

Illinois High School Theatre Festival - 2016



EXECUTIVE COMMITTEE EXIT REPORTS

Presented at the Changeover Meeting

Sunday, January 24th, 2016

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Exit Report – Executive Director Submitted by Carmel DeStefano

Your overall comments?

I was completely impressed with the way the members of the 2016 Festival Committee bought into the theme and “dared” to introduce innovations into every aspects of the event. In addition to their inspirational ideas, their dedication to create a student-centered Festival from the Opening Ceremonies to the inclusion of juniors at college auditions to the life-size Friday games made the weekend a true celebration of high school theatre in Illinois.

What were your responsibilities?

As Executive Director, I saw myself as the stage manager of this production we call the Illinois High School Theatre Festival. Because the majority of the work came after my retirement from teaching, I was able to take the time to help other Committee members with their assignments.

It was my responsibility to organize all meetings, proof all mailings and postings, and oversee all decisions. I was in constant contact with Megan at Conferences Services, Aimee-Lynn at ITA, and the Executive Committee members.

In addition to the regular duties as listed on the Executive Director’s Chronology, I also worked on a committee to establish a training lesson for the Liz Lehman Critical Response Method, attended a brainstorming meeting with a group of our Corporate Sponsors, and met with the ISU Student Committee.

What statistics can you provide for your subcommittee?

I believe Festival-2016 was the largest in the IHSTF history with over 5,000 in attendance.

Comments about budget items?

For the most part, the Festival stayed within the overall budget; although, the Opening Ceremony budget was over and the Exhibits and program ads were under the projected income.

Comments about facilities used?

For the most part the facilities at ISU were wonderful and the staff was very knowledgeable and helpful. Even when the water main burst in the Bone Student Center, it didn’t dampen the enthusiasm of the Festival. The ISU staff made sure that all activities went on as scheduled and worked through the night to fix the problem.

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A few suggestions:

- Shift the ticket sorting to the Circus Room since the tables are already set up. The Spotlight Room is just too small for the task.
- Plays need to be scheduled in Capen throughout the Festival. The budget needs to cover renting lighting and sound equipment for this space.
- Since so many workshops use projections, access to the classroom projectors must be included.

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

The Chronology was accurate for the most part. The Committee spent time last year revising the individual chronologies. I must admit that I did not invite the Governor to the Festival. I wasn't taking a political stand; I just missed it on the Chronology.

How many student monitors did you use/need?

Comments/Suggestions?

There were no Student Monitors assigned to me, but I was in constant communication with the Committee members in charge. The students from ISU and U of I were an integral part in the success of this Festival. From our first coffee meeting, I was impressed with their ideas, organization, and enthusiasm.

I would suggest follow the model they have established for the future Festivals both at ISU and U of I.

What worked well within your area?

- The meetings were well organized and run in an efficient manner.
- The Opening Ceremony that focused on the theme and Illinois student talent with a dash of "star" quality was an exciting introduction to the Festival and the All-State production.
- Letting a Committee of extremely talented professional *do their thing* while letting each know I was there to help in any way if needed.
- Communication with Conference Services was always prompt and efficient. Megan's eye for detail kept everything on schedule and running smoothly.

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

For the most part, everything seemed to work extremely well, and when problems arose, the Committee was quick to make adjustments.

Some problems that arose:

- **Executive Committee:** In accord with the Festival theme of “Dare to Dream,” I opened the Executive Committee to many new members. It gave me the opportunity to meet and work with a diversified group of talented people. Unfortunately, taking this risk led to some people dropping out for various reasons; although, the remaining members enthusiastically picked up the slack and kept things running smoothly. I should have replaced the Committee member in charge of Development as it cost us income.
- **Registration:** There were problems with completed registrations. Some of the schools did not realize that they were not completely registered. A checklist should be sent when an application is submitted letting the school know what is still needed. Also, weekly reminders letting a school know that they are not completely registered should be sent.
- **Program:** This year’s program was very professional, but the quick turn around deadlines for proofing made it impossible for the entire Committee to look it over. Because of this, some errors were made that could have been avoided. Does the program have to be completely printed before the winter break?
- **Program:** Workshops and Play Selections must also proof the titles submitted, so they are grammatically correct for the “At a Glance.”
- **Monitors:** There was a problem with the submitting deadlines for printing into Megan’s office and to Victor. As Executive Director, I should have made sure all deadlines were clear and reminders sent out to the Committee.
- **Play Selection:** After working on and participating in the CRP sessions, I feel that the method needs to be simplified to a workable version for IHSTF. To keep the discussion focused and under an hour, I suggest a format of three elements: Observations, Artist’s Questions, Responder’s Opinion.
- **Play Selection/Box Office:** There was a problem with people with tickets not getting into one of the show. The house managers need to adhere to the structure established for letting audience members into a performance.
- **All-State/Box Office:** Too many tickets were requested for the production staff. The Producer’s Manual should state that only the Director and Producers receive eight tickets. In addition to this,

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others went up to Box Office and requested addition tickets. This created a problem for that Committee.

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

Innovations for 2016:

- **Auditions:** The inclusion of Juniors was a great success. The change in the tech room setup gave greater focus on the student presenter.
- **Auditions:** The idea to have A&B take headshot photos was great except we did not have a way of identifying the pictures without opening them. If this is done again, the file needs to have the student's name.
- **Play Selection:** The development of question cards for response session helped the student artist not versed in CRP feel more comfortable.
- **Exhibits:** The corporate sponsor meeting helped to heal the wounds from last year and gave the Committee some great ideas. The Expo Only Hour was a success. Also, the quotes from schools were wonderful touches.
- **Workshops:** the Dream Panels conveyed a strong message of the Festival theme to the students.
- **Promotions:** Constant communication with the Committee to assure the desired look is crucial. Using Stars and Stripes Printing helped to reduce cost.
- **Monitors:** Restructuring of management assignments was key to the Festival running smoothly.
- **Monitors:** The imaginative activities of Character Scavenger Hunt and Life Size Games really added to the celebratory atmosphere.
- **Monitors:** Having a designated photographer with a precise schedule created a wealth of photos capturing the Festival.
- **Media:** The expansion of the App was a big success, especially the inclusion of the different media platforms.
- **Media:** The use of a Monitor to take pictures and videos of the Festival really highlighted many of the event's aspects. Unfortunately, because of time constraints, the show was unable to be presented before the Friday All-State performances. Perhaps if a template was prepared before the actual Festival, the photos could be mounted more quickly. This is a valuable element for promotion and development of the Festival and should be refined and utilized.

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- **Promotions:** A computer hookup for charge transactions was used this year. Did it work well?
- **All-State:** Utilizing those with a business background to act as producers was a big success. They were able to stretch a dollar farther than anyone had before.
- **All-State:** Having a workshop with Broadway actors from the original production was inspiring to the entire company.
- **Student Donation:** The collection for "Broadway Care Fights AIDS" during the All-State performances was an appropriate addition to the Festival. Out of the generosity of our students and teachers and the work of the Illinois Thespians, we raised \$3,024.12.
- **Thespian Inclusion (Individual Events):** This unfortunately was unsuccessful as only a couple of students signed up to perform and be evaluated. The workshop was reorganized into an informative session.

How did your area reflect the theme?

The theme *Dare to Dream* permeated every aspect of the Festival from the Opening Ceremony's *Broadway Dares to Dream* to the plays selected, to the Exhibit space, to the Dream Panel, to the All-State Production of *RENT*.

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

I tried as best I could to answer all communications within 24 hours of reception.

How did you promote full-state inclusion?

Each Committee reached out to schools, colleges, and vendors from all over the state. There was a conscious effort to select a variety of shows from all regions. This was difficult since more than half of the shows submitted were from Region 2. Some feelings were obviously hurt because of this.

Comments on the Festival overall?

The Illinois High School Theatre Festival-2016 was one of the most rewarding experiences of my life. Thank you all for making my dreams come true.

Future Goals

I intend to spearhead a small Committee to establish an Executive Director's Manual this year.

I would also like to create a short promo of the Festival to use for Advertising and Development.

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Exit Report – Workshops

Submitted by Liesl Krieger and Nathaniel Haywood

Your overall comments?

- Workshops seemed to go very well this year. We had all of our workshops by the Thanksgiving meeting and did not have to solicit any more after that time.
- The anecdotal feedback we received was very positive in terms of the quality and variety of the workshops available this year.
- The information provided by Conference Services this year (parking, internet access, etc.) was very comprehensive for Workshop presenters this year.

What were your responsibilities?

- In late winter (January/February), we were responsible for planning how to incorporate the year's theme ("Dare to Dream," 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.
- 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.

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- 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 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.

What statistics can you provide for your subcommittee?

- 195 Workshops with repeaters (compared to 196 at IHSTF 2014 at ISU)
- 103 Individual Workshop Presenters
- 13 Cancellations (including repeaters; 7 overall cancellations – 5 were double sessions; originally 208 workshops)
- Workshop Breakdown by Category (Includes Repeated Workshops):
 - Acting & Auditions (A) - 56
 - Costuming & Make-Up (C) - 9
 - Directing & Stage Management (D) - 12
 - Instructors & Teachers (I) - 15
 - Movement & Dance (M) - 38
 - Playwriting (P) - 8
 - Singing & Musical Theatre (S) - 17
 - Technical Theatre (T) - 24
 - Variety & Improv (V) - 13
- [Link to Workshop List for IHSTF 2016](#)
- [Link to Workshop Details for IHSTF 2016](#)
- [Link to Workshop Assignment Spreadsheet - Friday - IHSTF 2016](#)
- [Link to Workshop Assignment Spreadsheet - Saturday - IHSTF 2016](#)

Comments about budget items?

- Budget is necessary to handle miscellaneous workshop expenses:
 - Travel expenses for workshop presenters
 - Lodging expenses for workshop presenters
 - Copies, etc.
 - Reimbursements for misc. expenses
 - Potential to pay specific presenters for workshops above & beyond the norm
- Budget was sufficient to cover expenses

Comments about facilities used?

- Used the following buildings: BSC, Schroeder, Student Fitness Center, Cook, CVA, CW, CE, CPA, Capen, Vrooman

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- Rooms with pianos were limited because of Auditions (Kemp Hall is directly below most of the CE piano rooms, which means you cannot have workshops that need pianos in those rooms on Friday).
- Movement spaces worked well (CE 116, BSC Circus Room, Cook 212, Cook 305, Cook 308, Vrooman 103); one issue is that some of those movement rooms (the Cook rooms) are also piano rooms, which makes it hard to schedule movement at the same time as singing.
- MANY presenters have projection needs, and a lot of the rooms we use at ISU have projectors in them. If it's possible to get a guest login just so presenters could plug in a USB drive and play a slide show, we would cut down on a LOT of issues. (The technology/projector stations are very user friendly and really require no assistance to operate.)
- Vrooman 103 seemed to work well, but its location presents a transportation issue for any presenter who needs to bring supplies with them (no easy temporary parking.)

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

- The chronology was accurate; the only necessary changes would be to change the "mailings" to "webpostings" and "email blasts."
- All records are digital now (through Google Drive for the past several years), so the chronology can be made to reflect that.

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

- Standard Workshops: 1 monitor for each
- Certain workshops required several monitors, but that was rare
- Student Committee was exceptionally well organized and prepared to deal with the issues that arose during the Festival. It was the best Student Committee work that I have witnessed. **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.**

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.

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

- **Improv Mafia was very difficult to work with** (demanding payment, unclear leadership resulting in lots of miscommunication, etc.) and was ultimately unprofessional (showed up late to their own workshop and students didn't get to audition as a result; some of the same issues as in the 2015 Festival). **We would strongly recommend using a different group for the All-Fest Improv and the Friday Night Improv Performance.**
- Workshop presenters have too much time between their registration and their confirmation of date/time. (If they register in September, it could be almost 4 months before they hear back.) The result is a lot of confusion, presenters forgetting about their workshops, and cancellations. There needs to be some kind of reminder sent during the Thanksgiving meeting or at the beginning of November to let presenters know that they have been accepted and that the schedule is being assembled.
- Workshop Presenter Check-In. Partway through the day on Friday, at least half of the presenters had not checked in. It makes it difficult to know for sure if they are actually doing their workshop or not. Setting up some kind of digital check-in as an alternative may help with this. (They would still need to come get their nametag, program, etc.)
- The rackspace e-mail forwarded to our personal e-mails made things a little confusing. I was also not able to access rackspace from work (this could be very much an isolated example), but in the future, I think it would be better to not have the festival e-mails forwarded to personal e-mails to avoid confusion.

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

- Festival feedback (student and monitor) was done through the Festival App this year.
- Dream Panels - Q&A for students to hear from professionals on how to get in the business.

How did your area reflect the theme?

- Our main connection to the theme, Dare to Dream, was our decision to create the "Dreams Onstage" and "Dreams Backstage" panels. They allowed students to talk to real professionals and ask any questions they desired about how to achieve their dreams.

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

- We used the Festival email account for workshops in order to streamline communication with workshop presenters. As a team, we divided the email responding with the other workshop organizational duties. That allowed us to keep everything covered and working in a timely manner.
- We also divided the work between answering e-mails and handling the "Dream Panels", which seemed to work well.

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 meeting during the ITA Convention, we did what we could to collect the widest variety of workshops.

Comments on the Festival overall?

- It was a very well run Festival. There were lots of positive comments and feedback on the Festival and the All-State show.
- There were a lot of positive comments on the variety and quality of the workshops.
- Ticket swap and Fest Gear ran smoothly and without issue.

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.)

- [Link to the Workshop Google Drive Folder](#) (Contains all documents, spreadsheets, and data)

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Exit Report - Promotions (ISU)

Submitted by Allan Kimball and Ryan Lambert

Your overall comments?

We believe the Festival was a great success! We only had a few items left over that will be used at ITA events as promotional items. We sold out of several items this year fairly quickly. The weather was very nice Thursday night, rainy on Friday and snowy and cold Saturday. We worked with Stars and Stripes (Russ McKinley) and would strongly recommend using them again. They called during the Fest to make sure everything was ok, responded quickly to emails and were very accommodating to everything we needed.

Items were folded very quickly on Thursday morning by ISU staff and set up before 10am. Items were put on three mannequins (two female and one male). Items had prices clearly marked on them and on the shelving for each item. The area was well organized and visually pleasing so everyone could see what the designs were on the items.

Sold out:

Thursday night: 6:45pm- 2XL long sleeves; 7:32pm- small long sleeves; 7:43pm- medium long sleeves 8pm- beanie caps

Friday: 8:33am- large long sleeve; 9:15am- all long sleeves; 11:20am- small hoodies/medium shirts; 12:15pm-ducks; 1:31pm- tumblers; 1:44pm- scarves; 2pm- all short sleeves gone; 2:13pm- all hoodies sold

Saturday: items left- 75 water bottles; 119 glasses; 142 stars

A few questions: How do we address items being returned? Are all sales final? Do we accept Checks?

What were your responsibilities?

- Coordinate the design with the Executive Director
- Choose items to sell and coordinate logos
- Order merchandise, tech shirts, monitor shirts, and Committee wear
- Sell merchandise at the Festival
- Order and sell dance wristbands

What statistics can you provide for your subcommittee?

- Technology Shirts: \$297
- Monitor Shirts: (donated by Vertigo) \$810
- Committee Wear: \$846
- Fest Gear: \$13,222.14
- TOTAL COST: \$14,365.14
- TOTAL INCOME: \$20,828.25
- GROSS INCOME: \$6,463.11 (Monitor shirts not added because of donation)

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	2015 total	2016 total	2016 selling cost	2016 cost per item	2017 Order Suggestions
Knit Beanie Cap	35	40	\$10.00	\$8.00	100
Knit Scarf	25	25	\$15.00	\$12.00	40
Fleece Pants Small	30 (flannel)	35	\$25.00	\$13.25	40
Medium	32	35	\$25.00	\$13.25	40
Large	30	30	\$25.00	\$13.25	30
XL	15	15	\$30.00	\$13.25	15
2XL	3	5	\$30.00	\$14.75	3
3XL	0	2	\$30.00	\$14.75	0
Flannel Pants Small		30	\$25.00	\$18.00	35
Medium		32	\$25.00	\$18.00	35
Large		30	\$25.00	\$18.00	35
XL		16	\$25.00	\$18.00	16
2XL		6	\$30.00	\$19.50	6
3XL		5	\$30.00	\$21.00	3
4XL		3	\$30.00	\$22.50	3
Hooded Sweat Shirt-Small	45	50	\$25.00	\$16.50	55
Medium	70	75	\$25.00	\$16.50	80
Large	45	50	\$25.00	\$16.50	55
XL	10	25	\$25.00	\$16.50	30
2XL	3	5	\$30.00	\$18.50	5
3XL	2	5	\$30.00	\$20.50	5
4XL		2	\$30.00	\$22.50	2
Blue Long Sleeve T-Shirt-					
Small	45 (red)	50	\$15.00	\$8.50	60
Medium	50	50	\$15.00	\$8.50	60
Large	35	40	\$15.00	\$8.50	50
XL	15	20	\$15.00	\$8.50	25
2XL	3	5	\$17.00	\$10.50	5
3XL	2	5	\$17.00	\$12.50	5
4XL		2	\$17.00	\$14.50	2
Short Sleeve T-Shirt- Small	95 (red)	100	\$10.00	\$5.00	110
Medium	100	100	\$10.00	\$5.00	110
Large	75	80	\$10.00	\$5.00	90
XL	25	30	\$10.00	\$5.00	35
2XL	3	5	\$12.00	\$6.50	5
3XL	2	5	\$12.00	\$8.00	5

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4XL	0	2	\$12.00	\$9.50	2
Cinch Bag	100	100	\$8.00	\$5.00	100
Wrist bands	1000	1000	\$5.00/\$1.00	???	1000
Tumblers	48	48	\$8.00	\$6.49	60
Rubber Duckies	100	100	\$5.00	\$2.49	150
Sunglasses		200 (124 left)	\$5.00	\$1.65	50-if any
Water Bottle (20oz)		200 (80 left)	\$5.00	\$1.06	100
Stress Stars		250 (145 left)	\$5.00	\$1.15	100-if any
Monitor Shirts		144	Vertigo Sponsor		as needed
Tech Shirts		39	\$297.00		as needed
Committee Wear		30	\$0.00	\$27.00	as needed

Comments about budget items?

We received several compliments from students and passer-byes that our prices were very reasonable this year, and they appreciated the costs. Also, we made an effort to make sure all participants could afford a souvenir item.

Comments about facilities used?

We utilized 4 tables with cloths and skirts (provided by ISU). They also hung our Fest Gear and Pricing sign (2). We were put in the right corner of the stage in the Ballroom. It is actually a great location. Do make sure to have a cart available at set up and take down.

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

We made a few alterations (the altered and new versions are attached).

How many student monitors did you use/need?

Comments/Suggestions?

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We would suggest Thursday night and all day Friday having 4 monitors. Saturday can go down to 2-3 monitors depending on the amount of items left to sell. We would also suggest using the same monitors each time because of training purposes on the register, item locations, and credit card usage. Additionally, we would suggest having about 5 monitors Thursday morning to help fold, set up all items, and make the area appealing for our patrons.

What worked well within your area?

We liked being by the swap desk line because students could buy items while waiting to get tickets. Constant contact with the technology person (thank you, Thom) so they can continually update the App so students know what is sold out and what is left on the shelf.

What did not work well/suggestions for improvement?

- **Pre-order items:** we would suggest having a final pick up time (Friday 8pm) or items go back for sale. We had two people not pick up their items and now have to track them down.
- **Monitors:** we had one monitor that we would not suggest having back to our area. That person was distracting the other workers and honestly just didn't care. This is why we are suggesting having the same monitors each time. This would also eliminate re-teaching the registers, pricing and so on. We sincerely appreciate all the monitors (they did great).
- **Times:** It would be great to have hours (opening and closing) posted and hung at the area. We were counting money in a separate room and called out several times for dance wristbands. Would it be beneficial to have a fest gear rep at the entrance to the dance to sell there?
- **Orders:** Double check the orders with the company used to make sure there is clear communication. We thought we ordered wristbands (was on the original order form) but was not ordered officially. Thank you to Megan McCann and ISU for getting paper wristbands where students could write their dreams on the band. Students actually paused to think about their dreams and we believe it turned out nicely.
- **Dance Wristbands:** There needs to be a specific cut off time for these sales. NO LATER than start time of the dance is just a suggestion. This pushed back the final money drop for the night.
- **Post Fest Orders:** We had several ask to order items after the Fest to have mailed to them.
- **New Items:** We had several people ask about All-State Gear. Something to think about in the future would be to have a shirt or something with the All-State show.
- Order more ducks and less stars (students collect them throughout the years). Items for Suggestion: fuzzy socks, mittens, polo shirts, lanyards,

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and fleece jackets (much like the committee wear). Consider ordering Extra Small sized items.

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

We tried to have several new items at the Fest. Some sold really well (tumblers and beanies) and could have sold much more. Other items (sunglasses, stars, bottles) were not such a great hit but were items that had the logo and were affordable for our students. Could possibly have something free to give out to the kids or a challenge. We started having kids stack stars on a head for a little activity while they waited. They seemed to enjoy it.

How did your area reflect the theme?

The theme was chosen by the Executive Director and was used on all promotional items. Also, we did not order the rubber wristbands but the dance "write your dreams" was another way to take a moment to really reflect on what we dream.

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

Keep phone numbers of each member available, especially the University coordinator, technology person and the Executive Director. The app was updated via email but would have been done quicker via text message (not sure if that works better on the tech end or not).

How did you promote full-state inclusion?

We priced all items so everyone could afford a purchase. Also, the app was very helpful in keeping everyone informed.

Comments on the Festival overall?

We believe FestGear ran very smoothly this year. We sincerely appreciate: Carm, Thom (Technology), and Russ McKinley (Stars and Stripes contact) in helping make FestGear a success.

Items to bring with you:

- Black tape (mark off items when sold out)
- Rubber bands (separate money denominations when counting)
- Markers
- Masking tape

Exit Report - All-State Production

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**Submitted by Dennis Anastasopoulos, Director;
Christine Haines & Theresa Shepherd, Co-Producers**

Your overall comments?

DIRECTOR

Working on this "All-State" production of RENT has been a dream come true. Assembling and working with this production staff has been amazing and watching 99 phenomenal students bring the work of Jonathan Larson to life was a top experience in my career. I am extremely happy and proud of the result. The students and staff came together to produce beautiful work and audiences seemed very entertained with the show. I am also proud of the opportunities that we gave to these students from all over the state and the strong talent represented from all 6 regions.

PRODUCER

We are both so very grateful that Dennis chose the two of us to work together as a team. The job of Producer is very time-consuming and a single person could find it to be over-whelming. With another person to share the load, brainstorm ideas and conquer tasks we were able to accomplish so many things, often times in a very short window of time. Of course, we had a wonderful Director to both guide us and support us every step of the way. Dennis was always there to give feedback, as well as hands on help throughout the process. The three of us will forever have a life-long friendship, founded in part as we dared to dream of putting this grand production together.

What were your responsibilities?

DIRECTOR

Collaborate with the Executive Director in choosing the production
Oversee and run all production meetings
Establish, plan and run auditions and callbacks
Cast the show - (This included working with the orchestra and technical directors to make sure all areas of the state were included)
Plan, schedule and oversee all rehearsals
Collaborate with production staff
Approve all technical design ideas
Contact ISU representative (Cyndee Brown) and communicate with ISU chaperones
Work with Braden staff to schedule/organize production week at ISU
Solicit sponsorship from ITA sponsors and others

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Work with producers to ensure all materials and supplies were available for rehearsals

PRODUCER

Pre-Production

Create the audition application forms using Google Forms
 Create/edit website details about upcoming auditions
 Complete a proposed Company Budget
 Edit and adjust Production Budget (as included in Festival Budget)
 Attend Production Team meetings
 Attend Festival Committee meetings
 Secure locations for auditions and call backs, as well as equipment needed – with help from Director
 Order water bottles and t-shirts

Application Process, Auditions and Call Backs

Monitor the Auditions Master File for duplicate entries
 Respond via email to each applicant acknowledging receipt of their application
 Follow up applicants to ensure receipt of all 4 (plus head shot for actors) required documents
 Request a recommendation from applicant's director (via email) and follow-up
 Generate a mail merge Word document for viewing of the recommendations
 Organize a time table for Auditions and Interviews, as well as call backs
 Generate audition/interview binders for each of the directors (to include headshot & recommendation)
 Create an audition master schedule posted to the ITA website hidden page
 Ensure receipt and confirmation of each scheduled interview/audition from the applicant
 Answer emails
 Coordinate lunch for staff and assistants during auditions and callbacks

After Call Backs and Prior to 1st Rehearsal Weekend

Post the Company on the ITA website
 Notify each Company member via email – used Mail Merge and YAMM Gmail software
 Notify each student not chosen – used Mail Merge and YAMM Gmail software
 Generate Google Forms to poll the Company – Housing Requests, Host Houses, T-shirt size, food restrictions, medical conditions, pet allergies, etc.
 Create and maintain the Company Master File on Google – to include payment processing tab for ITA
 Follow up on outstanding fees and forms from auditions

Rehearsal/Tech Week (Production)

Answer emails from Company, parents, production staff, Festival Committee, etc.

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Email and FB post schedule of each rehearsal weekend, with reminders, a menu of food and other important information

Determine meals/menu for each rehearsal weekend

Order food or shop for food and snacks for each meal for rehearsal weekends

Cook meals (50-75%) each rehearsal weekend

Set up food line for each rehearsal meal

Clean up after each meal

Register Company for Festival

Communicate college audition process to the senior (and junior) company members

Coordinate utilization of ISU chaperones

Coordinate ordering of make-up kits and collection of fees

Create All-State Program

Enter receipts into Company and Production Budgets and send spreadsheets to Kurt and/or Megan

Maintain the Company and Production Budgets

Generate status reports for Festival Committee Planning Meetings

Reserve hotel rooms for company and staff for production week at ISU (via Megan)

Reserve bus shuttle transportation (from BSC to hotel and back) for production week at ISU (via Megan)

Determine and coordinate meals with ISU catering for production week at ISU (via Megan)

Prepare snacks for each night during production week at ISU – in the hospitality suite

Update the Production Week schedule and FB notification to the Company when changes were made

- Meal times
- Bus schedules and student groups
- Rehearsal times
- Bed checks and lights out times

Post Production

Collect remaining invoices/receipts

Update the Company and Production Budgets and send final spreadsheets to Kurt and Megan

Organize and submit final receipts and invoices

Prepare the Exit Report

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

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Application/Audition Statistics

	<u>Submitted</u>	<u>Cancelled</u>	<u>Scheduled</u>	<u>Male</u>	<u>Female</u>
Actors	234	24	210	83	151
Crew	86	7	79	34	52
Pit	11	1	10	9	2
Total	331	32	299	126	205

*Note: 47% auditions/interviews applications came within 48 hours of the deadline

	<u>Hinsdale 6/18</u>	<u>Hinsdale 6/19</u>	<u>ISU ** 6/20</u>	<u>Video, recording or 6/24</u>	<u>Phone or in-person</u>
Auditions	79	82	44	5	
Interviews	35	30	9		5
Orchestra		4	2	4	

** Note: 27 of the 51 auditions/interviews held at ISU were for students North of I-80 *****THIS SHOULD BE SOMETHING EXAMINED BY THE ITA AND IHSTF COMMITTEE**

Company Statistics

<u>RENT Company</u>				<u>Audition ed</u>	<u>% of Total Auditio ns</u>	<u>Chos en</u>	<u>% of Total Company</u>	
Acto rs	44	Male	38	Regio n 1	14	4.7	4	4.0%
		Femal e	61	Regio n 2	149	49.8	40	40.4%
Crew	49			Regio n 3	111	37.1	48	48.4%
Pit	6			Regio n 4	6	2.0	1	1.0%
Total	99			Regio n 5	15	5.0	4	4.0%
				Regio n 6	4	1.3	2	2.0%
				School s	103		45	

School Sponsorship

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- 54 of the 99 students principals have indicated they will financially support the student
- \$250 – 24
- \$500 – 29
- \$100 – 1
- Several additional schools decided to increase/fully sponsor their student as part of the official company

Comments about budget items?

Scenery Budget actually includes the 3 work tables (\$1500) which should have been posted under Props.

Braden EMT line on Production Budget– We thought this meant an EMT would be on-site for the entirety of production week as well as the Festival itself. Unfortunately, this was not the case; the EMT is only on-site from Opening Ceremony until close of Festival. During the Festival itself, the play is in run mode, and it is highly unlikely we would encounter any accidents requiring an EMT. During load-in and tech week, however, we were using power tools, rigging extremely heavy pieces and putting the set together. It is during this time when accidents can occur, and we did encounter two occasions during tech week where we could have utilized the EMT services.

We choose to prepare most rehearsal meals from scratch in order to save money. As a result, we were able to keep rehearsal meals at less than \$2.50/person/meal. Preparing meals for 120+ people is not a task for the faint at heart, but with the money saved, we were able to purchase such things as shirts and fleece jackets for the Company.

No outside food or beverage is allowed in BSC, and the director wanted to limit the amount of time spent traveling to/from dinner and lunch during production week, so we used SU Catering Services. A first glance at their menu offering in March was evident that production week meals would be very costly (averaging more than \$11 per person/meal). In addition, with a limited amount of time to eat, we didn't need a lot of courses or additions. Working with Megan and ISU Catering, we were able to come up with 8 different menus that could be used for our 10 meals eaten at BSC that were both very cost effective, filling and high school student friendly. This resulted in an average of \$7.60 per person/meal, allowing us a significant savings for this budget line. Hopefully, these menu choices can be used again for the 2018 All-State at ISU.

Comments about facilities used?

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Our Choreographer/Assistant Director was able to offer his school as the host for the auditions and callbacks process. This worked out very nicely, as Hinsdale South is conveniently located off of I-55.

Our Lighting Director was able to arrange the use of his school as host for all rehearsal/build weekends. The school was most accommodating, and we made use of their culinary arts rooms to prepare and store ingredients for the rehearsal meals.

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

DIRECTOR

The chronology was a great guide and was used as a checklist. We kept most things in that order but were not afraid to adjust if we needed to.

Below is a basic schedule that we used and issues that we had are highlighted.

Sun Apr 19	10:00am – 2:00pm	Production Meeting
Fri May 1	6:00am – 7:00am	Pit Square Footage due to tech director
Sun May 10	6:00am – 7:00am	Artwork for shirts due
Fri May 22	6:00am – 7:00am	Medical Liability forms due
	11:30pm – 12:00am	Auditions Due by 11:59pm
Fri Jun 5	9:00pm – 10:00pm	Audition/Interview Schedule posted
Thu Jun 18	8:00am – 6:00pm	RENT Audition: Day One - Hinsdale South
Fri Jun 19	8:00am – 6:00pm	RENT Audition: Day Two - Hinsdale South
Sat Jun 20	9:00am – 4:00pm	RENT Audition: Day 3 - ISU ****More People came from the north (couldn't make the Thursday or Friday) than from central Illinois or south. **** Something should be done to increase numbers outside of Regions 2 and 3
Mon Jun 22	9:00pm – 10:00pm	RENT Callback list posted
Wed Jun 24	8:00am – 6:00pm	RENT Callback Auditions - Hinsdale South
Wed Jul 1	9:00pm – 10:00pm	RENT All State Company posted
Thu Jul 2	6:00am – 7:00am	Order Shirts and Water Bottles

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Fri Jul 10	6:00am – 7:00am	Send housing forms to Company
Tue Aug 4	9:00am – 8:00pm	Crew Call/Rehearsal - Stagg
Wed Aug 5	9:00am – 9:00pm	Crew Call/Rehearsal - Stagg
Thu Aug 6, 2015	9:00am – 5:00pm	Crew Call/Rehearsal - Stagg ***** AUGUST REHEARSALS DURING THE WEEK ARE EXTREMELY DIFFICULT. KEEP THEM ON THE WEEKEND. We had a number of band directors calling and complaining that it is interrupting band camps. Keep it Friday – Sunday*****
Mon Aug 10, 2015	6:00am – 7:00am	Hotel Contract finalized
Thu Aug 20, 2015	6:00am – 7:00am	Register Company for Festival
Fri Sep 4, 2015	4:30pm – 9:00pm	Crew Call/ Rehearsal - Stagg *****FYI....Friday Rehearsals in September and October you will not get everyone there until at least 6....traffic especially awful on Friday before Labor day. There are positives and negatives to Fridays. ****
Sat Sep 5, 2015	9:00am – 9:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Sun Sep 6, 2015	9:00am – 9:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Mon Sep 7, 2015	9:00am – 5:00pm	Crew Call/Rehearsal - Stagg
Fri Oct 9, 2015	4:30pm – 9:00pm	Crew Call/Rehearsal - Stagg
Sat Oct 10, 2015	9:00am – 9:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Sun Oct 11, 2015	9:00am – 5:00pm	Crew Call/Rehearsal/Orchestra - Stagg *****We did not have a rehearsal on Columbus day as many students had school. This rehearsal weekend is the shortest (only one long day) and can really be during any weekend in October as a result. Lots of

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		conflicts here due to Marching Bands. ****
Sun Nov 1, 2015	6:00am – 7:00am	Shuttle Bus Contract finalized
Sun Nov 15, 2015	6:00am – 7:00am	RENT program draft due
Fri Nov 27, 2015	9:00am – 9:00pm	Principals, Understudies - Stagg *****Called principals at 9am (all of them are local) but allowed the rest of the cast to come at 1pm. ****Difficult travel day after thanksgiving
Sat Nov 28, 2015	9:00am – 9:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Sun Nov 29, 2015	9:00am – 5:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Tue Dec 1, 2015	6:00am – 7:00am	Program due to printer
Sun Dec 27, 2015	9:00am – 9:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Mon Dec 28, 2015	9:00am – 9:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Tue Dec 29, 2015	9:00am – 5:00pm	Crew Call/Rehearsal/Orchestra - Stagg
Sat Jan 2, 2016	12:00pm – 8:00pm	Crew Call - Move in - ISU
Sun Jan 3, 2016	9:00am – 5:00pm	Crew Call - Move in - ISU *****We chose to have separate move in days for the set. We hit the ground running when the actors arrived on Monday at 10 am****
Mon Jan 4, 2016	8:00am – 9:00pm	RENT Tech - ISU
Tue Jan 5, 2016	8:00am – 9:00pm	RENT Tech - ISU
Wed Jan 6, 2016	8:00am – 9:00pm	RENT Tech - ISU
Thu Jan 7, 2016	8:00am – 9:00pm	RENT Tech (Festival Begins) - ISU
Fri Jan 8, 2016	8:00am – 9:00pm	RENT - 2 shows (Festival Continued) - ISU
Sat Jan 9, 2016	8:00am – 6:00pm	RENT - 2 shows (Festival Continued) - ISU
	6:00pm – 12:00am	RENT strike
Sun Jan 10, 2016	7:00am – 8:00am	ALL RECEIPTS DUE
	8:00am – 5:00pm	RENT Unload

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PRODUCER

We used the Producers Manual from *Grapes of Wrath*, stored on the ITA hidden page. Most items were completely accurate, and we used it as a guideline when putting together our task list. We recommend utilizing that timetable of tasks and following up with others to adhere to it as well in order to cross things off on the "To Do" list early and often.

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

We read the exit reports from previous years, re-evaluated our need/use of monitors for the rehearsal process and for production week and used them in accordance with previous years' models.

First, a few stats:

Hinsdale Auditions (2 days): 1 ISU student
 ISU Auditions (1 day): 5-6 ISU students (first met our lead chaperones)
 August rehearsal: 2 ISU students (one was a lead chaperone)
 September: 3 ISU students (both lead chaperones)
 October: 3 ISU students
 November: 4 ISU students
 December: 5 ISU students

As with previous years, much of their work during rehearsal weekends centered around meals. But they also were able to sit in on rehearsals between meals and after dinner, if they chose to stay for the evening portion. We used our designated lead chaperones and solicited other volunteers when the lead chaperones encountered difficulty in securing enough ISU volunteers for a given weekend. We supplemented with other ISU students (non-Theatre major), other college students and Reavis High School Thespians to get more hands on deck preparing meals, which enabled the chaperones to spend more time in rehearsal sessions and/or tech if they chose to. We utilized the ISU chaperones in warm-ups, giving directions or instructions and making announcements, as well as morning check in, collection of paperwork, and communicating schedule changes and rehearsal room changes as needed. Finally they were responsible for the Company during the monthly lunch hour production meetings (they were in charge during lunch and after in getting students to their next tasks on time). Their ability to step up to the plate was best demonstrated when one of the producers fell extremely ill during a rehearsal weekend and the chaperones covered her tasks in amazing fashion. During production week, their responsibilities only increased, adding bed checks, bus roster check-ins, errands, on-site supervision of groups of students and other tasks which most of them handled with aplomb.

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With the Chaperones earning a small stipend we feel there is a need to clearly define the roles and goals of the chaperones. Is their main goal to assist the producers and production team? Is their goal to gain valuable experience as they get closer to their own student teaching placement? Should the chaperones shadow more of the producer(s) or the directors (two very different jobs and responsibilities)?

- it should be a requirement that they be at every All-State event from auditions onward. With such limited time together those vital getting to know you days are vital to the collaborative effort.
- They should be present until the end of each day so as not to miss out on opportunities to watch or participate.
- They must understand they are a part of the production staff not the student company.
- Every person in the All-State Company, except the ISU chaperones, is chosen by the All-State Director and/or staff. There should be a list of recommended students for the All-State staff and the Executive Director to interview.

The position of “chaperone” can be utilized many different ways. In its current form it is an extremely vague title and each production staff seems to be open to interpret it as necessary for his/her production. It is our recommendation that this position be defined better but with a caveat to allow each staff the ability to interview from a pool of candidates chosen by ISU.

What worked well within your area?

DIRECTOR

Using the vast amount of experience and expertise available to us was key. Executive Director Carmel DeStefano provided insight, experience and advice throughout our process. Her willingness and availability to come into rehearsals from time to time was great and having her to lean on was a great relief throughout this long process. Also, the ITA, specifically Aimee-Lynn Newlan, is an incredible asset for any All-State Production. She provided us with specific contacts for corporate sponsors who were tremendous in offering advice and products to use in our production.

Specific Sponsors who were extremely generous and helpful

- Intelligent Lighting Creations - donated a significant amount of rental equipment.
- Bob Schramm, Broadway Costumes - donated rental of all costumes. Worked with all-state students at his shop to build some costume pieces

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- Tracy Nunnally, Vertigo and Northern Illinois University - worked with our technical team to build, prep, and hang and safely take down a 2000lb wall. His rigging expertise was absolutely invaluable.
- Grand Stage - donated paint and scenic supplies.
- Sound Production and Lighting LLC – provided expertise, labor, and an immense amount of rental equipment for the production.

Collaboration early with the Braden staff was key to getting things such as the use of an open flame candle on stage. They handled all of the legwork in getting it approved with the fire Marshall. Their assistance during production week was also key. They were extremely accommodating and gracious hosts.

Producers

We created a Gmail account – allstateproducerihstf@gmail.com – so that we could fully utilize Google forms, docs, calendars, spreadsheets, etc. All of our forms and correspondence are stored there, as well as our master files. This account can be readily transferred to the next All-State Producer(s) so that they have a base of documentation to work with or gather ideas from. Any time we did mass emails using mail merge and YAMM (Yet Another Mail Merge software) – we did include as the first line of the email to respond to our rentproducers@ihstf.org Rackspace email address. Generally we received very little email on the Gmail account and were able to get the best of both worlds. The YAMM software allows you to view receipt of emails processing in real-time – this was certainly exciting during the announcement of the company, as well as allowing us to ensure each applicant, accepted or not, received their notification from us.

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

- On the application form – need to include a checkbox for Male or Female
- Both the Google form and the ITA website make it seem that an email will automatically be sent to the student after they submit their application – this is NOT the case. You need to manually generate the emails after receiving an application on a very timely basis to prevent the students from generating duplicate applications and/or emailing to ensure their form was received.
- PayPal transaction for auditions – add the student name (parents name not always the same).
- Have the ITA fax number hooked to an email address. As application forms come in, they would be emailed rather than printed. This will save so much time!!

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- The Pit application should be tweaked, so it follows the format of the actor and crew. – We had to manually edit the records in order to combine on the Company Master File, not realizing our initial file design would cause problems when building the master records.
- Link to the hidden page – Keeping the page hidden while things are being finalized is wise; can the merits of it remaining hidden after finalization of the company be explored?
- August rehearsal mid-week was a bad idea – direct conflict with Marching Band Camp, vacations, summer acting programs
- There should be an ITA liaison for soliciting business relationships/donations. We ended up with very little time to do anything with regards to getting discounts on lumber/etc, soliciting monetary donations, etc.
- Virtually every future All-State will have the following needs:
 - lumber and building supplies
 - bussing and student transportation
 - trucking and set transportation

It would be beneficial for the Committee and ITA to research and development relationships with companies that provide these services as these are huge expenses and extremely time consuming to secure and negotiate. A fostered relationship that occurs from year to year could really benefit future productions and save time and money. It would be wonderful to have established sponsors for lumber, student transportation, and trucking. Home Depot sponsors many high schools and might be a viable partner for the ITA and All-State. For student transportation, it would be valuable to establish a relationship with a bussing company and have a dedicated bus and driver that could adapt quickly to accommodate the needs of the Company and changes in schedule rather than rely on variety of drivers and their schedules. The trucking company we utilized seems open to the possibility of donating their semi-trailer for future All-State transport to ISU and/or U of I.

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

1. Broadway Costumes

Not a new idea but the way they worked with our students was new. Working with Bob Schramm at Broadway Costumes was an unbelievably positive experience for our production but, most importantly, our students. Besides donating the rental of costumes, the students still had the opportunity to build costumes, design, and pull as Bob invited our entire costume crew to work at his warehouse on multiple weekends. They got a great experience that was rewarding and professional. This was a true highlight of the process for us

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2. Google Docs

Communicating with students and staff members all over the state is extremely complicated and would have been IMPOSSIBLE without the use of Google Docs.

3. Doubletree Hotel Bloomington

USE THIS HOTEL!!! The only negative about the Doubletree hotel in Bloomington is that the beds in the double rooms were double beds and not very easy to fit 4 students in the room. The positives included a full HOT breakfast buffet that was delicious and a great way to start the day for the entire company. They also gave us 4 hospitality suites at no additional charge on the 5th floor. They were the only rooms on this entire floor, and it served as a great meeting room and place to have late night snacks laid out for the company.

Further, they opened breakfast early to accommodate our schedule, opened other rooms for their guests to dine to keep lines down in the main eating area as they knew our schedule to be tight, and finally after the Company was fully checked out, the staff at the Doubletree continued to go above and beyond to assist us when one of our trucks did not start.

How did your area reflect the theme?

Dare to Dream is a beautiful theme because the way one interprets that theme says a lot about one's character. Is it the Dare that captures you (as it would Maureen?) or the Dream (of finding one's song as Roger seeks)? Is it the phrase as a whole (Collins' way to Santa Fe?) or the hope it inspires (with the code A-N-G-E-L)?

For us as a production team, we each dared to step outside ourselves and take on this challenge. Carm dared everyone at Opening Ceremonies to try something new. When we said yes to this opportunity more than 525,600 minutes ago we, along with all of you, were among the first to accept Carm's "triple dog dare." We dared to dream, and our dreams became a reality.

How did you contribute to efficiency with regard to communications, details and timelines?

Google in all its forms (literally and figuratively) is your friend.

As a team, we cc'd everything sent by email. We had daily text conversations and frequent phone calls. Our personal styles and planning strengths made delineating tasks easier and made us a more efficient team.

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How did you promote full-state inclusion?

When putting together the Company, the staff ensured that we were pulling talent from all regions of the state. (See stats included earlier in this report).

Comments on the Festival overall?

For obvious reasons, the All-State staff doesn't get to see much of the festival, but our little corner of it was a dream come true.

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

Everything can be found on the aforementioned Google Drive. We fully support the Production Team for 2017 and will be available to assist and answer any questions that may arise.

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Exit Report – All-State Chaperones

**Submitted by Kelsey Kott, Jessica Keuth, Braden Poapst,
and Chris Stevenson**

Your overall comments?

Overall, the monitors and the students got along well. The production team was supportive, and everyone did their best to assure a good experience for the All-State participants. The students had a lot of fun, but knew how hard they needed to work throughout the process. The chaperones made a lot of strong connections with many of the students and gained their trust and respect.

What were your responsibilities?

The main responsibilities of the chaperones this year consisted of: cooking, setting up meals, cleaning up from meals, occasionally working on scenes with students, bed checks, getting them from one place to another safely, bus duty, etc.

Comments about budget items?

Chaperones, to our knowledge, have no budgeting responsibilities.

Comments about facilities used?

Facilities and staff were great. BSW staff were very kind and accommodating.

What worked well within your area?

The students had a lot of fun, but knew how hard they needed to work throughout the process. The chaperones made a lot of strong connections with many of the students and gained their trust and respect.

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

For next year, it would be helpful to have the expectations of the chaperones and how the All-State staff anticipates using them throughout the process, laid out in writing. In addition, it would be useful to map out what the expectations for the high school students, (specifically for the week of the Festival) and what rules should be enforced by the chaperones and what rules and expectations are supported by the staff and production team.

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Exit Report – Exhibits Submitted by Gary Thorsky

Your overall comments?

I thought this year's Festival was outstanding. I truly enjoyed the new people I have met, new friendships I formed, and the knowledge I learned. My students who attended the Festival were overwhelmed by what was available to them, and took advantage of all the Festival had to offer, and now they know how to continue to make their dreams a reality. So, if my students were impacted by the Festival, the Festival can only get better by the team that made it happen.

What were your responsibilities?

- Communication with Megan and exhibitors
- Communication with exhibitors
- Layout of exhibits at ISU.
- Meet and greet exhibitors for set up and strike.
- Meet the needs of exhibitors during Festival
- Organize and get donations for the raffle
- Work with the union workers at ISU ballroom.

What statistics can you provide for your subcommittee?

There were 54 exhibits at 2016 Theatre Festival. I have a book of address and contact information for next year.

Comments about budget items?

I wasn't sure what I got to spend on exhibits from the budget. What I used is what I had and had donated from a couple of people I knew.

Comments about facilities used?

I had a majority of the exhibitors comment on ISU facilities and enjoyed this year's Festival. I thought the Ballroom was an outstanding facility as well. We will have to be creative on next year at Uof I.

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

How many student monitors did you use/need?

Comments/Suggestions?

I had ten Monitors and they were great, but I didn't need 10. Next year we can only need 2 or three.

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What worked well within your area?

- This was my first time and didn't know a lot. Help came from the experienced people on the Festival Committee who help guide me in directions I needed.
- The exhibitors helped as well giving the information I needs to supply their needs.
- Megan and the crew at ISU were great in any assistance I needed to help the exhibitors.

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

- Knowing what I know now. I understand where to begin and what to expect, which will help me next year.
- I would like to incorporate a information table just for exhibits. I sat at the font table and it was great. The exhibitors knew where I was and if there was a problem, they could find me there to help solve, inform, and/or answer questions.

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

Knowing the problems at U of I last year, I had to be creative and get input from the exhibitors to move forward earlier.

How did your area reflect the theme?

I loved the theme of this year festival. It was very creative to work around.

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

How did you promote full-state inclusion?

Comments on the Festival overall?

I thank you so much for the opportunity to be a part of the Committee. Not knowing a lot going into this adventure. I learned a great deal and met wonderful people. The only thing I wish I had someone with me on my Committee who had some experience to share with me in the beginning of the process, but it worked out. I really enjoyed my contributions to this year's Festival. I hope you did as well.

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

I have a book of all the exhibitors, contacts and phone numbers.

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Exit Report – Auditions

Submitted by Victor Pillola and Marty Lynch

Your overall comments?

What were your responsibilities?

- Plan the auditions format
- Coordinate the auditions
- Provide info to students and schools
- Provide food for the schools
- Plan and coordinate monitors for auditions and callbacks
- Coordinate the sending of callbacks
- Troubleshooting

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

Performance:

Number registered: 162 (126 in 2015)
 Number that actually auditioned: 142 (117 in 2015)
 Colleges registered: 35 (39 in 2015)
 Colleges that actually showed up: ??? (33 in 2015)

Tech:

Number registered 27 (28 in 2015)
 Number that actually interviewed 24 (28 in 2015)
 Colleges registered: X (36 in 2015)
 Colleges that actually showed up: 31 (28 in 2015)

Comments about budget items?

No budget issues came up. Food for the tech and performance auditions was not an issue. Eureka College provided the power cables and paper print-outs for performance auditions. One day it may behoove us to have our own power sources. Our accompanist, Stephen Larson, was paid \$300 for his work.

Comments about facilities used?

It wasn't easy to find parking in the morning. We wound up putting a quarter in the meter and pushing our luck while we set up. Vic later moved his van.

Kemp is a good performance space, and as long as you have enough power for all of the laptops and cell phones, you won't run into trouble. People felt the room was too warm, but there's not much to do about that. We had no problem getting the room unlocked at 7am or with getting the piano opened for us.

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The warm-up room was listed as CE 220 in the program, but we wound up using 224 instead. The signs on the room said we should be in CE 224, and the room was good (seats, piano, next to a bathroom), so we just went with it. Stephen spent the entire day running up and down two flights of stairs to prep kids' music between audition blocks. He did mention that the layout at last year's U of I auditions prevented this and would like it mentioned that auditions go much better when the accompanist can easily slip out and work with the next student during the monologue.

Our callback room was amazing. The computers and the layout were exactly what we needed.

The Tech rooms worked out great. Having two rooms allowed the next set of interviewees to set up ahead of time, so there was no wasted time, and we were able to finish on time.

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

Marty did not attend the June or September meeting since he had just had a baby, so we were a little behind in October. We were able to catch up at the November meeting, but we never considered a workshop on Saturday. Instead we added a headshot project and talked about creating a separate workshop off-site in the spring and fall.

The best part of November was finding out that none of the students auditioning had a performance on Friday. Scheduling was a breeze that day. Adding the waitlisted students was a little trickier but not by much. If we had to do it again, we would keep the students together in schools, but we would try to space out the singing auditions equally within the blocks. For tech we heard that grouping juniors together would be nice, but we think that'll be easier and beneficial for tech than for performance.

In December the biggest snag was that we had discussed not posting the audition schedule on the website for privacy reasons, and we missed the 12/14 deadline deciding what to do about it. In the end we put the schedule on the App, which we are split on whether that was a better choice. We don't know to what degree we need to protect students' privacy, but it occurs to me that anyone could have downloaded the app and viewed the schedule, so it may not make a difference on line or on the app.

During December and the beginning of January, Marty used his work e-mail to send info to schools and to students. When that bounced back, he texted them on the numbers they put on their registration form. We did hear from HS

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teachers that they would have liked to be contacted as well, but we never had their contact info.

We never arranged resume notebooks. We sent everything electronically. Marty did print the callback forms with a system that indicated junior/senior status and singing/non-singing auditions. We also never created an evaluation form. It's much easier for us to talk to the representatives face to face after auditions. We sent out the auditions info in a spreadsheet format as well, which had never been sent to us before. If we had it to do again, we would have sent that before Christmas.

As for the January responsibilities, we changed a few things. There was no packet in the registration materials; everything was at the audition location. There was no meeting before the opening ceremony; everything had been announced via e-mail, and we were getting texts and phone calls all week to answer specific questions (side note: Make sure you know that parents and students will call or text you for the two months prior to the Festival.) We didn't find it to be a problem that our cell phones was on the website, but you should only post it if that's not a problem for you. Also, if you plan on being in Hawaii, list the hours that you can be contacted, so they don't call you at 4 am. We haven't written any thank you cards yet but we can.

How many student monitors did you use/need?

Comments/Suggestions?

We had 16, and we needed them all. Molly did an excellent job organizing them, and we could not have had such a successful day if we hadn't had folks like Christian (callbacks) and Amber (performance) on hand. If they can come again for future auditions, we would recommend them all without reservation.

What worked well within your area?

Once we received everyone's e-mail, contacting them directly worked best. We stayed on schedule, and we were able to turn around callbacks quickly. Everything was done by 5pm. Having an expo hour was good, and we could add another one for Saturday morning. Getting the rooms set up and having coffee service can easily be taken for granted but it's wonderful to have.

Marty set up an account, ihstfauditions@gmail.com, for callbacks and we recommend we keep using it. We now have every student's callbacks on record in our Sent Folder for future reference.

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

Marty was never able to access Rackspace or the ihstf.org email. It doesn't

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forward to him, but everything went to Vic, and he responded to all of it. Marty used Gmail.

The headshots went fine, but we don't think we achieved what the original goal was. A&B Photo was great to work with. We can talk about it more at the changeover meeting, but we think we can improve it for next year.

We did not include GPA or test scores in the resume form, and we got an earful about it again this year. We see no reason to keep it off anymore.

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

We brought the number of reps up to 4 per school. This meant that schools could bring more colleagues, or in some cases bring admissions folks, to the Festival. This cost us nothing and made the attendance at the exhibits floor more consistent. It also helps administrations back home realize what a big deal IHSTF is. Attending auditions for 164 students is a harder sell than having access to 4500 students.

We added juniors to auditions, and the colleges were thrilled about it. Our goal has always been to go from a majority of seniors to a majority of juniors auditioning, and the feedback from the colleges is that they share that goal.

We added headshots as a feature. I think the goal was to create a booth and get a headshot of everyone auditioning, but A&B didn't have the resources to do that, and the number of students involved makes it hard to think everyone could get a headshot session in anyway. If it were closer to a photo ID session, we could do it Thursday night, but I am not sure that was the idea. I was unable to get a cheat sheet created as well, which meant you had to preview every file sent to see who's headshot you were looking at. In the future it might work well to upload them to a site and control access rather than sending them out.

We changed tech format to have the students set up at a table, and the colleges move, and everyone liked that format better. We also by accident had different amounts of time for the interviews. At the meeting with the college tech reps we settled on the best time was 7 minutes per interview and 8 students per hour block.

How did your area reflect the theme?

We used the theme in our outgoing messages, but tailoring auditions to a theme doesn't make much sense.

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

We tried to stay open to ideas and accessible to others. We think we did well. We probably bothered Megan with all of our e-mails in December though. Sharing info with the colleges is something we probably stepped up. The students' info in spreadsheet format is valuable to admissions folks, and now that they are a part of the delegation colleges are sending, it's more useful than ever.

How did you promote full-state inclusion?

Marty personally tried to get more involvement from Region 4, but the truth is he is not a part of the High School circuit and doesn't have the contacts to reach far. We know ITA has a list of High School theatre teachers, and we would recommend that future auditions folks have access to it for announcements.

Comments on the Festival overall?

7 of our 20 no-shows to performance auditions were All-State members. I worry that All State students think the schools know what it means to be in the Company, and as a College rep, Marty can tell you they don't. Colleges don't get tickets to the show (any of the shows actually), so it's not like the performance works as a showcase. We want to find a way to convey to students that auditions are valuable to them if only because it's the only time schools see them perform. It wasn't until Marty came onto the Committee that he saw an All-State production and had any idea what was going on in the space.

Marty chatting to the reps let him learn about the National Unified Auditions. Some of the schools we see attend those as well in February. If we wanted to expand our pool of colleges and universities, we could look at their list of participating schools as a possible starting point.

(Marty) I enjoyed running auditions, and I enjoy being a part of the Planning Committee. I have to admit that I was surprised by how much more frazzled having a third baby made me this year. I'm happy to rotate off the Committee and enjoy more time with my kids, but I'd be willing to do this again one day. Maybe when I'm done with diapers.

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

E-mail account
 Messages I sent
 Audition Blocks file
 Accompanist instructions
 Callback instructions
 Feedback I have received

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Exit Report - Play Selection Submitted by Tim Broeker

Your overall comments?

The 2016 Festival Play Selection was successful with a wide variety of shows that reflected the theme of Dare to Dream. We had 17 schools from across the state represented with a variety of genres from Shakespeare, musicals and even some adapted work.

What were your responsibilities?

- 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

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

21 Full Length and 10 Showcase productions were submitted, and 12 Full length and 5 showcase productions were selected to perform.

Comments about budget items?

We did not use a budget besides what was needed for the plaques because we did not commission any shows.

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Comments about facilities used?

Overall, we were very happy with the facilities used. At ISU, it seems like we have a smaller number of facilities and therefore can only select fewer shows to be performed. We struggled a bit with selecting showcase productions as they all seem to be utilizing tech more and more and most of our spaces available for showcase productions don't provide those technical needs.

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

It was pretty accurate with little to no changes needed.

How many student monitors did you use/need?

Comments/Suggestions?

We didn't use any student monitors directly outside of the house managers (provided by the student Reps and the box office committee).

What worked well within your area?

Carm really helped fill voids in the schedule for responding to shows. This was a huge lifesaver for me! I would set aside time on Sunday's to send all of the emails for the week and would work about 2 weeks or so in advance. It was also extremely helpful to have the documents (drive folder) from past years to work from.

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

This is really a two-person job, so it was very overwhelming for me to be responsible for the majority of the work on my own. Also, it seems that there is still some discussion and work to be done with the Liz Lerman Process. It wasn't always easy to find someone who was trained on the process to be at every response.

It's been suggested that we have the responders take a short tour of the set and take some pictures so that we're guaranteed to have photos of the set and a bit of insight into how it may or may not work to move it.

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

I'm not really sure that we tried much of anything differently than what was done in the past.

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How did your area reflect the theme?

The variety of shows selected to perform all fit the theme of Dare to Dream in some capacity.

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

This was sort of a challenge, working on my own, but setting aside time on Sunday to do the bulk of the work for the week helped.

How did you promote full-state inclusion?

I encouraged those that I know to submit shows, but this is definitely something I'd like to try and push some more. It would be great to get a better range of schools from different regions across the state.

Comments on the Festival overall?

This was my first Festival 'behind the scenes' and really, I think that things went well. I can't think of anything that I would change or do differently outside of my specific notes for Play Selection.

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.)

Everything that was used and/or created is in the google drive folder that I can gladly share with anyone.

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Exit Report – Technology Submitted by Thom Ringrose

Your overall comments?

This Festival saw a marked expansion of the Associate Director of Technology position. Last year the position was created with the intention of an inclusion of a Guidebook based Application being created whereas this year we expanded to include:

What were your responsibilities?

- Guidebook App
- Social Media Wall
- Festival-So-Far Slideshow/video before All-State
- Expo Images of school productions from the last year.

What statistics can you provide for your subcommittee?

98,147 PAGE VIEW

DECEMBER 23RD, 2015 — JANUARY 9TH, 2016.

TOP EVENTS

- WII DANCE THROUGH THE NIGHT - 1435
- GODSPELL (2012 REVIVAL) - 1187
- SHE KILLS MONSTERS - 1080
- THE 4TH GRADERS PRESENT AN UNNAMED LOVE SUICIDE - 1075
- Face On/Face Off – 1026
- 1984 - 872
- OUR TOWN - 848
- FUNK IT UP ABOUT NOTHIN' - 821
- LITTLE SHOP OF HORRORS - 820
- Improv Mafia - 768

TOP MENU ITEMS

- All Events - 22268
- My Schedule (INDICATING APP USED TO PLAN SCHEDULE) - 17368
- Performance - 8265
- Acting & Auditioning - 5004
- Workshop Changes (NO HISTORICAL COMPARISON) - 4669
- Local Maps - 4159
- Costumes & Make-Up - 3348
- Movement & Dance - 3323
- Opening Ceremonies - 3267
- Cast - 3183
- Nearly 3000 installs from 12/23 - 1/9 I have not been able confirm if this is inclusive of updates or purely new installs (my expectation is that this is

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- new installs)
- 24 schools sent in powerpoint or images of their productions in the last year.

Comments about budget items?

- The primary budget line item was the app itself.
- However with the addition of the Social Media wall we incurred two additional expenses. The vendor who hosted and curated the social media content itself was thewallrus.com. The cost nearly all of for this service was sponsored by Lincoln College. Due to some miscommunication with the vendor we wound up with a total cost to the budget of \$75.
- The less expensive item was 1 month of a software called Slidedog which allowed for a powerpoint type presentation to be run with powerpoint presentations from the visiting schools as well as the live data from the social media wall and additional video and advertising as needed throughout the Festival. The cost for 1 month (the minimum timeframe) was \$14.99 with the requirement of canceling to avoid recurring charges for later months.

Comments about facilities used?

- The Brown Ballroom was again a wonderful location for us to utilize for the social media wall and allowing for a “Hobbit Hole” where I could have home base which limited interruptions at time when updates needed to be made to the app or presentation wall.
- Our largest concern going forward will be strong and consistent access to the internet. The guest access at ISU became quite spotty throughout the weekend. We did find that for some reason when access to ISUguest was requested by the conf. services team that access was more reliable and successful.

How accurate was your chronology?

There was none as this is a still evolving position.

How many student monitors did you use/need?

Comments/Suggestions? 0

What worked well within your area?

The ability to update on the fly was wonderful. The use of a small google site for changes/updates was a great boon to updateability within the app. I was able to publish the updates very quickly without waiting for/go through the process of publishing an update through Guidebook. The app itself proved quite popular and the additional functionality (bios and headshots, programs and production photos) were the subject of many informal compliments. This is looking like a strong 2nd step towards a more paper free Festival.

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

- Pushing for schools to send in their powerpoints earlier was a great benefit in increasing the number of schools represented. The only problem this year was a number of schools (7) sending images and not prepared powerpoint slides. The request has also been made that we send out a dedicated reminder email about the slideshow powerpoints in the weeks leading up to their due date.
- The addition of the Festival So Far segment was a point of particular stress. The collection of content to the editing to the final presentation was completed in a less than 1/10 of the time a project of that scale is generally completed within. Early warnings regarding the difficulty of curating and editing the desired content were not heeded leading to considerable stress and decreased quality around the final product.

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

The social media wall was a fully new way to engage the participants of the Festival and judging by the organic growth of the #GetOnTheWall tag as well as our prescribed #ihstf, #AllStateRent throughout the weekend I would judge it as a success. Our goal was to interact with students where they are and increase the social media presence of the Festival and ITA.

How did your area reflect the theme?

Considering the exponential growth of just the growth of the App content we were little more than a dream 12 months ago.

How did you promote full state inclusion?

The use of social media and the app is a fully geographically inclusive activity. The only potential issue would have been access to the app itself due to a lack of an internet connected device.

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

The creation of lhstfTech@gmail.com and the attendant google drive contains all forms, pages and data from this festival technology team. Password will be shared with the incoming Committee Members.

Exit Report - Student Committee

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**Submitted by Shannon Doering, Daniel Esquivel,
Natalie Kozelka & Molly Triveline**

Your overall comments?

The buttons were great, because students could ask for help outside when they were looking for a building. The Festival went very smoothly, mainly the problems were the health of the volunteers, rather than people not showing up to workshops.

Overall, we found the Festival to be a success. The weekend was well manned, well organized, and therefore well executed.

What were your responsibilities?

We (the four student committee members) were responsible for the student volunteers. This includes housing volunteers, feeding them, and giving them jobs to work the entire Festival, planning Friday Night Activities and adjusting schedules constantly and accordingly. Two of us were stationed in the Bone Student Center at headquarters, while the other two were stationed in the CPA at the Satellite Swap Desk/Satellite Headquarters.

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

Our google doc.

Volunteer form:

<https://docs.google.com/spreadsheets/d/15uXJg0E1qcELKi33U4JiBCeHTgwVGd84QQEfQjDSc9g/edit?usp=sharing>

Phone tree:

<https://docs.google.com/spreadsheets/d/1QpjfW8ULcPsYoIJSxSq8LuSpPv1m1BT8EN2mcP7UDDU/edit?usp=sharing>

Sign-up Form:

<https://docs.google.com/forms/d/1fKmlZVtDsvRT2aufI9oQ4Ea0dHw4cBbnWk3oMhutQf0/edit>

Comments about budget items?

The Friday Night Game Night budget was used entirely on the character search and because of that, the Life-Sized Game Night had fewer games than we had hoped or advertised. For future Festivals, there needs to be an adjustment of funds on the side of the ISU Student Representatives, but now we know for the next Festival.

Printing ended up being the number one budget problem. We need to set aside money for the signage and the volunteer schedules. Sometimes we would find miscommunication among Committee Members caused issues with the printing

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in terms of getting information sent along before the holidays. Additionally, Molly Triveline still needs to be reimbursed for purchasing the database.

Comments about facilities used?

- We used all of the facilities that we planned on using. Although the building monitor at U-high was sitting around because there was only a few shows at U-high on Friday, and then one on Saturday. If we need more space for workshops and shows in the future, we should think about utilizing that space more.
- If there were some way to know the legal maximum occupancy for each of the rooms used so that when presenters say there is no limit, we actually know the limit; this would be incredible.
- There was a miscommunication between the ISU Student Committee and Megan McCann so that there was a microphone and chairs set up in the Game Room. It was simply a miscommunication about facilities that could be revised for the future.
- It became apparent Friday afternoon/evening that the bathrooms, particularly the women's bathroom on the first floor of the CPA, were being over used and slightly abused. The mess in that particular bathroom was breath taking. In the future, we could put up signs that directed patrons to not only the bathrooms on the first floor but the bathrooms on the second floor as well.
- There was also difficulty in ticketing the Improv show in Capen Auditorium due to the large audience size and the many points of access that are available to the auditorium.

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

Our chronology was pretty accurate; as usual, our workload increased as the Festival came closer and closer.

How many student monitors did you use/need?

Comments/Suggestions?

- We had 120 volunteers in total. This was the perfect amount, because we had a few volunteers that were labeled as "floaters" when the Festival began which were used for jobs that popped up that we could not foresee (ex. Crowd control, running small errands, etc.). When the festival started we had every single one of our volunteers working because problems arose, and floaters helped to fix those problems.
- We can always go for more volunteers for the future Festivals. The UIUC monitors were GREAT! John and Matt were great people who we really look forward to working with in the future.

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- The only serious problem is parking. If there was some way we could find secure parking for our monitors, it would be so beneficial. Our volunteers really do not ask for much, so securing parking is something that is not only polite but expected.

What worked well within your area?

Having the building monitors in charge of the people within each building. This was effective, because the building monitors would handle minor problems and deliver waters to the workshop monitors. When it came to serious problems the building monitors would call us. This was great delegation, because this way the four of us (Shannon, Molly, Dan, and Natalie) were not running all over campus.

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

- The water for the workshop monitors was a bit confusing at times. Next year if we could have our building monitors deliver water to each room in the morning that may be more effective.
- Furthermore, there was nothing that could be controlled, truly. It was all the variants like dropped volunteers, miscommunication between students and staff, changed schedules and workshops that were the only problem areas. Even then, each problem area was handled as smoothly as possible.
- Also, having signage for a satellite headquarters would be great instead of the handmade posters we made, and the same goes for a satellite swap desk. If we had a structured lost and found at both headquarters (BSC and CPA), it would be extremely beneficial. This means that there would need to be a form of communication between the two lost and founds so that guests would have some peace of mind. Perhaps it would be beneficial to have two volunteers run the lost and founds during the Festival.
- The Database that we used did not work well because it was impossible to share and made the input of information long and tedious because we could not all use it at once.

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

- We made certain workshop monitors “in charge” of one room. This worked well because the students in the rooms knew how many workshops were there, and they did not have to worry about being late for the next workshop because they were already there. This eliminated unnecessary, panicky-running around.
- The life-sized game night was a new development and I think it was a raging success. We had a multitude of students come, and they all seemed to really enjoy the games. We only had five games and therefore had to turn a lot of students away.

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- The “Do I Know You?” game was something new that we tried. When talking to the building monitors (the individuals who dressed up as characters), everyone seemed very excited to play the scavenger hunt with the characters, but they thought they needed to be more well-known characters, and they believed there should have been a raffle for a prize for winning.
- Again, the building monitor system was new, but extremely effective. They will forever be a part of the festival when it is hosted at ISU.

How did your area reflect the theme?

The volunteers wore their shirts and buttons at all times. In addition, all volunteers were extremely friendly, helpful, and excited to be a part of the Festival.

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

Communication was effective thanks to our building monitors. They would call us with big problems they could not solve on their own, but this rarely happened. They also made sure that all their volunteers were on time, and found appropriate solutions if a volunteer never showed up or was late. We organized the schedule of every volunteer to show up a half hour early. The only problem with punctuality is to have two areas for lunch so that the lunch breaks were efficient and not wasted on transit.

How did you promote full-state inclusion?

We had volunteers participate from a multitude of universities. Now is the time to spread our reach across the entire state. That would be incredible.

Comments on the Festival overall?

We thought the Festival ran smoothly, and we are proud of our work.

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.)

Link to our page:

<https://docs.google.com/forms/d/1fKmlZVtDsvRT2aufl9oQ4Ea0dHw4cBbnWk3oMhutQf0/edit?usp=sharing>

Exit Report – Hospitality/Mentors
Submitted by Judy Swiger

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Your overall comments?

A good time was had by all in the Hospitality Room. Greatly improved service was provided by the ISU catering staff.

During registration, I was able to talk to 30 of the 34 new sponsors. Not all of the "new" sponsors were new to the Festival.

What were your responsibilities?

Hospitality – Letting Local Arrangements know what was needed for the Hospitality Room.

Mentoring – Making sure mentoring information is in spring and fall "mailings." Contacting new sponsors.

What statistics can you provide for your subcommittee?

Much coffee, tea, water, soft drinks, bagels, sweet rolls, and other treats were consumed.

Comments about budget items?

Money allocated in budget. Next year we may need to add some more money to the budget.

How many student monitors did you use/need?

Comments/Suggestions? None needed

What worked well within your area?

Hospitality –

- Good food and drink choices.
- Great job of restocking items.
- Very comfortable space.

Mentoring – New sponsors appreciated their questions being answered by emails and phone calls.

Things to continue:

Hospitality Room -

- Continue having some gluten-free options.
- Continue bringing the official IHSTF toaster.

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- Continue putting Hospitality Room hours in the Teacher Workshop information section and on page 1 "Also in Bone Student Center".
- Continue getting walkie-talkie from Catering staff.

Mentoring -

- Include info about mentoring in the spring and fall "mailings." I got quite a few emails and calls about a variety of things.
- Email new sponsors before winter break with suggestions, and explanation of ticket distribution/swap desk procedure.
- Mark new sponsor registration packets and have registration staff direct them to me. (Under the "New Sponsors" sign!)

What didn't work well and suggestions for improvement?

Hospitality Room -

- On the Hospitality Room sign – something to indicate not for students.
- Fewer bagels – more sweet rolls/coffee cake.

Mentoring –

- On the postcard, add my contact info (like on 39th Festival)
- Add to the email I send before winter break – bring sharpies for student nametags, walk sponsors through registration procedure and Opening Performance
- On Festival website, I still need to get sample handouts (info about students' signing up for Festival, final reminders for students, parent info/reminders, etc.) for new sponsors to use.

How did your area reflect the theme?

Daring to Dream in the Hospitality Room – I did find someone napping.

How did you promote full-state inclusion? Didn't do anything in this area

Comments on the Festival overall? Very successful Festival.

New forms, attachments, etc.: None

Thanks to Megan and staff, Bone Catering staff (Matthew & Laurie)

Exit Report – Local Arrangements

Submitted by Megan McCann, ISU Conferences Services

Your overall comments?

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- This year went very smoothly in all areas of the Festival prior to the week of as well as at Festival. This was my second Festival, and I knew what to expect which made a huge difference. I know that everyone on this Committee is volunteering their time, and I absolutely understand the time commitment that it takes to make this a success, so thank you to each Committee Member for your time and efforts! Thank you to Dan Browder and Pete Guither for their support. A huge thank you to Carm, it was a pleasure to work with you. Outstanding job to all! I am very much looking forward to 2018!

What were your responsibilities?

- Please see our Scope of Work for a full list of my responsibilities.

What statistics can you provide for your subcommittee?

ITEM	APPROX. TOTALS
Participants	4679
Students	3951
Sponsor/Chaperones	607
All-State (students/staff)	121
Schools	175
Workshop Leaders	132
Workshops Offered	208
Exhibit Booths	58
Exhibitors	134
Fest Guests	8
College Auditions – Students (performance)	160
College Auditions – Students (technical)	27
College Auditions – College Rep (performance)	40
College Auditions – College Rep (technical)	32
Production (submitted) - Full-Length	21
Production (submitted) - Showcase	10
Advertising: Eighth Page	2 (2 paid)
Advertising: Quarter Page	4 (4 paid)
Advertising: Half Page	3 (2 paid)
Advertising: Full Page	7 (2 paid)

Comments about budget items?

- We are in good shape with the budget based on what I have collected thus far with expenses. I am still missing many receipts and invoices, so

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things will change once all is received. All final receipts are due to me by 1/31/16.

- There are several items that ITA paid directly or income they received, so our “final” budget won’t reflect those numbers. However, I will provide a second budget that includes notes on all these numbers and items, so you will have an accurate idea of total income/expenses.

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

- The chronology needs some updates but was fairly accurate. I will be looking through my notes throughout the year and updating my timeline for the Festival and will compare with the chronology that is provided to me.

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

- I don’t require any monitors during the conference, but I did work with all four head monitors throughout the planning part and at the event.

What worked well within your area?

- **Student Monitors:** They are outstanding and are essential to the success of the Festival. All responded to emails/texts promptly and kept me informed at all times during the Festival. They worked very hard, and I am so grateful for their efforts!
- **Play Selection:** This went smoothly this year!
- **Registration:** Being consistent with the rules helped so that everyone was told the same thing with no exceptions.
- **Workshops:** Wonderful job by Nathaniel & Lies! The June tours with Pete were helpful, and the schedule they provided me in excel format helped with program layout.
- **All-State:** Dennis, Theresa, and Christine were outstanding and very helpful with getting needed information to me promptly.

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

- **Play Selection:** We still have many Directors that have no clue what the process is and what materials they are supposed to be turning in. We have clearly stated the steps they need to take, so I’m not sure how much more information they need or where the confusion is coming from.
- **Exhibits:** We were also about 10 exhibitors less than 2014. Gary worked extremely hard on everything! We also have a difficult time collecting needed information from the exhibitors. Most exhibitors have no idea who will be on-site. I think we need to review the process and registration form for this group.

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- **School Registration:** We received numerous Medical Media Release Forms that were not complete, we could not read, were faxed in with half the page missing, signatures missing, etc. We had to contact about 75% of the schools due to incomplete materials. Most schools aren't reading directions or aren't checking that all forms are filled out prior to sending to us.

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

- I used the same spreadsheet I created in 2014 for Play Selection this year. This helps to see all schools and what items we are missing since they have different due dates and more due dates than the rest of the schools.

Exit Report - ITA Grad Class

Submitted by Cyndee Brown, ISU School of

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Theatre and Dance

Your overall comments?

The current model of the free course for high school teachers is an excellent and successful one. At this time, people are still registering for the course, and I get email daily. Teachers appreciate the support of ITA and the opportunities the classes provide. I'm afraid that the registration process continues to be a source of frustration for both students and instructor, but we keep working through it, and I believe that the gratitude the students feel about not having to pay for the course, outweighs the inconvenience they experience in the application and registration process.

What were your responsibilities?

My responsibilities include all the logistics and intersection with the Registrar's and Provost's offices to get the course in the schedule, set up application and registration procedures and liaison with the ITA. I develop the course syllabus, expectations and deadlines and make myself available to the students in the course for the duration of the semester.

A more detailed, chronological, month-to-month breakdown of the responsibilities will be made available to the faculty at ISU who will take on this task in the future.

Exit Report – U of I Student Committee

Submitted by J.W. Morrisette, University of Illinois

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Your overall comments?

This marked my first full year on the Committee. I am grateful for the patience of the Committee as a whole as we transitioned to my participation with IHSTF. I consider it an honor to assist the full Committee in any way possible and look forward to U of I hosting next year.

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

What statistics can you provide for your subcommittee?

When ISU last hosted U of I was only able to recruit 4 volunteer participants. I am happy to report that we had roughly 36 this year but will defer to the Student Volunteers Committee report for official numbers.

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

The U of I has far fewer numbers of students than ISU. As such our volunteer base is limited. While we are improving our volunteer recruitment it is imperative that U of I continue to look for volunteers outside the department of theatre and continue a collegial relationship between the Student Committee Members from ISU and U of I. ISU students have been invaluable leaders in shaping the duties of the volunteers, and I hope we can continue to benefit from their skills as we move the Festival to U of I next year.

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

The U of I has refocused our volunteer recruitment efforts. We will continue renewed efforts in this area but this particular year saw a monumental increase of participation and we are pleased with that trend. We also attempted to be present at every official Committee event in support of the Festival as a whole.

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Exit Report – Development/Advertising Submitted by Aimee-Lynn Newlan, ITA Executive Director

Your Overall Comments?

Advertising numbers came in lower than budgeted. The same initiatives were in place this year as in past years. Halfway through the process, however, Marty Jean Goughnour became ill and was unable to personally follow-up with those who had received solicitation requests. One area not tapped into this year is prospects from the USITT 2015 Conference. This should be included in 2017. A database of names/companies has been started.

What were your responsibilities?

Create advertising and sponsorship levels.

Solicit and track advertising for the IHSTF program.

Solicit and track sponsorships via the IHSTF website and other means.

What statistics can you provide for your subcommittee?

97 companies were actively solicited for ads. Of these, 16 responded. The following ads were placed for a total of \$3,175.

Full Page – 7 (3 comps) - \$2,000

Bloomington-Normal Area Convention & Visitors Bureau

Broadway Costumes

Carthage College

Illinois State University

Illinois Wesleyan

R&R Transportation Inc.

University of Illinois

½ Page – 3 - \$900

SIUE

SPL Lighting

University of IL at Chicago

¼ Page – 4 - \$175

Eastern IL University

Forte Stage Combat

University of IL College of Fine and Applied Arts

Western Michigan University

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1/8 Page – 2 - \$100

Lewis University

Western Illinois University

Sponsorships/Contributions

A total of \$6,000 in sponsorships and contributions was received:

- Bloomington-Normal Area Convention & Visitors Bureau - \$1500
- Goldman Sachs - \$2,000 (general donation to the ITA, but could be put toward IHSTF if needed)
- Northern Illinois University - \$1500 (Title Sponsor of All-State)
- Lincoln College - \$500 (Social Media Wall)
- Vertigo - \$500 (Student Monitor T-shirts)
- All-State Company Contributions – awaiting the final number.
- Clif Aldridge Scholarship Fund – awaiting the final number.
- General contributions to Festival – awaiting the final number.

In-Kind Contributions

There were various in-kind contributions, but it seems impossible to track. There needs to be better communication surrounding who is contributing, what is being contributed, what is total in-kind value, and has this contribution been used to offset any other areas of the budget. There is currently a spreadsheet available to the Committee to record these items, but nobody has completed it.

Any and all in-kind contributions need to be directed to the ITA office in order to ensure that policies are being followed in regards to who is being offered comp exhibit tables, ad space, etc. There were several ads placed this year that I was unaware of. Any approval of ads or offering of services from the ITA/IHSTF need to be directed to the ITA office.

Comments about budget items? None.

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

I do not currently have a Chronology, but that is something we could easily put in place and will do for this next year.

How many student monitors did you use/need? 0

What worked well within you area?

This year was status quo. Things can be improved upon. Given my challenging workload, I am happy that general donations helped to offset the loss of advertising.

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

Having a Committee Member not available posed a huge challenge. While I am available to assist and oversee efforts on this Committee, it is difficult for me to be as hands on as I had to be this year. There is a lot of potential to raise money from this Committee. We just need the right people in place who have the time and follow-through.

What things did you do differently than what has been done in the past, and how would you measure its success?

Nothing was done differently. Measuring success in this category is fairly easy, as it is a simple matter of whether or not we met our budget goal. I am thrilled that we were able to secure three new sponsorships/contributions this year (Goldman Sachs - \$2,000; Social Media Wall - \$500; Title Sponsor of All-State (\$1,500)

How did your area reflect the theme?

I did not necessarily do anything creative with the theme. I set goals higher than last year, as we were dreaming of growth!

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

I updated and created spreadsheets, and maintained a shared Google account for easy access to documents and communication.

How did you promote full-state inclusion?

I solicited to all areas of the state.

Comments on the Festival overall?

Congrats! It was a huge success.

What new forms, letters, or email did you create to be available for the use of next year's Committee?

Solicitation Flyer for 2016

Solicitation Letter for 2016

Sponsorship Levels for 2016 (on website)

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EXIT REPORT - BOX OFFICE

Submitted by Karen Hall

Your overall comments?

I am proud to say the Box Office ran relatively smoothly this year with few issues or problems.

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?

See the attached spreadsheet.

Comments about budget items?

Paying to have ISU print the tickets for the All-State continues to be a good idea. We spent \$216.41 on expendables. My school donated approximately 8 reams of card stock this year. We have no card stock left and will need to restock for next year's Festival. It should take about \$300 to restock our card stock, envelope and label supply.

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

Our time table works well, and I do not propose any changes.

How many student monitors did you use/need?

Comments/Suggestions?

We used 5 student monitors at the Swap Desk during our peak morning hours both days of the Festival. After that there were at least 2 monitors at the desk the rest of the day.

These numbers were fine.

The satellite venue over at CPA was opened – but didn't seem all that necessary.

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What worked well within your area?

The formula for distributing tickets works well – the single sheet with the exact breakdown of who gets how many tickets makes stuffing envelopes go much faster. Ticketing the Opening Performances and the All-State went quickly and easily this year. Distributing Full-Length and Showcase tickets also went well.

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

Just a reminder that attendance numbers need to be considered at all times. In hindsight – we should have had two performances in the CPA Theatre at 9 & Noon and then done the turn over to the evening show so there was one more performance at Noon. Friday morning was VERY light on performances.

We also need to find a way to prevent students from scalping tickets. That shouldn't be acceptable.

Changes in 2016

We have continued to allow the All-State families to choose which performance they came to. This worked fine. However, families were being allowed to attend more than one performance which presented a number of difficulties.

What comments do you have about the overall Festival?

Congratulations to the entire Committee on a job well done ☺
Good luck to our Box Office people next year. I will be happy to help, and I have created some videos to step you through the process of assigning tickets in the Excel spreadsheet.
Respectfully Submitted,



Karen M. Hall
Associate Director – Box Office

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IHSTF – BOX OFFICE REPORT 2012

SHOW	Capacity	Ticketed	Walk-ins	Total
Shakespeare: Lover, etc. 9 AM	700	215	25	240
A Chorus Line 9 AM	525	396	129	525
Circle Mirror Transformation 9 AM	150	98	60	158
Black Comedy 9:30 AM	125	107	3	110
Circle Mirror Transformation 10:30 AM	150	101	43	144
Love Letters 10:30	200	17	37	141
TOTALS	1850	934	297	1318

SHOW	Capacity	Ticketed	Walk-ins	Total
A Chorus Line 12:00	525	435	94	529
Diet MTN Dew 12:00	150	100	50	150
Love Letters 12:00	200	109	30	139
Shakespeare 12:30	700	218	50	268
Black Comedy 12:30	125	115	10	125
Diet MTN Dew 1:30	150	103	60	163
Love Letters 1:30	200	127	63	190
TOTALS	2050	1207	357	1564

SHOW	Capacity	Ticketed	Walk-ins	Total
Relative Strangers 3:00	150	76	34	110
Love Letters 3:00	200	121	54	175
Importance/Earnest 3:30	740	486	40	526
Relative Strangers 4:30	150	96	14	110
Love Letters 4:30	200	108	35	143
Wind in the Willows - 4:30	327	154	37	191
Almost, Maine – 3:30	1000	1019	0	1019
TOTALS	2767	2060	214	2274

SHOW	Capacity	Ticketed	Walk-ins	Total
Importance/Earnest 7:30	740	341	49	390
Xanadu - 7:45	125	125	0	125
Complete Shakes - 7:45	700	565	75	640
On Stars Not Falling - 8:00	525	445	45	486

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Actor's Nightmare - 8:00	150	90	29	119
Wind in the Willows - 8:00	327	75	9	84
Scenes from Life - 8:00	200	97	3	100
Comedy Sportz – 8:30	189	129	34	163
Almost, Maine – 7:45	1000	1081	0	1081
TOTALS	3956	2948	244	3188

SHOW	Capacity	Ticketed	Walk-ins	Total
Brothers Grimm - 10:00	150	108	47	155
Little Women - 10:00	525	352	16	368
Doin' Time - 10:00	189	65	35	100
Might - 10:00	327	113	20	133
Arsenic/Lace - 10:30	125	112	22	134
In and Out/Garbage - 10:30	700	142	12	154
Cats - 11:00	740	635	66	701
Doin' Time - 11:30	189	65	20	85
Might - 11:30	327	122	16	138
Almost, Maine – 10:00	1000	1146	0	1146
TOTALS	4272	2860	254	3114