

Illinois High School Theatre Festival

2018 Exit Reports



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Illinois High School Theatre Festival - 2018

Exit Report – All-State Producers and Director

Submitted by LaDonna Wilson, Anna Jakubka, and Tim Broeker

Your overall comments?

Being an all-state producer is a huge task for the full year. Start now, preparing and updating the documents for auditions as well as the budget! It is definitely necessary to have 2 people to share the workload. We did not divide up specifics, but they naturally were divided as the process went along.

What were your responsibilities?

As producers, we were responsible for general company management of the All-State. While it's difficult to list all of the tasks we were in charge of, some of our main responsibilities were maintaining the budgets for both the production and the company, creating the forms for auditions and managing and organizing that whole process. We were responsible for securing housing and meals for all rehearsal weekends as well as festival week down at ISU and all other general company management items.

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

All of our data is available in the google drive. (See log-in info at the end of the exit report)

Comments about budget items?

This is an ongoing thing that requires carefully planning and constant revising and updating. Each producer had a credit card which made it significantly easier to manage purchasing. We also made sure that the Tech Director could make purchases at Home Depot so that she could prep before the rehearsal weekends. It's also a good idea to over budget in each area if possible. At each meeting (weekend), we updated areas with what they had spent and what was left. As a team, when we discovered expenses would be higher than thought we made plans for trying to get donations/fundraising. No one should ever be buying or spending their own money. By using the credit cards, it made a little more work for the producers, but all purchases had to be approved (more or less) by the producer. Something that schools don't get much credit for is donations. For example, Downers Grove South and Victor J. Andrew High School donated a lot of their stock materials, casters, etc. A smart way to save money for future all states is to invest in a storage location/stock materials that can be used from year to year. It is ridiculous that each all states reinvents the wheel, and it is a waste of money. The ITA needs to find a place to house trailers/materials from year to year.

Comments about facilities used?

We were very fortunate to have Victor J. Andrew High School be so supportive of the All-State endeavor. We were able to have all three groups (cast, pit and crew) working the same building. This was something we really wanted to make happen. On the flip side, having the crew working on stage proved challenging in terms of when the actors would get to use the stage. We had plenty of spaces and rooms available to us for rehearsal purposes throughout the building, however, more actual stage time would have been beneficial for the actors specifically.

At ISU we didn't have too many issues however some people felt that some of the staff was unfriendly at times. This was, in particular, the house staff (ushers and house manager). The Braden theatre staff were nothing but amazing to work with and we're very grateful for the experience we had with them!

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

The chronology is fine as is, however you have to do what's best for you and your production. It's just a basic overview to guide you at the start.

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

We didn't utilize student monitors, however we did have the all-state chaperones who were ISU students. We had 1 head chaperone and 4 additional student chaperones the week of festival, which worked out really nicely for us. There did seem to be a struggle getting commitment from any of the college students to be chaperones throughout the whole process. In the end, with the exception of our head, the chaperones each were only present for two of the rehearsal weekends. Our thoughts are that the transition of ISU staff caused some of this, however both Michael and Jimmy at ISU are willing to collaborate and learn what is needed and what is expected of the ISU chaperones. Start early so that you can recruit chaperones who can be present for most if not all of the rehearsal weekends to get to know the kids! We utilized the chaperones during rehearsal weekends as assistants, organizing paperwork, distributing snacks, helping with the delivery and set up as well as clean up of food... During the week of festival, the chaperones main responsibilities included distributing nightly snack bags as well as completing bed checks and helping organize the company movement to and from the hotel and the theatre. They are great to have around for the odd jobs and tasks and really can make your job a bit easier!

What worked well within your area, what did not work well and what suggestions for improvement would you make?

JotForms was incredibly helpful but we didn't realize that there was a limit to the number of submissions/payments that could be made under a free account and ended up needing to pay. The \$19 version worked out fine in the end. They advertise discounts for nonprofits, but we didn't have time to apply for that. Tim just paid out of his pocket for the subscription for one month. In the end, we ended up using Jotforms even after auditions and did receive the discount so that it was only \$9.95 per month. The huge benefit to it is that payment through PayPal directly to ITA is integrated right in the form. Additionally, students uploaded all of their required documentation into the application which was spit out to us in a google spreadsheet, so all of the necessary forms were submitted at once and we didn't have to worry about organizing those. One drawback to that, however, was the issue of printing. The only way to print or see a student's files was to click on each individual document. We ended up asking the students to bring a hard copy of the headshot and resume to their audition and we were ready to print out as needed if they forgot.

Downstate Auditions--the entire acting/producing team came in for extra hours at Andrew and drove downstate to auditions. Of the tech team, only 2 drove down, which was disappointing. You really need to make sure that your full team commits if you're going to have downstate auditions so that it's fair for those students!

Scheduling hour length groups for auditions with 14-16 students worked well. All received numbers and stayed in the room for the hour. When it was their turn, they stepped forward and said their monologue, then we reversed and they sang. Lastly, everyone danced 4+ times. We stayed on time with all groups!!

Technical Interviews--Whoever the TD/ATD/Designers are should create sample presentations/interview structures for students. Every student was prepared differently, and it was not what the team wanted, but we did not communicate with the students about specifics. Talk as a team before April and decide what you want to see during tech interviews.

Pit Auditions--We did this via email/submission video. The pit director needs to know that they are not limited to who applies. We struggled with applicants, and I think more outreach needs to be done. Our pit director, Alex Baxmeyer, did work with ILMEA to communicate, but the turn out was still very low.

Callbacks--in dance callbacks assign students numbers again. We videoed the callback, and while we didn't use the video, it was helpful just in case. Most helpful was taking pictures of the groups called back. No every student looks like their resume, so having another picture really helped.

What new ideas, or procedures did you try and how would you measure their success?**How did your area reflect the theme?**

Theatre is storytelling and the story of Big Fish revolves around the larger than life storytelling that the main character, Edward Bloom does. The overall production was about transforming his stories and how his stories transformed his and others lives. Quite literally, the all-state experience does the same for its participants, both students and adults.

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

We were texting, calling and emailing practically every single day over the past year. We set up email groups within the account for the cast, crew, pit, parents and production which really helped streamline our email communications. As producers, both Tim and Anna had a natural workflow of who took what responsibilities. There really didn't seem to be any sort of system in place for how we divided and conquered. We really just took the tasks that came our way and got them done.

How did you promote full-state inclusion?

We were very excited to have a wide range of students audition from all over the state of Illinois. Upon selection of the all-state company we had over 70 different schools represented between the students and production staff.

Comments on the Festival overall?

We had a very positive experience overall. We did have a little time on Friday morning where the students had a chance to go to a workshop of their choice, however other than that one time slot, we were really confined to the theatre and all-state.

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.)

This section seems somehow more irrelevant now that we have the google drive accounts for each area. Allstateproducers@ihstf.org has all of our documents. The password to access the email account and drive folder is festival2018. We're still cleaning up loose ends and utilizing the account for now.

Additionally, we used jotform for collecting all of our audition form. www.jotform.com the username is allstateproducers@ihstf.org and the password is festival2018 if you choose to use it.

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Exit Report – Auditions

Submitted by Adam Miller and Britnee Kenyon

Your overall comments?

Auditions went very well this year. Adam was one of the Associate Directors of Auditions in 2017, so Britnee was able to learn a great deal from him. Transitioning everything to a digital format in 2017 made the 2018 preparations much simpler. Adam and Britnee worked effectively together and were able to provide positive experiences for students and college representatives.

What were your responsibilities?

- Plan the audition/interview format
 - Schedule auditions/interviews (taking All-State and shows into consideration)
 - Create Google forms for auditioners
- Coordinate the auditions
- Provide audition info/schedules to students and schools
- Print copies of audition/interview schedules for college representatives
- Create/print instructions for performance reps (how to connect to the internet, access google forms, etc.)
- Provide food for the college representatives
- Work with the Student Planning Committee to provide Monitors for auditions
- Coordinate the sending of callbacks with student monitors
 - Create canned response
- Troubleshoot any problems

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

Performance

- Number registered: 158 (164 in 2017)
- Number that actually auditioned: 156 (159 in 2017)
- Colleges registered: 41 (44 in 2017)
- Colleges that actually showed up: 40 (41 in 2017)

Tech

- Number registered: 26 (38 in 2017)
- Number that actually interviewed: 24 (30 in 2017)
- Colleges registered: 35 (40 in 2017)
- Colleges that actually showed up: 30 (35 in 2017)

Comments about budget items?

- A concern at the beginning of the planning process was acquiring powerstrips/extension cords. Vic Pilolla has agreed to bring his supply down to the festival for the next three years. This will need to be a revisited budget item for IHSTF 2021.
- Printing was generously donated by Printing Services at ISU, so this was also not a budgetary concern.
- We had enough lunches for everyone. With our smaller tech interview group this year, we were able to finish interviews by noon, so no lunch was required for these college representatives. This is something that will have to be determined on a year-to-year basis based on how many students register for tech auditions.
- Our accompanist, Stephen Larson, was paid \$300 for his work.

Comments about facilities used?

- 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 open.
- CE 220 was the warm-up room and worked well. The accompanist, however spent all day heading up and down two flights of stairs in order to work with the kids prior to them auditioning.
- CVA 47/47A worked well for the tech auditions. The room was open upon arrival. The tables were set up in advance, but needed rearranging. Britnee and the monitors separated the tables so only 5 tables were used in each room. Our largest group (8 students) had four in each room, which was effective. The most reasonable setup is to have the students set up on one side of the table and have 4-5 chairs set up on the other side. The college reps rotated clockwise from table to table. The rooms were big enough to make this setup work effectively.
- CW 303 functioned effectively as our tabulation room once we were able to access the space. The doors to that computer lab have a different mode of entry than other doors in the building, so we were unable to get into the space until after lunch. Luckily our monitors worked very quickly and got caught up with callback emails; however, earlier access to the room would have been more efficient.

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

The chronology was mostly accurate; however, a proposed revision has been provided.

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

- The monitors were fantastic and very confident with the roles they were assigned. We used 10 student monitors:
 - Tech interviews - 1 student in each room (keeping time and giving 2-minute warnings); 1 student in the hallway guiding students.
 - Performance auditions - 1 timer, 1 escort onto the stage, 1 escort off of the stage, 1 tabulation helper (for college reps that did not have technology), 2 in the check-in room to help answer student questions.
 - The monitors rotated through positions throughout the day.
 - Tabulation room - 2 students at bare minimum. 4 is ideal
 - The tab room monitors--at least at ISU--had to have an ISU login in order to log onto the computers.
 - We didn't start sending e-mails until after lunch, to ensure that all monitors had a chance to have a lunch break.
- Overall, between 10 and 12 monitors is ideal for the day. Special shout-out to Da'Mara for keeping everything running smoothly between spaces and being a passionate, organized leader.

What worked well within your area?

- We ran our tech interviews on paper by giving each representative a copy of the schedule with an additional column for callbacks. We made too many copies of the schedule, which ended up working in our favor because college reps wanted two copies: one to give back to me and one for their records. This system seemed to work well and college reps gave us positive verbal feedback. We also ended tech interviews 10 minutes early.
- The online response forms for the College Reps went exceedingly well and we were able to send the final callback email approximately 8 minutes after the last student auditioned.
- Using the Gmail account for sending callbacks was easy, and it holds a record of every students' callbacks (which was helpful when students had put in an incorrect email and didn't receive the information). The callback info is also held in the form responses.
- All auditions/interviews ran very smoothly without major hiccups.
- In scheduling, we do our best to keep schools grouped together and alternate singers/non-singers as best we can.

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

- Program updates
 - Remove the verbiage about a warm-up or pre-audition/interview meeting. This did not take place nor does it need to. This should be changed to show that students need to check-in and can run their own warm ups in the warm-up room before their auditions. Assuming Stephen Larson is the accompanist, he generally tries to run through the songs with the students in the warm-up room prior to their audition. This could be mentioned as well.
- Performance auditions
 - We printed 50 schedules for the college reps, and it was just slightly not enough. Some colleges switch out reps throughout the day, and weren't always good about passing on the schedule to the incoming individual.
 - A couple of reps wanted to have a list of the students they called back. They were instructed to use the printed out schedules to keep track themselves, and many did, but again, that information didn't always get passed to folks switching out. The list was easy enough to generate from our end, but may prove cumbersome if multiple schools wanted that info.
 - We don't have step-by-step directions for the monitors who are sending out Callback e-mails. It might be nice to have a sheet they can follow.
 - Work with the Box Office Committee to try to avoid conflicts with students viewing the All-State and students from schools bring shows to festival. We were able to avoid the conflicts with schools bringing shows, but we forgot about the All-State, and had to make a few adjustments. Thanks to Dennis for his help with that.
- Tech interviews
 - Coat racks are absolutely necessary in the future. Since college reps are moving from student to student, they do not drag their coats/bags from table to table. This year, the reps had to throw their coats/bags in the perimeter of the room. No one necessarily complained, but it seemed unprofessional. This was in the 2017 exit report, and we failed to adjust accordingly.
 - It would be interesting to see if we could go digital with tech interviews in the future; however, we are not sure how that would function.
- Registration
 - The system of submitted resumes either needs to be reworked or simplified. We had many students that did not submit their resumes on time and with the current system, they were unable to submit after December 1st. College reps want access to all of the resumes just as the students want to provide them. Maybe this responsibility could fall on the audition directors rather than the university representative (Megan McCann at ISU) and students can be given slightly more time to submit.
 - Adam and Britnee spent a great deal of time looking into GetAcceptd and its benefits in the registration process. This program would alleviate the resume issue mentioned above as well as a plethora of other issues. The problem with this is that not all universities use GetAcceptd and some are resistant to technology, which may create some additional headaches, so we are unsure of how that would work. Britnee has a contact with GetAcceptd and will pass his information onto the new Auditions Directors.
 - We added a question on the Survey about the potential for using GetAcceptd. There is a simplicity in the current system with Google Forms, but feedback from the college reps here could be useful.
- Callbacks
 - There should be some reconsideration of the name of this process. "Callbacks" made some students and college reps think that there was an additional "meeting" in this process when there actually is not. Some possibilities of this title could be "interest" or "requests for communication."

- Communication with students & college reps.
 - We were not as on top of communication as we should have been. After October, a regular check of the email inbox is necessary as students, parents, sponsors, and college reps all had a number of questions. The emails obviously increased the closer we got to the festival, yet we still had a hard time keeping up with them.
 - It would be very helpful to have the names and emails of the individuals that are going to be sitting in on auditions/interviews. That way we could have had more direct contact and provided more information to alleviate some confusion throughout the process. That would also help us to have more accurate numbers of how many reps are actually attending auditions. If we want to have a stricter policy about one representative per school, we need to have these names.

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

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

How did your area reflect the theme?

Auditions reflected the theme by transforming students' college search experience. With their callback lists readily available, students were able to very quickly contact the schools they were interested in. Using our own students as measures of success, some of their callback schools transformed their initial college lists. We also used the logo and theme in all of our materials and emails.

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

- To be perfectly honest, our communication was one area where we were lacking. Although most questions were answered within a couple of weeks, that seems like an inappropriately long amount of time in 2018. We should have been more efficient in this regard.
- In terms of details, both Adam and Britnee are very detail-oriented, and we double checked all of our materials to make sure the details were correct and easy to understand.

How did you promote full-state inclusion?

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

Comments on the Festival overall?

The festival went incredibly smoothly from Adam and Britnee's points-of-view. It seemed to be a transformative experience for students all over the state.

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

All of our documents are saved in the Google Drive of collegeauditions@ihstf.org. (password: transformation2018)

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Exit Report – Box Office

Submitted by Dennis Anastasopoulos

Your overall comments?

Overall, I am proud to say the Box Office ran relatively smoothly this year with only a few minor.

What were your responsibilities?

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

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

Opening Ceremonies –

OPENING	Schools	Participants	Orchestra Available	Orchestra	Orchestra Remaining Open Seats	Mezzanine Available	Mezzanine	Mezzanine Remaining Open Seats	Front Balcony Available	Front Balcony	Front Balcony Remaining Open Seats	Total Seats Empty Seats
Thursday, 6:00 pm	80	2055	1263	1143	120	862	725	137	571	187	384	641
Thursday, 8:30 pm	100	2471	1263	1160	103	862	819	43	571	492	79	225
Not Attending Festival on Thursday	8	173										

All –State –

ALL-STATE	Schools	Participants	All-State Families	Total Requested	Seats Available	Open Seats
Friday, 2:00 pm	59	1135	58	1193	1390	197
Friday, 7:00 pm	46	1177	143	1320	1390	70
Saturday, 10:00 am	40	1057	252	1309	1390	81
Saturday, 2:30 pm	45	1276	83	1359	1390	31

Full Length and Showcases –

Name of Performance	Total Ticketed Attendees	Total Rush Seating	Total Rush Seating	Total Late Seating	Start Time	End Time
The Trojan Woman	107	40	40	4	9:00:00 AM	9:50:00 AM
Leaving Iowa	125	60	60	0	9:05:00 AM	10:40:00 AM
Noises Off	324	126	126	20	9:00:00 AM	11:12:00 AM
Close Ties	280	98	98	4	9:05:00 AM	11:15:00 AM

The Trojan Woman	103	60	70	2	10:30:00 AM	10:20:00 AM
Noises off	450	0	0	0	12:15:00 PM	2:29:00 PM
Leaving Iowa	67	108	108	108	11:50:00 AM	1:30:00 PM
14 ways...	142	57	57	0	1:15:00 PM	1:52:00 PM
14 ways...	137	52	52	0	2:39:00 PM	3:19:00 PM
White Guy on a Bus	528	58	58	3	4:05:00 PM	5:57:00 PM
We Will Rock You	477	37	47	4	4:05:00 PM	6:36:00 PM
The Crucible	254	80	0	0	4:00:00 PM	6:16:00 PM
The Taming of the Shrew	108	27	27	6	6:05:00 PM	7:29:00 PM
All-State Improv Show (8pm)	375	30	30	12	8:03:00 PM	9:08:00 PM
The Laramie Project	99	26	26	26	7:10:00 PM	9:36:00 AM
White Guy on the Bus	455	4	59	0	8:03:00 PM	9:54:00 PM
All shook up	435	15	15	0	7:35:00 PM	10:09:00 PM
16 in Ten Minutes or Less	128	33	33	1	8:33:00 AM	9:59:00 AM
We Will Rock you	504	32	32	28	7:33:00 PM	10:10:00 PM
All-Fest Improv	202	0	0	113	10:01:00 PM	11:07:00 PM
8	80	38	38	2	10:04:00 AM	10:53:00 AM
Magic: A Fantastic Comedy	128	20	20	3	10:20:00 AM	11:37:00 AM
Suessical the Musical	526	43	43	5	10:39:00 AM	12:00:00 PM
8	110	44	44	0	11:35:00 AM	12:23:00 AM
No One Wants To Know and Sorry	286	53	53	0	10:00:00 AM	11:00:00 AM
No One Wants to Know and Sorry	291	0	0	0	11:30:00 AM	12:29:00 PM
The Complete Works of William Shakespeare (Abridged)	73	52	52	52	10:15:00 AM	11:35:00 AM
All Shook Up	386	60	60	0	10:25:00 AM	12:53:00 PM
The Complete Works of William Shakespeare (abridged)	62	63	63	63	12:20:00 PM	1:50:00 PM

Comments about budget items?

Once again ISU printed the All-State Tickets. We purchased new paper for all of the full length, showcase, and opening ceremonies and should have enough left over for next years festival. That paper is currently being stored at my school (Reavis) All printing was done at Reavis and the cutting of the tickets was done at a local printer. We also had to purchase envelopes and labels. The cost breakdown for everything is listed below.

Cutting = \$70

Paper (Amazon) = \$413.20

TOTAL = 483.20 Budget = \$950 (\$466.80 Under Budget)

ISU Ticket print cost = \$722.90 Budget = \$915 (\$192.10 Under Budget)

Comments about facilities used?

Overall, the ISU facilities worked out great. It is difficult not having Stroud available and limited the number of ticketed events that we could offer on Friday.

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

The previous chronology was so important to my job this year. Having not done this in the past I leaned heavily on this document to guide my work. A few adjustments that need to be made include procedures to send out all-state and opening ceremony times as well as a more detailed plan for what exactly needs to be accomplished at the ticketing party.

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

1. 7:30 AM Friday until 9:30 AM - 12 people (who can work quickly and efficiently) At minimum 4 adults and **8 Student monitors**. Even though the swap desk officially opens at 8 AM, we have tried to open by 7:35 AM.
2. 9:30 AM to 1:30 PM – 4 people
3. 1:30 PM to 6 PM – 2 people
4. 6 PM – 8 PM – 3 people
5. 9 -10:30 AM Saturday 8 people AT minimum 2 adults and **6 student monitors** (though we try to open at 8:35 AM when possible).
6. 10:30 – 12:00 – 2 people
7. After noon on Saturday Swap Desk is self-serve.
8. At ISU, South Campus Friday 10:00 AM to 8:00 PM – 2 people
9. At ISU, South Campus Saturday 9:00 AM to 12:00 PM – 2 people

What worked well within your area?

- The ticket stuffing party in December worked very well. We used the ITA office for the meeting. It went rather smoothly.
- Having the All-State tickets sorted and ready ahead of time was a great help as we were able to sort and stuff all full length and showcase tickets at the ticket party.
- The student workers were very professional and made the rush on Friday morning at the swap table go smoothly. They were assertive at getting the LARGE number of students moving efficiently through the line. Big thank you to Mark Begovich for his help in making this run smoothly!
- All files from previous years are currently stored on the box office gmail account and are incredibly important to the success of this position.
- I also found it much easier to do the all-state assigned tickets digitally rather than on paper. This allowed me to quickly find a groups assigned seats simply by looking at a computer. I would recommend this continue in the future as it makes any last minute changes incredibly simple.

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

- We received a number of inquiries about directors not receiving the box office confirmation email. I am not sure if that email got lost in their spam folder or if they were just missed but every email did get sent and all bounce back messages were taken care of with phone calls or texts.
- Full Length and show case tickets – Some schools were frustrated that they did not receive enough tickets for these shows. This varied depending on the time of their assigned All-State show. The same formulas were used but the majority of schools saying they were short on tickets were assigned the Friday 2pm All-State. That meant they did not receive tickets for the noon and 4pm time slots.
- Opening Ceremony – This year we used the front of the balcony due to the added number of participants as well as the number of kill seats needed by the All-State. It is extremely important that kill seats be finalized by at least Thanksgiving as the box office person needs to send out confirmation emails and assign the seating locations for all schools.

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

The idea of using a digital seating chart was new and one that I hope continues moving forward.

How did your area reflect the theme?

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

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

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

How did you promote full-state inclusion?

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

Comments on the Festival overall?

I thought the festival ran extremely well. Compliments to Nathaniel! His leadership style was genuine, positive, and he was a great problem solver when any issues came up. It was a pleasure to work with everyone on this committee and I look forward to another year next year.

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

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

Illinois High School Theatre Festival - 2018

Exit Report – Development & Public Relations

Submitted by Liesl Krieger and Aimee-Lynn Newlan

Your Overall Comments?

This year we made an effort to make personal phone calls and emails, as well as solicit exhibitors to help us increase contributions, ad buys, and sponsorships. We also came up with new sponsorship options that didn't pan out. We came out pretty much as we had in previous years, meeting our budget for advertising. Working with the ITA office so streamline development efforts is necessary, but we both agree that it would be great to have someone else who (other than Aimee-Lynn) who can be more "hands on" with solicitation of sponsorships. For next year we suggest the committee explore simplifying and creating "sponsorship levels."

What were your responsibilities?

- Determine advertising rates and sponsorship levels
- Create and distribute e-blasts announcing advertising and sponsorship levels
- Follow-up e-blast with phone calls and emails
- Track all donations (monetary and in-kind) to the Festival and All-State
- Visit with exhibitors during Festival to thank them and discuss opportunities for next year
- Create and post on IHSTF website a press release announcing All-State Company
- Create and post on IHSTF website a press release announcing shows selected for Festival
- Track and post on IHSTF website links to local press coverage

What statistics can you provide for your subcommittee?

Full Page Ads - 7

Half Page Ads - 5

Quarter Page Ads - 12

Eight Page Ads - 1

Sponsorships/Contributions:

Clif Alridge Fund - \$515 (for All-State Company Member scholarships)

No Preference - \$310 (can be applied anywhere within the Festival budget)

Student Tech T-shirts – Grand Stage/Chicago Spotlight (valued at \$425 from budget)

Social Media Wall – Drury Lane Theatre (\$725)

Student Monitor T-Shirts – Illinois Thespians (valued at \$425 from budget)

Lanyards for Festival – Protolight (valued at \$870 from budget)

Sponsor Reception – ISU (\$2,100)

Hospitality Room – BCBA (\$1,700)

Comments about budget items?

None.

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

It was pretty accurate. Here is what was missing:

- January: Was not aware of video testimonials from exhibitors.

- March: We should work more closely with Exhibits so that, when Exhibitors register, there is an emphasis on placing an ad and/or securing a sponsorship opportunity.

How many student monitors did you use/need?

None

What worked well within you area?

Making personal calls and e-mails definitely helped with follow-through. The ITA office's connection/relationship with Corporate Sponsors helped to secure several of our sponsorships.

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

We proposed new sponsorship opportunities and were not sure how to promote or market them to people. Having example photos on the website of what the sponsorship will actually get would be helpful.

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

See answer above.

Regarding the Festival's Theme and Guiding Principles:

- **How did your area reflect the theme?** We did not necessarily do anything creative with the theme.
- **How did you continue to "Go Greener"?** All solicitation efforts were done online. We used no paper.
- **How did you contribute to efficiency with regard to communication, details and timeliness?** We updated and created spreadsheets, and maintained a shared Google account for easy access to documents and communication.

How did you promote full-state inclusion?

We 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? (Have an electronic copy of each example at the change-over meeting.)

Solicitation Flyer for 2018

Solicitation Letter for 2018

Sponsorship Levels for 2018 (on website)

Press Releases for All-State and Shows Selected (on website)

Illinois High School Theatre Festival - 2018

Exit Report – Executive Director

Submitted by Nathaniel Haywood

Your overall comments?

Overall, The Festival is a well-oiled machine and we were able to continue the smooth and efficient operation of that machine this year while injecting fun and creativity. The assembled committee was collaborative and a great help in making decisions in the best interests of the student participants. The committee also did a good job of tending to their responsibilities as the year progressed so that we could facilitate a successful Festival. The “usual” amount and variety of minor and moderate issues arose, but the Committee was able to efficiently and effectively handle those issues and move the Festival forward. The weather and construction proved to be obstacles, but ISU was timely, thorough, and preemptive in terms of anticipating potential problems and taking steps to ensure that those problems did not come to fruition. Student reaction appeared to be very positive throughout the Festival. The power of transformation was in full effect throughout the Festival weekend.

What were your responsibilities?

- Select and assemble the various members of the Planning Committee and inform them of their responsibilities
- Provide guidance and monitoring for each Sub-Committee throughout the Festival planning process
- Empower Committee members to take ownership of their focus areas and problem-solve during the planning process and the Festival itself
- Select the All-State production in concert with the ITA Board
- Select the director of the All-State production in concert with the ITA Board
- Approve the All-State production staff and provide feedback on major All-State decisions in concert with the ITA
- Provide support All-State director and production staff whenever possible/applicable
- Collaborate with university conference services to reserve the dates and spaces for the Festival as well as to confirm organizational and structural details for the timely and efficient running and management of the Festival
- Decide upon a guiding theme for the Festival and an official logo that best represents that theme
- Make final decisions on and balance the Estimated Festival Budget
- Select an Opening Ceremony performance that connects with the Festival theme
- Organize and facilitate the Opening Ceremony so that there is an orderly progression of events for all groups involved (university staff, Opening Ceremony speakers, Opening performance group, etc.)
- Organize and facilitate the speaking order and execution of the Sponsor’s Reception
- Problem-solve as issues arise during the Festival
- Coordinate with the incoming Executive Director/Secretary to ensure that they have everything they need going forward into their planning year

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

- Total Festival Participants: 4,645 (most Festival participants ever)
 - Students: 4,131
 - Sponsors: 622
- Total Planning Committee Members (primary positions only): 22
- Sub-Committee positions: 16
 - New Committee Members: 5
 - Returning Committee members in new positions: 6
 - Returning Committee members in same positions: 5

Comments about budget items?

The budget was larger this year than it has ever been, which was a concern. A major part of that was the production budget for the All State show, which was also larger than it had ever been. The sound and lighting companies that typically donate large amounts of their equipment and time donated less this year, which resulted in having to pay them more than we have had to in the past. The design for the show also called for an expensive set, which is something to watch for future years (the design should inform but not dictate the budget). Also, the Festival App is a typical expense that was originally going to be covered through Thespians this year for a significantly reduced fee (\$750 instead of \$5000), but that deal fell through when it was determined that the final product would not suit the Festival's needs. That unexpected bump impacted the overall budget as well. Slight increases in typical expenses (from ISU, etc.) also served to increase the budget. A record number of students were accepted to participate which helped offset some cost, exhibit fees were raised, and money was saved in small amounts on many line items in order to attempt a balance. The major issue is that it ultimately required a one-time, \$10,000 income line item from the ITA to balance the budget. This is not something that can happen on a continual basis.

Comments about facilities used?

Illinois State University was very accommodating in the spaces made available to us. The Festival used all of the typical spaces, which resulted in a similar amount of performances and workshops as in years past. The unavailability of the Hayden Metcalf and U-High Stroud performance spaces continues to be a problem as it constricts the number of total shows that can present at the Festival. The Bone Student Center was under construction during the Festival, but strong efforts were made to reroute traffic and direct participants; all things considered, the construction proved to be only a minor inconvenience. All buildings and rooms were neat, usable, and unlocked when necessary, which was a great help for the Festival. However, in terms of needs, there is still a shortage of large dance/movement spaces and production performances spaces.

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

Overall, the chronology is accurate, although "mailings" need to be updated to "e-mail blasts." Also, the Opening Ceremonies work should all be moved up a month.

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

The executive director does not need any monitors for duties specific to this position, aside from assigning any extra monitors to take pictures of Festival weekend.

What worked well within your area?

- The Opening Ceremony performance by Visceral Dance was a great success. They presented two dance pieces, Rough Celts and Synapse, which fully embodied the theme of the Festival. Their performance was innovated an evocative, which showed many Festival participants something they had not seen before. Moving away from the "typical" improv or "big name" guest worked well in this case.
- The overall slate of shows was strong and provided students with opportunities to see a variety of performances.
- Workshops were exciting and provided a strong variety of options for students and sponsors.
- The All-State production staff worked very well together and maintained a strong ensemble and created a great show.
- The Committee ultimately completed their responsibilities well and ran a smooth, successful Festival.
- ISU Conference Services handled the logistics of the Festival very well, ensuring the smooth running of the Festival and solving problems quickly and professionally.
- Play Selection did a good job of keeping performing schools informed and sticking to the production schedule of load-in and load-out times.

- The smaller number of programs worked well. While some students and sponsors asked for extra programs, the vast majority of participants were able to operate without them. The playbill size of the program also made them much more manageable for sponsors.

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

- The budget for All-State needs to be examined. The production should demonstrate the full extent of what the students and theatre teachers/professionals are capable of in Illinois, but at the same time there needs to be limits to the cost. The lighting and sound costs (and the fact that they are no longer being so heavily donated) result in a necessary increase in the budget, but that has to be balanced against the costs to set, projections, props, etc. There has been an increase in the All-State production budget that is disproportionate to the increase in other areas. A large injection of ITA money should not be required to balance the budget due to All-State expenses, regardless of how much money the Festival makes or how well-off the ITA is or isn't. Best practices dictates that the Festival budget alone should be balanced and that includes the All-State production budget.
- There needs to be a stage manager for the Opening Ceremonies. The staff for the facility handles there end and the staff from the opening ceremony handles their performance, but there is no one to coordinate it all unless the Executive Director – or a stage manager – handles it.
- In the future, language must be specific for workshops so that it is clear that any co-presenters for workshops must be registered and that if the co-presenters are students that medical forms must be submitted. A workshop presenter that is not with a school or university must register any co-presenters and students.
- The App needs to contain the participation guidelines so that students can be held responsible for upholding them. The App also needs to have full location titles for campus buildings so students unfamiliar with the university campus can navigate easily. Navigating became a real issue for students.
- For Play Selection, we have to schedule load-in times so that the break in times is during the noon hours. Having the load-in break be in the afternoon is a major issue because participants are coming back from lunch and want to see shows. The order of shows and which shows repeat must be based on this
- We accepted more than 4,600 Festival participants, which turned out to be too many. Despite maxing out workshops, there were many times during the Festival where far too many students were sitting around due to lack of things to do or workshops being full. 4,300-4,400 students is much more suitable for number for the Festival. The budget has to be taken into account (that would be a \$10,000-15,000 drop in the income), but it is worth considering.
- There needs to be maps in school packets for each participant so that students can more easily find their way around (or the pdf of the campus map needs to be available on the App)
- For food services, Waterson did not allow students without meal tickets into the dining center (students were not allowed to pay with cash). This has not been the policy in year's past, which resulted in some students' schedules being messed up or them not being able to eat.
- There needs to be a policy for Exhibitors that no children are allowed to be brought to the exhibit hall. It is distracting and a huge liability issue for the Festival.
- The ISU production staff needs to be better informed about ticket policy so that rush seating issues do not occur (rush seating *must* wait until the posted time on the tickets), regardless of what that may do to the production timing. Multiple times, a well-intentioned push to start rush seating earlier in order to maintain the production schedule resulted in students who should have gotten into a show with tickets missing those performances.

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

This year we continued to take strides towards going green by limiting the number of printed programs and only providing them to sponsors and exhibitors, which worked out well. Each individual subcommittee enacted their own changes in order to improve the Festival; see the other exit reports for specifics.

How did your area reflect the theme?

As a whole, the Festival embodied The Power of Transformation. The Opening Ceremonies connected to this theme through the performance, and the Opening itself was transformed through the inclusion of dance, which had not been done at the Festival up to this point. The All-State show also strongly connected to the theme of transformation. The workshops and plays selected also connected to the theme in various ways.

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

I attempted to do my best to communicate with Committee members and ISU Conferences services via email in a timely fashion. Committee members were equipped with their chronologies and exit reports so that they could operate in a timely and efficient manner. Agendas were created and sent out to the Committee at least a week or two prior to the meetings so that they could prepare for specific agenda items.

How did you promote full-state inclusion?

This year's Festival maintained the policy of actively pursuing full-state inclusion. Play Selection used this policy to select a slate of plays that connected to every ITA region that submitted shows, and we made every attempt to accept schools from less represented regions.

Comments on the Festival overall?

As a whole, the Festival was a success. It was very well run, and there were relatively few issues or problems to attend to, and the problems that did arise were dealt with in a timely fashion. The general feedback I received from students and sponsors was that the Festival was strong (friendly staff, enjoyable shows & workshops, great Opening Ceremony and All-State show). We used the maximum amount of exhibitors possible, workshop spaces possible, and shows possible in order to make the Festival the largest it has ever been.

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

Illinois High School Theatre Festival - 2018

Exit Report – Exhibits

Submitted by Andy Simon and Hector Hernandez

Your overall comments?

The exhibits went very well. We were totally full and had a waiting list. The Passport Raffle went over very well with a total of 218 students turning their cards back in. In the past, there were times where they gave more than one prize to a kid because they had more prizes than kids who had turned in completed raffle cards, and this year we had many more kids than prizes.

What were your responsibilities?

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

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

44 college exhibitors and 24 non-college exhibitors. 5 exhibitors paid for an extra space. 218 Passport Raffle cards returned.

Comments about budget items?

We used very little budget because Hector was able to print all the raffle cards at school.

Comments about facilities used

The Brown Ballroom at the Bone Student Center was ideal for our needs. Thankfully, the construction at Bone had not reached the ballroom yet. In order to get the maximum number of exhibitors, the ballroom was reoriented from being a diagonal two years ago to a rectangle.

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

It was fairly accurate, but I would delete the following things:

- Purchase materials for displays. Do layout of pictures and programs from schools whose shows participated in the evaluation process (only shows at Festival) • Attend Directors meeting and collect materials for display.
- Make decisions on goody bags as well as setting up goody bags at Theatre Fest.

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

One or two were used to help with the Passport Raffle on Friday afternoon and Saturday morning.

What worked well within your area?

Being at capacity with exhibitors worked well and the Passport Raffle worked very well. The raffle helped to get more students to talk to the exhibitors. The layout of the ballroom worked well as did the placement of the exhibitors.

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

We needed more contingency plans for exhibitors dropping out relatively close to the Fest. We needed to establish a waiting list once we reached capacity. We also needed to know what colleges were missing that are always there from Illinois and reach out to them if need be.

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

The Passport Raffle, though not new, was improved and much more successful. Stuffing the cards into the envelopes along with the accompanying letter and sign in the ballroom seemed to create more attention to it.

How did your area reflect the theme?

As stated, we transformed the Passport Raffle into a much more successful activity.

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

The Theatre Fest website was our main vehicle for letting potential exhibitors know the details and timeline for registering. Megan McCann from ISU Conference Services did an outstanding job at communication to let us know when we were approaching deadlines and making us aware of decisions that needed to be made since we were both new at coordinating exhibits.

How did you promote full-state inclusion?

In terms of exhibitors, we allowed Milliken University in Decatur to be part of exhibits and auditions at the last minute since they are an important school that draws a lot of kids from around the state. They had a new person in charge of registering and she didn't realize that they had to register for as an exhibitor as well as be an ITA member. Because of Hector's huge soft spot, we found a way to get them in. Otherwise, we had universities from around the state represented.

Comments on the Festival overall?

The Festival went very well overall. Nathaniel did an excellent job at coordinating everything and communicating with us and the other committee directors. *Big Fish* was terrific and the opening show was very cool. It was a really good committee with great people and we are glad to have been a part of it.

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

We have Excel spreadsheets with all the exhibitors. We have a Google Doc that has the map for the ballroom with all the exhibitors, though that will not be of as much use next year when we are at U. of I.

Illinois High School Theatre Festival - 2018

Exit Report – ISU Conference Services

Submitted by Megan McCann

Your overall comments:

- This was an outstanding year! Everything from the beginning went very smooth and the Festival was a huge success! This was my third Festival at ISU and my fifth year being involved with the Festival. 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 Jimmy Chrismon and Michael Vetere for their support. Thank you to Jeremy Jenkins for an easy transition with the productions. A huge thank you to Nathaniel, it was a pleasure to work with you. Thank you to Aimee-Lynn for your continued support. Outstanding job to all! I am very much looking forward to 2020 with Vic!

What statistics can you provide for your subcommittee?

ITEM	APPROX. TOTALS
Participants	4,645
Students	4,025
Sponsor/Chaperones	620
All-State (students/staff)	130
Schools	189
Workshop Leaders	110 (approx.)
Workshops Offered	241 (approx.)
Exhibit Booths	69 plus 5 extra booth spaces = 74 booths
Exhibitors	213
Fest Guests	9
College Auditions – Students (performance)	159
College Auditions – Students (technical)	25
College Auditions – College Rep (performance)	41
College Auditions – College Rep (technical)	34
Production (submitted) - Full-Length	11
Production (submitted) - Showcase	7
Advertising: Eighth Page	1
Advertising: Quarter Page	12
Advertising: Half Page	5
Advertising: Full Page	7

Comments about budget items:

- Increase the food/beverage costs for All-State to \$11,500 (based on 130 ppl for 11 meals). Add campus police for traffic control to the budget at \$800 (Thur night, Fri morning, and Sat morning). Most exhibitors bring their own table covers. We saved a lot of money this year by waiting for each exhibitor to set up and then asking them if they would like our cloth/skirt. We can lower that budget item down to \$1,000. Increase the housing cost for monitors to \$1,000.

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. They were amazing as always! They work very hard and

are truly remarkable with how well they handle situations. This Festival could not happen without these volunteer monitors and I am so grateful for all that you do!

What worked well within your area?

- **Student Monitors:** They communicate with me at all times during the Festival to notify me of any doors not opened, spills in workshop/production spaces, emergencies, etc. The process went very well and was efficient to get things done.
- **Play Selection:** This went very smoothly with collecting everything this year, but I do have some recommended changes below. Michelle/Vic were on top of everything and did a great job with communicating to each school.
- **Registration:** This went so well once again this year!
- **Exhibits:** We had such an increase in the amount of exhibitors this year which was outstanding! We saved money on the cloth/skirting by only providing it on-site. We had one staff member go to each exhibit table when they got there and asked if they wanted it or not. If they did, we immediately put it on for them.
- **Workshops:** Great job to Tom and Katie! It was such an easy transition to get workshops in place for the program this year.
- **All-State:** The Hyatt is already asking when we can book All-State for 2020. I have asked them to put a tentative hold on rooms, but I would recommend that All-State does use them again in 2020. If possible, I would like to start working with the All-State Director in November of 2018 to get a contract in place by January of 2019 for the 2020 Festival.

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

- **Play Selection:** Two days before the Oct 13th deadline we had 9 schools who had not even submitted the school registration form. I sent out 2 mass emails to all these school and then on top of that individual emails to them letting them know what they are missing. On top of that Michelle and Vic had communications with them as well. I'm not sure what the issue is on this. I have created a new form with updated wording and plan to have my graphic designer re-do the format of all the forms to help distinguish them apart even further. I am going to update the wording in the registration forms, website, and confirmation email to help with this as well.
- **Exhibits:** Milliken! 😊

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

- This year I sent out more individual communications to school, sponsors, etc. I also sent out more mass emails notifying them of certain things that were changed or actions that were needed.

Other Thoughts:

- We need to add more money to the 2020 budget for ISU Monitor Housing in order to provide more hotel rooms for the U of I monitors that are coming over to volunteer their time.
- I had more inquiries this year from Schools who want to pay with a credit card. We have this option with our system but due to the fees associated with it, we have not provided this option. I know it is more money, but it is a convenience for the participant. I think it is discussion to be had though for 2020.
- **Play Selection:** The due dates for productions don't make sense when looking at the bigger picture of what they need to do. I think we need to re-think what we are asking from them and when. Right now these are the due dates: (Payment – 1 week prior to production being viewed, Play Selection Signature – 11/15, Tech Guidelines – 11/15). I think we need to make all these items due by October 1st. There is no reason why they can't have all these items in by that date. It just adds to the pile of things we are collecting from them and they get confused.

Illinois High School Theatre Festival - 2018

Exit Report – ITA Executive Director

Submitted by Aimee-Lynn Newlan

Responsibilities of the ITA Office this Year Included:

Website/Email/Social Media

- Maintain hosting of festival website
- Create new skin/layout for each Festival
- Prepare each page of website for new year's Festival information
- Work with ISU and update pages/provide data entry as needed
- Close out previous Festival by linking all pages onto Planning Committee Only page
- Maintain all aspects of Planning Committee Only Page of ITA website
- Work with All-State Producers and Director on layout of Auditions page of website
- Set up of Google email accounts, and provide email log-in instructions for all Committee members
- Assist Directors of Technology in setting up Social Media Sites for Festival
- Manage the IHSTF Facebook and Twitter accounts
- Set up and co-administer the All-State Facebook Group Page

Financial

- Assist with managing the All-State Company budget
- Reconcile all All-State Company receipts
- Reconcile all All-State Production receipts that come through the Company
- Process and send reimbursements to All-State Company Staff
- Set up Paypal and collect All-State Audition Fees
- Distribute e-blast soliciting Clif Aldridge Scholarship contributions
- Collect all All-State Company Members' and Schools' participation fees
- Process and send all production payables to vendors (that the University is unable to pay due to restrictions or timeliness)
- Process and send miscellaneous payables to vendors as needed
- Work with Festival ED and University Coordinator to prepare Festival budget
- Reconcile final Festival budget with accountant, ITA Treasurer, and auditors

Membership

- Cross check Exhibitors list to determine validity of membership; process refunds or collect additional payments if necessary
- Cross check School list to determine validity of membership; process refunds or collect additional payments if necessary
- Send appropriate tax forms to schools for processing of payments
- Cross check Planning Committee members list to determine validity of membership and contact members needing to join

Other

- Secure rights for All-State performance
- Work hand-in-hand with Director of Development/PR (see exit report for duties)
- Attend all meetings of the Planning Committee
- Work in an Advisory Capacity with the IHSTF Planning Committee
- Generate and provide CPDU credit for Sponsors, collect evaluations
- Create exit surveys for all areas of Festival
- Manage on-line Planning Committee Member Interest Form

- Manage on-line All-State Director Interest Form
- Collect and report nominations for the Administrator Support Award
- Secure Insurance (IHSTF Cancellation, General Liability, Workers Comp)
- Bring Festival signs to the University for hanging
- Work at the ITA Table/Headquarters during Festival
- Field phone and email inquiries from parents and schools re: Festival and/or All-State
- Respond to plays as requested by the Play Selection Committee

Statistics

Not available at this time.

Comments about budget items

As always, the ITA strives to ensure best practices in fiscal management. A full audit of this year's Festival finances won't be complete until March. A report will be provided at that time.

Comments about facilities used

The ITA office was used for the ticketing party. Others are invited to use the ITA studio space (in Bloomingdale) as needed.

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

New this year is that the All-State Producers invoiced all participants and handled collection calls. This took a great burden off of the ITA office. Also new this year is that each Committee was set up with a Google email account (@ihstf.org). This proved extremely successful for the sharing of information.

What did your area do to reflect the theme?

N/A

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

How did you promote full-State inclusion?

N/A

Comments on the Festival overall?

Some things to be aware for the next Festival:

- I advise that we set up a "non-solicitation policy" for workshop leaders so they don't contact teachers attending Festival prior to the event
- The All-State program must be approved by the ITA's 2nd Vice-President prior to going to print. It would be helpful if other select Committee Members were able to review the document as well.
- There was an issue that came up regarding several student postings of extremely sensitive and personal information on the All-State Facebook Group Page. It is advised that future All-State teams remind Company Members of the "non-private nature" of social media in general, and to use the Group for more informational purposes.
- It would be helpful if the ITA were copied on correspondence from All-State to parents and/or students, as the office regularly receives calls seeking clarification or asking questions. Having this information would allow us to be better equipped to handle requests for information.

CONGRATULATIONS to all and a huge THANK YOU for your contributions to this year's Festival. The ITA is blessed with a constituency of leaders who are passionate, committed, and strive for excellence.

Illinois High School Theatre Festival - 2018

Exit Report – Play Selection

Submitted by Michelle Bayer & Vic Pilolla

Your overall comments?

The 2018 Festival Play Selection was enormously successful with a wide variety and sheer number of shows (18 in total). We had 18 schools from across the state represented with a variety of genres from Shakespeare, musicals, original, student directed, comedies, dramas, and provocative.

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? (spreadsheets, numbers, etc.)

23 Full Length and 8 Showcase productions were submitted (1 full length and 1 showcase dropped after submission), and 11 Full length and 7 showcase productions were selected to perform. Submissions were identical to the previous year, but due to space restraints we were down 5 full length shows. We had 53 responders attend the submitted shows.

Comments about budget items?

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

Comments about facilities used?

Overall, we were very happy with the facilities used. We just needed more spaces/times. The staff at ISU were fantastic especially Megan McCann and Jeremy Jenkins. We also appreciated Benjamin Webb from U-High for his help with the productions presented in Stroud.

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

We made several changes to reflect what is the actual timeline.

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

We used student monitors for help with crowd control, lining people up for seating, taking tickets and assisting in the ushering. They were fantastic! We need to remind them that they can not allow rush seating until the official start time of the show. Also, they are to remind schools when they can enter and must leave the space (load-in, load-out). If they have a problem with a school or director they are to contact Play Selection to take care of any major problems.

What worked well within your area?

Dividing the work between both committee members was great. This can still be worked out as each pair work together. This is definitely a two plus person job, and as we look forward we need make sure both committee members understand the full commitment. Also, using Google Drive for all of the documents allowed us to both work together on a document. We put two extra tickets for each show in the envelope for shows selected to solve the problem of administrators seeing the production. We reminded directors that these administrators had to check in at Festival Headquarters.

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

- Something to consider for the next Festival at ISU is to find more spaces and times to put up more productions. This year was especially difficult due to the lack of ability to enter both the elementary and high school until late in the afternoon on Friday because school was in session.
- For the next ISU Festival presenting a teacher show like *Love Letters* might be a way to increase productions because it can be presented in a showcase space.
- It worked well dividing the work. One member worked on getting responders, corresponding with responding with directors and responders and responding to directors (lots of emailing) as well as letters to principals and proofing copy. The other member worked with getting all of the tech guidelines followed, pictures of shows, and organizing responder responses into a spreadsheet for the November meeting. Each team will have to figure out the best division of labor.
- Revising the directors form including: cast number, genre (musical/play), instruments needed and audio requirements (mics)
- Put director's phone numbers and respondents phone numbers on selection chart.
- All members of the committee need to understand that they are expected to respond to at least one production and present at least one plaque during Festival.
- Utilize the share feature on Google instead of sending individual emails to school directors. Continue to convert more and more from paper to electronic.
- We need to continue to revisit the new policy of giving each school presenting a show to have two tickets to each of their performances for administrator etc. attendance. It seemed to work well this year, but it is new.
- Be clear with the additional number of students allowed to be added to numbers after selection.
- Also, we need to consider the number of shows presented when we consider how many kids we can allow in the Festival. There was some frustration on Friday that there weren't enough tickets to be given to students to go to shows. This seemed to be alleviated on Saturday.

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

We had the respondents take a tour of the set at each school and snap a few photos. Not all respondents actually followed through with this, but for those who did, it was guaranteed that we had photos which were really helpful when we were looking at where shows would best fit. We limited the number of add-ons for shows selected. This was a factor in the selection process. We utilized the Google Drive even more this year, and it worked tremendously well. We gave each school who presented a show at Festival two tickets for their own production for administrators etc. to attend.

How did your area reflect the theme?

The variety of shows selected to perform all fit the theme of The Power of Transformation in some capacity.

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

Utilizing Google Drive for collaboration helped with communication. Michelle completed the communication between directors and responders while Vic handled the tech requests/requirements, organizing selection spreadsheet and sending the final responders responses.

How did you promote full-state inclusion?

We continue to make efforts to expand the regions represented as well as express the diversity of our entire state.

Comments on the Festival overall?

This festival from our perspective went extremely smoothly. We had a great time working together.

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

Everything has been put in a Google Drive folder that Michelle Bayer has and can be passed on to the new committee member.

Illinois High School Theatre Festival - 2018

Exit Report – Promotions

Submitted by Dorian Foster and Ryan Lambert

Your overall comments?

What a great Festival! 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 cold the entire week. We worked with Stars and Stripes (Russ McKinley) and would strongly recommend using them again. They text during the Fest on several occasions to make sure everything was ok, responded quickly to emails and were very accommodating to everything we needed.

Items were folded very quickly on Wednesday afternoon and set up before we left. Items were put on two mannequins. 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.

Remaining Items: Small and Large Big Fish shirts (minimal); Big Fish Key Chains; Big Fish Buttons; Festival Cups (do not reorder); Power banks (4 remain)

A few additions/thoughts for next year: Post a schedule for Fest Gear (on the app and at the table); have dance wristbands at the door (some came to dance without a band); use a projector for a sign (slideshow?), Shelf signage, I pads instead of registers, another card reader, signage for cash/card lines, make sure the area is lit the entire time, need LOTS of ones and fives.

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
- Double check with the All-State Director for any orders
- Sell merchandise at the Festival
- Order and sell dance wristbands

What statistics can you provide for your subcommittee?

- Technology Shirts: (donated by Grand Stage) \$135
 - Monitor Shirts: (donated by Illinois Thespians) \$654
 - Committee Wear: \$823 (\$56 two missed jacket orders) = \$879
 - Fest Gear: \$15,643.60
 - All State Cost: \$5,242.17 (not included in total amount)
 - TOTAL COST: \$16,522.60 (Fest Gear and Committee Wear)
 - TOTAL INCOME: \$29,360.35
 - CASH: \$23,994.35
 - (Thurs- \$6,470; Fri- \$15,883; Sat- \$1,641.35) = \$23,994.35
 - CARD USE: \$5,366 (Fees \$148.13--already removed from card total)
 - GROSS INCOME: \$12,837.75 (shirts not added because of donation)
- *Income is subject to change based on confirmation of deposits

Comments about budget items?

We made an effort to make sure all participants could afford a souvenir item. Everything was priced fairly.

Comments about facilities used?

We utilized 3 tables with cloths and skirts (provided by ISU). They also hung our Fest Gear and Pricing sign (1). 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?

We would suggest Thursday night and all day Friday having 4 monitors at all times. Saturday can go down to 2-3 monitors depending on the amount of items left to sell (I would schedule 3 and then re-assign as needed). 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, Teslan and Thom) so they can continually update the App so students know what is sold out and what is left on the shelf. Teslan kept coming to our table to update the app which is SUPER helpful.

Monitors: The monitors we had this year were SUPER GREAT!! Everyone was excited to sell things and were polite and respectful to us and the customers.

What did not work well/suggestions for improvement?

Times: It would be great to have hours (opening and closing) posted and hung at the area.

Signage: We would suggest a projected sign on a screen--perhaps even a slide show of items and prices. It would be more visible to the kids and take up less room.

Items: Drinkware is almost a thing of the past. The cups were not a hit and the tumblers were one of the last items sold.

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

We really amped up the All-State items. Last years items sold out so quickly that we honestly over ordered Big Fish items. MANY of them sold but the items we had left were All-State Gear. We have already talked about how to fix this for next year's festival.

How did your area reflect the theme?

The theme was chosen by the Executive Director and was used on all promotional items. "The Power of Transformation" logo was colorful and stood out nicely on all of our products.

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. It is easier to have one point person contacting the company used (This year was Stars and Stripes-Russ McKinley) so there isn't much confusion.

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. Hilarious descriptions were added to each item as well.

Comments on the Festival overall?

We believe FestGear ran very smoothly this year. We sincerely appreciate: Nathaniel, Thom and Teslan (Technology), Megan McCann (ISU), Monitors, 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 if a sign is used)
- Rubber bands (separate money denominations when counting)
- Markers
- Masking tape

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

All files have been saved in a Google Drive and have been shared with this coming years committee for next year. Documents go back to 2015.

Illinois High School Theatre Festival - 2018

Exit Report – Student Representatives (ISU)

Submitted by Emma Harmon, Katie Kapp, Dylan Dewitt, Madison Gillis

Your overall comments?

Overall, we feel this festival has been a success. We credit this to the early communication with the committee on what we could do to help them, our positive working relationship with the U of I student reps, and to the organizational structure of student volunteers that had Building Monitors fix minor problems that popped up during the festival that left us free to be hands on helpers as the weekend progressed.

What were your responsibilities?

Duties included recruiting volunteers, collecting and organizing volunteer information for dietary/ housing/ transportation concerns, making schedules for volunteers, finding housing/ coordinating hotel needs to Megan McCann for all volunteers, facilitating carpool formation for festival, coordinating the Friday Night Activities, communicating with subcommittees about their monitor needs/ expectations, adjusting schedules during the day for specific needs, providing and planning meals for volunteers, being a person of contact for students and volunteers if any issues arise, and problem solving throughout the festival.

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

- Number of Volunteers: 101 volunteers
- Friday Night Activity Student Attendance
 - Student Dance: approx. 500 students
 - Karaoke: approx. 100 students
 - Zumba: approx. 75 students
 - Life Sized Games/Bowling: approx. 100 students

Comments about budget items?

Housing for U of I volunteers became our biggest budgeting issue. U of I and ISU student reps both feel that if ISU volunteers all get hotel housing at U of I festivals, U of I volunteers should receive the same treatment. Posting and sharing schedules through Google Forms saved money on printing. Tape and sharpies were used this year to post and update signage and should be accounted for in the budget for following years. This year's new DJ was highly successful. Positive feedback from high school students and college volunteers stated that there was a notable difference in the quality of the DJ.

Comments about facilities used?

Megan McCann was phenomenal in coordinating facilities. Facilities were in good condition when presenters arrived. Many presenters are still under the impression that we are able to provide equipment and technology for them upon their arrival. This slowed and halted some workshops. In future years we will make it clearer to our volunteers that we are not allowed to provide equipment, and we suggest that this policy is made clearer to workshop presenters as well.

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

Our chronology was pretty accurate. Volunteer solicitation did not begin until school started, and Building Monitor selection did not occur until October. Student Committee members were stationed at Friday Night Activities rather than the Sponsors Reception.

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

We had a total of 12 building monitors and 89 student volunteers. This number allowed us to use the exact amount of people we had in workshops and shows, but did not leave any room for floaters. This gave a lot

of difficulty when scheduling people for fest gear and swap desk, since there were large blocks of time that no volunteers could be there. We suggest for the future to have stronger communication throughout the semester with volunteers, besides the few group meetings we have with them. We also suggest to make the communication better with volunteers from other universities, since they felt out of the loop. We could have used another 10-12 students in order to make scheduling more comfortable for all volunteers, but the result was that mainly everything was taken care of. We want to have more aggressive recruitment within our department by having all of our department heads promote theatre fest, not just theatre education. U-high and Metcalf monitors were used for Friday morning rushes at Swap Desk and Fest Gear. While scheduling, take into account that some volunteers will be late to Friday Night Activities because their events (plays/ fest gear/ swap desk) do not end until after FNA time was set.

Next year, keep a running list of the names of volunteers that dropped. U of I student reps were consistently helpful and we look forward to working with them in the future.

What worked well within your area?

We believe that the student volunteers that we chose to be a Building Monitor (BM) and were able to take initiative to solve problems, and then if the issue was larger, they contacted the student committee. We worked like a beehive, and then we were able to tackle each issue when they arose. Being all together when something happened, such as one of the BM's calling in sick, we could talk through the issue and find a solution. We worked with Megan McCann to readjust food delivery to accommodate our monitor's schedules. Early food drop off was a success, and we recommend keeping those earlier times. A Google Doc that had a student rep specific agenda was a successful way to keep touch about what needed to get done, and who was going to do it. Google Drive worked well as our online work space. We were able to look at documents from 2016 as well as archive our documents for the 2020 festival.

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

We needed to be more proactive about making sure all volunteers were members of our facebook group and were receiving information. We need to be more clear that t-shirts cannot be cut and MUST be seen at all times. Open sweaters (cardigans) to keep warm are okay. Zipped jackets while indoors or huge scarves are not, visually being able to see the t-shirts are the only way students can easily find help. Communication between U of I and ISU concerning housing needs and hosting capacities needs to begin earlier in the festival.

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

How did your area reflect the theme?

We incorporated the theme by having everyone wear buttons with the logo on it, and in our volunteer meeting, we emphasized how impactful the festival is and how it allows students to be transformed by learning and experiencing from other high schools and professionals. This festival allows students to grow as human beings, to feel accepted, that their art is appreciated and celebrated, and to feel that they truly belong.

At the student dance, we incorporated a new procedure to have students leave their belongings at the front of the Student Rec Center to avoid any students walking into the dance with liquids or any illegal substances. Bags were watched by security, and students were not allowed back out to their bags once they were admitted into the dance. All that students were allowed to have on their person was their cell phone. Within the boundaries of the dance, there was a bathroom and water fountain, so there was nothing they would need that was not in the vicinity of the dance. This went well, as that in the past there has been a frequent issue of students consuming illegal substances, and this year this was no longer a situation. This was highly successful and will continue to be implemented in the future.

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

We had three meetings at ISU for the ISU volunteers to gain information and ask questions about the festival. We sent out facebook reminders, and the week before the festival, we called each volunteer individually to confirm they would be attending and to let them ask any questions they had. We had a building

monitor meeting on Thursday morning to go over their duties, and then had an all volunteer meeting that same afternoon to go over their duties and allow them to ask questions. We were constantly meeting and corresponding with volunteers so they knew where they needed to be, when they needed to be there, and gave any details they may need in order to be successful at the festival. A few days before the festival, we created a schedule that was just for the student committee. It had Thursday-Saturday with all of the main times in which the four of us needed to be doing/meeting. This allowed us to keep on track during the busiest day of the festival (Friday especially). It allowed us to be in touch with one another, even when we were on different parts of campus.

How did you promote full-state inclusion?

We each contacted friends from home who go to other universities to include them as volunteers. We had contacted students especially from Miami of Ohio, Boston University, Illinois Wesleyan, and Butler, as those schools were still on their Winter Break during the festival. We also posted in all of the ITA Facebook groups to promote volunteers and ask teachers and other theatre community members if they knew anyone who would be interested in volunteering, as well as to spread the word. Multiple members of these pages shared the posts with their circles, and we gained a group of volunteers from this. This allowed for students and teachers all across the state to hear about the volunteer opportunity with the festival.

Comments on the Festival overall?

We feel that the festival overall was incredibly successful. We all learned so much and had such a wonderful experience. We thoroughly enjoyed the warmth and welcomeness of the entire committee, which allowed us to feel that we were supported and encouraged. We also really enjoyed the calm nature this committee brought to the festival, which resulted in everything on our part going as smoothly as possible. We had such a wonderful experience working so closely with the University of Illinois, and we are looking forward to continue to grow our relationship and work with them for all the years to come. We all had so much growth throughout the process and are greatly looking forward to this continued growth for future festivals.

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

Illinois High School Theatre Festival - 2018

Exit Report – Student Representatives (UIUC)

Submitted by Kenzie Sinta and Jacklyn Ovassapian

Your overall comments?

The festival was a great success amongst the students and volunteers. We had a large quantity of student volunteers, an effective method to solve any issues, and an overall supportive community of participants in this years' festival.

What were your responsibilities?

As a member of the Student Committee, it was our duty to organize the students, both high school and college. Specifically, our responsibilities included the organization of the student volunteers' housing, transportation, dietary needs, daily schedules and Friday Night Activities.

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

Each of the forms we used to collect our student volunteer data can be found in our shared google document. In total, the festival had about 104 volunteers. Within the 104 volunteers, there were 56 from ISU, 44 from UIUC and 4 from other universities.

Comments about budget items?

N/A

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

Our chronology was excellent! We felt very confident about our preparation going into the festival. In the future, however, I think it would be beneficial to have our housing and transportation prepared even sooner. It is important to communicate these details to our volunteers A.S.A.P so that they are able to plan accordingly.

How many student monitors did you use/need?

As previously stated, we had 104 volunteers at this year's festival. This includes 5 student committee members, 12 building monitors, and 86 general volunteers. We felt as though this was almost a surplus of people. We had many volunteers who had nothing scheduled for Saturday's festivities and so they were released earlier than expected. In the future, I find it may be beneficial to have a more efficient scheduling process so that we are more respectful of our volunteers' time.

What worked well within your area?

As a student committee, we worked out of one master plan that held all of the volunteers' information. This worked really well because each committee member had access to the t-shirt orders, dietary needs, and contact information. As for the actual run of the festival, we had committee members at different ends of campus. There were 3 in the Bone Student Center and 2 in Centennial West/East which allowed for fluid communication between the committee members. The building monitors, the volunteers and the students attending the festival.

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

In the future, it would be beneficial for the student committee to make housing a first priority. There were issues with finding appropriate housing for the University of Illinois volunteers. While it was understood that the rooms would be tight, I think there was a miscommunication between the student committee and the people hosting volunteers. We appreciate the effort to take in as many volunteers as possible, but we need to have a clear understanding that housing should be about quality-not quantity. We cannot afford to have our volunteers working nearly 12-13 hour days and then returning home to sleep on a hard dorm floor with 6 other people. In the future, we are working to develop a plan to take the extra step to collect more information about the housing

conditions before we assign volunteers to each location. We also need to develop a plan as to how to deal with inadequate and disrespectful volunteers. There was a situation this festival in which one of our volunteers needed to be disciplined, but we were not informed until our volunteer had been sent away and our advisor had been contacted. We need to all be on the same page as to how to address these situations in the future.

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

N/A

How did your area reflect the theme?

We “transformed” our college students into Festival volunteers and building monitors by ensuring that they were wearing their monitor shirts and name tags. It was also very important for us to stress the concept that we should be friendly to all of our guests, especially our students from high school. The festival is often a time for transformation for many students, whether that be that they are auditioning for colleges and taking the next step into adulthood, or that they discover new truths about their identities. This was something that was made very clear to our volunteers and was implemented into their training.

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

Thanks to our building monitors, we had eyes and ears on every corner of the festival. We used Facebook group messages to communicate messages longer distances, as well as had our building monitors report back to us with any potential issues. We asked our volunteers to arrive at least 15 minutes prior to their workshops to ensure that everything ran smoothly with the workshop leaders and 30 minutes early for a performance in order to have house managers on sight before attendees arrived.

How did you promote full-state inclusion?

Most of our inclusion came from communication within various departments throughout UIUC, ISU and the executive committee. It was important for us to have excellent communication between ISU and UIUC, specifically. The only way we can efficiently supply enough volunteers to the festival is by working together. We need to have a specific set of expectations for each other (UIUC and ISU). Beyond that, we asked our volunteers to include their friends and bring them to the festival as volunteers. Lastly, we were sure to solicit advice from our school sponsors (J.W. Morrisette, specifically).

Whom would you like to thank for your success?

We would like to thank Megan McCann for being readily available to troubleshoot any issues we may have encountered. Additionally, we would like to thank the ISU student representative team for being so wonderful to work with. It was truly a pleasure. Lastly, we would like to thank J.W. Morrisette for his continuous support.

Comments on the Festival overall?

Overall, we are proud of the outcome of the festival. While we acknowledge that it was not always easy, our volunteers were the utmost professional and kind hearted people.

What new forms, letters, or email did you create to be available for the use of next year’s Committee? (Have an electronic copy of each example at the change-over meeting).

For next year, we will continue to use the google drive that holds all of the student representative committee documents. In addition, we will include a separate survey that, next year, will be sent to those who have volunteered to house other volunteers. In the survey, we will ask questions regarding their living space and couch/bed/air mattress availability. Hopefully, this will help us gain a bit more information about where we are placing our amazing volunteers.

Illinois High School Theatre Festival - 2018

Exit Report – Technology

Submitted by Thom Ringrose and Teslen Sadowski

Your overall comments?

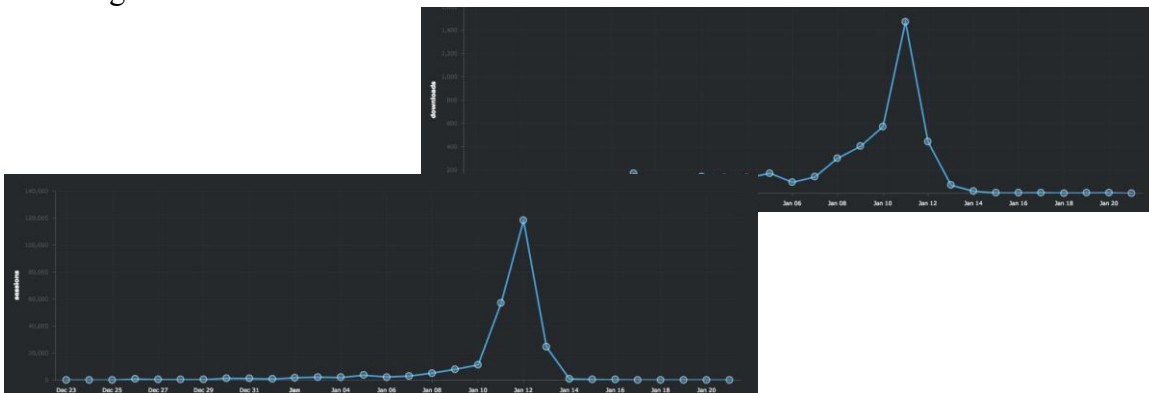
This year we were quite successful with the whole festival (and more) using the app. We have used some new improvements to the app this year with the map and ad feature. Looking forward to next year to include more of the guidebook features to allow more interaction at the festival as well as helping with the process of the information in the app. All committee members did a great job in communicating with the technology team all the information that they have gathered to allow for a smooth upload of the app.

What were your responsibilities?

- Guidebook App
 - Visual Styling coordination
 - Schedule, All-State, Opening Ceremonies, Exhibits, Fest Gear, Auditions/Interviews o
 - Push Notifications as needed
 - Schedule Changes
 - Ad Promotion
- House Manager Reports
- Workshop Monitor Reports
- Workshop Participant feedback
- Social Media Wall
 - Design
 - Moderation
 - Expo Images of school productions from the last year

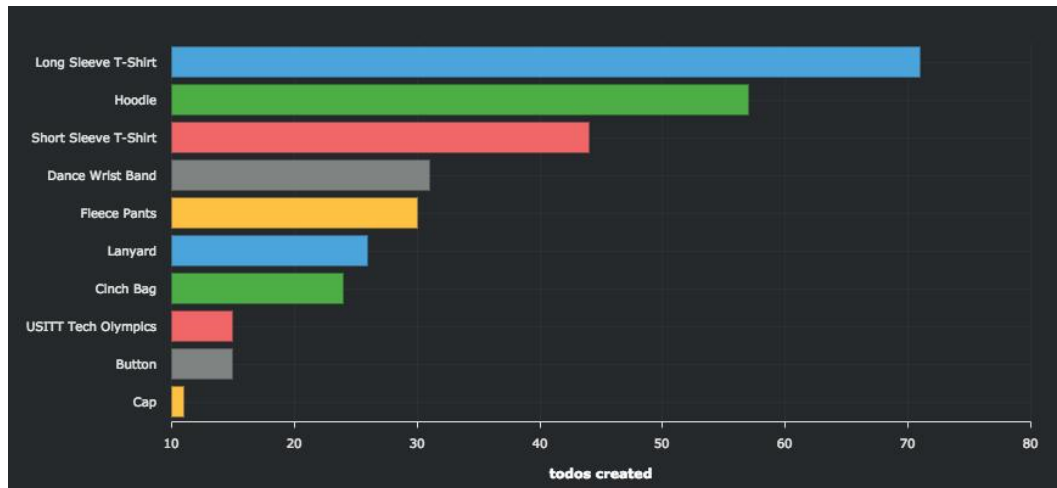
What statistics can you provide for your subcommittee? (spreadsheets, numbers, etc.)

We had 4,635 guidebook downloads from December to Jan 17th. The majority of the downloads existed on Jan 11th with 1,400 downloads. There were 118,000 sessions on Jan 12th and via those sessions, the vendors made 2,150 impressions that same day. Sponsors made over 6,300 impressions by being on the app. Also attached is the rating information that was collected on each event via Guidebook.

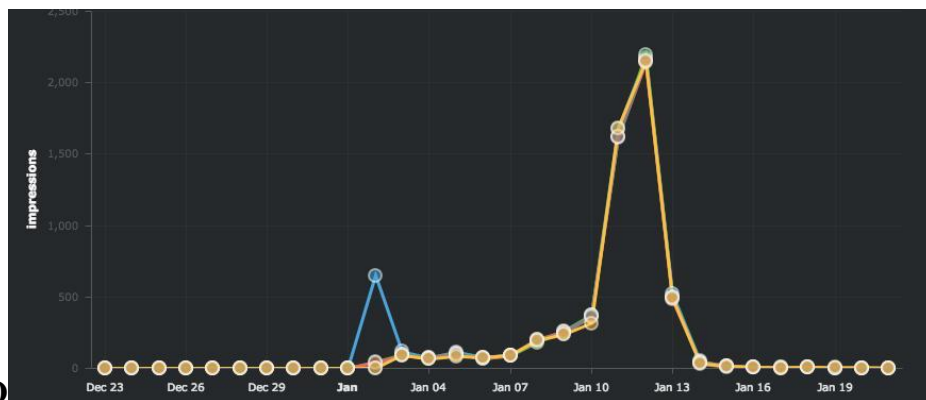


DOWNLOADS

SESSIONS



TOP TO DO



TOP MENU ITEMS LAUNCHED

My Schedule	28,841
All Events	25,962
Festival Schedule	15,297
General Info	9,631
Schedule Changes	5,104
Visceral Dance	3,731
All State	3,688

TOP VIEWED SCHEDULE SESSIONS

Allstate 2019: In the Heights	2,115
Noises Off	1,846
White Guy on the Bus	1,771
Student Dance	1,667
We Will Rock You	1,665

TOP TO DO

Long Sleeve Shirt	71
Hoodie	57
Short Sleeve	44
Dance Wrist Band	31
Fleece Pants	30
Lanyard	26
Clinch Bag	24

Comments about budget items?

The following areas we will need to plan for the budget for 2019:

1. Guidebook : 3,500 per year - This allows for the branding and special features of the app.
2. Walrus: estimated 550 for the weekend
3. Slide Dog: 15.00, should look into another program since there were issues this past year

Comments about facilities used?

All of the technology that was provided for us was exactly what we needed. The student staff was willing to help us out and we couldn't ask for more in the ISU Ballroom.

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

There is currently no Chronology on the committee page. A goal would be to develop one since Thom Ringrose has been a lead on this and is stepping down for 2019.

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

We had one student monitor that worked directly with us and about three student staff members that were in the ballroom. They were all very wonderful to work with. Having a student overseeing the social media was great to have so the technology team could oversee the app.

What worked well within your area?

Thom has done an amazing job of stream lining the app via his excel sheets. He has passed on his work through the technology login for the next years committee to use. We also found ways to connect the app to a map program so users could pull up where their next event would be. We also have added advertisements in the app this year which to be quite successful.

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

There was a lot of confusion on where information should go since there was a change of the email address. Hopefully we will have to same one in which will make the communication more consistent and allow for all he resources to be in one location.

Also there were some issues with directions to workshops, some comments on it taking 30 minutes to get to different areas. Would like to look into further if there was a missed connection on the app or if it could have been user error.

It might take more time, but to attach the links to respondent forms into each of the sessions might be a good idea to get further feedback.

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

With the app, we could explore using more of its capabilities of qr codes and more direct links of feedback. There is also a way for the exhibitors to edit their link directly through the app. This way they can edit to their information though their maybe some issues with having to edit the the location in the exhibit hall.

How did your area reflect the theme?

We have truly transformed the use of the app allowing the festival to almost be paper free!

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

A lot of the technology needs was reliant on other information given. As soon as we received any and all information we updated as quickly as we could. Lots of last minute edits and additions as information was arriving days prior to festival. Also we updated as quickly as we could the app as well as the push notifications and the schedule changes site.

How did you promote full-state inclusion?

The use of the app and social media wall allows all attendees to be included in the festival

Comments on the Festival overall?

It was a great festival and it ran smoothly with the help of all the members of the committee and the ISU staff.

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

We used the technology@ihstf.org and the log in for the technology committee on Guidebook will be shared.

Illinois High School Theatre Festival - 2018

Exit Report – University of Illinois Department of Theatre

Submitted by JW Morrisette, Faculty Rep.

Your overall comments?

As always I am thankful for the work of the committee and impressed by the amount of efforts and clarity offered by the members serving.

What were your responsibilities?

I served as the faculty representative from U of I and helped to coordinate all information between the two host schools.

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

N/A

Comments about budget items?

N/A

Comments about facilities used?

I have heard some desire to have an audition space that allows for tables since we now use laptops as part of the process. I'm not certain auditoriums are the only way to best serve festival auditioners anymore.

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

N/A

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

Please see the Student Rep. Committee Report.

What worked well within your area?

Communication between ISU and U of I has always been of incredibly great value.

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

N/A

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

N/A

How did your area reflect the theme?

N/A

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

N/A

How did you promote full-state inclusion?

N/A

Comments on the Festival overall?

N/A

Illinois High School Theatre Festival - 2018

Exit Report – Workshops

Submitted by Tom Skobel and Katherine Apperson

Your overall comments?

- We had a handful of packets that were never picked up from check-in which may have been a result of the new HireRight system. However, many of the people that did not pick up their packets were university folks. It would be beneficial to be next to Exhibits during check-in.

What were your responsibilities?

- In late winter (January/February), we were responsible for planning how to incorporate the year's theme ("Find Your Truth," 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.
- 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? (spreadsheets, numbers, etc.)

- Total: 242 (2017: 228, 2016: 196)
- Individual: 146 (2017: 121)
- **Cancellations: 13 (2017: 13)**
- Stand, including repeated workshops
 - Acting/Auditions: 51 (2017: 70)
 - Costumes/Makeup: 18 (2017: 6)
 - Directing/Stage Management: 14 (2017: 7)
 - Instructor and Teachers/Misc.: 35 (2017: 19) *playwriting included here this year
 - Movement/Dance: 45 (2017: 56)
 - Playwriting: * (2017: 9)

- Singing/Musical Theatre: 9 (2017: 11)
- Technical Theatre (divided into two strands with Technical Direction): 20 overall, 18 TT and 2 TD (2017:32)
- Variety/Improv: 24 (2017: 22)
- Viewable Links:
 - [Friday Schedule](#)
 - [Saturday Schedule](#)

Comments about budget items?

- We used all of our budget to pay for pH Comedy and Tech Olympics. The amount worked well for what we needed.

Comments about facilities used?

- We used the following facilities: CPA, Bone Student Center, Cook Hall, CE, CW, CVA, Vrooman, and Capen Auditorium.
- It was vital to not only tour the rooms in June, but also to find a way to document each room as they correspond with each picture. We took pictures, but found ourselves confused, at times, trying to remember each room number for scheduling purposes.
- There was a need for more large, open areas for movement or dance workshops, but overall the facilities were suitable to the workshops.

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

- The chronology was pretty accurate. We used it to stay on track and found that the information was helpful and reliable.

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

- We were hoping for the standard **one** monitor per workshop.
- Certain workshops required more than one monitor, such as All-Fest Improv, but that was a rarer circumstance.
- Student Committee was exceptionally well organized and prepared to deal with the issues that arose during the Festival. **Their idea to have building monitors and have regular monitors assigned to the same building for their entire schedule worked well and cut down on issues. This idea should be carried over into future Festivals.**
- On Saturday, we walked around Festival and ran into a couple areas that were without monitors. So for next year, just connect with the student committee and make sure no one should be released for the weekend if it leaves folks scrambling on the final day.
- When troubleshooting issues that arise, it is helpful for the monitors to specify the name of the workshop or the name of the workshop presenter in order to expedite the process of communication.

What worked well within your area?

- Scheduling workshops went well; having the spreadsheet of times/locations completely done before the Thanksgiving meeting made it very easy to check for issues and make adjustments.
- Monitors worked well with helping to run the workshops.
- Workshop cancellations were at a relative minimum and communicated well through the app.
- Tech Olympics being run by Northern Illinois University this year went extremely well. They had 17 schools participate and were very glad to be a part of the Festival in this way. The students and judges were having a great time learning and participating in the workshop.
- For next year, NIU would like to emphasize an educational approach to Tech Olympics. That you can come to learn and not just compete in the events.

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

- We encountered issues with the folks from NIU. They submitted more workshops than they planned to actually present, but did not communicate this with us so we scheduled all their workshops. This led to backlash and some cancellations. Advice for the future would be to communicate more closely with NIU when they are submitting workshops and have them fill out the online registration themselves rather than just emailing a spreadsheet of their workshops.
- We ran into complications with the registration confirmation emails and found that the only time information regarding technology on campus was only mentioned then. This was problematic especially for the NIU leaders since we registered their workshops which meant that we received the confirmation, not the actual presenters. For the future, make sure to have NIU register their workshops on their own and reiterate, whenever possible, the technology guidelines for campus. This could be done through highlighting, bolding, adjusting font, etc. so that this piece of information stands out.

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

- HireRight was a new protocol implemented by ISU for all workshop presenters and exhibitors. This called for all presenters to be background checked prior to interacting with students. We found it to be a bit hit or miss in regards to who received the email to complete the check since it was enacted just a week or so before festival. It was helpful to have people on site to check folks, but pushing out the information was not as successful this first time. That is definitely something to look at and work with the local arrangements folks to try and implement into the registration process rather than after the fact.

How did your area reflect the theme?

- We encouraged presenters to incorporate some idea of transformation within their workshops. A few examples of this would be: transforming foam into armor, the enchanted forest technical transformation, projection design, and transforming theatre programs.

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

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

How did you promote full-state inclusion?

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

Comments on the Festival overall?

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

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

- Here is the link to our [2018 Workshops Folder](#). It contains all our spreadsheets, documents, data, etc.

APPENDIX 1 – Guidebook Ratings

Session ID	Session Title	Average Rating	Total Votes
17540329	EXHIBIT HALL OPEN	5	2
17540330	OPENING CEREMONY & PERFORMANCE	4.25	4
17540331	OPENING CEREMONY & PERFORMANCE	4.6	5
17540332	COLLEGE TECHNICAL PORTFOLIO PRESENTATIONS		0
17540333	COLLEGE PERFORMANCE AUDITIONS		0
17540334	THE TROJAN WOMEN - WILLIAM HOWARD TAFT H.S.	3.38	8
17540335	UNARMED STAGE COMBAT	4.75	4
17540336	OH DEAR, I'VE RIPPED MY PANTS!	4	2
17540337	DANCE LIKE A BROADWAY STAR	4.88	8
17540338	PROJECTION DESIGN FOR LIVE PERFORMANCE	3	1
17540339	PROFESSIONAL SCENE STUDY	1	1
17540340	AMERICAN CONSERVATORY THEATER AUDITION WORKSHOP		0
17540341	SKETCH ME IF YOU CAN!		0
17540342	UNLOCK YOUR BODY...UNLEASH YOUR CHARACTER!	5	1
17540343	STAGE MANAGEMENT AND THE DIGITAL WORLD	1	1
17540344	STAGE MANAGEMENT: BETWEEN B(F)A AND BROADWAY-WHAT I WISH I KNEW THEN		0
17540345	DIRECTING 101	4.67	6
17540346	CHARLESTON, CAKEWALK, AND JITTERBUG!!!	5	1
17540347	HOW TO START YOUR OWN THEATRE COMPANY		0
17540348	INTRODUCTION TO LIGHTING: LAYERING WITH LIGHT	4	2
17540349	CAREERS IN THEATRE	5	1
17540350	SHAKESPEARE WHISPERS INTO YOUR EAR	5	1
17540351	ALL-FEST IMPROV AUDITIONS		0
17540352	PROFESSIONAL AUDITIONING		0
17540353	MONOLOGUES: THE SECRET TO ALL ACTING	4	1
17540354	HOW TO MAKE A SHOW RIGHT NOW		0
17540355	THERE'S NO BUSINESS LIKE SHOW BUSINESS!!		0
17540356	DIRECTING HAMLET		0
17540357	PLAYBACK THEATRE: YOUR STORIES ON STAGE	5	8
17540358	ENHANCING A SHOW WITH PROSTHETICS	4	1
17540359	ALL THAT JAZZ: FUN WITH FOSSE	5	1

17540360	LEAVING IOWA - BELVIDERE H.S.	4.73	11
17540361	NOISES OFF - MAINE SOUTH H.S.	4.87	31
17540362	CLOSE TIES - LAKE PARK H.S.	4	9
17540363	WOOD GRAIN EFFECTS: TRANSFORMING BLAH TO BRAVO!		0
17540364	IMPROV SKILLS FOR BEGINNERS	4.67	3
17540365	TECHNICAL THEATRE EVERY ACTOR SHOULD KNOW		0
17540366	DANIELSON FRAMEWORK FOR THEATRE TEACHERS	5	1
17540367	DON'T ACT! ACT TRUTHFULLY!	3	2
17540368	TRANSFORM FOAM INTO ARMOR	4	1
17540369	TECH OLYMPICS		0
17540370	LOST IN THE ENCHANTED FOREST		0
17540371	HOSPITALITY ROOM ROUND TABLE		0
17540372	THE TROJAN WOMEN - WILLIAM HOWARD TAFT H.S.	4.25	4
17540373	UNARMED STAGE COMBAT	4.6	5
17540374	OH DEAR, I'VE RIPPED MY PANTS!		0
17540375	DANCE LIKE A BROADWAY STAR	5	5
17540376	PROJECTION DESIGN FOR LIVE PERFORMANCE	3	1
17540377	PROFESSIONAL SCENE STUDY		0
17540378	AMERICAN CONSERVATORY THEATER AUDITION WORKSHOP		0
17540379	SKETCH ME IF YOU CAN!	3	3
17540380	UNLOCK YOUR BODY...UNLEASH YOUR CHARACTER!		0
17540381	STAGE MANAGEMENT AND THE DIGITAL WORLD	5	1
17540382	STAGE MANAGEMENT: BETWEEN B(F)A AND BROADWAY-WHAT I WISH I KNEW THEN		0
17540383	DIRECTING 101	3.5	2
17540384	CHARLESTON, CAKEWALK, AND JITTERBUG!!!	4	1
17540385	HOW TO START YOUR OWN THEATRE COMPANY		0
17540386	INTRODUCTION TO LIGHTING: LAYERING WITH LIGHT	4	1
17540387	CAREERS IN THEATRE		0
17540388	SHAKESPEARE WHISPERS INTO YOUR EAR	5	3
17540389	ALL-FEST IMPROV AUDITIONS	5	1
17540390	PROFESSIONAL AUDITIONING	5	1
17540391	MONOLOGUES: THE SECRET TO ALL ACTING		0
17540392	HOW TO MAKE A SHOW RIGHT NOW		0

17540393	THERE'S NO BUSINESS LIKE SHOW BUSINESS!!		0
17540394	DIRECTING HAMLET		0
17540395	PLAYBACK THEATRE: YOUR STORIES ON STAGE	5	3
17540396	ENHANCING A SHOW WITH PROSTHETICS		0
17540397	ALL THAT JAZZ: FUN WITH FOSSE		0
17540398	LEAVING IOWA - BELVIDERE H.S.	4.67	3
17540399	FINDING YOUR WAY TO THE GROUND SAFELY		0
17540401	PRESENT YOUR BEST SELF IN THE AUDITION ROOM	4.75	4
17540402	ARTIST AS A CITIZEN: MAKING SOCIALLY ENGAGED THEATRE		0
17540403	WEAPONED STAGE COMBAT: SAFETY'S THE THING	3.5	2
17540404	ALL-STATE 2019: In the Heights	4.8	5
17540405	CONQUERING PROFESSIONAL THEATRE: WHAT INDUSTRY PROFESSIONALS WONT TELL YOU BUT EXPECT YOU TO KNOW	5	1
17540406	MONOLOGUE MADNESS: SELECTING AND PREPARING THE PERFECT AUDITION MONOLOGUE	5	3
17540407	SPEAK THE FOCUSED SPEECH, I PRAY YOU!		0
17540408	FROM WORDS ON A PAGE TO ACTION ON THE STAGE: CREATING A CHARACTER USING OPEN SCENES		0
17540409	CREATING CHARACTER THROUGH PHYSICALIZATION	4	1
17540410	IMPROV MAFIA PRESENTS: CHARACTERS AND SHORT FORM IMPROV WORKSHOP	3	2
17540413	THE SONNETS		0
17540415	STAGE MANAGEMENT FOR HIGH SCHOOL STUDENTS: BUILDING A TOOL-KIT FOR SUCCESS	4.5	4
17540416	CREATING AN ORIGINAL PLAY VIA IMPROVISATION	2	2
17540417	THE BELT VOICE DE-BUNKED	4.7	10
17540418	YOU MADE MY COSTUME OUT OF WHAT? THE TRANSFORMATIVE POWER OF CREATIVITY	1	2
17540419	SKETCH COMEDY 101	5	1
17540420	SHAPEFLOW		0
17540421	MONOLOGUE WORKING...ON FIRE!		0
17540422	ALL THE WORLD'S A STAGE...LITERALLY!		0
17540423	WHAT AM I DOING WRONG IN THE WORLD OF TECH?		0
17540424	THEATRE OF THE OPPRESSED- AN INTRODUCTION		0
17540425	LEATHER MASK MAKING		0
17540426	FIASCO: LONG FORM IMPROV	4	1
17540427	HOW TO AUDITION		0
17540428	BLUE STOCKINGS! VICTORIAN STYLE & MOVEMENT	5	1

17540429	PRINCIPALS OF SOUND DESIGN FOR THEATRE IN PERFORMING ARTS	4	1
17540430	NOISES OFF - MAINE SOUTH H.S.	4.87	31
17540431	14 WAYS TO SCREW UP YOUR COLLEGE INTERVIEW - HOMEWOOD-FLOSSMOOR H.S.	4.33	3
17540432	FINDING YOUR WAY TO THE GROUND SAFELY	5	2
17540434	PRESENT YOUR BEST SELF IN THE AUDITION ROOM		0
17540435	ARTIST AS A CITIZEN: MAKING SOCIALLY ENGAGED THEATRE		0
17540436	WEAPONED STAGE COMBAT: SAFETY'S THE THING	3	4
17540437	ALL-STATE 2019: In the Heights	4.86	22
17540438	CONQUERING PROFESSIONAL THEATRE: WHAT INDUSTRY PROFESSIONALS WON'T TELL YOU BUT EXPECT YOU TO KNOW	4	4
17540439	MONOLOGUE MADNESS: SELECTING AND PREPARING THE PERFECT AUDITION MONOLOGUE		0
17540440	SPEAK THE FOCUSED SPEECH, I PRAY YOU!		0
17540441	FROM WORDS ON A PAGE TO ACTION ON THE STAGE: CREATING A CHARACTER USING OPEN SCENES	4	1
17540442	CREATING CHARACTER THROUGH PHYSICALIZATION	4.5	2
17540443	IMPROV MAFIA PRESENTS: CHARACTERS AND SHORT FORM IMPROV WORKSHOP	5	1
17540446	THE SONNETS		0
17540448	STAGE MANAGEMENT FOR HIGH SCHOOL STUDENTS: BUILDING A TOOL-KIT FOR SUCCESS	5	1
17540449	CREATING AN ORIGINAL PLAY VIA IMPROVISATION	1	1
17540450	THE BELT VOICE DE-BUNKED	5	3
17540451	YOU MADE MY COSTUME OUT OF WHAT? THE TRANSFORMATIVE POWER OF CREATIVITY		0
17540452	ALL-STATE PRODUCTION 2018 - BIG FISH	4.92	13
17540453	14 WAYS TO SCREW UP YOUR COLLEGE INTERVIEW - HOMEWOOD-FLOSSMOOR H.S.	4.7	10
17540454	LICENSING 101		0
17540455	PLAYING SHAKESPEARE		0
17540456	ACTING THROUGH SONG	1	1
17540458	BODY PART CHARACTERS		0
17540459	TRANSFORM YOU PROGRAM	2.5	2
17540460	ROCKIN' THE '50'S AND '60'S MUSICAL THEATRE DANCE	4	1
17540461	DARE TO SUCK: AN OPEN MIC	5	3
17540462	DANCE IMPROV		0
17540463	SCENIC DESIGN AND TECH TIPS		0
17540464	DOMINANCE AND DIRECTING	4.5	2
17540465	BUILDING TRUST TO BUILD ART!		0

17540466	CENTRAL ILLINOIS' GOT TALENT!		0
17540467	WRITE A PLAY - LET'S GET STARTED!	4	3
17540468	PUTTING CHARACTER INTO YOUR CHARACTERS	3.33	3
17540469	FLICK, DAB & PUNCH! TRANSFORMING MOVEMENT WITH LABAN ACTION DRIVES		0
17540470	TRASH TO TREASURE! USING FOUND ITEMS AND NON-TRADITIONAL MATERIALS IN COSTUME DESIGN		0
17540471	RUSSIAN MOVEMENT MADNESS	4	2
17540472	POLYMORPH: USING THEATRE GAMES TO BUILD AN ENSEMBLE		0
17540473	SUITING THE WORD AND THE ACTION		0
17540474	IDENTITY 2018	5	1
17540475	INTIMACY ON STAGE: CONSENT, SAFETY, AND HIGH SCHOOL		0
17540476	BALLROOM DANCE MASTERCLASS	5	7
17540477	BLOOD, SWEAT, AND TEARS: FABRIC DISTRESSING!	1	1
17540478	SPEAK THE SPEECH! TACKLING SHAKESPEARES LANGUAGE		0
17540480	ALL-FEST IMPROV REHEARSAL		0
17540481	WHAT I DID LAST SUMMER: A GUIDED TOUR OF SHAKESPEARE'S LONDON		0
17540482	AUDITORIUM SAFETY: 25 THINGS YOU CAN DO TODAY TO MAKE YOUR VENUE SAFER	5	1
17540483	MEISNER TECHNIQUE INTRODUCTION		0
17540484	WHITE GUY ON THE BUS - NILES WEST H.S.	4.73	15
17540485	THE CRUCIBLE - ANTIOCH COMMUNITY H.S.	3.89	9
17540486	WE WILL ROCK YOU - SCHOOL EDITION - WEST CHICAGO COMMUNITY H.S.	4.64	14
17540487	LICENSING 101		0
17540488	PLAYING SHAKESPEARE		0
17540489	ACTING THROUGH SONG	5	1
17540491	BODY PART CHARACTERS		0
17540492	TRANSFORM YOUR PROGRAM		0
17540493	ROCKIN' THE '50'S AND '60'S MUSICAL THEATRE DANCE	2	1
17540494	DARE TO SUCK: AN OPEN MIC	5	3
17540495	DANCE IMPROV	3	1
17540496	SCENIC DESIGN AND TECH TIPS	4.67	3
17540497	DOMINANCE AND DIRECTING		0
17540498	BUILDING TRUST TO BUILD ART!		0
17540499	CENTRAL ILLINOIS' GOT TALENT!		0
17540500	WRITE A PLAY - LET'S GET STARTED!	3	1

17540501	PUTTING CHARACTER INTO YOUR CHARACTERS	2	3
17540502	FLICK, DAB & PUNCH! TRANSFORMING MOVEMENT WITH LABAN ACTION DRIVES	3.5	2
17540503	TRASH TO TREASURE! USING FOUND ITEMS AND NON-TRADITIONAL MATERIALS IN COSTUME DESIGN	3.8	5
17540504	RUSSIAN MOVEMENT MADNESS		0
17540505	POLYMORPH: USING THEATRE GAMES TO BUILD AN ENSEMBLE		0
17540506	SUITING THE WORD AND THE ACTION		0
17540507	IDENTITY 2018		0
17540508	INTIMACY ON STAGE: CONSENT, SAFETY, AND HIGH SCHOOL		0
17540509	BALLROOM DANCE MASTERCLASS	4.75	4
17540510	THE TAMING OF THE SHREW - KING COLLEGE PREP	3.67	3
17540511	THE LARAMIE PROJECT - NORMAL COMMUNITY WEST H.S.	4.75	4
17540512	ALL-STATE PRODUCTION 2018 - BIG FISH	4.93	14
17540513	WE WILL ROCK YOU - SCHOOL EDITION - WEST CHICAGO COMMUNITY H.S.	3.73	15
17540514	ALL SHOOK UP - WAUCONDA COMMUNITY H.S.	4.47	17
17540515	THE TAMING OF THE SHREW - KING COLLEGE PREP	5	1
17540516	ALL-FEST IMPROV TEAM OPENING NIGHT PERFORMANCE	4	2
17540517	WHITE GUY ON THE BUS - NILES WEST H.S.	5	12
17540518	SIXTEEN IN TEN MINUTES OR LESS - BELVIDERE NORTH H.S.		0
17540519	BOWLING & BILLIARDS	5	1
17540520	BREATHE & BOP!	5	4
17540521	LIFE-SIZED GAMES	2.5	4
17540522	ALL-FEST IMPROV TEAM CLOSING NIGHT PERFORMANCE	5	1
17540523	SING ALONG	4	1
17540524	STUDENT DANCE	4	3
17540525	SPONSOR'S RECEPTION	1	1
17540526	08 (a musical) - VERNON HILLS H.S.	5	7
17540527	NO ONE WANTS TO KNOW - KEITH COUNTRY DAY SCHOOL	3	6
17540528	SORRY - LINCOLN PARK H.S.	4.8	5
17540529	SWORDPLAY FOR THE STAGE	5	1
17540530	IMPROV AND ACTING: FROM STAGE TO SCREEN	4.5	2
17540531	EXPLORING CONTEMPORARY MOVEMENT FOR THE ACTOR		0
17540532	SO YOU WANT TO BE A THEATRE TEACHER?		0
17540533	BUTOH 101		0

17540534	PLAYWRITING FOR DUMMIES		0
17540535	INTRODUCTION TO CATFART - THE MOVEMENT OF LOW COMEDY		0
17540536	PORTFOLIOS, RESUMES, AND INTERVIEWS! PREPARING FOR A DESIGN/TECH COLLEGE PROGRAM		0
17540537	RISK AND PLAY		0
17540538	HIP-HOP WITH EL-J	5	2
17540539	LET'S GET TAPPING	5	2
17540540	THE WIZARD OF OZ VOCAL WARM-UP!		0
17540541	DIRECTING AT THE SPEED OF LIGHT!		0
17540542	WHAT THE FOSSE	5	1
17540543	THE SECOND CITY'S IMPROV FOR ACTORS		0
17540544	BUT I DON'T HAVE A BLACKBOX!	5	1
17540545	DIY HORROR MAKE-UP & BLOOD EFFECTS		0
17540546	THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED) - HUNTLEY H.S.		0
17540548	THERE'S TRUTH IN SINGING		0
17540549	AUDITIONING FOR COLLEGE ACTING PROGRAMS		0
17540550	AMERICAN MUSICAL THEATRE HISTORY: THE MUSICAL!		0
17540551	FUNDAMENTALS OF SHOW CONTROL	5	2
17540552	ON SNAP! THE BASICS OF AUTOCAD USE FOR THE TECHNICAL DIRECTOR		0
17540553	MONSTER BASH		0
17540554	INTRODUCTION TO EMERGENCY ACTION PLANS (EAP) FOR HIGH SCHOOL VENUES		0
17540555	LET'S WRITE A PLAY!		0
17540556	ENTERTAINMENT RIGGING BASICS		0
17540557	PRACTICAL BRIDLE MATH		0
17540558	RESPONSIBLE RIGGIN IN YOUR FACILITY		0
17540560	COLOR THEORY FOR LIGHTING DESIGN		0
17540561	ZOMBIE ATTACK!		0
17540566	ALL-STATE PRODUCTION 2018 - BIG FISH	5	6
17540567	LOST IN THE ENCHANTED FOREST		0
17540568	MAGIC: A FANTASTIC COMEDY - ROCKFORD LUTHERAN SCHOOL	2.62	8
17540569	ALL SHOOK UP - WAUCONDA COMMUNITY H.S.	4.5	8
17540570	SEUSSICAL THE MUSICAL (Theatre for Young Audiences) - HARRISBURG H.S.	4.75	16
17540571	08 (a musical) - VERNON HILLS H.S.	5	5
17540572	NO ONE WANTS TO KNOW - KEITH COUNTRY DAY SCHOOL	2.33	3

17540573	SORRY - LINCOLN PARK H.S.	5	3
17540574	SWORDPLAY FOR THE STAGE	5	1
17540575	IMPROV AND ACTING: FROM STAGE TO SCREEN	5	1
17540576	EXPLORING CONTEMPORARY MOVEMENT FOR THE ACTOR		0
17540577	SO YOU WANT TO BE A THEATRE TEACHER?		0
17540578	BUTOH 101	5	1
17540579	PLAYWRITING FOR DUMMIES		0
17540580	INTRODUCTION TO CATFART - THE MOVEMENT OF LOW COMEDY		0
17540581	PORTFOLIOS, RESUMES, AND INTERVIEWS! PREPARING FOR A DESIGN/TECH COLLEGE PROGRAM		0
17540582	RISK AND PLAY		0
17540583	HIP-HOP WITH EL-J	5	1
17540584	LET'S GET TAPPING		0
17540585	THE WIZARD OF OZ VOCAL WARM-UP!		0
17540586	DIRECTING AT THE SPEED OF LIGHT!		0
17540587	WHAT THE FOSSE	5	1
17540589	BUT I DON'T HAVE A BLACKBOX!		0
17540590	DIY HORROR MAKE-UP & BLOOD EFFECTS	4	3
17540591	THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED) - HUNTLEY H.S.		0
17540592	VOICE-OVER ACTING AND AUDITIONING FOR ANIME	5	1
17540593	UNLOCK YOUR BODY...UNLEASH YOUR CHARACTER!		0
17540594	THE ACTOR'S WARM UP: HOW TO PREP FOR SUCCESS		0
17540595	COLLABORATIVE STORYTELLING	4	1
17540596	TIPPETY TAP		0
17540598	BEGINNER YOGA		0
17540599	COLLEGE AUDITIONS IN THE MUSICAL THEATRE & ACTING: QUESTIONS & ANSWERS!		0
17540600	A DAY IN THE GRID: HOW TO CONDUCT A BASIC IN-HOUSE INSPECTION		0
17540601	THERE'S TRUTH IN DANCING		0
17540602	SHORT FORM IMPROV		0
17540604	TEACHER'S ROUND TABLE ON TECHNICAL DIRECTION		0
17540605	WHY KNOT?		0
17540607	SO YOU WANNA BE A STAGE MANAGER?		0
17540608	VOICE-OVER ACTING AND AUDITIONING FOR ANIME	5	2
17540609	UNLOCK YOUR BODY...UNLEASH YOUR CHARACTER!		0

17540610	THE ACTOR'S WARM UP: HOW TO PREP FOR SUCCESS		0
17540611	COLLABORATIVE STORYTELLING		0
17540612	TIPPETY TAP	5	1
17540614	BEGINNER YOGA	3	1
17540615	COLLEGE AUDITIONS IN THE MUSICAL THEATRE & ACTING: QUESTIONS & ANSWERS!		0
17540616	ALL-STATE PRODUCTION 2018 - BIG FISH	5	3
17540617	WHAT I DID LAST SUMMER: A GUIDED TOUR OF SHAKESPEARE'S LONDON		0
17540618	MONSTER BASH		0
17540619	SHAPEFLOW	5	1
17587191	IMPROV SKILLS FOR BEGINNERS		0
17595651	BLUE STOCKINGS! VICTORIAN STYLE & MOVEMENT		0
17595669	INDIVIDUAL EVENTS PERFORMANCES		0
17609815	Secrets of of Performer Flying Effects		0