourable state, more courtship lives
 In carrion-flies than Romeo: they my seize
 On the white wonder of dear Juliet's hand
 And steal immortal blessing from her lips,
 Who even in pure and vestal modesty,
 Still blush, as thinking their own kisses sin;
 But Romeo may not; he is banished:
 Flies may do this, but I from this must fly:
 They are free men, but I am banished.
 And say'st thou yet that exile is not death?
 Hadst thou no poison mix'd, no sharp-ground knife,
 No sudden mean of death, though ne'er so mean,
 But 'banished' to kill me?.'banished'?
 O friar, the damned use that word in hell;
 Howlings attend it: how hast thou the heart,
 Being a divine, a ghostly confessor,
 A sin-absolver, and my friend profess'd,

To mangle me with that word 'banished'?

What is love?

LISA: Is this one supposed to be easy?

SARAH: Ending on, you know, the smallest question.

ALLEN: I don't know. [Laughter]

SARAH: Yeah, um, I would say just generically that love is the desire to care and be cared for, um, and I think in a - in a relationship between peers, right, like friends, co-workers, you want the ratio of taking care of and being cared for to be pretty similar right? Pretty close to 50/50.

CHRISTIAN: I would also say that love is something that is malleable and can be changed and can be lost and can be gained, um, and it's just something that you have to learn how to convey and grasp, and I think the only way that you can ever truly really love - and know what love is - is if you are comfortable with yourself and finding out that you do love yourself in some sense.

LISA: Comfort, security, um, warmth, safety, those words come into play. Laughter, things like that. Is that - is that a good definition? I didn't make a sentence, but I gave you some words.

ALLEN: If I just like hear your voice, I'm like "oh," like I love that, like I'm reminded of like my love for you and like how deep it is.

EMILY: Love is sticking around when things get hard.

TERESA: Love is finding somebody that you're very compatible with that you share a lot of values and experiences that are very similar, but you can't be too close to each other because then it won't - in personality, I think a diversity of personalities make two people a good whole one person.

*You belong among the wildflowers
 You belong on a boat out at sea
 Sail away, kill off the hours
 You belong somewhere you feel free
 Sail away, go find a lover
 Go away somewhere bright and new*

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