

Take Flight

Exit Reports

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IHSTF 2019 – UIUC Local Arrangements Exit Report
Submitted by Michelle Marquart, Conference Services

I. GENERAL REMARKS

Out of the four Festivals I've coordinated, I feel this one was the smoothest. We didn't have any major issues, and minor issues were dealt with quickly and efficiently with little or no impact on the participants. The KCPA staff and college student monitors in particular were quick to respond to my needs and communicated well. Nice job, everyone!

II. STATISTICS

I estimate nearly 5,000 total people attended, including 4,459 registered participants from 169 high schools (3,874 students and 585 sponsors/chaperones). This was a decrease of about 300 people, but an increase of 4 schools, compared to 2017. In 2017 we grew the Festival a little too big and did not have enough spaces in workshops and performances for all participants at all times. More stats below.

III. RESPONSIBILITIES

Little bit of everything; some specific areas are addressed below.

IV. BUDGET / FINANCIAL OPERATIONS

- a. As of the date of this report, the budget is in good shape, and a healthy surplus is projected. Most of the figures for the smaller line items are in, but some of the larger items (e.g. the KCPA bill) are still to come.
- b. Ad revenue was \$1,725 higher than projected, and sponsorships were \$8,053.50 higher than projected!
- c. We saved approx. \$2,500 using new/different buildings this year, so it may be beneficial to continue using some of them in the future.
- d. Due to university policy changes, KCPA has to pay students hourly via payroll rather than stipends. This resulted in an overall combined increase of \$1800 for General Fest & All-State.
- e. The Opening Performer budget was increased by approx. \$2,600 for Seth Rudetsky; some of Annaliisa's "Festival Director funds" were used for this.
- f. I do not yet have the exact figures, but I've been told All-State was well under budget.
- g. New: \$1,700 was spent to hire riggers for show performing in Foellinger Auditorium, Lincoln Hall Theater and/or Gregory Hall 112 Theater. This was unexpected and last-minute, and the ITA handled the payment.
- h. We printed 3,800 fewer programs than in 2017, so that saved a considerable amount of money.

- i. New: There is now a small cost for UI Student Patrol on Friday night (\$99.03 this year).

V. REGISTRATION

- a. We received many medical forms that were missing a parent or student signature. Just the age-old issue of people not reading instructions! We contacted them ASAP and followed up with emails and phone calls as needed. New this year: I sent out a few email blasts to notify the incomplete schools that the wait list had been started and then provided updates on how many schools were on the wait list, what their chances were of getting a spot, etc.
- b. We reached the initial cutoff for capacity (3,200; 400 lower than usual) on 10/9, 20 days before the publicized registration deadline of 10/29. The 3-day weekend for Columbus Day caused some difficulty; we had to check the postmark dates for paper forms to ensure we were being fair to all schools.
- c. After the November committee meeting, many schools were let in off the wait list. Schools #147-169 were let in off the wait list but not promised Opening Ceremony or All-State tickets (they could rush though).
- d. 8 schools remained on the list and were not allowed to attend. They completed their registration on or after 10/24. For some schools, we asked if they could decrease their numbers and only bring their seniors, or juniors and seniors, which some did.
- e. This year I made it clear that schools would need to provide a copy of their PO (electronic or paper) rather than just the PO number. I did this because in past years I noticed a couple of schools would just make up a number when registering.

Exit Report – UIUC Local Arrangements – 2019 (continued)

- f. A handful of schools complained about a delay in their administrative office issuing the PO or check, and this caused them to be on the wait list. At the November meeting, the committee discussed allowing schools to pay with a credit card if we can pass the processing fee on to them. I believe the registration system will allow us to do this for 2021.
- g. My recommendation going forward is to not publicize a registration deadline. Make it clear that it is first come, first served, and we reach our initial cutoff quickly.

VI. FESTIVAL PROGRAM

- a. The printed “short” program was 60 pages (incl. cover) and included everything but the workshop descriptions and profiles of schools performing a show. The full program posted online was 76 pages incl. cover. The 2017 program was 52 pages (printed) and 80 pages (full).
- b. 1,500 copies were ordered, but 1,100 or 1,200 would have been sufficient. One was given to each school sponsor/chaperone, each exhibiting school/company, and each primary workshop presenter (co-presenters excluded). Extra programs were given out by request. We did not charge \$4 for any, per committee.

- c. Using multiple Google docs worked well, but more proofreading and editing needs to be done before the info is provided to me for the program. This is a recurring issue. Please have as many eyes on it as possible early on, including the Festival Director, because this will save everyone time and effort down the road.
- d. Once edits were made to the program, we sort of had to work backward to make the Google docs match them so they were accurate and consistent. This was particularly important for the workshop presenter confirmation emails.
- e. Same for the app... Once the program went to print, I had to extrapolate the edited info and put it into the spreadsheet Technology needed to use for the app. It was a very manual, time-consuming process.

VII. ON-SITE OPERATIONS

- a. We used 11 buildings this year: KCPA, Illini Union, Foellinger Auditorium, Lincoln Hall, Gregory Hall, Levis Faculty Center, Natural History Building, Harding Band Building, Armory, Noyes Lab, and Allen Hall (for meal card use). These buildings we normally use were unavailable this year, primarily due to renovations: Music Building, Smith Memorial Hall, Illinois Street Residence Hall (ISR), and Nevada Dance Complex.
- b. If Armory Theatre is used again, need to remind UI Theatre staff to unlock it or get the key from them.
- c. This was the first time I did not hear of anyone being ticketed or towed. UI's Parking Dept has a new director who I met with prior to the Festival, and he said Patrol would serve as "ambassadors to help and guide rather than ticket." I think that helped a lot.
- d. It would be helpful if at least one of the two Associate Directors for each area could be at HQ at all times to help with check in and answer questions. I know this can be difficult because many are committed to leading workshops, presenting plaques, chaperoning students, and seeing shows.
- e. Need to remember Auditions needs 5 computers to compile callbacks all day on Friday. This year, the Band Building was able to provide 2, and 3 monitors were asked to bring their laptops.
- f. We sold 11 wristbands at the dance for \$10 (2x regular price; cash only) but didn't promote it, only discreetly offered it to those who panicked about not having one when they arrived at the dance.
- g. Many did not use their meal cards at Allen Hall, which was a last-minute change from the Illini Union Ballroom due to construction there. This was due to the inconvenient location and, on Saturday, the bad weather. That space was already a replacement for ISR Dining Hall which should be back online for 2021.
- h. New: I was able to get committee and staff Intermezzo vouchers for meals, which worked out really well.

VIII. MISCELLANEOUS

- a. UI's Fire Marshal must inspect all sets prior to shows. Perhaps invite him to the December tech meeting?
- b. Need to learn how to do mail merges in Gmail to send them from the info@ihstf.org account rather than my UI email account.
- c. Need to make sure the app is live on both platforms before sending out the December Update Email to schools, or tell them when we expect it to be live.

Illinois High School Theatre Festival - 2019 Exit Report - Student Production Coordinators & KCPA Events Maddie Martín (Production Coordinator) & Jenna Keefer (Assistant Production Coordinator) Your overall comments?

This year's festival was an incredible experience for both of us. We were very pleased with the end result, and enjoyed our time working with the committee and high schools. We felt as though there were very few problems and that all of the traveling productions were successful. We focused on taking extensive notes this festival to help further improve the high schoolers experiences for future festivals.

What were your responsibilities?

We coordinated between the 23 (university student) tech staff, the Festival Planning Committee, Krannert Center, Levis Center, and Foellinger Auditorium staff, and the 8 performance venues to support and host the professional opening night performances, the All- State company, and the large amount of high school theatre troupes presenting full length and showcase productions during the Festival.

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

Attached we have created an excel sheet with all of the hours each paid position worked for the festival.

Comments about budget items?

This festival we added an ASM for the Playhouse Theatre because we had already completed tech staff hiring and then ended up eliminating the use of the Armory Theatre. This ASM/Krannert runner was proven to be an asset for this festival and helped enormously when needing assistance around Krannert. This position may also want to be considered as an alternate to the Assistant Production Coordinator in the event that the Assistant would need to take over the job of the Production Coordinator, if this person were to become injured or fall ill.

We eliminated the Technical Director position in the off-site venues this year, because the last festival it was not as needed. We recommend reinstating that as a position for all the off-site venues in the future to share a floating TD between their spaces.

We recommend adding an Assistant Technical Director and/or an Assistant Master Electrician as a part of our tech crew for the All-State production during the scenic load-in and tech.

Comments about facilities used?

We used Levis Center for first time in a very long time, it seemed as though it worked well for showcases. The room has many technical limitations, which may want to be considered when placing productions in that venue in the future.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

There is not a Production Coordinator chronology on the Committee Page. This is most likely due to how the position changes wildly between ISU and the U of I. Detailed timelines for the Production Coordinators have been updated and left with Krannert Center staff for future Coordinators.

What worked well within your area?

This year our focus was preparation and safety for all parties involved. We made folders for our tech staff of all the information they would need, detailing every show in their space. This helped with fielding questions since they had the knowledge needed.

We were pleased with the tech staff we recruited this year, many of them were positive and proactive, taking on a leadership role with the high schoolers, and worked to teach and mentor the students when given the opportunity. Many of them spoke to the high schoolers about their education and experience in the arts. We will continue to consider the individuals we hire for tech staff in the future, to ensure a similar positive experience for every festival.

We worked hard to prepare the high school directors with all the information needed in regard to weapons, venue information, contact, and fielding questions. Our communication was very strong with all the visiting schools and we accommodated any additional needs upon their arrival. This year our tech staff filled out notes sheets for their venues to detail observations and challenges, to improve our guidelines and expectations for the next festival at UIUC.

What did not work well and what suggestions for improvement

would you make?

We ran into a number of problems with our safety guidelines. We came to realize that we need to be clearer in our own guidelines. Many times, our tech staff made adjustments and back painted sets to ensure they met our guidelines. We will be thoroughly updating those guidelines for the future to incorporate all of our expectations with safety. We will be asking for more detailed ground plans and photos of all scenic elements for the future to better foresee and eliminate any safety concerns before the school arrives.

We plan to add quick-change booths in every Krannert venue and inquiring about it at off-site venues. There were a number of situations where there were minors doing quick changes back stage. Since our facilities are public, we would like to ensure the minors safety.

We ran into issues with rigging at Foellinger Auditorium, Lincoln Hall, and Greg Hall. We ended up having to hire riggers from the local IASTE Union. Due to shifts in staffing, there was a disconnect on what was allowed in terms of rigging at these off-site locations. We would like to advise that the facilities' managers at these locations handle rigging needs in the future directly with the committee and local union upon the play selection meeting. Unless the rigging systems are updated in Greg Hall, we would not recommend putting productions in that space with rigging needs due to safety concerns.

For the future, at the Director's Meeting it may be helpful to ensure the personnel giving tours at Greg Hall and Lincoln Hall are fully aware of the capabilities of the space.

We would like to suggest providing the Events department at Krannert with a list of all the vendors who may be trying to load-in at the loading dock. We ran into complications coordinating vendors with production load-in/ load-out times. If given this list in advance, Krannert staff can reserve load-in times for these vendors at the dock.

We would like to like to make a suggestion that the load-in time for showcases to be extended to 30 minutes in the future to account for safety checks and production needs. We became aware this year that these 15 minutes do not allow for an ample amount of time for problem solving or for unpredictable weather.

We noticed many times that the directions on the interactive festival app were confusing for level 2 and 3 of Krannert. It may be helpful in the future to discuss with KCPA Events how these directions could be clearer.

All-State
Specific:

As stated above we will be completely reconstructing our safety guidelines. It is crucial that the adults and supervisors on this production fully review our safety guidelines and actively enforce them with their students in the future. In relation to this note, we would like to suggest increasing the number of adults/supervisors in charge of the high schoolers for this production. We believe this will help improve this production's organization, safety, and overall experience for the high schoolers.

We would also like to have a member of our technical direction staff instead of University Students visit the set early on to inspect the scenery for safety concerns. Earlier this year, when Maddie Martín (UIUC Student Production Coordinator), and Patrick Szczotka (UIUC Student Tech Staff- Technical Director for All-State) visited the set the intention was to gather information and a clear idea of the technical aspect involved. We now understand that this visit will need to be dedicated to safety checks in the future.

In the future, it is important for the set to be completed upon arrival, we ran into complications, causing scenic build to continue until the end of Invited Dress. We accommodated by allowing the use of our scene shop and equipment. We would also like to limit the involvement our tech staff has with scenic build in the future, as they are in a leadership position to ensure the safety of the students, venue, and equipment.

We are happy to hear there will be an addition of a production manager for the All-State production. We think this will help greatly in improving scheduling, timelines, and the relationship between Krannert and this production.

What new ideas, or procedures did you try and how would you measure their success?

We were very detailed and informative with our tech staff this year which was proven successful. They were all always informed, expediting problem solving and making it easier to accommodate the traveling production's needs.

We were very detailed in our bookkeeping/reports this year, therefore we have a lot of information to help improve and clarify guidelines and hiring for the next festival.

Weapon's check went well this year, we made strong efforts to be detailed in our expectations. There was only one school that did not follow our guidelines, we were able to come up with a solution for them. We asked each school to provide us with a

weapon's master, to eliminate the risk of lost weapons or dangerous situations. This was proven very successful, and we would advise that it is done in the future festivals.

How did you contribute to efficiency with regard to communication, details and timeliness?

We worked hard to field all questions from directors in a timely manner and made sure that all questions/issues were addressed before the festival began. We sent out reminders and kept ourselves on track with our timeline of responsibilities.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee? (Have an electronic copy of each example at the change-over meeting to submit to the ITA Office, the future Executive Director, and the Historian.)

There is a box folder that has all of our documents from this festival. Jenna Keefer, the Production Coordinator for Theatrefest 2021, has access to all of those documents.

Illinois High School Theatre Festival - 2019

Exit Report – J.W. Morrisette, University of Illinois (non-voting member)

Your overall comments?

I am always impressed by the dedication, seeming-ease, and amazing talents of the members of this committee. I know that not everything was perfect (and I look forward to that feedback) but the festival seemed to be a complete joy for the participants and I am thankful to the committee for their work and talents.

What were your responsibilities?

I helped to recruit Student Volunteers from U of I and coordinated U of I's participation in the festival. I also assisted in communicating efforts between all the various offices at the U of I involved in IHSTF.

What statistics can you provide for your subcommittee? (spread sheets, numbers, etc.)

We have had an ongoing increase in U of I student volunteers and I will defer to the student volunteers' committee report for official numbers.

The following questions are best addressed by Krannert/Conferences and Institutes/Student Volunteers and other Campus entities as they fall in areas outside of my supervision and contracting. As a result my comments may be rather brief.

Comments about budget items?

N/A

Comments about facilities used?

I did receive feedback that the tables at the auditions portion of the weekend were GREATLY appreciated by those auditors present (it gave them workspace.)

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

N/A

How many student monitors did you use/need? Comments/Suggestions?

N/A

What worked well within your area?

Our continued support and collaboration with the ISU members of the committee has been a constant help and joy. The student volunteers from both schools seemed to be committed and engaged and that was wonderful to see.

What did not work well and what suggestions for improvement would you make?

While we are happy to see a continued focus on increasing volunteer numbers from U of I over the past several years, this is something that requires constant advocacy. I simply include this information to make sure the festival knows that a strong commitment to this effort exists.

What new ideas, or procedures did you try and how would you measure their success?

We continue to develop departmental structural and policy changes in volunteer recruitment (connecting scholarship support to student service with the festival and

recruiting better volunteer leadership) and enhance our understanding of service to the festival. We were more inclusive about service and support being part of education and that seemed to result in more dedicated volunteers.

Towards the ends of more successful volunteer recruitment we explored an alternative for attending meetings on the Chicago area. More specifically we looked at the fall meeting and spring meetings outside of Central Illinois for other ways to participate if not physically present. The local meetings in Central Illinois line up very well for our student volunteers as they are often against a semester break. The fall and spring meetings in the Chicago-area are more problematic. We are proposing to participate in those meetings electronically as needed in order to insure quality and dedicated participation on the parts of our students and faculty.

In no way and at no time do I want to give anyone the impression or even the possible hint of the impression that we are not dedicated to the work of the committee or the privilege of being a co-host of Theatrefest. This event is a priority for us as a department and has been since the creation of Theatrefest. I want to be perfectly clear about that. We are dedicated and willing participants with our counterparts from ISU and we GREATLY value those relationships.

What has been a developing tension is our ability to travel in an efficient and useful way. Obviously, that is an issue for any participant coming from the south and for Chicago area schools traveling down to us. I recognize that and this is one of the reasons I've not asked these questions- equity is important and I do not want to be seen as complaining about a situation we all face. Simply put- we (the college hosts) do much better making it to Bloomington and Champaign-Urbana meetings than we do traveling to Chicago. The demands on our students' time have increased over the years and we continue to ask more and more of them during what was once considered a weekend time. That's before we even get to asking them to be part of Theatrefest. The Chicago area meetings are always in conflict with demands of the university and out departmental production schedules.

With that said we are asking for consideration of "virtual" attendance for future Chicago-area meetings. We would like to explore the option and did so at our Fall 2018 meeting. It seemed to work well on our end and it alleviated some major pressure points for our student volunteers.

I would be very happy to work with the committee regarding this arrangement for future Chicago-area meetings. We would, of course, be physically present at all Central Illinois meetings and could be present for Chicago-area meetings if there were a pressing need for that attendance. Again- this should not be taken as anything other than an attempt to continue volunteer support for the festival for our volunteer students and faculty.

How did your area reflect the theme?

N/A

How did you contribute to efficiency with regard to communication, details and timeliness?

N/A

How did you promote full-state inclusion?

N/A

Comments on the Festival overall?

N/A

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee? (Have an electronic copy of each example at the change-over meeting to submit to the ITA Office, the future Executive Director, and the Historian.)

Illinois High School Theatre Festival - 2019

Exit Report – Development

Your overall comments?

We had some success this year but it is only fair to attribute a good portion of it to the relationship building that went on in previous years.

- + Streamlined and formalized major donor opportunities
- + Got major sponsorships, including for opening performance
- + Increased ad income
- + Worked on database cleanup - needs to be yearly endeavour
- + Need to add second volunteer to help free up Exec Dir for donor relationships
- + Need earlier access to advertising google drive
- + Need to use All State and all attending schools to expand our outreach, and earlier

What were your responsibilities?

- + Program ads solicitation
- + Major donors solicitation
- + Added All State donor coordination

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

Ads - Total of \$6,200 (projected \$5,000): \$5,800 confirmed

Full Page

ISU - School of Theatre and Dance - no charge

Knox College - \$500

UIUC Department of Theatre - no charge

University of Wisconsin Oshkosh - \$500

University of Wisconsin Parkside - \$500

Visit Champaign County (Visitors Bureau) - \$500 (part of \$3,500 sponsorship for Hospitality Room)

Half Page

Aurora University - \$300

Carroll University - \$300

Elmhurst College - \$300

Indiana University - \$300

Paramount School of the Arts - \$300

Roosevelt University - \$300

Southern Illinois University - Edwardsville - \$300

University of Detroit Mercy - \$300
 University of Illinois at Chicago - \$300
 University of Illinois Springfield - \$300
 University of Iowa - \$300

Quarter Page

Augustana College - \$125
 Clarke University - \$125
 Eastern Illinois University - \$125
 Eldridge - \$125
 Forte Stage Combat - \$125
 Lewis University Philip Lynch Theatre - \$125
 UIUC - College of Fine and Applied Arts - \$125
 University of Indianapolis - \$125

Sponsorships - Total Value: \$10,553.50 (projected at \$5,000)

- **Student Monitor T-Shirts**
 Vertigo - \$1,000
- **Tech Student T-Shirts**
 Grand Stage - \$450
- **Festival Lanyards**
 Protolight placed order and paid (valued at \$850 in budget)
- **Social Media Wall**
 Drury Lane Theatre - \$750
- **Hospitality Room**
 Visitor's Bureau - \$3,500
- **Sponsors Reception**
 UIUC - \$3,703.50 (full budget is \$4,938)
- **Opening Ceremony:**
 Stage Door Manor - \$2,000

Comments about budget items?

- + Digital is most efficient
- + Need a small amount (\$250?) for physical, paper, postcard mailing

Comments about facilities used?

Does not apply

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

This is the first year we've created an official Chronology. It will be submitted separately.

How many student monitors did you use/need? Comments/Suggestions?

None

What worked well within your area?

- + Multiple email blasts and a lot of follow up calls resulted in increased advertisements
- + Assigning a personal liaison at Festival to a new sponsor (this would be a nice touch to add for all sponsors for the next year)

What did not work well and what suggestions for improvement would you make?

- + First official Development meeting needs to take place as soon as possible after Fest/Changeover Meeting, with a clear orientation of the Development Google Folder, and delegation of responsibilities (who checks emails, who cleans up database, etc.)
- + Database was outdated despite last year's attempt to clean it up. This needs constant maintenance.
- + Coordinating communications between development, UIUC, and ITA was awkward at times. Develop a more effective process. Add Exhibits and Tech to communications. Can this be digital? Maybe an online meeting at regular planned intervals?
- + Host artwork/logos/ads received in one central location (shared between Development, University, and Technology)
- + Start working with the All-State team sooner and improve communications about in-kind donations and other contributions received; share this info in a central location?
- + Add sponsors from sponsors; we should ask as part of the school registration process to use their contacts to get businesses to "sponsor" their local schools, shout out kind of space in the program (so, very small)
- + Add additional volunteer
- + The word "sponsor" is used too frequently -- sponsor of a school, sponsor of a portion of Festival, ITA's Corporate Sponsors... Perhaps change "sponsorship opportunities" to "partner opportunities" - develop a new title.

What new ideas, or procedures did you try and how would you measure their success?

- + This position is still being defined and much of its success is based on previous relationships and efforts. The work we did this year will have an impact on next year's Festival. We continued last year's momentum of increasing ad numbers and securing sponsorships in the major categories. We cultivated a new relationship with a potentially large sponsor.

How did your area reflect the theme?

- + All materials had the logo and slogan

How did you contribute to efficiency with regard to communication, details and timeliness?

- + We utilized the shared Google Drive and relied on electronic communications much of the time.

How did you promote full-state inclusion?

- + Solicited the entire state

Comments on the Festival overall?

- + The Festival was very well done, including the public response to the weather. All State was top notch, the app was the best it has been, and participants seemed happy.
- + A special thank you to the Technology team for managing the revision of ads/logos and placing them so effectively in the App to ensure sponsor satisfaction. This was a daunting task!

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee? (Have an electronic copy of each example at the change-over meeting to submit to the ITA Office, the future Executive Director, and the Historian.)

- + Database of Master Advertisers/Sponsors
- + E-Blast to potential advertisers (through Constant Contact)
- + Google Drive - already shared with ITA office; will share with IHSTF Executive Director

Exit report TAKE FLIGHT , 44 IHSTF production of IN THE HEIGHTS - 2019

All State Director, Susan Gorman

This is an amazing experience and truly a lifetime memory. Each production team will be different and how they work and collaborate is best determined by that team. Overall, let team members “do” what they do best and allow them to manage their focus while maintaining communication between the teams. Gaining trust and building new traditions with the company and in particular as a director with the cast is essential in maintaining a positive attitude and forward motion. Use the interns. They are valuable, intelligent, creative resources and extensions of the whole staff and in particular the director and producers.

RESERVING RIGHTS:

* Each company (MTI, Samuel French, TAMS Whitmark), are different in their approach to procuring the rights to the production. R & H had little knowledge and understanding about the festival and it might be beneficial to continue to encourage them to send a representative to attend the festival for smoother communication. They did not offer discounts or waivers, full orchestrations etc. which may affect the budget. Again each company has different policies.

* Since the ITA President needs to provide the credit information, email, delivery location for the rights to the production, this responsibility might be best handled by the ITA rather than the director.

* The pit conductor may not have been selected by this time and special consideration should be kept available for additional material rentals.

REHEARSAL SPACE:

* Maine East was an excellent location for rehearsals, they were extremely generous with time, space accommodations, personnel, activities, custodial staff and equipment. It was helpful that it was the home location of the pit conductor and one of the producers so that navigation of equipment and spaces went smoothly.

* Easy access to the highway and main roads made for added ease in transportation for deliveries of lumber, food, invited dress, and company members.

* Pod storage and truck load in access was also effective .

* This is a lot to ask of a school district and again without a rental fee to offset expenses, perhaps the host school could receive priority admission to the festival with priority seating for their school.

PRODUCTION STAFF:

* A balance of people from around the state can be challenging but encouraged. A number of first timers to the festival and veterans with diversity and approach was enriching to all participants. A combination of personnel who provide elements of humor, sympathy, boundaries and stability was a great way to have a strong team.

* All staff members provided professional, respectful, student approached expertise to their teams and the production.

* Ryan and Karen worked tirelessly as producers keeping everything organized, on time, on-budget and efficient. The use of Facebook and Band were set-up for Company and parent/guardian communication. Facebook was more often preferred. Karen's experience with past productions and vast knowledge of All-State procedures was an incredible asset. Helping with sick Company members and communication with families, just to name a few. Ryan's sense of humor and easy going personality made for entertaining interactions with the cast, interns and Company. Both kept the whole process moving smoothly and provided essential procedural guidelines to work through issues. The food was plentiful and varied with multiple options for special diets and check-in each weekend was efficient and timely.

* I liked the two producer option. There is a lot to manage and if there is a way to divide the roles in job description with both parties feeling a balance of work and student/parent interaction, it could be helpful so communication and responsibility might be streamlined. Individual personalities, preference of responsibility and time commitment should be equitable and mutually agreed upon.

* Anthony Bartucci and Ian Garrett on sound provided a great opportunity for students to work on state of the art equipment. Having an opportunity in Nov. to run the production with mics was a time saver and beneficial. It would be helpful to work more with the University facility staff prior to the Jan. installation so that load-in complications or challenges could be addressed prior to arrival on campus and delays in putting up the set could be avoided due to sound equipment installation. I know this isn't a perfect system and not all installation challenges are avoidable but time is always at a premium.

* More time to work through balance of sound and pit would be preferred.

* The pit conductor, Pam Holt was delightful to work with throughout the process. The pit respected her talents, personality, approach and work ethic. The group of students blended well in the Company with Pam's leadership and expectations. They were very talented and handled difficult material. They were helpful during load-in and strike and provided extra entertainment with their pit dress up days and show "hold" music. The addition of a student vocal/pit assistant was highly efficient for our particular production creating a wonderful liaison when adult personnel were in

transition. He was able to play for rehearsals, ease transitions of vocal directors and provide added assistance to the pit conductor.

* First timer, Nikki Lazzaretto had excellent knowledge of the choreographic needs of the production and provided a challenge and successful balance for each cast member to enhance their skills. The cast and company connected with her on multiple levels from her professionalism to humor. This was the first time we had worked together and she was able to provide choreography that I could stage and create formations to focus on storytelling.

* If you are not using Broadway Costumes, (I felt that this production might be a great opportunity for strong hands on input for costume crew since it could generally be a “pulled” show from stock and resale shops with a few builds available). Costumers outside of the Broadway costume venue were difficult to secure since this unpaid position and long commitment did not align with the freelance lifestyle costumers often have in order to maintain a living. I secured two and lost them to paid positions. That being said, I loved having a very strong educational opportunity for the cast and costume crew. Teresa Newhall who was not connected to a high school, but had experience with middle school and community groups was an excellent role model and she provided ample opportunity for real hands -on activities (creating ditty bags) and projects that connected costume crew to all areas of the Company. We were able to use both Deerfield and Maine East stock, purchase resale and build within the budget assigned.

* The set design process with Jen Phelan was wonderful, professional and innovative. We met privately before rehearsals began and through-out the process to ensure integrity of the story-telling and tweek ongoing issues every step of the way. She offered great ideas and accommodated creative elements that I hoped to include in the production. She generously was able to provide a unique opportunity for a student to work with projections and visual enhancement of through-line. Her dedication and commitment provided an unwavering amount of support. Her warm, gentle approach was reassuring to the crew and Company.

* Hector Hernandez added amazing details to the set through props. He worked well with Jen and Teresa to create authentic, detailed visual and practical props for the production. He maintained a positive attitude and consistently offered to pick up materials and supplies for all areas both in the rehearsal and tech processes. His cultural connections, understanding of the language and food traditions were delightful additions. The Company loved his buoyant, playful spirit.

* Kevin Holly has a incredible amount of knowledge, passion and experience as a technical director and lighting designer. His past experience with the All-State experience allowed him to avoid pitfalls we never had to face. He provided the cast and pit with an opportunity to have a run through on the stage over the Thanksgiving

session which was invaluable. His above and beyond commitment allowed for running lights for the invited dress and he oversaw the load-ins, strikes and set-up.

* Challenges connected to the Technical director position were typically connected to outside personnel or weather. It would be advantages to be able to avoid delays with University installation with clearer communication from University staff. The set passed inspection with rave reviews from inspectors only for that review to be revised when we arrived with new expectations. For example the sound equipment delay or the addition of backstage railings that were not mentioned at the inspection caused delays he could not have anticipated. Clearance and approval of a design element of a trap door and escape stairs being utilized was approved several months earlier, but was not ready when we arrived on site causing further installation delays. Restrictions for personnel including the number of Company member allowed on stage during strike because of hard-hat numbers altered Kevin's plan for a more efficient strike. There are enough challenges for the Tech Director to manage without the addition of elements that could be clearly communicated prior to our time at the facility.

* As a solution, from my perspective, perhaps photos of the approved, pre-inspected teams could be provided to avoid surprises upon arrival and valuable installation time lost. Other expectations should be communicated in writing by University staff as well to avoid as many on site changes in procedure.

* Because of the unforeseen elements in a mass undertaking like the All-State and it's multi locational set-up, I would encourage the Tech Director and Lighting Designer position, or any combination staff position, to be separate individuals. This should in NO way be reflected in the abilities of Kevin or whomever the personnel member might be. Kevin is a brilliant Tech Director and Lighting Designer. The final product/vision was achieved, and having to complete and oversee both tasks ultimately was reached. That being said, the number of things to oversee is a herculean task and perhaps could be less stressful if the positions were held by two individuals The interaction with University staff and installation which arises alone can be a huge responsibility and time consuming by nature and might best be handled by a separate individual. Kevin should be commended for achieving the goals of both positions.

* Tom Vendafreddo was the consummate professional with an educational foundation and a professional experience to bring high levels of expectations to the production. In addition his connection to Ethan Deppe was essential to additional musical needs. The cast respected and learned so much from Tom's leadership throughout the process, and I enjoyed working through the audition and rehearsal process' with his talents as a dominant element. Because of Tom's commitments, Matthew Koehlinger was also brought into the process to have an adult bridge to the vocal elements of the production. This worked out well for this production and I would not trade having Tom's expertise and Matthew's support and dedication on the project,

but it should not be a first choice for a production. We were able to plan ahead with the addition of a student assistant. Having one vocal director able to commit to the project from start to finish is still probably the ideal situation.

* Interns, Emma Harmon, Kelli George and Allen Van Luvender were amazing. Their imprint and impact as well as collaboration with ALL areas of the production was essential and immeasurable. Each weekend had Company activities for connecting groups which created bonds in all areas. Some of the duties they created or executed included:

Check-in, week-end dress-up days, Company activities including Homecoming, Maine East scavenger hunt, secret snowman, theatre games, Kudo's board, note-taking, actor coaching, navigation of costume fittings, pit/cast rehearsals, food set up and take down, headshot procedures, Krannert Lobby photo display, proofreading, ego-boosting, runners of any errands, producer support, and one on one cast support. These are just the surface of their investments. All activities and requests from staff were done with a mature, positive, non-judgmental attitude and with the big picture in mind. I can't praise this team enough.

Potential Staff suggestion:

* I enjoyed parts of the artwork and logo design decision making process (Working on the Logo design, merchandise color selection, selection of company merchandise, water bottle choices, water bottle design, Headshot photographer, Artwork for the program cover, program proofreading, program paper/ size selection), but perhaps didn't fully understand what was involved IF the original logo pack design wasn't selected. I have never used a Logo pack at my home high school which may have complicated this process for me. I am sure much of this is and was overseen by the producers, and I appreciate all that they did to guide me in the process. I was also proud of the fact that student artwork, and photo was selected as the program cover giving another opportunity for learning. This aspect of the job needed clarification which included dates when final decisions needed to be made. It was more time consuming than I had anticipated, and I found that time working on design ideas or Artwork adjustments might have been better utilized. An option for the producers to present choices and the director to choose from one or two options other than the Logo pack might be helpful, or perhaps the Logo pack is always used. Another avenue to look into would be the role of a graphic designer as a part of the team, if original artwork is to be incorporated.

WORKSHOP AT FESTIVAL

- * Space was ample at ISU, setup of technical equipment was efficient. We did NOT end up having the correct technical support, so the workshop was done live with no visual support. I think it's important to have paper copies of the presentation (which we did) in order to move forward. Because it was all verbal we were not able to move as quickly and the interactive -on your feet activity of the presentation had to be eliminated.
- * Question and answer time was very effective.
- * There was a large number of first time student interest with a variety of diversity included.
- * Collecting names of students electronically was a great addition and provided the producers with a database to work from for communication.

AUDITIONS/CASTING

- * Great response from students. Interest and diversity were high.
- * Space at Deerfield was effective with different locations provided for check-in, interviews, vocal and dance auditions. They were all within the same location. A designated waiting space for adults was also effective.
- * Interns and past All-State graduated students helped in space navigation, video taping.
- * Collaboration and use of Google sheets made discussion between staff effective.
- * Paper copies of headshots, resumes, and teacher recommendations were helpful with changing audition orders and recognition or Wi-Fi issues..
- * Casting from video submissions occurred and should still be encouraged.
- * Downstate auditions provided additional dates for students, but didn't necessarily yield large numbers from a variety of regions.
- * Down state location and support was wonderful.
- * Call backs were efficient and productive. Maine East was a great location, and we were able to cast appropriately with facets of region, diversity, vocal, dance and acting barometers. Students involved in the previous All-State and their extended commitment needs were met with an earlier dismissal for those involved.

ADDITIONAL PROCESS INSIGHTS:

- * Students were amazing, positive, eager and supportive. They attended each others Fall productions and kept connected between sessions.
- * Clear expectations about attending all rehearsals still needs emphasis, but was maintained with rare exceptions with prior approval.

- * Students from previous All-State productions were respectful of this production and refrained from mentioning previous experiences remaining dedicated to the current production. This was very helpful for creating a new Company.
- * Food arrangements were fabulous with lots to eat including special needs, great variety and plenty to go around.
- * Michael's catering was really great. They were so invested and proud of their ability to provide food. A real plus.
- * Snack bags distributed at night organized by producers and prepared by the interns were helpful to keeping energy up and cost down.
- * Special recognition to the Big Fish staff who came to provide a meal during the Nov. weekend session. If a run through is going on that day, an invitation to stay should be offered in advance. This could be a wonderful revolving activity for the past Staff to carry over.
- * Encouraging the Company's guests to attend the Thursday opening night performance with a reception following was a terrific idea so that the distribution of show tickets was focused on one night.
- * The invited dress at Maine East was successful with @ 1,000 in attendance.
- * Masterclass with Seth Rudetsky was an honor and highlight for cast and pit.
- * Hotel and transportation arrangements were excellent including above and beyond additions when closing night snow storms kept more students in Champaign/Urbana.
- * Local housing by families was met. Additional reminders about coming the night before the Nov. rehearsal should be noted IF it lands on the Friday after Thanksgiving in case families were still hosting their own celebrations.
- * Staff was extremely helpful to each other when deadlines or just an extra hands was needed.
- * Daily meetings during weekend sessions during meals or Company activities seemed to work best rather than end of the day or before rehearsal sessions in order to address issues. Producers ran these sessions. These meetings were harder to do during tech week since everyone had so much to do. It is still essential to keep communication open and problem solve daily issues. Although the post-production meetings at the hotel each night were necessary for planning, they did tend to run long when sleep was at a premium. Perhaps a meeting at the University, with an optional social time back at the hotel might be more effective. This would need to happen prior to bed check duties.
- * A summer meeting to discuss progress and expectations was helpful and allowed the staff a bit of time to get to know each other before the actual rehearsal process began.
- * Facebook was a great way to share Company information.

- * Communication from Producers and Director to parents/guardians kept them in the loop.
- * Monthly director's weekend rehearsal document shared in Google Docs provided a shared space to organize times and spaces.
- * Having opportunities for understudies to work in rehearsals provided principal roles the opportunity to work with the orchestra without interrupting the rehearsal time. It also ensured that covers were prepared to go on, which happened seamlessly during performance week, when an actor was too sick to perform.
- * The Wednesday evening dress rehearsal with University staff, monitors and a invited guest groups provided a real energy boost and real time measurement of running time. I would continue with this practice.
- * Weekend and tech week acknowledgments to the cast (the chirpy), Kudo's wall (Company based), Lemon award, Crew and Pit attire, Legacy Hoodie, Lin-Manuel Miranda's gmorning, gnight readings provided an opportunity for improvement to be acknowledged, positive work and great attitudes to be honored, as well as connect the Company.

ADDITIONAL THOUGHTS:

- * This is an amazing event and a wonderful celebration of the power of high school theatre, music and dance. It is truly a celebration.
- * The University staff expectations, work schedules, installation, rehearsal, build, strike procedures need clarification. In order for sufficient time and even temperments to be maintained any additional delays due to union rules or unfinished communications should be addressed prior to the load-in on Monday so that progress by tech staff can go as planned with the use of students. This is a student powered event and it can be frustrating when hours and days become delayed based on University staff which might have been resolved prior to the Company's festival arrival.
- * I had positive interactions with Krannert/university staff . They were informative and polite. We were able to keep safety at the forefront, and work through issues. I would just like to reiterate that many delays seem to be attributed to the Krannert/University staffs lack of preparation and/or communication. This is a pressured time for any production and the tech staff in particular.
- * Weather and rehearsals cut short, schools unable to stay for their entire fest experience, and transportation safety are always issues we need to contend with and have no control over.
- * As an All-State staff we come from a variety of programs with traditions, cultures, procedures and variances. I believe we work hard to collaborate to provide an incredible statewide experience for high school students. The staff has been selected because they

have so much to offer from their experiences and talents. It isn't always an easy merge, but one that I feel is powered from the heart. Long hours and a variety of approaches can develop tensions which as adults need to be addressed in a mature fashion. I believe staff worked diligently to do this throughout the process, and that it should always be emphasized that a united front be the face of our staff even when difficult situations arise.

* The expectations, needs and outcomes of the All-State production are only going to continue to grow as technological advances increase and production values and talent demand higher expectations. Student interest in working with new advances will also increase. The current timeline, facility demands and budget may begin to be strained and adjustments and conversations regarding these developments should be up for yearly review.

* The number of schools that are wanting to attend the festival, it's workshops, auditions/interviews, opening ceremonies and All-State performances is on the rise. New schools are emerging and the focus to continue to have arts in our schools is an ongoing debate. Revamping the admissions process, payment schedules, extended days may be topics for future success.

* This experience has been a highlight in my career. The opportunities to collaborate with staff and work with a population of students beyond my district has been incredibly rewarding and I will treasure it always.

Susan Gorman - *In The Heights* director

Illinois High School Theatre Festival - 2019

All State Producers' Exit Report

Your overall comments?

What an amazing process this was! We are so delighted and humbled to be taking part in this flight and bringing the idea of home to everyone. Being the producer is an incredibly large task but very attainable. We would suggest getting to know your co-producers as early as possible if you are not familiar with them. Meet with Aimee-Lynn about the budget so you can understand how it works ahead of time, make contact and meet with the production staff soon and follow the chronology and work ahead if you can. Organization is key to this position.

What were your responsibilities?

We are charged with general responsibilities of the All-State production. Some of these responsibilities include: Organizing auditions/call-backs, ordering lunch/dinner, planning extra events, confirming schedules with production staff, ordering props/supplies, organizing housing/food allergies/merchandise, company and production budgets, and more. Also, working with the interns from ISU is part of the organization process. This is not the complete listing of things that we are charged with; however, it is a general overview.

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

All information and data is within the Google email account/spreadsheets including: Company regional stats, finances (payments made by schools), donations, food and allergies and much more. Each item is defined by a separate tab.

Comments about budget items?

We are very pleased to state that both company and production budgets have come in UNDER budget. A few things to note:

Make sure to meet with the ITA as soon as possible to get budget spreadsheets so you can work through them to understand prior to purchasing anything. Print off several tax exempt sheets for production staff (many businesses keep the sheets at each purchase). Also, have a plan for purchasing with lumber. We were able to get a Menards and Home

Depot card to use (contact your Tech director for this information). Additionally, both producers need to have a credit card. Lastly, there is an account for the ITA on Amazon if that is needed as well. These were all set up ahead of time which saves time in the long run.

We believe that a line item needs to be added for pit when musicals are done for All-State. There are some purchases that need to be made or rentals that need to happen and it isn't a line item.

Also, make sure to coordinate with sound/lights people prior to budget to get a better grasp on those costs before making a solid budget. Thank you to AB Productions for donating over \$26,000 in sound equipment rentals.

Be on top of your budget items. Update the budget every weekend and talk with the ITA office to make sure things are running smoothly. This will become useful when having production staff meetings as well. It is also wise to email the staff regularly to make sure receipts are being turned in.

Lastly, it would be very wise to have a location to store stock items that would save future All-State productions a significant amount of money. And to have a relationship with a trucking company would be helpful to save money.

Comments about facilities used?

We were hosted by Maine East High School for rehearsals. They were fantastic to work with. Krannert was great as well. We would suggest walking the spaces early, making sure everything is set for rooms and what those rooms are going to be used for (costuming, food).

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

We have attached an adjusted chronology with our exit report. We have also attached a chronology for interns.

How many student monitors did you use/need? Comments/Suggestions?

We were lucky enough to have 3 interns from ISU to work with us during this process and would suggest to have this continue. They were FANTASTIC! They have also included a chronology for their position as well. They organized Homecoming, helped at the parent reception, set up meals, worked with the production staff and more. We would highly suggest continuing this.

What worked well within your area?

The intern positions have become a rebranded title within All State. Instead of being a chaperone and setting up food, these interns are now taking on a learning aspect of

Festival. You can see more of this detailed in the chronology they provided; however, roles have included: setting up team events, working directly with staff in given areas, tutoring students, running checks on google sheets and more. They are invaluable to this process.

The parent meeting in August was very successful. We were able to meet at the end of Sunday during the first rehearsal weekend. We were able to introduce ourselves, talk about costs, transportation and also answer questions the parents have. Because of this, collecting payments became infinitely easier.

We fed kids brilliantly. Each weekend had varieties and something new. We met all dietary restrictions and were constantly complimented on our efforts. There were always leftovers which was beneficial for extra snacks if needed. Panda Express and Portillo's were a hit! Michael's Catering was fantastic as well for giving us a large variety of selection and more than enough food for everyone. Michael's also worked very hard to make sure all dietary restrictions were followed.

As a staff and company, we worked well together, even when stress levels were at their highest. We were able to communicate easily and ensure a solid production.

What did not work well and what suggestions for improvement would you make?

The weather...it was cold and snowy conditions. Eastland Suites was very accommodating to our needs. Be in contact with parents for weather concerns. For the most part, things went well without any issues.

Our biggest issue was the safety check and how it was handled. We had people come in November from the Krannert staff and were approved with no issues. Once at Krannert at unload, we were shut down by the Krannert staff for safety concerns with a railing, which set us back several hours. The people approving the safety check should be the ones coming ahead of time OR those should bring back photos to those who are the ones who approve safety. Also, the Krannert staff should check the set on Monday--not when it was fully loaded in. We would suggest having a sign off of the Krannert staff when they come to check it ahead of time at the host school. We lost valuable hours when this was done, approved and then rejected at UofI. Double check with ISU for process.

Strike could have been down faster if we had more kids on the stage working. They were limited in the amount of hard hats available so strike took much longer than what was thought originally. If Krannert can supply more hats at this time, this is a quicker process. Double check with ISU for process.

What new ideas, or procedures did you try and how would you measure their success?

The parent meeting we had was very successful and useful for everyone.

The Band App was used to continually communicate with parents. You are able to create groups for each section (pit, cast, crew, staff) and have one that parents can be a part of.

It is very easy to use and manipulate. This sends instant notifications to parents, especially when something needs their attention right away. Whether you use Band or another app, this immediate feedback is much appreciated by the parents.

The intern positions needed to be more useful than what they were in past years. We were able to recreate these positions and have them more involved in the production, which is helpful for us and an educational opportunity for them.

How did your area reflect the theme?

This year's theme was "Take Flight". We were able to use this theme within "In the Heights" by projecting graphics of the theme on the wall during certain songs. We were also reiterating at each rehearsal that the idea home follows you wherever you go--when you take flight to college, life aspirations or other things--home follows you anywhere.

How did you contribute to efficiency with regard to communication, details and timeliness?

We did a number of things which made the flow of this production seamless, including: sending emails on a regular basis, using jotforms to organize information, sending google forms so those who produce in years to come can save time, the Band app for notifications, and creation of a Facebook group (closed) for our company.

How did you promote full-state inclusion?

Our statistics are outlined within the Google Sheet for the production. We have representation from all regions of the state. Within the company, we have representation from over 30 countries, something we are incredibly proud to say.

Comments on the Festival overall?

WEPA! We are very proud of this production and the Festival. We would like to thank: the staff of "In the Heights", Annaliisa Ahlman, AB Productions (sound), Martha Abelson (headshots), Stars and Stripes/Russ McKinley (merchandise), Eastland Suites, Michael's Catering (FANTASTIC to work with), Emma Harmon/Kelli George/Allen Van Luvender (ISU Interns), Krannert staff, Maine East HS (hosting) and our "In the Heights" company and family!

What a great festival! All information needed for the future producers is within the intheheightsproducers@ihstf.org email. All forms, documents, lists and such are kept there for reference.

Illinois High School Theatre Festival - 2019

Exit Report – Box Office

Submitted by Dennis Anastasopoulos & Wendy Taylor

Your overall comments?

What were your responsibilities?

- Creating and/or acquiring the tickets for the Opening Performances, Full-Length and Showcase Productions, Opening Ceremonies and the All-State Performances
- Ticketing the Opening Ceremonies and All-State Performances
- Creating ticket allotments for the Full-Length and Showcase Productions
- Supervising the swap-desk
- Trouble-shooting any ticketing issues that occur throughout the Festival

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

Opening Ceremonies

	Not attendin g	<u>Thurs. Jan. 10 - 6:00pm</u>	<u>Thurs. Jan. 10 - 8:30pm</u>	<u>No Preferenc e</u>	<u>TOTAL Attendees</u>
Total	27	2048	2032	0	4080

All-State

	Thurs. Jan. 10 - 7:30pm	Fri. Jan. 11 - 2:30pm	Fri. Jan. 11 - 7:30pm	Sat. Jan. 12 - 9:30am	Sat. Jan. 12 - 2:00pm
Fest Attendees	550	989	912	898	927
All-State Family and Friends	348	9	6	4	19
Invited Guests Tickets			2		
Total	898	998	920	902	946
		TOTAL Fest Attendees	4276		

House Manager Reports (Those that were completed) ***Remind volunteers to fill these out!***

Name of Performance	Total Ticketed Attendees	Total Rush Seating	Total Rush Seating	Total Late Seating	Start Time	End Time	Any Issues which arose with the school, performance or space?
The Show Must Go On	30	7	7	5	9:00:00 AM	10:00:00 AM	Elevator in the room. Too many entrances.
The Show Must Go on	27	14	14	0	10:35:00 AM	11:38:00 AM	
Clue 10 AM	537	60	60	0	10:03:00 AM	11:20:00 AM	One actor was injured, required first aid and ice pack between performances.
The Night Thoreau Spent in Jail	85	10	10	0	9:32:00 AM	11:09:00 AM	
Clue 12 pm	487	80	80	2	12:04:00 PM	1:15:00 PM	Students tipped the high school's provided ushers that the people in the front of the rush line had cut. They told me, and I approached the students, made them aware that I knew they had cut the line, and had them stay by ushers until everyone in rush line got in before them. The students ended up

							getting in to see the show, but hopefully learned a lesson not to cut the line!
Finis	24	17	17	0	1:04:00 PM	1:34:00 PM	
Finis	52	25	25	5	2:02:00 PM	3:35:00 PM	
Finis	36	4	4	4	3:01:00 PM	3:35:00 PM	
Glass Menagerie 3:30	218	70	70	0	3:36:00 PM	5:38:00 PM	None
The Internet is a Distract-oh look a kitten	35	14	14	0	7:06:00 PM	7:44:00 PM	
	53	18	18	0	8:35:00 AM	9:15:00 AM	
The Glass Menagerie	123	23	23	1	7:30:00 PM	9:35:00 PM	
History of America 1	345	17	17	1	7:36:00 PM	9:45:00 PM	None
And then they came for me	50	14	14	0	10:05:00 AM	11:05:00 AM	
Faculty Portrait	51	1	1	0	10:15:00 AM	11:29:00 AM	
And then they came for me	36	5	5	2	11:03:00 AM	12:03:00 AM	
History of America 2	170	5	5	1	10:35:00 AM	12:37:00 PM	Theatre fest representative was late to present award, pushing back house open time.
Faculty Portrait 2	46	8	8	3	12:03:00 PM	1:17:00 PM	House open was pushed back 15 minutes due to quick turnover. Needed

							to allow the school time to reset.
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Comments about budget items?

Once again U of I printed the All-State Tickets. We purchased paper for all of the full length, showcase, and opening ceremonies and should have enough left over to help with next years festival. That paper is currently being stored at my school (Reavis) All printing was done at Reavis and the cutting of the tickets was done at a local printer.

We also had to purchase envelopes and labels. The cost breakdown for everything is listed below.

Paper & Supplies (Amazon) = \$365.43

Comments about facilities used?

We thought play selection did a great job of best utilizing all of the spaces even during this time of construction. Kudos to them. We heard very little about lack of performances thanks to their hard work!

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

The previous chronology is so important to this job. Very smart people have taken careful notes about the best practices of this position and should be followed.

How many student monitors did you use/need? Comments/Suggestions?

The Student Monitors were awesome! THANK YOU!!!

Here were the numbers that we used.

Friday 7:30 – 9:30 8 workers

9:30 – 4:00 4 workers

4:00 – 8:00 2 workers

Saturday 8:30 – 10:00 6 workers

10:00 – Close 2 workers

What worked well within your area?

- The ticket stuffing party in December worked very well. We used my school (Reavis) for the meeting. It went rather smoothly and being able to spread out was a big help.
- Having the All-State tickets sorted and ready ahead of time was a great help as we were able to sort and stuff all full length and showcase tickets at the ticket party.
- The student workers were very professional and made the rush on Friday morning at the swap table go smoothly. They were assertive at getting the LARGE number of students moving efficiently through the line. Big thank you to Mark Begovich for his help in making this run smoothly!
- All files from previous years are currently stored on the box office gmail account and are incredibly important to the success of this position.
- I also found it much easier to do the all-state assigned tickets digitally rather than on paper. This allowed me to quickly find a groups assigned seats simply by looking at a computer. I would recommend this continue in the future as it makes any last minute changes incredibly simple. I now have an electronic seating chart available for U of I and ISU
- Against my recommendation, we gave out exactly the number of opening ceremony tickets as capacity. I was wrong in my recommendation and it worked out well in getting the maximum number of attendees able to see the performance. Thank you Annaliisa for pushing this decision. It was a great call.

What did not work well and what suggestions for improvement would you make?

- We received a number of inquiries about directors not receiving the box office confirmation email. There seems to be confusion because Michelle sends the email out from U of I but the box office sends out the email at ISU. I suggest synchronizing this for consistency
- While the schools that were allowed in late were told they were not guaranteed All-State or Opening Ceremony, tickets they were checking in regularly to see if anything became available. Not sure there is anything that can be done about that but the constant questions is overwhelming.

What new ideas, or procedures did you try and how would you measure their success?

The idea of using a digital seating chart was used the last couple of years and one that I hope continues moving forward.

How did your area reflect the theme?

There wasn't much we could do in terms of how the tickets reflected the theme.

How did you contribute to efficiency with regard to communication, details and timeliness?

Responding to ticketing questions in a timely manner is absolutely vital to the success of this position. There will be a number of questions that pop up beginning in December and the ability to respond quickly and decisively prevented them building up or getting lost in my inbox.

This position is very much a hurry up and wait position. While there is not a lot to do when the committee first convenes the busy time is in December. Stay organized and on top of emails and communicate effectively with the Executive Director.

How did you promote full-state inclusion?

The ticketing party was open to anyone that was willing and able to help that day.

Comments on the Festival overall?

I thought the festival ran extremely well. Kudos to Annaliisa on an amazing festival. The construction was barely an after thought because the entire festival was so organized and well thought out.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee? (Have an electronic copy of each example at the change-over meeting to submit to the ITA Office, the future Executive Director, and the Historian.)

All materials from the box office from this year as well as years past are in the Box Office google drive folder.

Exit Report - Play Selection

Submitted by Mark Begovich & Joey Fitzpatrick

Your overall comments?

This year had some hits and misses. We are very proud that we had a truly eclectic slate of shows for the Festival. Additionally, it was great that all ITA Regions were represented. Executive Director Ahlman set some goals for us on Play Selection and we met them. On the flip side, Play Selection faced University of Illinois challenges and that was troublesome. We also faced steep challenges with certain Regions and Responders.

What were your responsibilities?

- Gathering respondents and writing a survey
- Compiling submissions from schools and directors
- Fielding and responding to all email and correspondence
- Finding respondents to see shows
- Sending emails:
 - Pre-show respondents
 - Pre-show directors
 - Post show respondents
 - Post show directors
 - Lots more...
- Seeing and responding to submitted shows
- Compiling reports of responses for November meeting
- Make recommendations for selections
- Attend the December Tech walk-thru meetings
- Compile and proof school profiles and production summaries
- Organize and create list of warning label information
- Send letter to chosen school administrators
- Proof plaques and organize presentation schedule at Festival
- ...and many other odd jobs and tasks
- Present plaques

What statistics can you provide for your subcommittee?

Number of Shows Submitted: 39 (2 withdrew from final consideration)

Number of Full-Length: 28

Number of Showcases: 11

Number of Responders: 44

Performing Schools:

School Name	Region	Show Name	Type
Hinsdale South High School	2	Chicago: The High School Edition	Full
Homewood-Flossmoor High School	5	The Theory of Relativity	Full
Nazareth Academy	2	The Glass Menagerie	Full
Victor J. Andrew High School	3	The Night Thoreau Spent in Jail	Full
Larkin High School	2	Faculty Portrait	Full
Keith Country Day School	1	Finis	Showcase
Rock Island High School	1	Small Actors/The Audition	Showcase
Downers Grove South High School	2	Juli(us) Caesar	Full-Length Showcase
Prairie Ridge High School	2	The Complete History of America (abridged)	Full
Dundee-Crown High School	2	CLUE: ON STAGE	Full
Warren Township High School	2 (3)	Anon(ymous)	Full
Glenbard North High School	2	Feathers and Teeth	Full
Maine Township West High School	2 (3)	Peter and the Starcatcher	Full
Harrisburg High School	6	The Hunchback of Notre Dame (the musical)	Full
Senn Arts High School	3	Brainstorm	Showcase
Saint Patrick High School	3	We All Rise Above	Showcase
University High School (Normal/ISU)	5	And then they came for me	Showcase

Hampshire High School	2 (1)	The Internet is a dist-OH LOOK A KITTEN!	Showcase
Lockport Township High School	2	The Shower Cap Kids: In The Ashes of a Texas Roadhouse	Showcase
Saint Bede Academy	4	What I Wanted to Say	Showcase

Comments about budget items?

Play Selection should be a relative low budget section of the Festival. Simply, we should have to get plaques.

However, they are paid for by show's paying the fee to have Responders come to the plays. That being said, we've run into some UIUC expenses that were unknown at budgeting time.

UIUC will now require us to hire certified Riggers for any dead hanging This expense is quite costly. At this time, we do not have the exact cost. This aspect was not really acceptable; we must be aware so that we do not have a shock to the budget later. Also, schools were required to change load/ drop-offs at a late date to help conserve the costs. Some schools just changed their designs at a very late date and that is not fair.

Additionally, the original expectation for the collection of Responder Fees was to pay for the Responders travels. People use to be paid to respond. We may need to dangle this carrot again, to increase our number of Responders.

Comments about facilities used?

The Krannert and UIUC Staff is amazing. They are awesome to work with and to make things happen at venues.

Due to construction issues, certain facilities were not available. We explored several places to consider. In the end, we had hoped to use the Armory Free Theatre. Two Days before the November Meeting, we were informed that the Armory would not be available to use due to rehearsals. This point was quite frustrating and disappointing. It meant that we could not ask a couple shows to come to perform; we had planned to ask two or three more schools to perform and therefore make the Armory a better building to use. This point cannot happen in the future; if spaces are confirmed available in June- they need to be available.

Specifically, we used:

Foellinger Great Hall- 2 shows- 3 performances and All-State Improv. Great BIG Space with amazing acoustics.

Colwell Playhouse-3 shows- 5 performances. Good, large, proscenium theatre. A note for the future is to decide if pit is up or down.

Studio Theatre- 4 shows- 8 performances. Good Black box theatre. It was used specifically this year for Showcases (due to the loss of the Armory).

Foellinger Auditorium- 3 shows- 4 performances. The largest space. It needs to always be filled with shows that can play to a large space.

Greg Hall- 3 shows- 5 performances. A nice small proscenium space. The loading and unloading of the space is very difficult. We discovered that items being dead-hung in this space was even more limited due to dated ropes. This information needs to be informed even sooner.

Lincoln Hall- 2 shows- 4 performances. A nice mid-sized proscenium theatre. It is a good space for mid-sized plays without a good place for musicians.

Levis Faculty Center- 4 shows- 9 performances. This space is okay and a nice compromise for the loss of the Music Building. It is simply a multi-purpose room. It does not have true theatre capabilities. We put showcases in there. However, it could be used better for Workshops if other theatres are available.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

ASSOCIATE DIRECTORS for PLAY EVALUATION AND SELECTION CHRONOLOGY

JANUARY

- Attend Festival Follow-up Meeting (usually last Sunday of January).
- Assist in selecting deadline dates that are needed in spring mailing.
- Begin to update respondent list.
- Investigate commissioning shows. These need to be suggested when the budget goes in at the February meeting.
- Update gmail account password (directors@ihstf.org)

FEBRUARY

- Update director's checklist off all the forms and documents required of applying shows. Post online. Make sure play application form is functioning correctly before the spring mailing goes out.
- Review materials in policy manual and notebooks.

- By February 15th:
 - Send annual budget request to Executive Director so that budget can be prepared for March meeting.
 - Write or update letter for spring mailing requesting high schools to begin planning shows to bring for the Festival next January.
 - Obtain from the University Updated Production Guidelines to be used in Play Selection
 - Make suggestions for commissioned full-lengths and/or showcases.

MARCH

- Attend Spring Meeting of Planning Committee
- Determine committee responsibilities
- Update spring mailing at meeting
- Make sure play application form is updated and online
- Update all online forms: respondent response forms, director's response form, etc.

APRIL

- Develop and revise the list of respondents.
- Proof All Program/Mailing Copy

MAY

- Update program copy for fall mailing --- both high school version and university/vendor version.
- Make any revisions of responder and director response forms

JUNE

- By June deadline send the updated program copy for fall mailing to the ISU or U of I contact.
- Attend Summer Meeting of Planning Committee.
- While at the Summer Meeting visit the University facilities and meet with the University/Technical Representative. If possible, Meet with the technical directors at the university venues to talk over the festival and the spaces.
- Determine all possible venues for full-length and showcase productions; Confirm venue availability
- Create the Response Script that will be used and discuss at the Committee Meeting
- Recruit new respondents.
- Assure that all forms are online and working
- BY THE NEXT MEETING YOU WILL BE RESPONDING TO SHOWS...MAKE SURE YOU ARE READY FOR THIS Task NOW

JULY

- Make Sure Online Response Form Is Fully Updated- Included in that a mail-merge function
- Draft and Revise Emails to the Directors and Responders to Include Necessary Information
- Update Director Response Form for Post Response Session- INCLUDE THE FIELD FOR NUMBER TO CALL ON NOVEMBER SELECTION DATE

AUGUST

- Recruit new respondents.
- Arrange for respondents to see productions as applications come in.
- Start getting respondents as early as possible
- Be in contact with Directors

SEPTEMBER

- Develop a list of available respondents for each weekend that plays will most likely be responded to.
- Arrange for evaluators to see productions as applications come in.
- E-mail Directors to coordinate times for response.
- Attend Fall Meeting of Planning Committee. At the meeting share the respondent list with the committee.
- Collect copy for Festival program.
- Ask the ITA Office to contact any NON-ITA Members Directing Shows
- Be in contact with Directors

OCTOBER

- Make sure all director's materials are turned in.
- Make sure all responses are in.
- Build a notebook/ electronic doc of technical info for each play (ground plan, picture, etc.)
- Be in contact with Directors

NOVEMBER

- Develop a master grid of shows and dates.
- Solicit pictures and programs for exhibits.
- Attend Thanksgiving Meeting of Planning Committee (in some calendar years this meeting is the weekend before Thanksgiving) At this meeting ---

- Meet with sub-committee (or regional coordinators) to read responses and to select productions (usually right/day before the November Meeting)
- Present selections to the full committee on Friday afternoon giving full details of strength and venues.
- Select spaces and times for performances. • Call all directors to inform them of selection status. Secure number of additional students and sponsors that will be needed because the show is selected.
- Write out copy for plaques (including all-state production?.)
- Determine start and end times with university coordinator and Box Office
- Determine load in time and final schedule with university technical coordinator.
- Meet early with University Tech Staff to confirm/ Problem Solve Issues
- After Slate is approved and Load-In Schedule is confirmed, work with Box Office to reschedule any Opening/ All-State conflicts. Inform Auditions & Workshops for need for scheduling changes.
- Be in contact with Directors

DECEMBER

- Send a congratulating letter to the principals of schools selected to perform at the Festival.
- Meet with directors and technical directors the first weekend in December. This meeting is compulsory for full-length and showcase productions.
- Proof plaque copy with directors and secure directors' preference for plaque presentation.
- Confirm any Trigger Warnings
- Secure 2 copies of each script from the Directors in case they are needed at Festival.
- Try to attend "Ticketing Party" (not required and it does not always happen). If you cannot attend, be available to be reached if question arise.
- Be in contact with Directors

JANUARY

- Be in contact with Directors
- Festival Week Responsibilities:
 - Attend Pre-Festival Planning Committee Meeting (Wed. eve.)
Secure presenters for
each production based on director's request.
 - Prepare and set-up for Festival (Thursday morning/afternoon)
 - Assist with the stuffing of ticket envelopes (Thursday morning) if not already done
 - Greet and assist with registration. (Thursday 3-8 pm)

- Be available for load in issues/concerns, throughout the Festival. Try to troubleshoot.

- Attend Opening Festival Performance(s) (Thursday evening)

- Make sure plaques are scheduled for presentation at a performance of each show.

- Monitor festival performance, spaces and loadings. You don't need to be everywhere but check in a few places to make sure the festival runs smoothly

- After Festival write exit report January meeting.
- Attend and present exit report at Festival Follow-up Meeting (usually last Sunday of
- January)

updated January 2019

How many student monitors did you use/need? Comments/Suggestions?

The University Set-Up Tech/ Building/ Venue Staff. They also had 1-2 Monitors for each venue. It seemed to run smoothly.

What worked well within your area?

There were several areas that went well.

1. We streamlined documents. We were able to create master emails that linked information and forms. This way Responders and Directors had everything in one place.
2. We immediately sent Directors their Responses. There was no lag-time.
3. We were able to create a very eclectic Slate hitting multiple genres, regions, titles, etc.
4. We made sure the December meeting went very smoothly. We had everything organized and broke into several groups for venues. This part is awesome. We went from having a several-hour-long meeting to being down in about two hours.

What did not work well and what suggestions for improvement would you make?

We have an issue with getting Responders. We used multiple lists and tried. Still for some shows we could not get others to Respond. Suggestions: Go back to paying travel expenses for Responders if they do multiple ones or travel far. For example, a Responder does 3 shows-\$25, 4 shows \$30. Or a person drives more than 20 miles one way, \$25. The other suggestion is to limit the number of shows per weekend. Priority can be made to those that are complete and in first.

Several Responders did not submit their responses in a timely manner. This aspect is an issue. If we are being more efficient as a Festival, then the “late” responses reflect poorly on everyone; this point is especially important because some of these late ones were from people associated with the 2019 Festival. Suggestion: Stress that even more that these forms should be done immediately. Additional Suggestion: Chronic abusers of this matter, might not be considered to be future Responders.

The University changing expectations happened a few times.

- The Production Guideline changes happened AFTER we already had shows submitted. Suggestion: Production Guidelines are given in January at the Changeover Meeting.
- The loss of the Armory was a blow 2 Days before the Slate was finalized; that is when Play Selection was notified. A UIUC Director demanded that space be made available for his rehearsal. Suggestion: Space availability is confirmed in June and locked at that time (By September 1st at the latest).
- The Rigger Issue is a huge blow to the budget. We were notified very late on this matter. Suggestion: A Discussion needs to be had about even dead-hanging items. Either they need to not be allowed OR the budget must reflect that potential cost and add it to the Production Guidelines.
- The University had Safety Concerns that surfaced VERY late (2 Days before Fest). These shows had photos submitted that UIUC did look at and Ground Plans. Specifically, the University took issue with the railing height. The University needs to remember that some schools do not have full-time Tech Directors. Suggestion: The University looks at set photos and Ground Plans sooner and ALL Changes must be given to the schools at the DECEMBER MEETING. On a side note, we told schools to back paint everything and treat everything for fire proofing. The school that didn't. We appreciate UIUC helping and assisting so that school could still perform. Suggestion: The Responders Note and ADD a

QUESTION to the Response Form about their Set Tour and that they CHECKED for railing height and Back Painting.

Suggestion: A long-term planning committee needs to be formed from the ITA to Discuss the Festival. It should include people who have worn multiple hats within the ITA and IHSTF. These people should address a variety of matters, including if the IHSTF is still viable and profitable to the ITA with the University restrictions.

The ITA Office was late in telling us who was and was not a member. There is a LOT on Play Selection's plate and sending emails on this matter is not a good use of time. Suggestion: Schools must give their ITA Membership Renewal Date on their Original Form. The ITA Office can have access to that and be proactive on that matter. If the Renewal is BEFORE their Response Date- make them renew early to ensure that it is done. We tried to monitor it, but the truth is we're not sure if it got done.

The Biggest Issue happened at the November Meeting. We were prepared with call letters and started calling selected shows. We were surprised when Committee Members were upset at the number of adds from schools. We had to call schools back and make arrangements for their numbers to lower. *We respectfully and fundamentally disagree with this practice.* It is a philosophical reason. Schools that are performing are showcasing their work and program; it is a celebration and a sharing of Art. HOWEVER, these shows are doing the Festival a service by sharing their Art; they are making a difference for the entire State. For those students, they are losing time at the Fest themselves. They deserve to experience the Festival and not be treated like second-class citizens. When we have students just come and leave- they lose the educational experience of Fest. We think this aspect is unacceptable. Suggestion: Let schools add the number they feel necessary. Another option is to limit the number of Adds from the start and make sure schools can only add 10 students and 1 sponsor. If the Festival Committee wants to ensure that more schools attend: Limit the number of initial registrants from all school to 30 students and 3 sponsors.

There is the annual problem of number of Showcases being submitted to the Festival. Suggestion: none, but keep trying and pushing.

Additionally, there is a problem with some schools and registration deadlines. We had schools ask to be responded to with only a few days notice and some schools missing Fest Registration Deadline. Suggestion: Have a thoughtful Committee Discussion with the Group and Set Even Clearer Policies. That is extremely important. Our flexibility and past precedence is what is making it more difficult.

What new ideas, or procedures did you try and how would you measure their success?

Using Auto-Crat to send the Google Responses to the schools and to Play Selection is a great way to get things done. It is awesome.

We decided to self-schedule the Plaque Presentations. ALL were to be on-stage either before House Opens (rare) or after The House Clears (most). The rationale is to include everyone in the Presentation. We then would have the Presenter take a photo and share it with Technology. Truthfully, this ensured that the Tech kids could be included in the process; they are part of the company and deserve to be included. Plaques being presented on-stage are awkward for the audience and are more about the Director than the kids. We made that kid centric. There were a couple directors who wanted to change their time, but they all seemed to agree to doing it as a company away from the audience.

Another thing was the streamlining of information. We chose to send everything from directors@ihstf.org. The reason for this slight change was because multiple emails can confuse the schools, responders, and directors. We also used master documents so that things are in one-place. We found this point to be extremely beneficial.

We included in our master sheet Box Office Notes to help that part of the Festival.

We created a “Trigger Warning” sheet to make sure there were no issues. Also, these were shared with the University and they included them on signage.

How did your area reflect the theme?

We gave a special consideration to shows that dealt with the idea of a journey and starting something exciting.

How did you contribute to efficiency with regard to communication, details and timeliness?

We sent multiple emails to parties involved. We tried to stay on top of things. Are plan was to always be at least 10-14 days out with Assignment reminders; we almost always

met that. Additionally, we sent more emails to directors than in years past to stay in the loop.

Most importantly, we got the Directors their responses immediately as they were submitted. There is nothing more effective and efficient! This aspect is a huge bonus.

We asked Responders to submit forms within a week. Many did that; some did not.

How did you promote full-state inclusion?

This Area we are really proud of due to the fact ALL Regions were represented & a wide-variety of TYPES of schools.

That being said, there are obvious issues with some mid-state and downstate schools. We actively solicited from Region 6. A couple of downstate directors in “the loop” were very frank with us that they have bad feelings about bringing shows to Fest and the ITA. We went out of our way to help smooth those feelings, but we all need to be better. It would be a shame for any Festival Committee to not include schools from downstate—simply because their program/ shows do not have the same opportunities as some Northern schools. We are a Festival NOT a Competition. The Downstate assumption is that, some years the Festival has selected on a Competitive scale and not on the idea of inclusion. It doesn’t mean to take a show just to have representation, but the area and type of school MUST be a factor.

Comments on the Festival overall?

From Joey Fitzpatrick:

It is my understanding that the the Festival (or at least, the festival under Annaliisa Ahlman’s direction) has moved in the direction of assigning a type of mentorship for those who are coming on board to committee for the first time. As a new person to committee this year, I cannot say enough good things about the particular partnership I was assigned with Mark Begovich. Play selection is a MUCH larger undertaking than I originally imagined, and I simply would not have survived without his guidance and expertise. The amount I’ve learned as a professional from him is invaluable, and I truly feel he’s opened a million doors for me to continue to be able to work on the Festival in future years in different capacities. I hope this kind of mentoring is happening in all

areas of committee and continues to happen regardless of who is executive director in years to come.

I echo Mark's sentiments on the fabulous leadership of Annaliisa Ahlman and, again, cannot speak enough to how comforting it is as someone who is new to committee to work under such a well-organized and communicated leader.

Being a part of play selection is certainly one of the most rewarding positions to fill on the Festival committee, and I think I would consider doing it again in the future. Its time commitment is something that I don't think can be stressed enough to whomever is being asked to take part in- Due to starting a new chapter for myself, professionally, this year, there were many times where I felt Mark took a great deal of the load, and I wished I could have contributed more to the work at times. I think whoever continues to work in this area in the future should be extremely aware of the time it asks of you.

I felt very aware of what the executive director's goals were throughout the entire year of planning for the Festival, and in general I found that every contributing area was checked-in on regarding how they were contributing toward that goal. This year, more than in Festivals in years past, I felt a stronger effort of the Festival working toward full-state inclusion. It was a good feeling knowing that play selection was a big part in working toward that.

From Mark Begovich:

I loved working on this Festival. Working with Joey Fitzpatrick was a dream; he has a future with the ITA and the IHSTF (seriously, get him involved and use him). Annaliisa Ahlman is, as Seth Rudetsky would say, A-MAH-Zing; thank you for being a perfect leader and being so supportive. Also, thank you to the Committee for being willing to work and accept our work; we could not do it without you.

That being said, I do think the IHSTF is facing several challenges. The Festival is very big and essential for the ITA operations. Periodically, the Festival Stakeholders (ITA, Universities, Schools) need to reevaluate its work. Reflection is good. Being on the Committee this year, it was clear that this hard reflection has not happened in awhile. It is time for that to happen again to plan for the future.

I appreciated especially this year that the 2019 Executive Director was focused on the Fest as a whole. Too often, one area is too much of a focus (usually the All-State). I felt as if we were all co-equal parts to create something magical for the students. I hope that future Festival Executive Directors follow that lead.

There are some new challenges with bringing shows to UIUC. As amazing as the Staff is, I felt at times as if the IHSTF was an afterthought; if not that, I felt as if we were being nickel and dimed. It is a feeling that I hate having as a proud UIUC alum; I love this place and these people. From history, I know the hiccups of having so many entities at UIUC (Krannert, Department of Theatre, various tech staffs, various venue staffs, Conferences, etc.). We need to find a way to streamline, clarify, and make sure we are all being served. I hope the suggestions outlined above are discussed and followed.

I hope next year's and all future Committees continue to reach out to Regions 5 & 6. It is very difficult, but there is something to happen here. We made progress, so things are getting better. Yet, this part really bothered me when I heard the negative feelings from some in that Region. We are a statewide festival that is non-competitive. I hope that we all remember that belief.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee?

Shared in Google Folder.

Illinois High School Theatre Festival - 2019

Exit Report – Workshops

Submitted by Tom Skobel and Katherine Apperson

Your overall comments?

- We had a few people not pick up packets. This year to combat that, we took college presenter packets to the respective college exhibits. This seemed to make the overall packet distributing process easier. Perhaps trying this when colleges are checking in originally would be useful.

What were your responsibilities?

- In late winter (January/February), we were responsible for planning how to incorporate the year's theme ("Take Flight," in this case) into the Festival's workshops. We also decided on any plans to solicit specific workshops to be funded through the Workshop budget.
- In the spring (March/April), we were responsible for updating last year's online documents and "mailings" or email blasts.
- In June, we toured the University spaces that would be used for workshops in order to inventory what was available, what spaces would work for certain types of workshops, etc. We also contacted Vertigo in the hopes of a flying workshop happening to go along with the theme. This workshop never came to fruition.
- In August (once the workshop online registration link is live), we were responsible for contacting all prior workshop presenters (using the previous year's workshop spreadsheet) to solicit both repeat and new workshops.
- In the fall, we were responsible for soliciting workshops in the following ways:
 - Requesting workshop presenters at the ITA Convention in September
 - Requesting all IHSTF Committee Members to solicit at least one workshop
 - Contacting personal/professional contacts
 - Emailing previous workshop presenters
 - Other methods as necessary
- In October, we extended the deadline for workshop registration so that more workshops could be solicited
- In November - after the registration deadline but before the Thanksgiving meeting - we scheduled the workshops into times/days/spaces using the workshop spreadsheet. This enabled us to be prepared for the Thanksgiving meeting. We also had to proofread the workshop descriptions, titles, etc.
- At the Thanksgiving meeting, we met before the full meeting to troubleshoot our workshop assignments with University representatives to ensure that all workshops were in the appropriate spaces and that there were no concerns.
- In November/early December we sent out drafts of what workshop presenters submitted before our program deadline.

- In December, we were responsible for troubleshooting as workshops changed/were cancelled/etc.
- During the Festival, we were responsible for checking in the workshop presenters and ensuring that all workshops run smoothly. We also received cancellations and updated the student and technology committees regarding and updates to workshops.

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

- Total: 225 (2018: 242, 2017: 228, 2016: 196)
- Individual: 126 (2018: 145 2017: 121)
- Cancellations: 13--6 because of weather, 2 the week of because of illness, 5 in December when proof were sent out. (2018: 13 2017: 13)
- Stand, including repeated workshops
 - Acting/Auditions: 63 (2018: 51 2017: 70)
 - Costumes/Makeup: 10 2018: 18 (2017: 6)
 - Directing/Stage Management: 27 (2018: 14 2017: 7)
 - Instructor and Teachers/Misc.: 14 (2018" 35 2017: 19) *playwriting included here this year
 - Movement/Dance: 24 (2018: 45 2017: 56)
 - Playwriting: 7 (2018 N/A 2017: 9)
 - Singing/Musical Theatre: 11 (2018: 9 2017: 11)
 - Technical Theatre 31 (2018: 20 2017: 32)
 - Variety/Improv: 24 (2018: 24 2017: 22)
- Viewable Links:
 - [Friday Schedule](#)
 - [Saturday Schedule](#)
 - [Mail Merge and Proof Spreadsheet](#)

Comments about budget items?

- We used all of our budget to pay for Kenny Metroff who ran the All-Fest Improv and Tech Olympics. The amount worked well for what we needed.

Comments about facilities used?

- We used the following facilities: Illini Union, KCPA, Leavis Hall, Gregory Hall, Natural History Building, and the Armory
- It was vital to not only tour the rooms in June, but also to find a way to document each room as they correspond with each picture. We took ***Snapchat videos*** and were able to type the room number in order to remember the space later. This was a huge improvement from the previous year where we just took photos.
- There was a need for more large, open areas for movement or dance workshops, but overall the facilities were suitable to the workshops.
- The construction and restriction of spaces made it difficult at times to fit the size/space requests of the presenters. In addition, we did not know the true capacities of some of the rooms until much later in the process. This resulted in room changes and issues.

- Make sure to note how many spaces you have that are carpeted and hardwood. We had some
- For the future, a couple of workshops that ended up being quite popular and should be considered for bigger spaces: Balloon Twisting, Ballroom Dancing, Scenic Painting and Light, and Tippiity Tap.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

- We referred to our notes from last year. The chronology on the website seems to be out of date. An updated version was given to Kurt at the previous change over meeting.

How many student monitors did you use/need? Comments/Suggestions?

- We were hoping for the standard **one** monitor per workshop.
- Certain workshops required more than one monitor, such as All-Fest Improv, but that was a rarer circumstance.
- Student Committee was exceptionally well organized and prepared to deal with the issues that arose during the Festival. **Their idea to have building monitors and have regular monitors assigned to the same building for their entire schedule worked well and cut down on issues. This idea should be carried over into future Festivals.**
- When troubleshooting issues that arise, it is helpful for the monitors to specify the name of the workshop or the name of the workshop presenter in order to expedite the process of communication.

What worked well within your area?

- Scheduling workshops went well; having the spreadsheet of times/locations completely done before the Thanksgiving meeting made it very easy to check for issues and make adjustments.
- Monitors worked well with helping to run the workshops.
- Workshop cancellations were at a relative minimum and communicated well through the app.
- Tech Olympics being run by Northern Illinois University this year went extremely well. They had 17 schools participate and were very glad to be a part of the Festival in this way. The students and judges were having a great time learning and participating in the workshop.
- NIU registered their own workshops this year and this worked really well. Make sure they do this as they sometimes have one point person who is in charge and this works well, but not towards the end when we need to e-mail confirmation is to individual instead of the head workshop leader.

What did not work well and what suggestions for improvement would you make?

- The previous issues we had with regards to NIU's suggested workshops and registration were much improved. Elise was great to work with and the process was more manageable.

What new ideas, or procedures did you try and how would you measure their success?

- We worked with Technology more to track popularity of workshops and pre-registrations. This allowed us to see if certain workshops were well placed in spaces or if they needed moved. This worked well since we moved Balloon Twisting based on how popular it was in the app.

How did your area reflect the theme?

- We encouraged presenters to incorporate some idea of transformation within their workshops. Unfortunately we did not get a flying workshop due to space issues and Veritgo not responding to our e-mails.

How did you contribute to efficiency with regard to communication, details and timeliness?

- We generally had emails sent to both the Festival email as well as our school emails which contributed to our success in responding in a more timely manner.
- We had constant communication between the two of us in regards to who was answering emails or who would be calling certain presenters. We tried to be on the same page whenever possible.

How did you promote full-state inclusion?

- We did our best to solicit and encourage workshops from all over the state. Through email, phone calls, and face-to-face meetings, we did what we could to collect the widest variety of workshops.

Comments on the Festival overall?

- It was an incredibly smooth festival. There were several positive comments about how well it ran and how great the All-State was.
- Students seemed to be busy at all times with shows or workshops.
- Fest Gear and Ticket Swap seemed to run smoothly and without any issues.
- It was a very “uplifting” experience for all involved.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year’s Committee? (Have an electronic copy of each example at the change-over meeting to submit to the ITA Office, the future Executive Director, and the Historian.)

- Here is the link to our [2019 Folder](#). It contains all our spreadsheets, documents, data, etc. You will also gain access to this when Google Drive becomes available to you.

Exit Report – Auditions

Submitted by Michelle Bayer and Clare McConville

Your overall comments?

Auditions went very well this year. Although new to the position, Clare and Michelle were able to follow the previous year's format using google docs, spreadsheets and forms. Michelle and Clare were highly effective in working together to schedule students and to provide the forms for the college representatives in electronic format to remain true to our goal of going green.

What were your responsibilities?

- Plan the audition/interview format
 - Schedule auditions/interviews (taking All-State, shows, singing/not singing and schools into consideration)
 - Create Google forms for auditioners
- Coordinate the auditions
- Procured extension cords and power strips
- Provide audition info/schedules to students and schools
- Provide electronic copies of audition/interview schedules and resumes for College Representatives
- Create/print instructions for performance reps (how to connect to the internet, access google forms, etc.)
- Provide food for the college representatives
- Work with the Student Planning Committee to provide Monitors for auditions
- Coordinate the sending of callbacks with student monitors
 - Create canned response
- Troubleshoot any problems

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

Auditions

- Number registered: 157 (158 in 2018 and 164 in 2017)
- 5 cancelled prior to Festival
- Number that actually auditioned: 145 (156 in 2018 and 159 in 2017)
- Colleges registered: 42 (41 in 2018 and 44 in 2017)
- Colleges that actually showed up: 31 (40 in 2018 and 41 in 2017)

Interviews

- Number registered: 38 (26 in 2018 and 38 in 2017)
- Number that actually interviewed: 38 (24 in 2018 and 30 in 2017)

- Colleges registered: 42 (35 in 2018 and 40 in 2017)
- Colleges that actually showed up: 21 (30 in 2018 and 35 in 2017)

Comments about budget items?

- A concern at the beginning of the planning process was acquiring powerstrips/extension cords. Vic Pilolla has agreed to bring his supply down to the festival for the next three years. This will need to be a revisited budget item for IHSTF 2021. The Festival should consider purchasing a set of powerstrips and extension cords.
- Printing costs were at zero as we followed a “go green” mentality of online materials.
- We had enough lunches for everyone. Tech interviews finished by noon, so no lunch was required for these college representatives. This is something that will have to be determined on a year-to-year basis based on how many students register for tech auditions. If auditions and interviews are located in two spaces then there should be a breakfast/drink set up in the morning for both auditions and interviews.
- Our accompanist, Stephen Larson, was paid \$300 for his work.
- A lot of time was spent this year analyzing the program “Get Accepted.” It was determined that the cost of the program exceeded its benefits. The current Google process is tedious, but keeps being improved every year. Next year’s associate directors should consider spending time early on streamlining that process.

Comments about facilities used?

- The Harding Band Building and Armory had mixed reviews.
- The College Representatives loved the band room (141) because tables could be set-up on the risers, and the performers were on the floor. College Representatives and students complained about the distance from Krannert. It was also difficult for auditionees (especially with the cold weather). The space was not fully set up when we arrived. The tables were there, but there weren’t any chairs set up.
- There were some questions about the ability for the WiFi to handle the computer needs. It ended up not being a problem.
- The two warm-up rooms worked well. They were right across the hall from the audition space. There were rehearsal rooms upstairs, but weren’t used. Stephen Larson was wonderful moving from space to space easily.
- The Armory Theatre room 160 worked well for interviews, but students were very confused that they were in two buildings. Monitors had to be available to give directions. This space was not set up at all when we arrived at 7:00 a.m., and no one had the key. University Facilities arrived at about 7:20 a.m. to set up the space, but they didn’t have the key either. It took calling headquarters to get the Theatre Department to send a kid with the key.
- The Library in the Harding Building worked well as the tabulation room. However, at least 5 laptops need to be available to complete the process. A

computer lab in the Armory was promised, but it wasn't realized this year. Computer access needs to be a priority because this year it was a problem.

- Signs need to be made ahead of time identifying spaces, warm-up rooms, tabulation room and check-in.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

The chronology was mostly accurate, but it was updated including a more electronic and less paper process.

How many student monitors did you use/need? Comments/Suggestions?

- The monitors were fantastic and very confident with the roles they were assigned. We used 10 student monitors:
 - Interviews - 2 student in the room (keeping time and giving 1-minute warnings); 2 student in the hallway checking students in and giving advice about the process students.
 - Auditions - 1 timer, 1 tech assistant, 1 outside the door telling students when to come in, 1 tabulation helper for college reps that didn't have technology, 1 in the warm-up room and 1 at the check-in desk to help answer student questions.
 - The monitors rotated through positions throughout the day.
 - Tabulation room - 2 students at bare minimum. 4 is ideal
 - The tab room monitors- it is best if they are U of I students for login.
 - We didn't start sending e-mails until after lunch, to ensure that all monitors had a chance to have a lunch break.
 - All emails were out by 30 minutes after the last audition.
- Overall, between 10 and 12 monitors is ideal for the day.
- Auditions/interviews couldn't have happened without the amazing student monitors from U of I and ISU. They rearranged the tables, set up power strips, put up chairs, moved tables, greeted students

What worked well within your area?

- The online response forms for the College Reps went really well with all but one rep in each room using the Google Form. There was a little bit of grumbling about that, but I think with time this will dissipate.
- Using the Gmail account for sending callbacks was effective, and it holds a record of every students' callbacks. We did not have a single email from students asking about the callback emails. .
- All auditions/interviews ran smoothly without major hiccups. The only hiccups were with set-up in the morning.
- In scheduling, we do our best to keep schools grouped together and alternate singers/non-singers as best we can. All-state cast/crew should be scheduled first as well as students who are involved in the shows selected to perform.

- Using the Google Form College Reps were able to send themselves their list of kids who they called back.
- Michelle M. compiling all of the resumes and emailing them to the colleges was FANTASTIC!!! This was streamlined.
- Michelle and Clare divided the work well. Michelle was responsible for scheduling auditions, and Clare utilized the Google Forms to send out the emails.
- When creating the Google Form make sure you mark to email responses. The College Reps loved that they could get an email with a list of all of the students that they called back.
- Eureka College will call back any student who hasn't received a callback from any other university. Ask them again for next year.

What did not work well and what suggestions for improvement would you make?

- Auditions
 - Some college reps arrived late. This may be due to the change of location, and there was some confusion. This caused us to start late. We were able to get back on schedule after a few rounds.
 - We tried to “go green” as much as possible, but there are still College Reps who want paper and need paper. You will still need a few copies.
 - We didn't print schedules or instructions for getting online. I would recommend printing one for each rep (about 50).
 - We don't have step-by-step directions for the monitors who are sending out Callback e-mails. It might be nice to have a sheet they can follow.
- Interviews
 - Consider coat racks in the future. Since college reps are moving from student to student, they do not drag their coats/bags from table to table. This year, the reps had to throw their coats/bags in the perimeter of the room. No one complained, but it seemed unprofessional.
 - If we are in two buildings we need to provide water and snacks in both buildings for the interview College Reps.
- Registration
 - Upon the suggestion of the 2018 auditions co chairs, we looked into GetAcceptd and determined that this was not an cost effective for students involved.
 - Make sure that “performance” and “tech” has been struck from all communication replaced with “auditions” and “interviews.” Also, every effort should be made to stress the need for the college reps to have technology (laptops are best). Do not advise Reps to have a laptop; require it.
- Callbacks
 - There should be some reconsideration of the name of this process. “Callbacks” made some students and college reps think that there was an additional “meeting” in this process when there actually is not. Some

possibilities of this title could be “interest” or “requests for communication.” This was not an issue this year, but it has been in previous years.

-
- Communication with students & college reps.
 - It would be very helpful to have the names and emails of the individuals that are going to be sitting in on auditions/interviews. That way we could have had more direct contact and provided more information to alleviate some confusion throughout the process. That would also help us to have more accurate numbers of how many reps are actually attending auditions. If we want to have a stricter policy about one representative per school, we need to have these names.
 - College Reps asked for the emails in a list of all of the students who auditioned/interviewed. We haven’t provided it in the past; they are in the resumes. We wonder why not?

What new ideas, or procedures did you try and how would you measure their success?

We did not try anything new this year. Instead we continued tweaking the digital response forms to make things easier for college representatives. Many representatives appreciated the ease of this process and commented on its success.

How did your area reflect the theme?

Auditions reflected the theme of Take Flight in that we are looking to help students follow their dreams by auditioning or interviewing for colleges. We also used the logo and theme in all of our materials and emails.

How did you contribute to efficiency with regard to communication, details, and timeliness?

Clare and I were good at subdividing the work. Michelle B. scheduled auditions and interviews and communicated with students and parents. Clare sent the callbacks and put data in the Google Forms.

How did you promote full-state inclusion?

Our area naturally provides full-state inclusion given the fact that students from all over the state can register to audition.

Comments on the Festival overall?

The festival went smoothly from an auditions perspective. Students were able to take flight.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year’s Committee? (Have an electronic copy of each example at the change-over meeting to submit to the ITA Office, the future Executive Director, and the Historian.)

All of our documents are saved in the Google Drive of collegeauditions@ihstf.org.
(password: takeflight2019).

Illinois High School Theatre Festival 2019

Exit Report for Promotions (FestGear)

Submitted by Dori Foster and Jessi Lim

January 18, 2019

Your overall comments?

- Sold out of everything we ordered! Woo! Many items were gone by 9:30am on Friday. We only had wristbands and approximately 10 small All-State tees by Friday evening. Wristbands were only item left by the time we closed on Saturday. The design and colors were very popular. One festival attendee said it reminded them of Spring.
- Stars & Stripes (Russ McKinley) worked well, and has been used in the past. We strongly recommend using them again. He is very accessible, offers free delivery, and the products are good. Cost was a little higher on a few items compared to another business, but overall pricing was comparable or better. They have a good track record with the festival, so it worked out.
- Kevin Yale Vernon was very helpful with setting up and operating FestGear throughout the weekend. It was good to have another adult.
- Working with Technology to update the app was great. The images and descriptions in the app were helpful and looked good.
- Many committee members expressed satisfaction with the color, quality, and fit of the committee jacket.
- Dori was contacted by a school that did not have an opportunity to purchase FestGear due to scheduling. After communicating with the Annaliisa Ahlman, Nathaniel Haywood, Vic Pilolla, Michelle Marquart, and Stars & Stripes, were able to help the school. They promised a larger order and Dori would act as the middleman between the school, Gear production company, and U of I so Festival receives the profits instead of selling to them at cost directly from the company. We are cautious about setting a precedent, so the 2018, 2019, and 2020 Executive Directors weighed in.
- Please find more permanent storage for shelves. It's taxing on the FestGear directors to transport in our personal vehicles and store them in our schools. Lisa from Krannert storing shelves until changeover meeting.
- All-State took care of their own company gear once they had the production company information. Very helpful.

What were your responsibilities?

- Prior to Festival
 - Communicate with co-chair and prospective companies about bids
 - Create orders (merchandise, monitor shirts, tech shirts, committee wear)

- Recommend Google Forms EARLY for monitors, tech, and committee orders
 - Coordinate delivery of product
 - Coordinate with Executive Director on Festival logo and committee wear
 - Coordinate with sponsors on logos and designs for monitor and tech shirts
 - Communicate with Conferences rep about invoicing, FestGear location, credit card machines, etc.
 - Check with All-State about company-specific gear
 - Share item proofs for feedback at meetings
 - Maintain Google Drive and Gmail
- At Festival
 - Receive product and check inventory
 - Set up FestGear area (shelves, labeling shelves to indicate product locations, mannequins, credit card machines, cash registers, item list and prices)
 - Receive training on registers and credit card machines
 - Sell merchandise
 - Keep track of sell-out times
 - Train monitors
 - Count cash, settle credit card machine balances, and hand off deposit to Conferences rep
 - Break down FestGear
 - Function as unofficial information desk
 - Maintain Google Drive and Gmail
- After Festival
 - Inventory remaining product (usually absorbed by ITA)
 - Store of shelves and cash registers
 - Complete Exit Report
 - Attend changeover meeting
 - Maintain Google Drive and Gmail--hand over at changeover

What statistics can you provide for your subcommittee?

- Spreadsheets are in Google Drive
 - Bid form (blank) to be shared with prospective companies
 - Bid Comparison sheet
 - Order Quantities with prices- can be shared directly with production company
 - List of items and prices for Technology
 - Inventory & Sales--reflects Sold Out days/times, anticipates projected and actual expenditures and profits, includes variable formula for various wristband prices
- Sold out of all merchandise except for wristbands

- Even though U of I allows for fewer participants, merchandise still sold out at ISU quantities (and slightly more)

Comments about budget items?

- Consider increasing sticker amount but decrease size from 4"x4" to 3"x3"? Some commented they're quite large.
- Keychains take a little while to pick up in sales--maybe say goodbye?
- Could wristbands glow in the dark?
- Even after dropping the price to \$1.00 on Saturday, many students weren't interested in purchasing a wristband at discount as a souvenir
- Committee Wear cost more than previous year--possibly too many were offered jackets
- Adjusted quantities for long-sleeve tees and hoodie to make way for the introduction of "noodies" or crewneck sweatshirts
- All-State items said "IHSTF 2019" instead of "All-State 2019" (change from 2018)
- Increase XL All-State t-shirt quantity a little

Comments about facilities used?

- New location at Stage5Bar worked out fine
- Counters and stations were helpful for organizing products, displays, service and crowd control
- Stanchions and signage were helpful to direct traffic
- Suggest signage for FestGear hours
 - (2019 hours) Thursday 3-10pm, Friday 8am-10pm, Saturday 8am-1pm or 2pm
- Had easy access to carts on Production Level
- Unloading of shelves and product were easy through Krannert Dock
- Have lots of fives and tens in the register
- Included pictures of FestGeat set-up in Google Drive for future reference (includes pics from 2017 and 2018)
- Setting up shelves and figuring out where to best place them took some time. We were able to use the deeper shelves more effectively by stacking items 2-deep. We folded short-sleeve tees one way, long-sleeve a different way, rolled hoodies, folded noodies, rolled sweatpants. Used small white baskets/bins to hold stickers, keychains, buttons, and wristbands.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

- As accurate as possible, but the chronology on the website was last updated in 2010. A more current chronology was provided at the 2018-19 changeover meeting. NEW chronology in Google Drive for 2020.
- Bids were not in on time for the June meeting due to not having the finalized logo, but it did not cause major problems as everything was still able to be ordered in time. Official product proofs were not approved until September meeting; which impacted having samples for the November meeting
- Having the approved design before the June meeting would be helpful for proofs in time for the September meeting (for feedback), which will allow us to ideally have samples for the November meeting; thus any final adjustments and alterations can be done before the December meeting deadline

How many student monitors did you use/need? Comments/Suggestions?

- 4 during “peak” times (Thursday night; Friday morning)
- 2 at other times
- Our monitors were awesome! It was very helpful having a monitor who works register at Intermezzo and knew how to run a register and credit card machine. Having both U of I and ISU students was good since not everyone knew the campus.
- Train them to double check sizes before passing items off to customers and have them encourage customers to confirm correct sizes.
- Getting monitors there earlier to fold items would have sped up part of the process. We met them right before FestGear opened but that’s because we failed to request early assistance at the November meeting. Committee members stepped in which created some delightful bonding time.

What new ideas or procedures did you try and how would you measure their success?

- Updated cash register, if possible. Programmable buttons for each item and price. Could help with accuracy/taking out guesswork of pricing for those working FestGear.
- All monitors were trained to double check sizes and encourage customers to check sizes before leaving FestGear to ensure accuracy.
- Spreadsheets
 - Production company appreciated the ease of accessing a Google Sheet and seeing edits without information getting lost in the email shuffle. Same sheet can be shared to purchasing agent at U of I or ISU for PO
 - Was able to keep track of ordered quantities, inventory on arrival, cost per item, sale price per item, projected revenue and profit, categorizing product, variables
 - Formulas used to calculate anticipated and actual totals
 - Shared items and prices with Technology for the app
- Did not sell drinkware products, no one seemed to mind
- Tried stickers, which sold pretty well (consider increasing amount?)

- Having a limited amount of All-State items was beneficial since we sold out of those items by Saturday -- consider “name” of the show for ordering purposes as it seemed to affect selling out? This year’s product (*In the Heights*) sold better than last year (*Big Fish*)
- Took pictures of FestGear set-up and included in Google Drive for reference
- Sold wristbands at the dance for \$10--sold 11--not much of demand as expected

How did you area reflect the theme?

- It was all over the product and the birds flying up and out of the design hit home the “Take Flight” concept

How did you contribute to efficiency with regard to communication, details and timeliness?

- Using Google Suite was helpful for creating, collecting, and sharing documents
- Production company communicated primarily with one associate director of FestGear so as not to cause confusion on their end. We suggest using the FestGear Gmail account from now on to keep both directors in the loop without having to constantly CC/BCC every email communication sent and received throughout the process.
- All orders were processed and delivered on time.
- Having a list of committee numbers was helpful. Used it to contact mainly Executive Director, Conferences Rep, and Technology.

How did you promote full-state inclusion?

- We had products ranging from \$3 to \$25 so everyone could have some kind of merch if they wanted it.

Comments on the Festival overall?

- We believe it was very productive and enriching experience.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year’s Committee?

- See the FestGear Google Drive and Gmail
 - festgear@ihstf.org (gmail page)-- password: FestGear18
- A 2020 folder has already been created
 - Be cautious about editing the 2019 documents--make a copy, rename and edit the new copy if desired.

Illinois High School Theatre Festival - 2019

Exit Report - Exhibits

Submitted by Andy Simon and Jason Stevens

Your overall comments?

Overall exhibits went very well this year. We were able to be flexible with less space than usual at UIUC and accommodate 64 exhibitors. With some last minute drop outs and adjustments, the waiting list worked very effectively. The Passport Raffle had lower numbers than last year with only 91 students submitting cards. This may have been because of the weather Friday night. Thanks to contributions of exhibitors and the lower number we were able to have a prize of some kind for every student who submitted a card.

What were your responsibilities?

Initially, responding to questions about registration for exhibits and the configuration of the Krannert exhibitors space. As we got closer to Fest, creating the map for the Krannert exhibitors space, with help from Lisa at Krannert, showing where exhibitors were placed taking into consideration exhibitors that were corporate sponsors, ITA members, or had specific requests. At Fest, checking in exhibitors and answering any questions and making sure their needs were met. At the end of the Passport Raffle, organizing the prizes and cards that were returned, organizing winners for prizes, letting the winners know via the Fest app, and giving the prizes out as the winners came to pick them up Saturday morning.

What statistics can you provide for your subcommittee?

42 college exhibitors, 21 non-college exhibitors. 5 exhibitors paid for an extra space. 91 Passport Raffle cards returned.

Of the exhibitors: 14 corporate sponsors, 27 ITA members, 20 non-ITA members, 1 school sponsor, 1 no-show (University of Detroit Mercy) who was replaced by NT Film Academy (which had an oversite and registered for auditions & workshops but not an exhibit).

Comments about budget items?

We spent \$72.66:

\$35 on the printing and cutting of the raffle tickets

\$23.71 on the Snapchat filter

\$13.95 on stamps

Comments about facilities used?

There was some initial stress surrounding the number of exhibitors that we could accept. Because of the construction at UIUC this year we needed to schedule shows in the Great Hall. The staff of the Krannert was worried about using the space surrounding the entrance to the Great Hall. These issues were worked out and we were able to have 64 exhibitors in the space. We made note that Lisa and her staff moved the bench behind NIU/Vertigo to give them more space. They were also able to supply electricity to tables in front of the offices across from the Colwell Playhouse.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

The chronology is not very accurate at all. We need to take some time to revise the whole thing and bring it into the 21st century.

How many student monitors did you use/need? Comments/Suggestions?

We did not need the help of student monitors; however, we usually do for the Passport Raffle, but with such small number of cards they were not needed this year. They may be needed in future years when we get more raffle cards returned.

What worked well within your area?

The Passport Raffle worked pretty well since it motivated students to visit the booths. We had $\frac{2}{3}$ of the raffle tickets returned with 20 stamps. We also had successful Snapchat statistics with 1.1K swipes, 140 uses, 7.3K shares. We have no numbers to compare this to, but it is something we can consider comparing for next year. Also the tent signs with the exhibitor on one side and “Will Return Shortly” on the other side were very helpful in communicating to the participants of the Fest.

What did not work well and what suggestions for improvement would you make?

We had many chains of communication that got crossed in the weeks leading up to the festival with lists of participants, participants that dropped, and up to date maps. We need to be cognisant of this communication and request up to date registration lists more often.

What new ideas, or procedures did you try and how would you measure their success?

For the exhibitors we provided a tent sign with their name on one side and “Will Return Shortly” on the other. This was very helpful for communication. We also put them on

the table before exhibitor registration and this allowed most exhibitors to find their tables effectively.

For the Passport Raffle we separated the prizes into “20” level prizes and “8” level prizes on Friday night. We then listed the students with school names into “20” and “8” lists. The list (without the “20” and “8” designations) were shared through the app on Friday night. These changes made distribution of the prizes easier. With an All-State production scheduled for 9:30 on Saturday morning, perhaps we should start distribution of prizes at 9:00 instead of 9:30 like we did this year.

How did your area reflect the theme?

Our Passport Raffle cards and the Snapchat filter both featured the “Take Flight” logo.

How did you contribute to efficiency with regard to communication, details and timeliness?

The Theatre Fest website was our main vehicle for letting potential exhibitors know the details and timeline for registering. We were also in communication with many exhibitors through email and phone as the Festival drew closer. Michelle Marquart from USIC did an outstanding job at communication to let us know when we were approaching deadlines and making us aware of decisions that needed to be made since we were both new at coordinating exhibits.

How did you promote full-state inclusion?

We looked to make sure that schools throughout the state were represented in the exhibits hall.

Comments on the Festival overall?

The Festival went very well overall. Annaliisa did an excellent job at coordinating everything and communicating with us and the other committee directors. *In the Heights* was terrific and the Seth was a lot of fun. It was a really good committee with great people and we are glad to have been a part of it.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year’s Committee? (Have an electronic copy of each example at the change-over meeting to submit to the ITA Office, the future Executive Director, and the Historian.)

We have Excel spreadsheets with all the exhibitors. We have a PDF that has the map for the exhibitor’s hall with all the exhibitors.

Exit Report 2019 – Technology

Submitted by Mike Karasch, Teslen Sadowski

Your overall comments?

This committee managed the App, along with interact, setup two social media walls, school production images and ad copy, and moderated all.

What were your responsibilities?

- Guidebook App
 - Visual Styling coordination
 - Schedule, All-State, Opening Ceremonies, Exhibits, Fest Gear, Auditions/Interviews
 - Push Notifications as needed
 - Schedule Changes
 - Interact moderation
 - Coordination with apple for Developer status
- Social Media Wall
 - Design
 - Moderation
- Expo Images of school productions from the last year

What statistics can you provide for your subcommittee?

Between 12/27/18 and 1/12/19

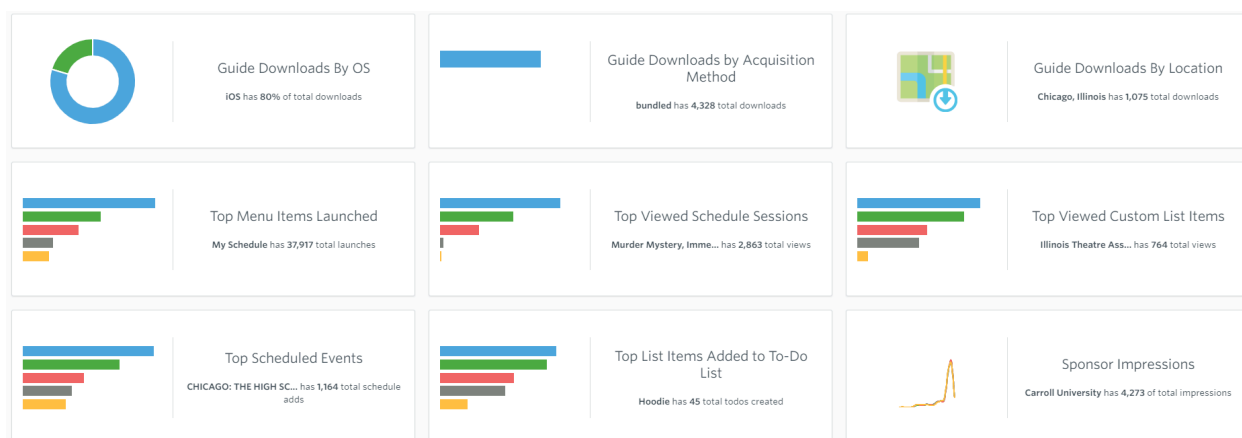
222,339 Guidebook sessions (times the app was opened) (up from 104,733 in 2017)

4337 Guidebook Downloads (Up from 1866 in 2017)

3799 Most users online at once at 6pm on 1/11

3583.2 hours spent in guidebook with an average session time of 91.3 seconds (up from

1582 Hours Spent In Guidebook with an average session time of 64 seconds in 2017)



TOP VIEWED EVENTS

Murder, Muster, Immersive Theatre	2863
THE ADDAMS FAMILY	2526
CHICAGO: THE HIGH SCHOOL EDITION	2282
CLUE: ON STAGE	2028
Ballroom Dance Masterclass	2014
Sing Us Your Song	1701
THE HUNCHBACK OF NOTRE DAME	1677
Drag: An Eleganza Extravaganza Event	1652
THE THEORY OF RELATVITY	1563
Acting Out	1505

TOP SCHEDULED EVENTS

CHICAGO: THE HIGH SCHOOL EDITION	1164
ADDAMS FAMILY	1017+812
CLUE: ON STAGE	864+713
THE HUNCHBACK OF NOTRE DAME	786+614
Opening Ceremony	613
	191+463+
IN THE HEIGHTS	363+296
PETER AND THE STARCATCHER	542
	523+34
THEORY OF RELATIVITY	7
	498+42
Drag: An Eleganza Extravaganza Event	2
	414+41
Ballroom Dance Masterclass	4

Top scheduled workshops

Drag
 Ballroom Dance Masterclass
 Tippiy Tap
 The Belt Voice De-bunked
 Acting and Performance for the Camera
 Finding confidence through the body
 Are you ready to fight? Techniques of Unarmed Stage Combat
 Swashbuckling: Fight like a pirate
 How to REALLY audition!
 Dance for Dummies
 Balloon Twisting 101
 Hip-Hop w/ Sir Lancelot
 Acting Out
 Flat: Painting for Light & Lighting for paint
 Acting and Auditioning for Anime Voiceover

Top Festgear Items added to To-Do List

Hoodie 45
 Crew neck 43
 Dance Wrist Band 36
 Long Sleeve T shirt 34
 In The Heights: Short Sleeve
 Short sleeve tshirt 24
 Fleece Pants 19
 Festival Button 17
 Festival Sticker 17
 Cinch Bag 14

TOP MENU ITEMS

All Events	13770
My Schedule	12210
Festival Schedule	9464
Local Maps	6074
Inbox	2920
Schedule Changes	2848
The Neo Futurists - Opening Ceremonies	2224
All-State	2080
Performance	1769
Fest Gear	1499

House Manager Statistics

The Show Must Go On	30	7	Elevator in the room. Too many entrances.
The Show Must Go on	27	14	
Clue 10 AM	537	60	One actor was injured, required first aid and ice pack between performances.
The Night Thoreau Spent in Jail	85	10	
Clue 12 pm	487	80	Students tipped the high school's provided ushers that the people in the front of the rush line had cut. They told me, and I approached the students, made them aware that I knew they had cut the line, and had them stay by ushers until everyone in rush line got in before them. The students ended up getting in to see the show, but hopefully learned a lesson not to cut the line!
Finis	24	17	
Finis	52	25	
Finis	36	4	
Glass Menagerie 3:30	218	70	None
The Internet is a Distract- oh look a kitten	35	14	
	53	18	
The Glass Menagerie	123	23	
History of America 1	345	17	None
And then they came for me	50	14	
Faculty Portrait	51	1	
And then they came for me	36	5	
History of America 2	170	5	Theatre fest representative was late to present award, pushing back house open

			time.
Faculty Portrait 2	46	8	House open was pushed back 15 minutes due to quick turnover. Needed to allow the school time to reset.

Workshop Monitor Reports

Most well attended workshops:

C8
M14
M2
C8
A5
M1
A12
C5
M13
T10
C2
T10
A57
S2
T15

Least well attended workshops:

D25
A63
I9
I2
D6
A71
A69
A68
D13
A31
A6
M11
D20
A70
D8
I9
I3
I10

A43

Comments about budget items?

- The primary budget line item was the app itself.
 - I believe we signed a 3 year contract with guidebook to expire in 2021
- The social media wall was covered by Fremd High School, and we used everwall and socialmediawall.io. Had IHSTF paid for it, the cost would have been \$180 for everwall. Ideally by next year everwall will be able to integrate instagram and we won't need to use socialmediawall.io

Comments about facilities used?

- WIFI was difficult for some folks to login to-maybe include directions for wifi on website/app and a recommendation to connect up to wifi each day. Push notification/social media notifications in the morning?
- Space and facilities were adequate. Locations of screens worked well. The placement of the RP screen next to stage 5 was a better location than in front of the festival theatre.
- In general, there was a member of the technology committee at HQ at all times.

How accurate was your chronology?

We did not need to be at the three middle meetings, (or perhaps could have conference called in) as without the data from other groups, there was very little that we could do. The September meeting ideally we should have AllState information and all versions of the festival logos. By November we should have all ad requests, fest gear and as much of the exhibits information as possible.

How many student monitors did you use/need?

3 to moderate social media walls and interact when we could not.

Comments/Suggestions?

Better education of monitors to get them to post updates to interact about full sessions, and such.

What worked well within your area?

- Interact was used for the first time this year, and proved to be pretty successful in gathering both useful info and engagement with comments and photos.
- The use of the app to be, essentially, a digital version of the All-State and opening ceremonies programs has proven quite successful.
- Working with the design team at Guidebook has been a very beneficial relationship in our process to standardize our timeline for material submissions.
- Hosting work in our shared google drive allowed for simultaneous access and the ability to work together while geographically separated.
- Fest gear was VERY popular on the app and having the dialogue with promotions via email to get updates into the app regarding availability was great.

What did not work well and what suggestions for improvement would you

make?

- Timelines for receiving items from nearly all committees needs to be standardized. Additionally, format of images especially needs to be standardized
 - Finalized app has to be submitted for app store processing before Dec 1 in order to have the app in the app stores ahead of festival.
- Forms need to be standardized.
 - The single largest time suck for this process is reformatting data from the various committees into the prescribed format the app requires. Workshops, plays, and exhibits all needed to be completely reformatted to be usable.
 - Make a list of image sizes/formats early to send to exhibitors/all state/etc.
 - Festival Artwork Sizes:
 - Space Home Logo: 1024px by 1024px
 - Cover Image: 1440 px wide by 720 px tall
 - Icon: 232 px wide by 192 px tall
 - Icon2: 180px wide by 180px tall
 - Exhibitor Artwork:
 - Header Image 640 px wide by 240 px tall
 - Thumbnail 240 px wide by 240 px tall (1st Priority)
 - Allstate Photos:
 - Icon: 180px wide by 180px tall (Show Logo)
 - Header Image 640 px wide by 240 px tall
 - Thumbnail 240 px wide by 240 px tall (1st Priority)
 - Banner Adds:
 - 600 px by 110 px
 - Larger Sponsors
 - 600 px by 110 px
 - Header Image 640 px wide by 240 px tall
 - Thumbnail 240 px wide by 240 px tall (1st Priority)
 - Icon2 180px wide by 180px tall
 - Festival Gear
 - Header Image 640 px wide by 240 px tall
 - Thumbnail 240 px wide by 240 px tall (1st Priority)
- The monitor info for where workshops are (signage) and app need to come from the same info source (app/workshops weren't quite in sync and we had 2-3 issues of workshops that were in the wrong spot in the app. We just need to smooth/standardize this workflow)
- Exhibitor form - Please include a request for the proper size files for images and a description of the exhibitor for the app (Consider allowing exhibitors access to modify these descriptions/photos on their own using the "Collaboration" feature)
- Play Selection - Please include the request for 3-8 still images from the production and a .pdf of their program

- Reports
 - o Monitors were pretty good about feedback forms. We received 134 responses. S/o To Zack Saunders, Jenna Kohn, and Cameron Koniarski who sent 6-7 responses. Also Raiya Browning, Melanie Brixius, Gwen Sinclair, and Jordan Ratliff for detailed responses.
 - o There was very little traction on the workshop feedback form. Only 7 responses. Perhaps this needs to be more structured in the future. Time scheduled by monitors after the workshop to remind people to provide feedback. Maybe a raffle pulled from feedback forms or something. Finding confidence and Tippet tap had some negative reviews
 - o Encourage monitors to take pictures and post them to interact.
 - o Maybe use interact as the/a social media wall?
- Perhaps some signage either digital or physical at the swap desk so kids don't stop at the desk and hold up the line when they are trying to figure out what they want to swap for
- Maybe look into some sort of digital ticket swapping system to eliminate the swap desk
- Put lunch (at the dining hall) as an event or something so it has a location and it's easier for kids to find.
- The monitor info for where workshops are (signage) and app need to come from the same info source (app/workshops weren't quite in sync and we had 2-3 issues of workshops that were in the wrong spot in the app. We just need to smooth/standardize this workflow
- Give access to IHSTF twitter account to technology to build social media presence in the 2 months or so leading up to festival
- Twitter/Insta "takeovers" by All state members, etc to build followers

What new ideas, or procedures did you try and how would you measure their success?

- We used interact as a place for students/sponsors/attendees to share information. It was well used. We have lots of pictures and info from the page.

How did your area reflect the theme?

Branding, images, and colors stayed consistent across app, website, social media walls.

How did you promote full state inclusion?

App is free and available to all. Same with social media.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee?

All forms and all data used from the last two festivals is stored in the google drive for technology@ihstf.org

ILLINOIS HIGH SCHOOL THEATRE FESTIVAL 2019 - "TAKE FLIGHT"**HOSPITALITY EXIT REPORT****Submitted by Director of Hospitality/Mentors - Britnee Ruscitti Kenyon****Your overall comments?**

Hospitality is an easy job as long as you stay on top of your tasks. I tried to provide a better experience in the hospitality rooms this year by providing more inclusive food items and round-table conversations. I saw more people utilizing the spaces as a place of collaboration rather than just a place of rest.

What were your responsibilities?

I communicated with the on-campus arrangements (Michelle Marquart) to organize menus for hospitality rooms and sponsors' reception. I also digitally communicated with new sponsors regarding their questions about the festival.

What statistics can you provide for your subcommittee?

None.

Comments about budget items?

We were extremely lucky that both the hospitality rooms and the sponsors' reception were sponsored and the food served did not eat into our budget. Other than that, there were no budget items in this area. My suggestion to future hospitality directors would be to work with Development to make sure the food is sponsored. This saves the festival a lot of money and allows hospitality to be a little more inclusive with menu items.

Comments about facilities used?

We used the Krannert Room on the 5th floor and the choir rehearsal room on the 2nd floor. My suggestion for the 2021 festival--if round table discussions are still held--would be to switch those discussions to the choir rehearsal room rather than in the Krannert Room where we held them this year. I think both spaces still function well as hospitality rooms, but Krannert was too small for these discussions to be comfortable and welcoming. If people didn't want to be involved with the round table discussions, they ended up leaving the room altogether. If they took place in the choir rehearsal room, there would be more space to spread out and separate yourself without having to leave the room.

There was also some temperature management issues in the Krannert Room. At the beginning of the day, the room was so hot that sponsors were leaving immediately

after grabbing a refreshment. Our goal needs to be to provide a comfortable space for sponsors and I do not think the temperature helped our cause.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

There is no chronology for Hospitality/Mentorship.

How many student monitors did you use/need? Comments/Suggestions?

None necessary.

What worked well within your area?

I think our food items worked well this year. I proposed a change to the very carb-heavy menu to make it more allergy-friendly. Major changes were the addition of gluten free bagels, more fruits and veggies, hard-boiled eggs, plain (unbuttered) popcorn, gluten free cookies/energy bars, and nut-free options. On numerous occasions, I heard sponsors saying how much nicer the food was than in past years, which made me feel like this was a positive change!

The round-table discussions were also very positive this year; although, the lunchtime session was not well-attended. I would suggest continuing these discussions, but providing a more distinct location for them and more publicity surrounding them.

What did not work well and what suggestions for improvement would you make?

There were really only two things that did not work well. The first was that I remembered we needed coat racks in the hospitality rooms on Friday morning. Ideally, if I would have remembered this sooner, I could have found better ways to organize them within the spaces. The coat rack being outside the hospitality rooms did not seem safe or appropriate. With the Krannert Room being so small, I'm not sure a coat rack in the room would be a good idea; however, there definitely needs to be an alternative for people to put coats, bags, etc.

The other thing that did not work well was our email address. Unfortunately, I forgot to check the email address regularly and people's questions or requests fell through the cracks. I would suggest setting reminders for yourself to check the account every few days once festival registration begins. That way the requests/questions do not become someone else's responsibility.

How did your area reflect the theme?

Unfortunately Hospitality did not reflect the theme very well because we do not have the capacity to do that in this area. I do think we supported the festival well though!

How did you contribute to efficiency with regard to communication, details and timeliness?

Per my answer above, I was not very efficient with the hospitality email address. See above for suggestions for improvement.

How did you promote full-state inclusion?

The round-table conversations provided a forum for collaboration throughout the state. In each conversation, there were teachers from different areas that brought completely different points of view to the table. It was a really positive experience for all who chose to participate.

Comments on the Festival overall?

I thought the festival was incredibly successful. Annaliisa was an incredible leader and the Committee worked tirelessly to make each aspect inclusive, positive, and welcoming.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee?

Email address: hospitality@ihstf.org

Password: illinoistheatre

Illinois High School Theatre Festival - 2019

Exit Report

Jacklyn Ovassapian and Mackenzie Sinta, University of Illinois Student Volunteer Coordinators

Your overall comments?

Overall, this festival was a success from our end. We had a large group of committed volunteers that we trusted to get the job done. There were no huge surprises mid-festival and any changes were dealt with accordingly. The biggest change that needs to be made in the future is that we need clearer communication between the student representatives and the rest of the committee in the months leading up to the festival.

What were your responsibilities?

As the student coordinators, our main responsibility is to recruit and assign volunteers to monitor the festival. The student volunteers monitor workshops, usher shows, assist with Fest Gear and Swap Desk and step into smaller jobs that pop up throughout the festival. We began getting volunteers in October and communicated with them weekly. We organized housing for the volunteers, both in apartments and hotels, held meetings both before and during the festival to discuss logistics and responsibilities, and assigned each volunteer to jobs for the festival. Each volunteer had a unique schedule so if any changes arose, we communicated with volunteers and, if necessary, found free volunteers to cover shifts. In addition, we made the signage for each workshop space for both days. We also organize the Friday Night Activities with the help of Michelle.

What statistics can you provide for your subcommittee? (spread sheets, numbers, etc.)

We had 95 volunteers, including 10 building monitors at this festival. This was a fantastic number, though even a few more volunteers would make a huge difference. We have a spreadsheet with each volunteers schedule that will be forwarded to future student committee members.

Comments about budget items?

N/A

Comments about facilities used?

The facilities were all great and easily covered by our team of building monitors. If possible, we would suggest avoiding the use of the Armory and Harding Band Building purely because of their distance. We found many participants who were lost en route to those buildings. Allen Hall was used as a dining space but was difficult for students to access without a monitor to let them in.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

October 1: Volunteer form launch

November 1: Housing form launch

December (Right before break): Volunteer meeting

Housing assignments

January: Workshop signs

Schedule

FNE assignments

How many student monitors did you use/need? Comments/Suggestions?

95 - could have used 100, but 95 was very doable. Specifically, in the lunch hour (12:00-2:00) all of our volunteers were spread very thin. We had 10 Building Monitors and 3 substitute Building Monitors just in case they approached 40 hours.

What worked well within your area?

Within our area, our scheduling process worked well. But making a specific schedule for each volunteer, we were able to double check that everything was covered, minimize confusion, and quickly find a free volunteer in the event of a mid-festival change. The other thing that works really well is having each volunteer report to a building monitor. Instead of 95 people asking 2 of us questions, they go to their monitor and if neither of them can solve it, then they bring it to us. This system keeps the volunteers under control and gets everyone their answers faster. Having 10 building monitors that we trusted was KEY to making this festival work.

What did not work well and what suggestions for improvement would you make?

The biggest challenge we had was with communication. Often times, we received information much closer to the festival than is comfortable. The best example is with the signage. We created the signs over break off of the workshop schedule we had received, only to arrive to campus and find out that we had been given an outdated schedule. We then had to redo all of the signs in one night. We also were told specific numbers of volunteers needed in specific places the night before the festival (when the schedule was already done). In the future, we would like to talk to each subcommittee more in depth

at the November meeting and get this information then. It would save everybody time and stress!

What new ideas, or procedures did you try and how would you measure their success?

The newest idea we tried was the form of scheduling with each monitor having their own schedule laid out for them. This was implemented last year at ISU and was successful, so we implemented it at UIUC with similar success! We had no volunteer confusion and good workshop/performance coverage all weekend. We also added a Friday Night Activity: Movie! Though we thought this would go over well, we only had 4 participants show up, that one may not be necessary in the future.

How did your area reflect the theme?

Taking Flight is about jumping off the edge and trying something new despite any fear or uncertainty. Though we had never been the coordinators at our school, we dove in head first. We were not afraid to ask the committee for help and we were not shy when asking our volunteers to jump in to a job on the spot. We took the template given to us, made them our own, and helped our volunteers and the high school students fly swiftly through the festival

How did you contribute to efficiency with regard to communication, details and timeliness?

We tried to have our information ready as soon as we could. If we had a job done, we reported it. As stated above, unfortunately, as we received changes last minute, we also had to change our plans and information last minute, but we never let the festival take a back seat to the rest of our lives. We had reports of numbers and updates ready at each meeting and e-mailed Krannert and committee members with questions as soon as they arose, not next time we saw them. We would also check in with JW often to make sure we were all on the same page.

How did you promote full-state inclusion?

We drew volunteers from a variety of colleges and majors. Though many of our volunteers were from UIUC and ISU, we had people from all over. In addition, though most volunteers were Theatre majors, we had a few volunteers who were non-majors, but had attended the festival in high school. These people had no motivation except wanting to create the experience that they had and for that reason they were fantastic

volunteers. Having people from a variety of places and backgrounds gave us a more well-rounded staff and gave the high schoolers a variety of resources.

Comments on the Festival overall?

We think the Festival was a great success! The committee was a joy to be around and even more amazing at their respective jobs. We can't thank everyone enough for this opportunity and look forward to next year!

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee?

Documents/Spreadsheets

Volunteer Schedule
Building Monitor Contact Sheet
Volunteer List
Dietary Restrictions
Housing
Friday Night Activities Assignments
Friday Night Activities Descriptions
Front of House Contact Sheet

Forms

Volunteer Sign Up
Have a House?
Need a House?

ISU Student Committee Exit Report

Sarah Esparza , Cody Rogers

Your Overall Comments?

- Overall, we think IHSTF '19 was very successful and we are proud of how the weekend went despite the crazy weather! We look forward to next year's festival!

What were your responsibilities?

- Before Fest:
 - Recruited and organized volunteers through ISU.
 - Organized and lead transportation and housing of ISU volunteer students
 - Kept constant communication with the U of I student committee
- During Fest:
 - Oversaw the responsibilities of the volunteers.
 - Stationed at Headquarters and checked-in periodically at workshops, hallways, exhibit hallway to ensure the safety of our monitors and participants
 - Oversaw All Friday Night Activities located in Krannert.

What statistics can you provide for your subcommittee?

- We had 30 ISU volunteers this year.
- Friday night activities:
 - Improv games - 76
 - Life Size games - 37
 - Breath and Bop - 59
 - Karaoke - 104
 - Dance - 225
- Total: 501

Comments about budget items?

- We appreciated to have housing at hotels for our ISU volunteers. It made it super easy for transportation and organization for them.

Comments about facilities used?

- Because the buildings that were used were so huge, the student monitors who don't go to U of I should be better prepared by having more thorough tours of the facilities.

How accurate was your chronology and what revisions do you propose?

- (Not Used)

How many student monitors did you use/need?

- We had a total of 100 student monitors.

What worked well within your area?

- The amount of Committee members that we had present at festival this year was an appropriate amount considering the amount of responsibilities we had.
- Having all of our volunteers housed in the same hotel allowed for efficient transportation to the festival and easy communication to our volunteers on our part.

What did not work well and what suggestions for improvement would you make?

- Some of our volunteers had difficulty navigating the campus throughout the festival. We think making sure every volunteer is provided a more thorough tour of the campus and facilities were result in more success from the volunteers.
- We think that walkie talkies could be a very efficient way to communicate between our committee members throughout the weekend.

What new ideas, or procedures did you try and how would you measure their success?

- This year we had our ISU volunteers join a Remind101 classroom and we were able to send out announcements and reminders to all of our volunteers at once. This allowed for a more timely response than a Facebook group.

How did you area reflect the theme?

- Our monitor shirts advertised on the back "Take Flight with Vertigo."

How did you contribute to efficiency with regard to communication, details and timeliness?

- Throughout the planning process, we were in constant communication with the University of Illinois Student Committee via Facebook Messenger.
- We also had two Facebook pages and a Remind to communicate with the volunteers, one for all of them combined, and one for ISU volunteers.

How did you promote full-state inclusion?

- We invited college students from all over the state to volunteer. While we did have mostly U of I and ISU students that volunteered, there were college students from other places around Illinois that came to volunteer.

Comments on the Festival overall?

- Despite the winter storm that came on the last day, it was overall very organized and successful.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee?

- We use a dedicated Google Drive for the festival that contains all of our documents from the past 4 years.

Illinois High School Theatre Festival - 2019|

Exit Report – Executive Director

Submitted by Annaliisa Ahlman

Your overall comments?

I am so pleased and proud of our work this year. The Festival ran smoothly and efficiently. Committee members were collaborative and generous with their time and their energies. I appreciate that folks were willing to jump on board with ideas, and also collectively consider the impact of decisions on participants at this year's Festival as well as how decisions might impact future years. We were financially judicious, and though we had some areas where we spent more money than planned, the development team did an amazing job and we were able to fund unexpected expenses. A theme in recent Festivals seems to be construction and weather -- these were great challenges this year, but we were able to think creatively and work to find the best solutions possible in terms of campus buildings. The weather gods shined and got everyone safely to Festival; those schools who needed to leave early still had an opportunity to experience much of what we prepared. Student and sponsor reaction throughout the weekend was very positive, and there was a happy and welcoming vibe throughout. One teacher commented that she felt the weekend's events and Committee members had a little "Disney magic" touch and that everyone who attended Festival felt like a true guest. I'm incredibly happy with the flight we took together, and I'm grateful for everyone's hard work, positive attitude, and support throughout the year.

What were your responsibilities?

- Select and assemble the various members of the Planning Committee and inform them of their responsibilities
- Provide guidance and monitoring for each Sub-Committee throughout the Festival planning process
- Empower Committee members to take ownership of their focus areas and problem-solve during the planning process and the Festival itself
- Select the All-State production in concert with the ITA Board
- Select the director of the All-State production in concert with the ITA Board
- Approve the All-State production staff and provide feedback on major All-State decisions in concert with the ITA
- Provide support to the All-State director and production staff whenever

possible/applicable

- Collaborate with university conference services to reserve the dates and spaces for the Festival as well as to confirm organizational and structural details for the timely and efficient running and management of the Festival
- Decide upon a guiding theme for the Festival and an official logo that best represents that theme
- Make final decisions on and balance the Estimated Festival Budget
- Make final decisions throughout the year in keeping with the theme, values of the ITA and Committee, and budget
- Select an Opening Ceremony performance that connects with the Festival theme
- Organize and facilitate the Opening Ceremony so that there is an orderly progression of events for all groups involved (university staff, Opening Ceremony speakers, Opening performance group, etc.)
- Organize and facilitate the speaking order and execution of the Sponsor's Reception
- Problem-solve as issues arise during the Festival
- Coordinate with the incoming Executive Director/Secretary to ensure that they have everything they need going forward into their planning year

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

4,459 registered participants from 169 schools attended Festival this year (including All-State). This is approximately 300 fewer than 2017. 3,874 students and 585 sponsors were in attendance in 2019.

Schools that registered and were on the waitlist were not promised tickets to All-State or Opening Ceremonies. Many of them were able to actually see the performances after all.

8 schools registered for Festival and remained on the waitlist, but were not able to attend because we were at capacity.

There were 20 voting positions on the Committee and 23 non-voting positions.

5 committee members were brand new, and many were new to their position or returning to committee after a significant period of time.

Comments about budget items?

I was interested in reducing the budget from recent years in order to continue to be financially stable without passing on significant increases to students. We did approve a small increase in registration fees this year, but I am confident that will not need to happen again for awhile if

future years can stay within their estimated budget. All-State did a tremendous job of staying under their budget -- both the production and company budget. Though we had unanticipated expenses at Krannert and in the Play Selection area, Kevin and Aimee-Lynn were extremely successful with donations and funding sources. I hope that future years can build on the success of this development team. I initially significantly under-estimated the cost for Opening Ceremonies, and in the end our expenses were even higher than I might have budgeted for had I not felt so hopeful with initial Opening Ceremony ideas. In the end, I am quite pleased with how Opening turned out. I think that it is worth noting that Opening Ceremonies and All-State are the *only* thing that everyone at Festival sees, and I believe that both programs need to be well supported. This doesn't mean they have to be huge or extravagant, but I do think they need to feel 'special' and appropriate for the theme that year.

Comments about facilities used?

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IHSTF 2019 – UIUC Local Arrangements Exit Report

Submitted by Michelle Marquart, Conference Services

I. GENERAL REMARKS

Out of the four Festivals I've coordinated, I feel this one was the smoothest. We didn't

have any major issues, and minor issues were dealt with quickly and efficiently with

little or no impact on the participants. The KCPA staff and

college student monitors in particular were quick to respond to my needs and communicated well. Nice job, everyone!

II. STATISTICS

I estimate nearly 5,000 total people attended, including 4,459 registered participants

from 169 high schools (3,874 students and 585 sponsors/chaperones). This was a

decrease of about 300 people, but an increase of 4 schools, compared to 2017. In 2017

we grew the Festival a little too big and did not have enough spaces in workshops and

performances for all participants at all times. More stats below.

III. RESPONSIBILITIES

Little bit of everything; some specific areas are addressed below.

IV. BUDGET / FINANCIAL OPERATIONS

a.As of the date of this report, the budget is in good shape, and a healthy surplus is

projected. Most of the figures for the smaller line items are in, but some of the larger

items (e.g. the KCPA bill) are still to come.

b. Ad revenue was \$1,725 higher than projected, and sponsorships were \$8,053.50

higher than projected!

c. We saved approx. \$2,500 using new/different buildings this year, so it may be

beneficial to continue using some of them in the future.

d. Due to university policy changes, KCPA has to pay students hourly via payroll rather

than stipends. This resulted in an overall combined increase of \$1800 for General

Fest & All-State.

e. The Opening Performer budget was increased by approx. \$2,600 for Seth Rudetsky;

some of Annaliisa's "Festival Director funds" were used for this.

f. I do not yet have the exact figures, but I've been told All-State was well under budget.

g. New: \$1,700 was spent to hire riggers for show performing in Foellinger Auditorium,

Lincoln Hall Theater and/or Gregory Hall 112 Theater. This was unexpected and

last-minute, and the ITA handled the payment.

h. We printed 3,800 fewer programs than in 2017, so that saved a considerable amount

of money.

4

i. New: There is now a small cost for UI Student Patrol on Friday night (\$99.03 this

year).

V. REGISTRATION

a. We received many medical forms that were missing a parent or student signature.

Just the age-old issue of people not reading instructions! We contacted them ASAP

and followed up with emails and phone calls as needed. New this year: I sent out a

few email blasts to notify the incomplete schools that the wait list had been started

and then provided updates on how many schools were on the wait list, what their

chances were of getting a spot, etc.

b. We reached the initial cutoff for capacity (3,200; 400 lower than usual) on 10/9, 20

days before the publicized registration deadline of 10/29. The 3-day weekend for

Columbus Day caused some difficulty; we had to check the postmark dates for paper

forms to ensure we were being fair to all schools.

c. After the November committee meeting, many schools were let in off the wait list.

Schools #147-169 were let in off the wait list but not promised Opening Ceremony or

All-State tickets (they could rush though).

d. 8 schools remained on the list and were not allowed to attend. They completed their

registration on or after 10/24. For some schools, we

asked if they could decrease

their numbers and only bring their seniors, or juniors and seniors, which some did.

e.This year I made it clear that schools would need to provide a copy of their PO

(electronic or paper) rather than just the PO number. I did this because in past years

I noticed a couple of schools would just make up a number when registering.

Exit Report – UIUC Local Arrangements – 2019 (continued)

f.A handful of schools complained about a delay in their administrative office issuing

the PO or check, and this caused them to be on the wait list. At the November

meeting, the committee discussed allowing schools to pay with a credit card if we can

pass the processing fee on to them. I believe the registration system will allow us to

do this for 2021.

g.My recommendation going forward is to not publicize a registration deadline. Make

it clear that it is first come, first served, and we reach our initial cutoff quickly.

VI. FESTIVAL PROGRAM

a.The printed “short” program was 60 pages (incl. cover) and included everything but

the workshop descriptions and profiles of schools performing a show. The full

program posted online was 76 pages incl. cover. The 2017 program was 52 pages

(printed) and 80 pages (full).

b. 1,500 copies were ordered, but 1,100 or 1,200 would have been sufficient. One was

given to each school sponsor/chaperone, each exhibiting school/company, and each

primary workshop presenter (co-presenters excluded). Extra programs were given

out by request. We did not charge \$4 for any, per committee.

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a. UI's Fire Marshal must inspect all sets prior to shows. Perhaps invite him to the

December tech meeting?

b. Need to learn how to do mail merges in Gmail to send them from the info@ihstf.org

account rather than my UI email account.

c. Need to make sure the app is live on both platforms before sending out the

December Update Email to schools, or tell them when we expect it to be live.

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would you make?

We ran into a number of problems with our safety guidelines. We came to realize

that we need to be clearer in our own guidelines. Many

times, our tech staff made adjustments and back painted sets to ensure they met our guidelines. We will be thoroughly updating those guidelines for the future to incorporate all of our expectations with safety. We will be asking for more detailed ground plans and photos of all scenic elements for the future to better foresee and eliminate any safety concerns before the school arrives.

We plan to add quick-change booths in every Krannert venue and inquiring about

it at off- site venues. There were a number of situations where there were minors

doing quick changes back stage. Since our facilities are public, we would like to

ensure the minors safety.

We ran into issues with rigging at Foellinger Auditorium, Lincoln Hall, and Greg

Hall. We ended up having to hire riggers from the local IASTE Union. Due to shifts in

staffing, there was a disconnect on what was allowed in terms of rigging at these

off-site locations. We would like

to advice that the facilities' managers at these locations handle rigging needs in the

future directly with the committee and local union upon the play selection meeting.

Unless the rigging systems are updated in Greg Hall, we would not recommend

putting productions in that space with rigging needs due to safety concerns.

For the future, at the Director's Meeting it may be helpful to ensure the

personnel giving tours at Greg Hall and Lincoln Hall are fully aware of the

capabilities of the space.

We would like to suggest providing the Events department at Krannert with a list

of all the vendors who may be trying to load-in at the loading dock. We ran into

complications coordinating vendors with production load-in/ load-out times. If given

this list in advance, Krannert staff can reserve load-in times for these vendors at the

dock.

We would like to like to make a suggestion that the load-in time for showcases

to be extended to 30 minutes in the future to account for safety checks and

production needs. We became aware this year that these 15 minutes do not allow

for an ample amount of time for problem solving or for unpredictable weather.

We noticed many times that the directions on the interactive festival app were

confusing for level 2 and 3 of Krannert. It may be helpful in the future to discuss with

KCPA Events how these directions could be clearer.

Illinois High School Theatre Festival - 2019

Exit Report – J.W. Morrisette, University of Illinois
(non-voting member)

Your overall comments?

I am always impressed by the dedication, seeming-ease,
and amazing talents of

the members of this committee. I know that not everything
was perfect (and I look

forward to that feedback) but the festival seemed to be a
complete joy for the

participants and I am thankful to the committee for their
work and talents.

What were your responsibilities?

I helped to recruit Student Volunteers from U of I
and coordinated U of I's

participation in the festival. I also assisted in
communicating efforts between all

the various offices at the U of I involved in IHSTF.

**What statistics can you provide for your
subcommittee?** (spread sheets,
numbers, etc.)

We have had an ongoing increase in U of I student
volunteers and I will defer to

the student volunteers' committee report for official
numbers.

The following questions are best addressed by
Krannert/Conferences and

Institutes/Student Volunteers and other Campus
entities as they fall in areas

outside of my supervision and contracting. As a

result my comments may be
rather brief.

Comments about budget items?

N/A

Comments about facilities used?

I did receive feedback that the tables at the auditions
portion of the weekend were

GREATLY appreciated by those auditors present (it gave
them workspace.)

**How accurate was your chronology (online at the
Committee page) and**

what revisions do you propose?

N/A

**How many student monitors did you use/need?
Comments/Suggestions?**

N/A

What worked well within your area?

Our continued support and collaboration with the
ISU members of the committee

has been a constant help and joy. The student
volunteers from both schools

seemed to be committed and engaged and that was
wonderful to see.

**What did not work well and what suggestions for
improvement would you**

make?

While we are happy to see a continued focus on increasing
volunteer numbers

from U of I over the past several years, this is something

that requires constant
 advocacy. I simply include this information to make sure
 the festival knows that a strong
 commitment to this effort exists.

**What new ideas, or procedures did you try and
 how would you measure
 their success?**

We continue to develop departmental structural and
 policy changes in volunteer
 recruitment (connecting scholarship support to student
 service with the festival and

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recruiting better volunteer leadership) and enhance our
 understanding of service to the
 festival. We were more inclusive about service and support
 being part of education and
 that seemed to result in more dedicated volunteers.

Towards the ends of more successful volunteer recruitment
 we explored an

alternative for attending meetings on the Chicago area.
 More specifically we looked at

the fall meeting and spring meetings outside of Central
 Illinois for other ways to

participate if not physically present. The local meetings in
 Central Illinois line up very

well for our student volunteers as they are often against a
 semester break. The fall and

spring meetings in the Chicago-area are more problematic.
 We are proposing to

participate in those meetings electronically as needed in

order to insure quality and

dedicated participation on the parts of our students and faculty.

In no way and at no time do I want to give anyone the impression or even the

possible hint of the impression that we are not dedicated to the work of the committee

or the privilege of being a co-host of Theatrefest. This event is a priority for us as a

department and has been since the creation of Theatrefest. I want to be perfectly clear

about that. We are dedicated and willing participants with our counterparts from ISU

and we GREATLY value those relationships.

What has been a developing tension is our ability to travel in an efficient and

useful way. Obviously, that is an issue for any participant coming from the south and for

Chicago area schools traveling down to us. I recognize that and this is one of the reasons

I've not asked these questions- equity is important and I do not want to be seen as

complaining about a situation we all face. Simply put- we (the college hosts) do much

better making it to Bloomington and Champaign-Urbana meetings than we do traveling

to Chicago. The demands on our students' time have increased over the years and we

continue to ask more and more of them during what was once considered a weekend

time. That's before we even get to asking them to be part of

Theatrefest. The Chicago

area meetings are always in conflict with demands of the university and out

departmental production schedules.

With that said we are asking for consideration of “virtual” attendance for future

Chicago-area meetings. We would like to explore the option and did so at our Fall 2018

meeting. It seemed to work well on our end and it alleviated some major pressure points

for our student volunteers.

I would be very happy to work with the committee regarding this arrangement for

future Chicago-area meetings. We would, of course, be physically present at all Central

Illinois meetings and could be present for Chicago-area meetings if there were a

pressing need for that attendance. Again- this should not be taken as anything other

than an attempt to continue volunteer support for the festival for our volunteer students

and faculty.

How did your area reflect the theme?

N/A

How did you contribute to efficiency with regard to communication, details and timeliness?

N/A

How did you promote full-state inclusion?

N/A

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Comments on the Festival overall?

N/A

What attachments, forms, letters, or emails that you used or created which

can be passed on to next year's Committee? (Have an electronic copy of each

example at the change-over meeting to submit to the ITA Office, the future Executive

Director, and the Historian.)

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Illinois High School Theatre Festival - 2019

Exit Report – Development

Your overall comments?

We had some success this year but it is only fair to attribute a good portion of it to the

relationship building that went on in previous years.

+Streamlined and formalized major donor opportunities

+Got major sponsorships, including for opening performance

+Increased ad income

+Worked on database cleanup - needs to be yearly endeavour

+Need to add second volunteer to help free up Exec Dir

for donor relationships

+Need earlier access to advertising google drive

+Need to use All State and all attending schools to expand our outreach, and

earlier

What were your responsibilities?

+Program ads solicitation

+Major donors solicitation

+Added All State donor coordination

What statistics can you provide for your subcommittee? (spreadsheets,

numbers, etc.)

Ads - Total of \$6,200 (projected \$5,000): \$5,800 confirmed

Full Page

ISU - School of Theatre and Dance - no charge

Knox College - \$500

UIUC Department of Theatre - no charge

University of Wisconsin Oshkosh - \$500

University of Wisconsin Parkside - \$500

Visit Champaign County (Visitors Bureau) - \$500 (part of \$3,500 sponsorship for

Hospitality Room)

Half Page

Aurora University - \$300

Carroll University - \$300
 Elmhurst College - \$300
 Indiana University - \$300
 Paramount School of the Arts - \$300
 Roosevelt University - \$300
 Southern Illinois University - Edwardsville - \$300

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University of Detroit Mercy - \$300
 University of Illinois at Chicago - \$300
 University of Illinois Springfield - \$300
 University of Iowa - \$300

Quarter Page

Augustana College - \$125
 Clarke University - \$125
 Eastern Illinois University - \$125
 Eldridge - \$125
 Forte Stage Combat - \$125
 Lewis University Philip Lynch Theatre - \$125
 UIUC - College of Fine and Applied Arts - \$125
 University of Indianapolis - \$125

Sponsorships - Total Value: \$10,553.50 (projected at \$5,000)

•Student Monitor T-Shirts

Vertigo - \$1,000

●**Tech Student T-Shirts**

Grand Stage - \$450

●**Festival Lanyards**

Protolight placed order and paid (valued at \$850 in budget)

●**Social Media Wall**

Drury Lane Theatre - \$750

●**Hospitality Room**

Visitor's Bureau - \$3,500

●**Sponsors Reception**

UIUC - \$3,703.50 (full budget is \$4,938)

●**Opening Ceremony:**

Stage Door Manor - \$2,000

Comments about budget items?

+Digital is most efficient

+Need a small amount (\$250?) for physical, paper, postcard mailing

Comments about facilities used?

Does not apply

How accurate was your chronology (online at the Committee page) and

what revisions do you propose?

This is the first year we've created an official Chronology. It

will be submitted separately.

**How many student monitors did you use/need?
Comments/Suggestions?**

None

What worked well within your area?

+Multiple email blasts and a lot of follow up calls resulted in increased

advertisements

+Assigning a personal liaison at Festival to a new sponsor (this would be a nice

touch to add for all sponsors for the next year)

What did not work well and what suggestions for improvement would you

make?

+First official Development meeting needs to take place as soon as possible after

Fest/Changeover Meeting, with a clear orientation of the Development Google

Folder, and delegation of responsibilities (who checks emails, who cleans up

database, etc.)

+Database was outdated despite last year's attempt to clean it up. This needs

constant maintenance.

+Coordinating communications between development, UIUC, and ITA was

awkward at times. Develop a more effective process.
Add Exhibits and Tech to

communications. Can this be digital? Maybe an
online meeting at regular

planned intervals?

+Host artwork/logos/ads received in one central
location (shared between

Development, University, and Technology)

+Start working with the All-State team sooner and
improve communications about

in-kind donations and other contributions received;
share this info in a central

location?

+Add sponsors from sponsors; we should ask as part of
the school registration

process to use their contacts to get businesses to
“sponsor” their local schools,

shout out kind of space in the program (so, very
small)

+Add additional volunteer

+The word “sponsor” is used too frequently -- sponsor
of a school, sponsor of a

portion of Festival, ITA’s Corporate Sponsors...
Perhaps change “sponsorship

opportunities” to “partner opportunities” - develop a
new title.

**What new ideas, or procedures did you try and
how would you measure
their success?**

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Comments about budget items?

Once again U of I printed the All-State Tickets. We purchased paper for all of the full

length, showcase, and opening ceremonies and should have enough left over to help

with next years festival. That paper is currently being stored at my school (Reavis) All

printing was done at Reavis and the cutting of the tickets was done at a local printer.

We also had to purchase envelopes and labels. The cost breakdown for everything is

listed below.

Paper & Supplies (Amazon) = \$365.43

Comments about facilities used?

We thought play selection did a great job of best utilizing all of the spaces even during

this time of construction. Kudos to them. We heard very little about lack of

performances thanks to their hard work!

How accurate was your chronology (online at the Committee page) and

what revisions do you propose?

The previous chronology is so important to this job. Very smart people have taken

careful notes about the best practices of this position and should be followed.

How many student monitors did you use/need?

Comments/Suggestions?

The Student Monitors were awesome! THANK YOU!!!

Here were the numbers that we used.

Friday 7:30 – 9:30 8 workers

9:30 – 4:00 4 workers

4:00 – 8:00 2 workers

Saturday 8:30 – 10:00 6 workers

10:00 – Close 2 workers

What worked well within your area?

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What new ideas, or procedures did you try and how would you measure their success?

- We worked with Technology more to track popularity of workshops and

pre-registrations. This allowed us to see if certain workshops were well placed in

spaces or if they needed moved. This worked well since we moved Balloon

Twisting based on how popular it was in the app.

How did your area reflect the theme?

- We encouraged presenters to incorporate some idea of transformation within

their workshops. Unfortunately we did not get a flying workshop due to space

issues and Veritgo not responding to our e-mails.

How did you contribute to efficiency with regard to communication, details and timeliness?

- We generally had emails sent to both the Festival email as well as our school
 emails which contributed to our success in responding in a more timely manner.
- We had constant communication between the two of us in regards to who was
 answering emails or who would be calling certain presenters. We tried to be on
 the same page whenever possible.

How did you promote full-state inclusion?

- We did our best to solicit and encourage workshops from all over the state.
 Through email, phone calls, and face-to-face meetings, we did what we could to
 collect the widest variety of workshops.

Comments on the Festival overall?

- It was an incredibly smooth festival. There were several positive comments about
 how well it ran and how great the All-State was.
- Students seemed to be busy at all times with shows or workshops.
- Fest Gear and Ticket Swap seemed to run smoothly and without any issues.
- It was a very “uplifting” experience for all involved.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year’s Committee? (Have

an electronic copy of each

example at the change-over meeting to submit to the ITA Office, the future Executive

Director, and the Historian.)

- Here is the link to our [2019 Folder](#). It contains all our spreadsheets, documents,

data, etc. You will also gain access to this when Google Drive becomes available to

you.

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Exit Report – Auditions

Submitted by Michelle Bayer and Clare McConville

Your overall comments?

Auditions went very well this year. Although new to the position, Clare and

Michelle were able to follow the previous year's format using google docs,

spreadsheets and forms. Michelle and Clare were highly effective in working

together to schedule students and to provide the forms for the college

representatives in electronic format to remain true to our goal of going green.

What were your responsibilities?

- Plan the audition/interview format
 - Schedule auditions/interviews (taking All-State, shows, singing/not singing and schools into consideration)

- Create Google forms for auditioners
- Coordinate the auditions
- Procured extension cords and power strips
- Provide audition info/schedules to students and schools
- Provide electronic copies of audition/interview schedules and resumes for

College Representatives

- Create/print instructions for performance reps (how to connect to the internet,
access google forms, etc.)
- Provide food for the college representatives
- Work with the Student Planning Committee to provide Monitors for auditions
- Coordinate the sending of callbacks with student monitors
- Create canned response
- Troubleshoot any problems

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

Auditions

- Number registered: 157 (158 in 2018 and 164 in 2017)
- 5 cancelled prior to Festival
- Number that actually auditioned: 145 (156 in 2018 and 159 in 2017)
- Colleges registered: 42 (41 in 2018 and 44 in 2017)

- Colleges that actually showed up: 31 (40 in 2018 and 41 in 2017)

Interviews

- Number registered: 38 (26 in 2018 and 38 in 2017)
- Number that actually interviewed: 38 (24 in 2018 and 30 in 2017)

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computer lab in the Armory was promised, but it wasn't realized this year.

Computer access needs to be a priority because this year it was a problem.

- Signs need to be made ahead of time identifying spaces, warm-up rooms, tabulation room and check-in.

How accurate was your chronology (online at the Committee page) and

what revisions do you propose?

The chronology was mostly accurate, but it was updated including a more electronic and less paper process.

How many student monitors did you use/need? Comments/Suggestions?

- The monitors were fantastic and very confident with the roles they were assigned.

We used 10 student monitors:

- Interviews - 2 student in the room (keeping time and giving 1-minute warnings); 2 student in the hallway checking

students in and giving advice

about the process students.

○Auditions - 1 timer, 1 tech assistant, 1 outside the door telling students

when to come in, 1 tabulation helper for college reps that didn't have

technology, 1 in the warm-up room and 1 at the check-in desk to help

answer student questions.

■The monitors rotated through positions throughout the day.

○Tabulation room - 2 students at bare minimum. 4 is ideal

■The tab room monitors- it is best if they are U of I students for

login.

■We didn't start sending e-mails until after lunch, to ensure that all

monitors had a chance to have a lunch break.

■All emails were out by 30 minutes after the last audition.

●Overall, between 10 and 12 monitors is ideal for the day.

●Auditions/interviews couldn't have happened without the amazing student

monitors from U of I and ISU. They rearranged the tables, set up power strips,

put up chairs, moved tables, greeted students

What worked well within your area?

- The online response forms for the College Reps went really well with all but one
 rep in each room using the Google Form. There was a little bit of grumbling
 about that, but I think with time this will dissipate.
- Using the Gmail account for sending callbacks was effective, and it holds a record
 of every students' callbacks. We did not have a single email from students asking
 about the callback emails. .
- All auditions/interviews ran smoothly without major hiccups. The only hiccups
 were with set-up in the morning.
- In scheduling, we do our best to keep schools grouped together and alternate
 singers/non-singers as best we can. All-state cast/crew should be scheduled first
 as well as students who are involved in the shows selected to perform.

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Illinois High School Theatre Festival 2019

Exit Report for Promotions (FestGear)

Submitted by Dori Foster and Jessi Lim

January 18, 2019

Your overall comments?

- Sold out of everything we ordered! Woo! Many items were gone by 9:30am on
 Friday. We only had wristbands and approximately 10

small All-State tees by Friday

evening. Wristbands were only item left by the time we closed on Saturday. The

design and colors were very popular. One festival attendee said it reminded them of

Spring.

- Stars & Stripes (Russ McKinley) worked well, and has been used in the past. We

strongly recommend using them again. He is very accessible, offers free delivery, and

the products are good. Cost was a little higher on a few items compared to another

business, but overall pricing was comparable or better. They have a good track

record with the festival, so it worked out.

- Kevin Yale Vernon was very helpful with setting up and operating FestGear

throughout the weekend. It was good to have another adult.

- Working with Technology to update the app was great. The images and descriptions

in the app were helpful and looked good.

- Many committee members expressed satisfaction with the color, quality, and fit of

the committee jacket.

- Dori was contacted by a school that did not have an opportunity to purchase

FestGear due to scheduling. After communicating with the Annaliisa Ahlman,

Nathaniel Haywood, Vic Pilolla, Michelle Marquart, and

Stars & Stripes, were able to help the school. They promised a larger order and Dori would act as the middleman between the school, Gear production company, and U of I so Festival receives the profits instead of selling to them at cost directly from the company. We are cautious about setting a precedent, so the 2018, 2019, and 2020 Executive Directors weighed in.

- Please find more permanent storage for shelves. It's taxing on the FestGear directors to transport in our personal vehicles and store them in our schools. Lisa from Krannert storing shelves until changeover meeting.
- All-State took care of their own company gear once they had the production company information. Very helpful.

What were your responsibilities?

- Prior to Festival
 - Communicate with co-chair and prospective companies about bids
 - Create orders (merchandise, monitor shirts, tech shirts, committee wear)
 - Recommend Google Forms EARLY for monitors, tech, and committee orders
 - Coordinate delivery of product

- Coordinate with Executive Director on Festival logo and committee wear
- Coordinate with sponsors on logos and designs for monitor and tech shirts
- Communicate with Conferences rep about invoicing, FestGear location, credit card machines, etc.
- Check with All-State about company-specific gear
- Share item proofs for feedback at meetings
- Maintain Google Drive and Gmail

- At Festival

- Receive product and check inventory
- Set up FestGear area (shelves, labeling shelves to indicate product locations, mannequins, credit card machines, cash registers, item list and prices)
- Receive training on registers and credit card machines
- Sell merchandise
- Keep track of sell-out times
- Train monitors
- Count cash, settle credit card machine balances, and hand off deposit to Conferences rep
- Break down FestGear
- Function as unofficial information desk
- Maintain Google Drive and Gmail

- After Festival

- Inventory remaining product (usually absorbed by

ITA)

- Store of shelves and cash registers
- Complete Exit Report
- Attend changeover meeting
- Maintain Google Drive and Gmail--hand over at changeover

What statistics can you provide for your subcommittee?

- Spreadsheets are in Google Drive
 - Bid form (blank) to be shared with prospective companies
 - Bid Comparison sheet
 - Order Quantities with prices- can be shared directly with production company
 - List of items and prices for Technology
 - Inventory & Sales--reflects Sold Out days/times, anticipates projected and actual expenditures and profits, includes variable formula for various wristband prices
- Sold out of all merchandise except for wristbands
- Even though U of I allows for fewer participants, merchandise still sold out at ISU quantities (and slightly more)

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Comments about budget items?

- Consider increasing sticker amount but decrease size from

4"x4" to 3"x3"? Some

commented they're quite large.

- Keychains take a little while to pick up in sales--maybe say goodbye?

- Could wristbands glow in the dark?

- Even after dropping the price to \$1.00 on Saturday, many students weren't

interested in purchasing a wristband at discount as a souvenir

- Committee Wear cost more than previous year--possibly too many were offered

jackets

- Adjusted quantities for long-sleeve tees and hoodie to make way for the introduction

of "noodies" or crewneck sweatshirts

- All-State items said "IHSTF 2019" instead of "All-State 2019" (change from 2018)

- Increase XL All-State t-shirt quantity a little

Comments about facilities used?

- New location at Stage5Bar worked out fine

- Counters and stations were helpful for organizing products, displays, service and

crowd control

- Stanchions and signage were helpful to direct traffic

- Suggest signage for FestGear hours

○ (2019 hours) Thursday 3-10pm, Friday 8am-10pm, Saturday 8am-1pm or 2pm

- Had easy access to carts on Production Level
- Unloading of shelves and product were easy through Krannert Dock
- Have lots of fives and tens in the register
- Included pictures of FestGeat set-up in Google Drive for future reference (includes
pics from 2017 and 2018)
- Setting up shelves and figuring out where to best place them took some time. We
were able to use the deeper shelves more effectively by stacking items 2-deep. We
folded short-sleeve tees one way, long-sleeve a different way, rolled hoodies, folded
noodies, rolled sweatpants. Used small white baskets/bins to hold stickers,
keychains, buttons, and wristbands.

**How accurate was your chronology (online at the Committee page) and
what revisions do you propose?**

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- As accurate as possible, but the chronology on the website was last updated in 2010.
A more current chronology was provided at the 2018-19 changeover meeting. NEW
chronology in Google Drive for 2020.
- Bids were not in on time for the June meeting due to not having the finalized logo,
but it did not cause major problems as everything was

still able to be ordered in time.

Official product proofs were not approved until September meeting; which impacted

having samples for the November meeting

- Having the approved design before the June meeting would be helpful for proofs in

time for the September meeting (for feedback), which will allow us to ideally have

samples for the November meeting; thus any final adjustments and alterations can

be done before the December meeting deadline

How many student monitors did you use/need? Comments/Suggestions?

- 4 during “peak” times (Thursday night; Friday morning)

- 2 at other times

- Our monitors were awesome! It was very helpful having a monitor who works

register at Intermezzo and knew how to run a register and credit card machine.

Having both U of I and ISU students was good since not everyone knew the campus.

- Train them to double check sizes before passing items off to customers and have

them encourage customers to confirm correct sizes.

- Getting monitors there earlier to fold items would have sped up part of the process.

We met them right before FestGear opened but that’s because we failed to request

early assistance at the November meeting. Committee

members stepped in which
created some delightful bonding time.

**What new ideas or procedures did you try and how
would you measure
their success?**

- Updated cash register, if possible. Programmable buttons for each item and price.

Could help with accuracy/taking out guesswork of pricing for those working

FestGear.

- All monitors were trained to double check sizes and encourage customers to check

sizes before leaving FestGear to ensure accuracy.

- Spreadsheets

- Production company appreciated the ease of accessing a Google Sheet and seeing

edits without information getting lost in the email shuffle. Same sheet can be

shared to purchasing agent at U of I or ISU for PO

- Was able to keep track of ordered quantities, inventory on arrival, cost per item,

sale price per item, projected revenue and profit, categorizing product, variables

- Formulas used to calculate anticipated and actual totals

- Shared items and prices with Technology for the app

- Did not sell drinkware products, no one seemed to mind

- Tried stickers, which sold pretty well (consider increasing

amount?)

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Exit Report 2019 – Technology

Submitted by Mike Karasch, Teslen Sadowski

Your overall comments?

This committee managed the App, along with interact, setup two social media walls, school production images and ad copy, and moderated all.

What were your responsibilities?

- Guidebook App
 - oVisual Styling coordination
 - oSchedule, All-State, Opening Ceremonies, Exhibits, Fest Gear, Auditions/Interviews
 - oPush Notifications as needed
 - oSchedule Changes
 - oInteract moderation
 - oCoordination with apple for Developer status
- Social Media Wall
 - oDesign
 - oModeration
- Expo Images of school productions from the last year

What statistics can you provide for your subcommittee?

Between 12/27/18 and 1/12/19

222,339 Guidebook sessions (times the app was opened)
(up from 104,733 in 2017)

4337 Guidebook Downloads (Up from 1866 in 2017)

3799 Most users online at once at 6pm on 1/11

3583.2 hours spent in guidebook with an average session
time of 91.3 seconds (up from

1582 Hours Spent In Guidebook with an average session
time of 64 seconds in 2017)

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TOP VIEWED EVENTS

Murder, Muster, Immersive Theatre

THE ADDAMS FAMILY

CHICAGO: THE HIGH SCHOOL EDITION

CLUE: ON STAGE

Ballroom Dance Masterclass

Sing Us Your Song

THE HUNCHBACK OF NOTRE DAME

Drag: An Eleganza Extravaganza Event

THE THEORY OF RELATVITY

Acting Out

TOP SCHEDULED EVENTS

CHICAGO: THE HIGH SCHOOL EDITION

ADDAMS FAMILY

CLUE: ON STAGE

THE HUNCHBACK OF NOTRE DAME

Opening Ceremony

IN THE HEIGHTS

PETER AND THE STARCATCHER

THEORY OF RELATIVITY

Drag: An Eleganza Extravaganza Event

Ballroom Dance Masterclass

Top scheduled workshops

Drag

Ballroom Dance Masterclass

Tippity Tap

The Belt Voice De-bunked

Acting and Performance for the Camera

Finding confidence through the body

Are you ready to fight? Techniques of Unarmed Stage Combat

Swashbuckling: Fight like a pirate

How to REALLY audition!

Dance for Dummies

Balloon Twisting 101

Hip-Hop w/ Sir Lancelot

Acting Out

Flat: Painting for Light & Lighting for paint

Acting and Auditioning for Anime Voiceover

Top Festgear Items added to To-Do List

Hoodie 45

Crew neck 43

Dance Wrist Band 36

Long Sleeve T shirt 34

In The Heights: Short Sleeve

Short sleeve tshirt 24

Fleece Pants 19

Festival Button 17

Festival Sticker 17

Cinch Bag 14

TOP MENU ITEMS

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House Manager Statistics

T he Sh o w M us t G			Elevator in the room. Too many entrances.
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o O n			
T he Sh o w M us t G o on			
Cl ue 10 A M			One actor was injured, required first aid and ice pack between performances.
T he Ni gh t T ho re au Sp en t in Ja il			

Cl ue 12 p m			<p>Students tipped the high school's provided</p> <p>ushers that the people in the front of the rush line had cut. They told me, and I approached</p> <p>the students, made them aware that I knew</p> <p>they had cut the line, and had them stay by</p> <p>ushers until everyone in rush line got in</p> <p>before them. The students ended up getting</p> <p>in to see the show, but hopefully learned a</p> <p>lesson not to cut the line!</p>
Fi ni s			
Fi ni s			

Fi ni s			
Gl as s M en ag eri e 3: 30			None
T he In te rn et is a Di str ac t- oh lo ok a kit te n			
T he			

Gl as s M en ag eri e			
Hi st or y of A m eri ca 1			None
A nd th en th ey ca m e fo r m e			
Fa cu lty Po rtr ait			

A n d t h e n t h e y c a m e f o r m e			
H i s t o r y o f A m e r i c a 2			<p>Theatre fest representative was late to</p> <p>present award, pushing back house open</p>

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			time.
F a c u l t y P o r t r a i t 2			<p>House open was pushed back 15 minutes due</p> <p>to quick turnover. Needed to allow the school</p> <p>time to reset.</p>

Workshop Monitor Reports

Most well attended workshops:

C8

M14

M2

C8

A5

M1

A12

C5

M13

T10

C2

T10

A57

S2

T15

Least well attended workshops:

D25

A63

I9

I2

D6

A71

A69

A68

D13

A31

A6

M11

D20

A70

D8

I9

I3

I10

75

A43

Comments about budget items?

- The primary budget line item was the app itself.

oI believe we signed a 3 year contract with
guidebook to expire in 2021

- The social media wall was covered by Fremd High
School, and we used everwall

and socialmediawall.io. Had IHSTF paid for it, the
cost would have been \$180

for everwall. Ideally by next year everwall will be
able to integrate instagram and

we won't need to use socialmediawall.io

Comments about facilities used?

- WIFI was difficult for some folks to login to-maybe include directions for wifi on

website/app and a recommendation to connect up to wifi each day. Push

notification/social media notifications in the morning?

- Space and facilities were adequate. Locations of screens worked well. The

placement of the RP screen next to stage 5 was a better location than in front of

the festival theatre.

- In general, there was a member of the technology committee at HQ at all times.

How accurate was your chronology?

We did not need to be at the three middle meetings, (or perhaps could have conference

called in) as without the data from other groups, there was very little that we could do.

The September meeting ideally we should have AllState information and all versions of

the festival logos. By November we should have all ad requests, fest gear and as much of

the exhibits information as possible.

How many student monitors did you use/need?

3 to moderate social media walls and interact when we could not.

Comments/Suggestions?

Better education of monitors to get them to post updates to

interact about full sessions,
and such.

What worked well within your area?

- Interact was used for the first time this year, and proved to be pretty successful in
gathering both useful info and engagement with comments and photos.
- The use of the app to be, essentially, a digital version of the All-State and opening
ceremonies programs has proven quite successful.
- Working with the design team at Guidebook has been a very beneficial
relationship in our process to standardize our timeline for material submissions.
- Hosting work in our shared google drive allowed for simultaneous access and the
ability to work together while geographically separated.
- Fest gear was VERY popular on the app and having the dialogue with promotions
via email to get updates into the app regarding availability was great.

What did not work well and what suggestions for improvement would you

make?

- Timelines for receiving items from nearly all committees needs to be

standardized. Additionally, format of images especially needs to be standardized

- o Finalized app has to be submitted for app store processing before Dec 1 in

order to have the app in the app stores ahead of festival.

- Forms need to be standardized.

- o The single largest time suck for this process is reformatting data from the

various committees into the prescribed format the app requires.

Workshops, plays, and exhibits all needed to be completely reformatted to

be usable.

- o Make a list of image sizes/formats early to send to exhibitors/all state/etc.

- Festival Artwork Sizes:

- Space Home Logo: 1024px by 1024px

- Cover Image: 1440 px wide by 720 px tall

- Icon: 232 px wide by 192 px tall

- Icon2: 180px wide by 180px tall

- Exhibitor Artwork:

- Header Image 640 px wide by 240 px tall

- Thumbnail 240 px wide by 240 px tall (1st Priority)

- Allstate Photos:

- Icon: 180px wide by 180px tall (Show Logo)
- Header Image 640 px wide by 240 px tall
- Thumbnail 240 px wide by 240 px tall (1st Priority)

- Banner Adds:

- 600 px by 110 px

- Larger Sponsors

- 600 px by 110 px
- Header Image 640 px wide by 240 px tall
- Thumbnail 240 px wide by 240 px tall (1st Priority)
- Icon2 180px wide by 180px tall

- Festival Gear

- Header Image 640 px wide by 240 px tall
- Thumbnail 240 px wide by 240 px tall (1st Priority)

•The monitor info for where workshops are (signage) and app need to come from

the same info source (app/workshops weren't quite in sync and we had 2-3 issues

of workshops that were in the wrong spot in the app.

We just need to

smooth/standardize this workflow

- Exhibitor form - Please include a request for the proper size files for images and a description of the exhibitor for the app (Consider allowing exhibitors access to modify these descriptions/photos on their own using the “Collaboration” feature)
- Play Selection - Please include the request for 3-8 still images from the production and a .pdf of their program

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●Reports

oMonitors were pretty good about feedback forms. We received 134

responses. S/o To Zack Saunders, Jenna Kohn, and Cameron Koniarski

who sent 6-7 responses. Also Raiya Browning, Melanie Brixius, Gwen

Sinclair, and Jordan Ratliff for detailed responses.

oThere was very little traction on the workshop feedback form. Only 7

responses. Perhaps this needs to be more structured in the future. Time

scheduled by monitors after the workshop to remind people to provide

feedback. Maybe a raffle pulled from feedback forms or something.

Finding confidence and Tippet tap had some

negative reviews

oEncourage monitors to take pictures and post them to interact.

oMaybe use interact as the/a social media wall?

●Perhaps some signage either digital or physical at the swap desk so kids don't

stop at the desk and hold up the line when they are trying to figure out what they

want to swap for

●Maybe look into some sort of digital ticket swapping system to eliminate the swap

desk

●Put lunch (at the dining hall) as an event or something so it has a location and it's

easier for kids to find.

●The monitor info for where workshops are (signage) and app need to come from

the same info source (app/workshops weren't quite in sync and we had 2-3 issues

of workshops that were in the wrong spot in the app. We just need to

smooth/standardize this workflow

●Give access to IHSTF twitter account to technology to build social media presence

in the 2 months or so leading up to festival

●Twitter/Insta "takeovers" by All state members, etc to build followers

What new ideas, or procedures did you try and how would you measure their success?

- We used interact as a place for students/sponsors/attendees to share information. It was well used. We have lots of pictures and info from the page.

How did your area reflect the theme?

Branding, images, and colors stayed consistent across app, website, social media walls.

How did you promote full state inclusion?

App is free and available to all. Same with social media.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee?

All forms and all data used from the last two festivals is stored in the google drive for
technology@ihstf.org

**ILLINOIS HIGH SCHOOL THEATRE FESTIVAL
2019 - "TAKE FLIGHT"**

HOSPITALITY EXIT REPORT

**Submitted by Director of Hospitality/Mentors -
Britnee Ruscitti Kenyon**

Your overall comments?

Hospitality is an easy job as long as you stay on top of your tasks. I tried to

provide a better experience in the hospitality rooms this year by providing more

inclusive food items and round-table conversations. I saw more people utilizing the

spaces as a place of collaboration rather than just a place of rest.

What were your responsibilities?

I communicated with the on-campus arrangements (Michelle Marquart) to

organize menus for hospitality rooms and sponsors' reception. I also digitally

communicated with new sponsors regarding their questions about the festival.

What statistics can you provide for your subcommittee?

None.

Comments about budget items?

We were extremely lucky that both the hospitality rooms and the sponsors'

reception were sponsored and the food served did not eat into our budget. Other than

that, there were no budget items in this area. My suggestion to future hospitality

directors would be to work with Development to make sure the food is sponsored. This

saves the festival a lot of money and allows hospitality to be a little more inclusive with

menu items.

Comments about facilities used?

We used the Krannert Room on the 5th floor and the choir rehearsal room on the

2nd floor. My suggestion for the 2021 festival--if round table discussions are still

held--would be to switch those discussions to the choir rehearsal room rather than in

the Krannert Room where we held them this year. I think both spaces still function well

as hospitality rooms, but Krannert was too small for these discussions to be comfortable

and welcoming. If people didn't want to be involved with the round table discussions,

they ended up leaving the room altogether. If they took place in the choir rehearsal

room, there would be more space to spread out and separate yourself without having to

leave the room.

There was also some temperature management issues in the Krannert Room. At

the beginning of the day, the room was so hot that sponsors were leaving immediately

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after grabbing a refreshment. Our goal needs to be to provide a comfortable space for

sponsors and I do not think the temperature helped our cause.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

There is no chronology for Hospitality/Mentorship.

How many student monitors did you use/need? Comments/Suggestions?

None necessary.

What worked well within your area?

I think our food items worked well this year. I proposed a change to the very

carb-heavy menu to make it more allergy-friendly. Major changes were the addition of

gluten free bagels, more fruits and veggies, hard-boiled eggs, plain (unbuttered)

popcorn, gluten free cookies/energy bars, and nut-free options. On numerous occasions,

I heard sponsors saying how much nicer the food was than in past years, which made

me feel like this was a positive change!

The round-table discussions were also very positive this year; although, the

lunchtime session was not well-attended. I would suggest continuing these discussions,

but providing a more distinct location for them and more publicity surrounding them.

What did not work well and what suggestions for improvement would you

make?

There were really only two things that did not work well. The first was that I

remembered we needed coat racks in the hospitality rooms on Friday morning. Ideally,

if I would have remembered this sooner, I could have found better ways to organize

them within the spaces. The coat rack being outside the hospitality rooms did not seem

safe or appropriate. With the Krannert Room being so small, I'm not sure a coat rack in

the room would be a good idea; however, there definitely needs to be an alternative for

people to put coats, bags, etc.

The other thing that did not work well was our email address. Unfortunately, I

forgot to check the email address regularly and people's questions or requests fell

through the cracks. I would suggest setting reminders for yourself to check the account

every few days once festival registration begins. That way the requests/questions do not become someone else's responsibility.

How did your area reflect the theme?

Unfortunately Hospitality did not reflect the theme very well because we do not have the capacity to do that in this area. I do think we supported the festival well though!

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How did you contribute to efficiency with regard to communication, details and timeliness?

Per my answer above, I was not very efficient with the hospitality email address.
See above for suggestions for improvement.

How did you promote full-state inclusion?

The round-table conversations provided a forum for collaboration throughout the state. In each conversation, there were teachers from different areas that brought completely different points of view to the table. It was a really positive experience for all who chose to participate.

Comments on the Festival overall?

I thought the festival was incredibly successful. Annaliisa

was an incredible

leader and the Committee worked tirelessly to make each aspect inclusive, positive, and welcoming.

What attachments, forms, letters, or emails that you used or created which can be passed on to next year's Committee?

Email address: hospitality@ihstf.org

Password: illinoistheatre

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Illinois High School Theatre Festival - 2019

Exit Report

Jacklyn Ovassapian and Mackenzie Sinta, University of Illinois Student Volunteer

Coordinators

Your overall comments?

Overall, this festival was a success from our end. We had a large group of committed

volunteers that we trusted to get the job done. There were no huge surprises mid-festival

and any changes were dealt with accordingly. The biggest change that needs to be made

in the future is that we need clearer communication between the student representatives

and the rest of the committee in the months leading up to the festival.

What were your responsibilities?

As the student coordinators, our main responsibility is to recruit and assign

volunteers to monitor the festival. The student volunteers monitor workshops, usher

shows, assist with Fest Gear and Swap Desk and step into smaller jobs that pop up

throughout the festival. We began getting volunteers in October and communicated with

them weekly. We organized housing for the volunteers, both in apartments and hotels,

held meetings both before and during the festival to discuss logistics and

responsibilities, and assigned each volunteer to jobs for the festival. Each volunteer had

a unique schedule so if any changes arose, we communicated with volunteers and, if

necessary, found free volunteers to cover shifts. In addition, we made the signage for

each workshop space for both days. We also organize the Friday Night Activities with

the help of Michelle.

What statistics can you provide for your subcommittee? (spread sheets,

numbers, etc.)

We had 95 volunteers, including 10 building monitors at

this festival. This was a fantastic number, though even a few more volunteers would make a huge difference. We have a spreadsheet with each volunteers schedule that will be forwarded to future student committee members.

Comments about budget items?

N/A

Comments about facilities used?

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The facilities were all great and easily covered by our team of building monitors.

If possible, we would suggest avoiding the use of the Armory and Harding Band

Building purely because of their distance. We found many participants who were lost en

route to those buildings. Allen Hall was used as a dining space but was difficult for

students to access without a monitor to let them in.

How accurate was your chronology (online at the Committee page) and

what revisions do you propose?

October 1: Volunteer form launch

November 1: Housing form launch

December (Right before break): Volunteer meeting

Housing assignments

January: Workshop signs

Schedule

FNE assignments

**How many student monitors did you use/need?
Comments/Suggestions?**

95 - could have used 100, but 95 was very doable.
Specifically, in the lunch hour

(12:00-2:00) all of our volunteers were spread very thin.
We had 10 Building Monitors

and 3 substitute Building Monitors just incase they
approached 40 hours.

What worked well within your area?

Within our area, our scheduling process worked well. But
making a specific

schedule for each volunteer, we were able to double check
that everything was covered,

minimize confusion, and quickly find a free volunteer in the
event of a mid-festival

change. The other thing that works really well is having
each volunteer report to a

building monitor. Instead of 95 people asking 2 of us
questions, they go to their monitor

and if neither of them can solve it, then they bring it to us.
This system keeps the

volunteers under control and gets everyone their answers
faster. Having 10 building

monitors that we trusted was KEY to making this festival
work.

What did not work well and what suggestions for improvement would you make?

The biggest challenge we had was with communication. Often times, we received information much closer to the festival than is comfortable. The best example is with the signage. We created the signs over break off of the workshop schedule we had received, only to arrive to campus and find out that we had been given an outdated schedule. We then had to redo all of the signs in one night. We also were told specific numbers of volunteers needed in specific places the night before the festival (when the schedule was already done). In the future, we would like to talk to each subcommittee more in depth

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at the November meeting and get this information then. It would save everybody time and stress!

What new ideas, or procedures did you try and how would you measure their success?

The newest idea we tried was the form of scheduling with each monitor having their own schedule laid out for them. This was implemented last year at ISU and was

successful, so we implemented it at UIUC with similar success! We had no volunteer

confusion and good workshop/performance coverage all weekend. We also added a

Friday Night Activity: Movie! Though we thought this would go over well, we only had 4

participants show up, that one may not be necessary in the future.

How did your area reflect the theme?

Taking Flight is about jumping off the edge and trying something new despite any

fear or uncertainty. Though we had never been the coordinators at our school, we dove

in head first. We were not afraid to ask the committee for help and we were not shy

when asking our volunteers to jump in to a job on the spot. We took the templated given

to us, made them our own, and helped our volunteers and the high school students fly

swiftly through the festival

How did you contribute to efficiency with regard to communication, details and timeliness?

We tried to have our information ready as soon as we could. If we had a job done,

we reported it. As stated above, unfortunately, as we

received changes last minute, we
 also had to change our plans and information last minute,
 but we never let the festival
 take a back seat to the rest of our lives. We had reports of
 numbers and updates ready at
 each meeting and e-mailed Krannert and committee
 members with questions as soon as
 they arose, not next time we saw them. We would also
 check in with JW often to make
 sure we were all on the same page.

How did you promote full-state inclusion?

We drew volunteers from a variety of colleges and majors.
 Though many of our
 volunteers were from UIUC and ISU, we had people from
 all over. In addition, though
 most volunteers were Theatre majors, we had a few
 volunteers who were non-majors,
 but had attended the festival in high school. These people
 had no motivation except
 wanting to create the experience that they had and for that
 reason they were fantastic

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volunteers. Having people from a variety of places and
 backgrounds gave us a more
 well-rounded staff and gave the high schoolers a variety of
 resources.

Comments on the Festival overall?

We think the Festival was a great success! The committee

was a joy to be around
 and even more amazing at their respective jobs. We can't
 thank everyone enough for this
 opportunity and look forward to next year!

**What attachments, forms, letters, or emails that
 you used or created which
 can be passed on to next year's Committee?**

Documents/SpreadsheetsForms

Volunteer ScheduleVolunteer Sign Up

Building Monitor Contact SheetHave a House?

Volunteer ListNeed a House?

Dietary Restrictions

Housing

Friday Night Activities Assignments

Friday Night Activities Descriptions

Front of House Contact Sheet

ISU Student Committee Exit Report

Sarah Esparza , Cody Rogers

Your Overall Comments?

-Overall, we think IHSTF '19 was very successful and we are proud of how the

weekend went despite the crazy weather! We look forward to next year's festival!

What were your responsibilities?

-Before Fest:

-Recruited and organized volunteers through ISU.

-Organized and lead transportation and housing of ISU volunteer students

-Kept constant communication with the U of I student committee

-During Fest:

-Oversaw the responsibilities of the volunteers.

-Stationed at Headquarters and checked-in periodically at workshops,

hallways, exhibit hallway to ensure the safety of our monitors and

participants

-Oversaw All Friday Night Activities located in Krannert.

What statistics can you provide for your subcommittee?

-We had 30 ISU volunteers this year.

-Friday night activities:

-Improv games - 76

Life Size games - 37

Breath and Bop - 59

Karaoke - 104

Dance - 225

-Total: 501

Comments about budget items?

-We appreciated to have housing at hotels for our ISU volunteers. It made it super

easy for transportation and organization for them.

Comments about facilities used?

-Because the buildings that were used were so huge, the student monitors who

don't go to U of I should be better prepared by having more thorough tours of the

facilities.

How accurate was your chronology and what revisions do you propose?

-(Not Used)

How many student monitors did you use/need?

-We had a total of 100 student monitors.

What worked well within your area?

-The amount of Committee members that we had present at festival this year was

an appropriate amount considering the amount of responsibilities we had.

-Having all of our volunteers housed in the same hotel

allowed for efficient

transportation to the festival and easy
communication to our volunteers on our
part.

**What did not work well and what suggestions for
improvement would you
make?**

-Some of our volunteers had difficulty navigating the
campus throughout the

festival. We think making sure every volunteer is
provided a more thorough tour

of the campus and facilities were result in more
success from the volunteers.

-We think that walkie talkies could be a very efficient
way to communicate

between our committee members throughout the
weekend.

**What new ideas, or procedures did you try and
how would you measure
their success?**

-This year we had our ISU volunteers join a Remind101
classroom and we were

able to send out announcements and reminders to
all of our volunteers at once.

This allowed for a more timely response than a
Facebook group.

How did you area reflect the theme?

-Our monitor shirts advertised on the back "Take Flight
with Vertigo."

How did you contribute to efficiency with regard to

communication, details

and timeliness?

-Throughout the planning process, we were in constant communication with the

University of Illinois Student Committee via Facebook Messenger.

-We also had two Facebook pages and a Remind to communicate with the

volunteers, one for all of them combined, and one for ISU volunteers.

How did you promote full-state inclusion?

-We invited college students from all over the state to volunteer. While we did

have mostly U of I and ISU students that volunteered, there were college students

from other places around Illinois that came to volunteer.

Comments on the Festival overall?

-Despite the winter storm that came on the last day, it was overall very organized

and successful.

What attachments, forms, letters, or emails that you used or created which

can be passed on to next year's Committee?

-We use a dedicated Google Drive for the festival that contains all of our

documents from the past 4 years.

Illinois High School Theatre Festival - 2019|

Exit Report – Executive Director

Submitted by Annaliisa Ahlman

Your overall comments?

I am so pleased and proud of our work this year. The Festival ran smoothly and efficiently.

Committee members were collaborative and generous with their time and their energies. I

appreciate that folks were willing to jump on board with ideas, and also collectively consider

the impact of decisions on participants at this year's Festival as well as how decisions might

impact future years. We were financially judicious, and though we had some areas where we

spent more money than planned, the development team did an amazing job and we were able

to fund unexpected expenses. A theme in recent Festivals seems to be construction and

weather -- these were great challenges this year, but we were able to think creatively and work

to find the best solutions possible in terms of campus buildings. The weather gods shined and

got everyone safely to Festival; those schools who needed to leave early still had an opportunity

to experience much of what we prepared. Student and sponsor

reaction throughout the weekend was very positive, and there was a happy and welcoming vibe throughout. One teacher commented that she felt the weekend's events and Committee members had a little "Disney magic" touch and that everyone who attended Festival felt like a true guest. I'm incredibly happy with the flight we took together, and I'm grateful for everyone's hard work, positive attitude, and support throughout the year.

What were your responsibilities?

- Select and assemble the various members of the Planning Committee and inform them of their responsibilities
- Provide guidance and monitoring for each Sub-Committee throughout the Festival planning process
- Empower Committee members to take ownership of their focus areas and problem-solve during the planning process and the Festival itself
- Select the All-State production in concert with the ITA Board
- Select the director of the All-State production in concert with the ITA Board
- Approve the All-State production staff and provide feedback on major All-State decisions in concert with the ITA
- Provide support to the All-State director and production staff whenever

possible/applicable

-Collaborate with university conference services to reserve the dates and spaces for

the Festival as well as to confirm organizational and structural details for the timely

and efficient running and management of the Festival

-Decide upon a guiding theme for the Festival and an official logo that best represents

that theme

-Make final decisions on and balance the Estimated Festival Budget

-Make final decisions throughout the year in keeping with the theme, values of the

ITA and Committee, and budget

-Select an Opening Ceremony performance that connects with the Festival theme

-Organize and facilitate the Opening Ceremony so that there is an orderly progression

of events for all groups involved (university staff, Opening Ceremony speakers,

Opening performance group, etc.)

-Organize and facilitate the speaking order and execution of the Sponsor's Reception

-Problem-solve as issues arise during the Festival

-Coordinate with the incoming Executive Director/Secretary to ensure that they have

everything they need going forward into their planning year

What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

4,459 registered participants from 169 schools attended Festival this year (including All-State).

This is approximately 300 fewer than 2017. 3,874 students and 585 sponsors were in attendance in 2019.

Schools that registered and were on the waitlist were not promised tickets to All-State or

Opening Ceremonies. Many of them were able to actually see the performances after all.

8 schools registered for Festival and remained on the waitlist, but were not able to attend because we were at capacity.

There were 20 voting positions on the Committee and 23 non-voting positions.

5 committee members were brand new, and many were new to their position or returning to committee after a significant period of time.

Comments about budget items?

I was interested in reducing the budget from recent years in order to continue to be financially

stable without passing on significant increases to students. We did approve a small increase in

registration fees this year, but I am confident that will not need

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to happen again for awhile if

future years can stay within their estimated budget. All-State did a tremendous job of staying

under their budget -- both the production and company budget. Though we had unanticipated

expenses at Krannert and in the Play Selection area, Kevin and Aimee-Lynn were extremely

successful with donations and funding sources. I hope that future years can build on the

success of this development team. I initially significantly under-estimated the cost for Opening

Ceremonies, and in the end our expenses were even higher than I might have budgeted for had

I not felt so hopeful with initial Opening Ceremony ideas. In the end, I am quite pleased with

how Opening turned out. I think that it is worth noting that Opening Ceremonies and All-State

are the *only* thing that everyone at Festival sees, and I believe that both programs need to be

well supported. This doesn't mean they have to be huge or extravagant, but I do think they

need to feel 'special' and appropriate for the theme that year.

Comments about facilities used?

University of Illinois Urbana-Champaign was very accommodating in the spaces made

available to us. We were at a disadvantage in planning this year as Smith Recital Hall and the

Music Building were under construction. It was challenging to find enough spaces with

appropriate configurations to serve as replacement buildings, but I think we were very

successful in the end. We returned to having showcases perform in Levis, and the Harding

Band Building and the Armory Theatre were used for auditions and interviews. All buildings

and spaces were neat, usable, and unlocked when needed. Facility staff were helpful and

collaborative. There were some major challenges in coordinating out-of-Krannert performance

spaces, but these were able to be resolved in the end.

How accurate was your chronology (online at the Committee page) and what

revisions do you propose?

Overall, the chronology is accurate, although “mailings” need to be updated to “e-mail blasts.”

Also, the Opening Ceremonies work should all be moved up a month at the very least.

How many student monitors did you use/need?
Comments/Suggestions?

Aside from the monitors needed for other positions, I did not personally need any.

What worked well within your area?

The Opening Ceremonies was very successful. Seth Rudetsky enthusiastically welcomed

everyone to the weekend and taught some mad musical theatre skills in his Deconstructing 101

performance. I also had a lot of fun being the “prize lady” that evening. Students and teachers

were talking about him all weekend, and I think his energy

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created a stellar show full of heart and storytelling.

The exhibit hall was abuzz, and exhibitors commented that they appreciate some of the

personal touches and ways in which they were welcomed. I think they passed this on to

participants as well.

Each Committee handled their responsibilities well and contributed to a positive and

successful Festival.

Special thank you to staff at Krannert, Conference Services, and elsewhere at UIUC for their

diligence in planning and executing registration, load-ins, and

everything else.

What did not work well and what suggestions for improvement would you make?

- We need to change the wording of “registration deadline” to more clearly indicate that registration is honored on a first-come, first-served basis. The idea of a deadline is misleading, and we reached capacity far in advance of the published date. This led to some hard feelings and disappointed schools. If we would like to continue to reach new/underserved schools, then we need to have room for them to attend. One possible idea is to reduce the total number of participants allowed from each school in order to allow more schools to attend. It is difficult at UIUC space-wise, and it can be confusing to sponsors when numbers or availability changes between UIUC and ISU years.
- I realized on Thursday of Festival that we were not quite prepared to host/assist Seth Rudetsky in the way I would have preferred things be handled if we had a ‘do over.’ The UIUC students were truly lovely, engaged, and helpful, but seemed to be a bit in over their heads for managing him, and they may not have received a full picture of previously made decisions about food, accommodations, etc. I would suggest in the future, if a ‘big name’ is used, there should be one

point person who meets ahead of
time with the Executive Director or person
responsible for securing the talent.

-Consider adding a “frequently asked questions” page
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Festival. Had we known about changes in safety procedures earlier, we could have better prepared schools to meet the expectations. Thank you to all KCPA staff for their help working through this.

What new ideas, or procedures did you try and how would you measure their

success?

We continued to take environmentally sustainable strides by limiting the number of printed programs and only providing them to sponsors and exhibitors, which worked out well. Each individual subcommittee enacted their own changes in order to improve the Festival; see the other exit reports for specifics.

I asked the Committee to pay attention to issues of racial equity this year as well as state-wide (geographical) inclusion. All-State cast the show appropriately to the storytelling needs of the musical, and equity was a consideration in Play Selection as well. The sponsors' roundtable discussions also included equity as a topic. We discussed, and I had hopes of, securing a workshop or other group that could specifically address this idea through workshops, but that did not work out in the end. It is important to the future of the theatre and the state of our world that we continue to consider representation, voice, and equity in the arts. I believe that the ITA and the IHSTF have the potential to be leaders in the

state on racial and ethnic equity,
access, and inclusion if we challenge ourselves to do so.

How did your area reflect the theme?

I never thought about this theme literally, but more as a metaphor for growth, challenging oneself, and reaching higher than originally thought possible. I think that Seth's performance inspired, entertained, and challenged students to think outside the realm of how they might typically respond when listening to or watching a musical. *In the Heights* is about a

University of Illinois Urbana-Champaign was very accommodating in the spaces made available to us. We were at a disadvantage in planning this year as Smith Recital Hall and the Music Building were under construction. It was challenging to find enough spaces with appropriate configurations to serve as replacement buildings, but I think we were very successful in the end. We returned to having showcases perform in Levis, and the Harding Band Building and the Armory Theatre were used for auditions and interviews. All buildings and spaces were neat, usable, and unlocked when needed. Facility staff were helpful and collaborative. There were some major challenges in coordinating out-of-Krannert performance spaces, but these were able to be resolved in the end.

How accurate was your chronology (online at the Committee page) and what revisions do you propose?

Overall, the chronology is accurate, although "mailings" need to be updated to "e-mail blasts." Also, the Opening Ceremonies work should all be moved up a month at the very least.

How many student monitors did you use/need? Comments/Suggestions?

Aside from the monitors needed for other positions, I did not personally need any.

What worked well within your area?

The Opening Ceremonies was very successful. Seth Rudetsky enthusiastically welcomed everyone to the weekend and taught some mad musical theatre skills in his Deconstructing 101

performance. I also had a lot of fun being the “prize lady” that evening. Students and teachers were talking about him all weekend, and I think his energy helped set the bar for what students would encounter over the rest of the weekend. I think it’s important to provide contrasting opportunities to our students; Seth Rudetsky was a good balance to, and was very different from, the fantastic dance performance last year.

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How did you contribute to efficiency with regard to communication, details and timeliness?

I did my best to communicate with Committee members and Conferences Services via email as efficiently as possible. Committee members were armed with their chronologies and past years' exit reports so that they could operate in a timely and efficient manner. I aimed to send agendas to the Committee at least a week or two prior to the meetings, but did not always meet this goal.

How did you promote full-state inclusion?

We made every attempt to reach schools in all regions of the state. I am proud that Play Selection had submissions from all six regions, and the selected productions included at least one piece from each region. That being said, I think there is more work that could be done regarding full-state inclusion. One suggestion would be to diversify the committee members so that we have a broader set of voices at the decision-making table.

Comments on the Festival overall?

We threw a big theatre party for as many people as possible, showed them as many productions as possible, and exposed them to as many workshop opportunities as possible. We filled the exhibit hall with as many tables as we could, and coordinated a number of auditions and interviews. I am very pleased with the weekend, and feedback was very positive. Thank you to everyone for your hard work this year, for saying 'yes' to our work together, and for putting as many birds on things as possible.

Lastly, I asked recent Executive Directors to contribute some thoughts to pass on to future folks in this position. I will combine their thoughts with my own into an official document soon.

From Nathan King:

What I wish I knew (Not sure if any of this is helpful as I was very well informed by those who came before):

1. The university "graphic designer" is not a graphic artist. They know how to copy and paste. That is about it. My logo was awful. We should have spent the money on a professional.
2. There are always people you are going to anger because of the decisions you make. Do not focus on them. There are more supporters than haters out there who understand and want you to succeed. The nay-sayers are just very vocal.
3. The kids will have fun no matter what. For many, this is their only Festival. It will always be their best Festival they ever attended. You are doing this for them.

From LaDonna Wilson:

I think it is important to look at budgets from the previous year, but more importantly from the years at the University that you will be at.

Decide where YOU want to spend the most money--opening ceremony, guest presenters, All State production, etc. This helps adjust all the other numbers.

Create a strong team of professionals you want to work with and you trust will be able to do their job.

Come up with a theme and a design early. It helps everyone if you have a vision that they can grasp early on.

Have fun! I think there is so much work, but the joy is the most important factor.

From Nathaniel Haywood:

Top 5 Things I Wish I Knew:

1. Delegating to your fellow Exec. Directors (Emeritus & Secretary) is not only acceptable but recommended. It can take things off of your plate, utilize the experience of the Emeritus, and give the Secretary some experience
2. The All-State and Opening Ceremonies should be handled even more ahead of time than you think is "ahead of time." Time can quickly get away from you as you make those decisions. Those are also the main ways (along with the theme) that you put your stamp on the Festival as an Exec. Director, so you want to pick things that you are truly happy with.
3. The Festival is like a cruise ship at full steam - it pretty much takes care of itself and can only turn so fast in any particular direction. You can't change

everything in one year, so pick some points of emphasis. On the flip side, it's pretty hard to destroy things because you can only change the trajectory up to a certain point - so don't stress so much!

4. There are certain things you have the power to just do as Executive Director, and some things that require committee vote/approval. Make sure you know what those things are.
5. You can add subcommittees as you see fit, so if you want to focus on Outreach, you can add a subcommittee for that (nonvoting). Don't be afraid to do it if you feel strongly about it.

Top Piece of Advice:

- Select a strong and diverse committee. As they say, 90% of directing is good casting, and it's no different for the Committee. Most of the work is done by other people, not you, so you want to make sure you have strong educators helping to direct the ship.

From Larry Williams:

While it is an honor to serve as Executive Director of an Illinois High School Theatre Festival, it is a somewhat daunting task. In retrospect, here are some things I wish I'd considered and made myself more aware of (especially the things that were staring me in the face):

- 1) Fully utilize the talents of your committee
- 2) Surround yourself with positive people who like to think outside the box.
- 3) Past Executive Directors are part of a unique group of individuals, people who can be founts of knowledge for you.
- 4) Don't micro manage.
- 5) It will most likely snow in January during Theatre Festival. Think of it as your own personal snow globe and don't freak out (because there's nothing you can do about it).

Above all, take care of yourself and your relationships with your family and those you who are close to you. Exercise, rest, take mini vacations, and do things you enjoy outside of your career as an educator (or should be doing). You have a job and a responsibility to your school, your students, and your theatre program. Be responsible but be sure to have a life outside of your work and volunteer life.

