

IHSTF 2017



EXIT REPORTS

CONTENTS

All-State Producer	2
Auditions	8
Box Office	13
Development/PR	17
Executive Director	20
Exhibits	23
Festival Courses	25
Illinois Theatre Association	26
Play Selection	28
Promotions	31
Technology	35
UIUC Department of Theatre	39
UIUC Local Arrangements	41
Workshops	44

IHSTF 2017 EXIT REPORT
ALL-STATE PRODUCER
Submitted by Suzanne Aldridge

WORKSHOP AT FESTIVAL

- Having the overview and the video clip, helped set the tone for what the students could expect at the auditions.
- Having the students learn music and create their own opening, wonderful and exciting for all of us
- Getting the names and emails of the students who attended was smart too. This was a last minute addition (thought) Having students fill it out electronically would be better, but several laptops would be necessary
- The large space was great

AUDITIONS/CASTING

PROS

- Tons of great kids auditioned for the show. Clearly interest was high.
- We got the voice parts we were worried about (basses).
- Good representation from all over the state (consistent with % who tried out)
- Good representation in the leads as well, and diversity in the cast/leads
- Collaborative casting on Google Sheets meant solid input from staff
- Downstate auditions didn't yield the same numbers as the did up north, but it was still important to do them
- The email blast that was sent out to the students from the workshops seemed to have helped. It generated interest.
- It helped having the ISU students to help check people in.
- Deerfield was a good space to have the initial auditions

CONS

- 8th graders cannot try out. That should be posted on website, because the best soprano in the state could not be considered even though she tried out. More clear guidelines up front will solve that problem.
- We should not send an email that says "congratulations" to kids who didn't make it. Clarification should be determined as to whom it will come from ITA. Thanks to Dennis made us aware of the "typo".
- Some confusion on collection of forms, especially for orchestra members
- There has to be a better way to have all the forms collected. Individual folders worked okay, but mail merging became difficult.
- No more faxed or sent forms. If it were all electronic, there would be no more duplication or "lost" forms. It would also take responsibility off of the ITA staff so that the producers would collect and once there was a company they would forward all information to the host university and ITA

PROCESS

PROS

- Kids had a wonderful overall experience.
- Food/hotel arrangements were amazing. Food at night at the hotel was awesome. Thanksgiving was very special and fun for parents, students, and staff.
- The delegation of staff responsibilities was good- everyone had a job and was busy throughout the process.
- Excellent respect between all three groups- ate together, truly bonded etc.
- Staff pitched in to help each other when needed (in particular, working on the truck)
- Not having the December weekend between the holidays allowed kids/staff to spend extra time with their families. We could've used the 3rd day, but it was also good to have had that time to recharge before the crazy week at fest. So this is something that each All-State should look at this and make choices.
- Easy and fast communication with kids through the Facebook page
- I felt we had key adults in roles that the kids could attach onto. Sue and Becky provided the "mom" feel that the kids needed for wellness and health, Murphy and I provided a good deal of individual acting coaching time, Becky was able to create brilliant and beautiful movement for the leads and the ensemble, Amy and Kristine were amazing in helping the cast with their music, providing accompaniment for rehearsals, saving lots of money, and adding to the creation of the show, Aaron and Justin were the key people for the pit, and Michael, Ron, Alex, Amelia, Leisle and Bobbie worked closely with all of their kids to create individualized solutions to the many problems that the show presents. All of us felt very comfortable with the expertise and process laid out by the staff members in each area.
- The Krannert staff was quick to respond when any issue come up. The pipe and drape that was hung to help traffic flow should always be a part of the standard set-up, especially if the room right next to the Festival theatre is used. It prevented issues.
- Michael's Catering once again offered a wide variety of great food. They were very flexible in changing times for our meals. When we ran short, they were quick to get more food there for us.
- Eastland Suites suited us well. They helped us out by providing many things that were not contracted and allowed us to bring in the food at night rather than always using their in house food. It saved us money.
- Bob Schram - 1 word - AMAZING
- The ISU chaperones did a great job of making sure that the kids were where they needed to be and helped set up and teardown on many occasions. They were invaluable.

CONS

- Having the fest on a week with Monday off did not work. In fact, every weekend needs to be a three-day weekends because of the tech unload and load. Unless it's a considerably more simple show/play, we would not recommend giving the time up.
- Truck issues should be solved. It was extra tough on some crew kids who stayed late to try to get it loaded when our bus company cancelled. Perhaps ITA has ideas for this. It should have been set up by the tech people long before it became an issue.
- Sometimes the crew stayed too late. It was optional, but we were not comfortable with this, and should not have done it. There also was some crew sit-around time during those first few weekends because they went through the lumber/materials more quickly than expected. It's hard to plan for this kind of project, but the downtime in the beginning came back to bite us. This can never happen again. We had parent complaints. Although the time was needed, our responsibility was to make sure the kids are taken care of properly. We should have thought this through a bit more.
- Most of the issues that we had were because of technical issues. Although having all of the students in one location was an advantage, there was no time on the stage. It would have helped. Because of set issues, we lost even more time. The pressure that we put on ourselves and the students was felt by all. We managed to make progress with the orchestra, but the crew was not ready for us in November, December, or January. Some of the issues in the final show were expected because we hadn't had almost any cast time on the set that wasn't running the show. We needed another 2 days for set alone so that the cast and orchestra could have had more stage time. Taking the set up and down every weekend also lost us time. In future All-States, the physical space should be considered when scheduling.
- The Krannert personnel were extremely slow to us. We didn't understand the process of working through things in a union house. There was a lot of sitting around and waiting on our part. We were not clear whether this was due to safety or Krannert's procedures. We got frustrated because we saw the big picture. Better communication with Krannert on expectations was necessary.
- There were lots of last minute requests for housing. It was hard to get families to commit to hosting, and it drove Becky crazy. Many last minute requests were solved by GBN Theatre families.
- The end-of-day Krannert meetings really affected the schedule. We just wish we would have known who needed to be there earlier. For that reason, we weren't able to meet with the kids at the end of the day, which did create some communication confusion.
- There were some bus issues because the times didn't match with planned/published schedule I'd sent out in advance of the festival week. In order to get the tech staff the time they needed in the theatre, we had to figure out how to get a handful of tech kids there on Friday morning.

- We could've used more company meetings/staff meetings in person- we were just so crunched for time. Would've been nice to have a room at the hotel, since we had to be out by Krannert's end time (10pm). I'm not sure what groups did in the past, but it would be worth making a plan for meeting up that is not reliant on Krannert.
- There were some miscommunications with which trap to use at Krannert. Again, this would have been solved with better communication.
- There needs to be a better accounting of all of the donated/borrowed equipment. We never fully got a handle on this. Again, it was a communication situation - no one exactly knew who was to do it and in the end, it was done poorly.
- Donated sound and lighting is going to become an issue. As these shows get larger, the need for the technology grows. Companies are not as willing to donate the equipment. In the future budget items may need to replace the donations.
- Costume pick-up and return- The fact that Broadway isn't open on Sundays made it impossible to drop off the stuff when the truck returned from the Festival. Clear plans needed to be made with the production staff to make sure that everything was picked up and returned.
- There were some false reports to the ITA that the crew was being mistreated or excluded. Other staff members defended our company, but it was irritating to have that impression out there, despite our great efforts to remain unified.
- Some Saturday hotel issues for staff. It should be made clear that the Saturday following the Festival is not paid for by the Company but on the individuals that stay for the extra night.
- Some kids went into the lobby despite directives not to. We had some mixed messages to kids. To our disappointment, some of them were in full costume. The chaperones could be utilized if the decision to not go to see people after the shows is decided.

PRODUCT

PROS

- This show was an absolute miracle, considering the schedule/timeline. People who saw it on the outside don't know the challenges we faced, but those who do know it was a huge success.
- Elevated the level of challenging material for our top actors/technicians/musicians
- Excellence from all areas (set, lights, sound, costumes, props, makeup/wigs, acting, singing, pit etc)
- Amazing and huge pit- they really felt included and were showcased nicely in this production
- Gorgeous program designed by JR Rose
- For the most part, kids did not feel/demonstrate vocal fatigue after the five shows, which is incredible.

- Showing the show off in December and again in January was stressful, but ended up really helping us prepare for the festival performances.
- This was the most resilient group of students I've ever seen. They rolled with the punches, even when the chair failed. It was inspiring to say the least.
- Having all of the safety/fire issues addressed was huge. No All-State can wait until they move in to think about it. Our tech staff did a great job and we passed with flying colors.

CONS

- The show was not ready to open on Thursday. We needed another day to work out technical shifts/the chair etc.

PERSONAL

- All of the production staff's schools didn't have great seats. We understood that the tickets were assigned based on the individual school's completion of their registration, it is our suggestion that the production staff's schools be given consideration of better seating, given that the staff is totally volunteer and that all of the schools have given support to their staff to be a part of the All-State. It is hoped that in the future that this could be considered when ticketing the All-State and that they could be bumped to the floor.

TAKE AWAY/FINAL THOUGHTS

- Bob Schram was once again amazing to work with his generosity and wonderful visual creations that he provided. He was a wonderful mentor to our students, and a wonderful collaborator with the production team to make the vision of the show a reality.
- Remember to adjust the budget after the Company is set. This should be looked at in late July and then again in September before the rooms are set.
- Any issues or differences in opinion that occur within the production team need to be kept from the kids. Artistic differences occur, but the kids have to see the united front.
- We have maxed out the power that is available for lighting at the Krannert. It should be considered in the design process
- A more open in person dialogue needs to occur so the expectations of meeting/tech/other needs can be addressed. If that means budgeting people to come from either Krannert or ISU Braden to see how the show is built and have a production meeting or two outside of the Festival week, it is money well spent.
- Production meetings and set company meetings are a must.
- We had ticket issues with the parents. It should be made clear that they are only going to get 2 but can request up to 2 more. Switching it like we did, caused issues, although every family did get the tickets that they requested.
- Having the open dress and reception following worked well. It should be continued.

- Busing is always going to be an issue from now on. The Park District no longer wants to help out. We filled in because of the kindness of Unit 4 (Sue's school) but it's going to be a costly issue in the future.
- Grade checks and outside obligations. It needs to be clear to the students and to the home schools that grades will be checked. We had students who were released from the Company because of both issues. We expect these students to be exemplar students to the best of their ability. They also made the commitment to the show, they must be held to standards on all accounts.
- Better communication is needed by within the staff and the Krannert staff. Although we thought things were great, perhaps a face to face meeting on an off rehearsal weekend would have taken care of some of the issues that arose. - masking issues, timelines at the festival, union issues etc. These are issues that we don't have at our own schools, but when working with a Union house, staff's need to be educated
- The success of an All-State is making sure that communication between staff and the venue is always excellent. Any issues we might have had would have been lessened had we had more staff meetings. It needs to be at a time when all can be present, and not in the middle of their individual area of responsibility. It may mean staying later, but in the long run it would pay off.
- Never again, should an All-State production be asked to perform in one less move in day. Because of the professionalism of the staff, we made it work. We were fortunate that it did. Others might not have been so fortunate.
- All that said, it is one of the highlights of our careers.

**IHSTF 2017 EXIT REPORT
AUDITIONS
Submitted by Adam Miller and Jessica Mitilineos**

Your overall comments?

What were your responsibilities?

- Plan the auditions format
- Coordinate the auditions
- Provide info to students and schools
- Provide food for the colleges and Universities
- Work with the Student Planning Committee to provide Monitors for auditions
- Coordinate the sending of callbacks
- Troubleshoot any problems

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

Performance

- Number registered: 164 (162 in 2016)
- Number that actually auditioned: 159 (142 in 2015)
- Colleges registered: 44 (35 in 2016)
- Colleges that actually showed up: 43 (33 in 2016) (The one who didn't show did attend Tech).

Tech

- Number registered: 38
- Number that actually interviewed: 30
- Colleges registered: 40
- Colleges that actually showed up: 35

Comments about budget items?

- Used a ream of paper last minute to print out online instructions for Acting auditions and block sheets for Tech interviews.
- We need to purchase extension cords and power strips that can be passed on year to year instead of trying to borrow each year. This year Vic Pilolla was gracious enough to bring some for us, but even then we needed to acquire additional power cords last minute. Having our own supply is necessary as nearly every college rep has a computer, tablet or both, especially since we have moved feedback online.
- If the tech auditions go as long as they did this year (1:30pm) we need to provide them with lunches as well. In the Performance Audition Room, there was plenty of snacks, tea and coffee to start the day, but with lunch we ran out of water (only one case brought) and Coke (one case). We had plenty of leftover Sprite. The veggie catered meals were also gone quickly.

Comments about facilities used?

- The Tech Interview room was not set up on Thursday, but by the time we arrived at 7am on Friday it was. It would be helpful to have it set up the day before so that we can make sure everything is ready to go. We did have to make some last minute adjustments and movement of furniture.
- Having a couple of coat racks for the Tech Auditions would be ideal. The tech reps move tables each round, so they had their coats and computer bags laying on the floor by the walls.
- Signage is key. Both audition locations at U of I are very remote and difficult to find. For Tech Auditions we had to send the reps into the blue parking lot and into the elevator lobby to use the restrooms. For Performance Auditions, we used a monitor to direct students and college reps to the correct space. Signage at U of I here is pivotal.
- That said, the space for the auditions was nice. The warm-up room is just down the hall, so the accompanist was able to work with each student prior to his/her audition. He does have to bound up the stairs to get out, but there is nothing that can be done about that in this space.

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

- The Chronology is a bit outdated (last being updated in 2010). The Chronology has many references to binders and packets than are now done online. The big arc of the work, however, is fairly accurate. As far as we recall, there has not been an audition meeting the day of registration nor an audition workshop run by the Audition Committee in the recent past.
- Regarding the timing in the Chronology, it's more or less accurate. We put together our first draft audition order at the November Meeting, but had to make adjustments due to conflicts with All-State viewings and school performance. It's important to make sure to communicate effectively with Ticketing and Play Selection to avoid these conflicts as much as possible. We didn't have to make many changes to the schedule, however.

How many student monitors did you use/need?

Comments/Suggestions?

- The monitors were incredible. In the Performance Audition room we need at minimum 5 (1 timer, 2 warm-up room / line-up, 1 tabulation helper (for those college reps who didn't have a computer / laptop), 1 to man door). That would be the minimum amount needed if everything were running efficiently. We had additional monitors at the audition site to help students find the room.
- In the Tab Room, we had 5 students at its peak, and that seemed to be the correct number. We could probably get by with slightly fewer if needed.

- In the Tech Auditions, we would need 2: one to call time, and one to help submit the callback information. If there are two rooms (as ISU has), we would likely need a 3rd monitor.
- Ultimately, we're looking at 12 monitors minimum throughout the auditions day. The Tab folks could start a bit later than the folks needing to arrive for the auditions themselves, but it is highly recommended we have the same monitors all day, especially in the Tab Room. Once they found their routine, e-mail for callbacks were being sent out at a fabulous pace.
- The group we had were absolutely fabulous. I want to give a special shout out to Kevin (Building Monitor and Tab Room God) who helped that new process run incredibly smoothly.

What worked well within your area?

- Among the smaller successes that went well, we got positive feedback from the accompanist about alternating singers and non-singers (this was not always possible, but we did make a conscience effort to do so where we could.)
- Additionally, the college reps liked having schools bunched together for the auditions.
- Lastly, the online response forms for the College Reps went exceedingly well (see more detailed comment below) and we were able to send the final callback e-mail 17 minutes after the last student auditioned.
- Using the Gmail account for sending callbacks was easy, and it holds a record of every student's' callbacks (which was helpful as one student had put in an incorrect e-mail and didn't receive the information. The callback info is also held in the form responses.
- We did include an option for students to add their GPA on the registration form. College reps were delighted.

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

- Performance Auditions
 - Making sure the college reps know that they need a laptop for acting auditions.
 - We worked hard to make sure reps were aware of the change. Information was included in e-mails sent to schools (though the reps at auditions don't always see those e-mails). We also walked the exhibit floor Thursday evening checking in with college reps to let them know of the technology need.
 - Despite the change from paper to online forms, there were only three schools that were unable (due to lack of ability or device) to use the online form.

- The Tech Auditions
 - There were occasionally as many as 10 colleges reps at a table at a time, which felt a bit crowded. Finding a way to bring that number down without forcing kids to present for over an hour is a tough task.
 - We let students go to their own table, but it would have been better to assign them and have them be in the order on the callback sheets.
 - We also recommend clarifying the language on the website as to how exactly the tech auditions will work. We got a lot of emails about that.
- Registration
 - We got a fair number of emails from students who didn't get registration information from their teachers. It may be wise to put information about registration on the website / app. That way students can know to ask their teachers about getting them the registration info.
 - Additionally, with adding juniors to auditions last year, there actually was not a place for students to indicate Junior or Senior status on the registration form at U of I. ISU's registration form had one.
- Callbacks
 - While using Google Forms to collect information from the college reps about who they wanted to callback, we tried and came up short in our goal to Automate the e-mails. We spent much of Thursday working with Tech to figure out that process, but it proved to be more complicated than we had hoped. That is a goal of ours for the 2018 festival.
- Resumes
 - A couple of college reps suggested using Acceptrd (<https://getacceptrd.com/>) as a system for collecting student resumes and providing feedback. We haven't looked much into it, but from what the rep showed us, it had a nice format for student resumes with headshots and potential video uploads. Additionally, it had the ability to do the callback right in the app. We are not necessarily recommending using it, but it might be worth looking into, so we're archiving it here in the Exit Report.
 - A minor concern, but some college reps requested we have resumes in performance order. The main difficulty in accomplishing this is that the order adjusted a bit as we got closer to the date, coupled with the creation of the online forms (which took a fair amount of time). Again, this was a minor issue, but

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

The biggest change we made was to eliminate the paper response forms for college reps and instead have their feedback online through Google Forms. At the beginning of the session, we started about 15 minutes late as we had to ensure the college reps were able to access the website and that all the instructions made sense to them (as well as some reps coming in a bit tardy). We started the auditions with 6 schools not

using the online forms, but by the end, only 3 continued to use paper (though we took a picture of their paper form, and entered the information online ourselves).

That said, we were back on schedule within two groups of students, and we ultimately finished the Performance Auditions slightly ahead of schedule. Ultimately, we got great feedback from the college reps about eliminating the paper forms and the efficiency of the process. The response can best be summed up by an elderly college rep who stated, "When we started late, I feared this new process was going to be a train wreck. I'm pleased to see how well it's gone."

How did your area reflect the theme?

- We used the logo and theme in the outgoing messages and callback e-mails.

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

Jessica was in charge of the IHSTF e-mail, and did a great job working to ensure questions sent through there were handled quickly. We worked to ensure the audition order was posted early, but we ended up making a lot of small changes to it as we got closer to the festival, though we didn't really get any negative feedback from that at all. The student info packet given to the college reps at auditions continues to be a valuable resource for them.

Comments on the Festival overall?

Overall, I festival auditions at the festival was a great success. It ran efficiently and more green than in years past. A general recommendation (though this is not always possible) is to have someone on each sub-committee who has some experience working that role. Neither Jessica nor Adam had worked Auditions previously, and spent a great deal of time working to figure out the basic of how it all worked. We also had difficulty getting ahold of some of the documents / resources that had been created over the years. Hopefully this problem will be solved by us creating and storing everything in Google. That said, we both are quite pleased with how Auditions and the Festival ran this year, and thought the festival overall was a phenomenal experience for the students around the state.

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

- E-mail account IHSTFAuditions@gmail.com - Password: findyourtruth2017
- All forms we created are saved in the IHSTF Auditions Google Drive
 - Audition Block Information
 - Student Callback Form Letter
 - Online Response Forms
 - Instruction Sheet to Acting Judges

**IHSTF 2017 EXIT REPORT
BOX OFFICE
Submitted by Allan Kimball**

Your overall comments?

I have a great deal of respect for anyone who has ever done this job.

What were your responsibilities?

- Creating tickets for the 2 Opening Performances, Full-Length and Showcase Productions. Additionally I worked with U of I Kranert Center to get the All-State Tickets printed.
- Ticketing the Opening Performances (2) and the All-State Performances (5)
- Assigning All-State and Opening Performance times to schools.
- Creating and overseeing the ticket allotments for the Full-Length and Showcase Productions.
- Setting up and supervising the swap desk.
- Trouble-shooting ticketing issues that occurred throughout the Festival

What statistics can you provide for your subcommittee?

(Spread sheets, numbers, etc.)

Opening Performances:

6:00pm: 19908:30pm: 1867

All-State:

Thursday - 7:30pm: 913
Friday - 1:30pm: 893
Friday - 7:30pm: 911
Saturday - 9:30am: 902
Saturday - 2:30pm: 885

Note: The Rush lines for the All-State were able to get into see the show with only a very small handful at one or two of the performances.

Shows: *Based on House Manager Reports received.*

Zora Neale Huston One Acts	Friday 9:00am	70	Music Bldg. 1030
You're A Good Man...	Friday 9:00am	294	Lincoln Hall
Zora Neale Hurston One Acts	Friday 11:00am	102	Music Bldg. 1030
Historia De Una Escalera	Friday 11:00am	365	Smith 114 Recital Hall
You're A Good Man...	Friday 12:30pm	235	Lincoln Hall
Too Much Light...	Friday 4:00pm	416	Foellinger Great Hall
King Lear	Friday 7:30pm	94	Music Bldg. 1030
Peter & the Starcatcher	Sat. 10:00am	144	Music Bldg. 1030

Comments about budget items?

U of I printed the All-State tickets at a cost of \$93.00. I was able to get envelopes and labels from my school which helped save money. The Opening Performances, Full-Length and Showcase tickets were printed and cut by a local printer at a cost of \$500.00. Having a print shop take on this task worked very well. Envelopes and other office supplies were pulled from my office supplies and cost us nothing.

Comments about facilities used?

The spaces at U of I were great. It was nice to have new spaces available for Performances and Workshops.

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

The chronology works well. I don't see any need for specific updates.

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

First, the student monitors/workers were FANTASTIC! They were extremely punctual and focused on what they were supposed to be doing.

Numbers used:

Friday	7:30 – 9:30	8 workers
	9:30 – 4:00	4 workers
	4:00 – 8:00	2 workers
Saturday	8:30 – 10:00	6 workers
	10:00 – Close	2 workers

These numbers worked very well. The swap table went very smoothly.

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 tickets printed and cut at a print shop was extremely easy and effective.

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. This is one of the few times that we had the line cleared before 9:00am. It helped having adults/teachers helping to keep it moving. We had a good morning.

The files that Karen Hall shared with me (which I have shared with Dennis) made the creation of tickets for Full-Length and Showcase productions easy.

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

We had some initial confusion with the seating chart that we were using. It showed rows of seats as available that were not printed by U of I. This made for some issues with staff seating for All-State. Be sure that the Box Office has an Updated seating chart for U of I in 2019.

We also had to add seats for the Opening Performances. Schools were guaranteed tickets to the Opening but the count exceeded what we initially planned. As a result audience members were seated all the way around the stage in the choir balcony.

Due to load in times and me being new at this we had to move a few schools around after the initial mailing of All-State and Opening times. Michelle sent out these changes as soon as they were made but a couple of schools did not get or see the updated mailing. This led to a couple of schools either missing their All-State times completely or being upset when they did realize what the change means. All the schools were able to see the All-State show.

A few schools needed/wanted tickets for their Full-Length and/or Showcase. The way the ticketing works now it mathematically figures out the number of tickets each school gets for each show. A suggestion for the future might be rethinking this math system to allot more tickets for schools that are presenting at Festival. This might be done at the meeting with the technical folks after the November meeting. Have the schools indicate the number of tickets they would like to reserve for their show. That could be done when the calculations are done for ticket division. Figure in these tickets as part of the distribution.

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

Having never done this before I didn't try to reinvent the wheel.

However, a question came up that I think could be a "new" approach to ticketing. Dennis asked why the ticket distribution to the school packets had to be done at the Festival rather than at the ticket party. It would require more people helping, and possibly a longer day, but would free up committee members on Thursday to help with other set-up needs (folding, shirts, etc.)

This would also require that all the tickets for the Full-Length and Showcase shows be printed and cut by the December party. But I think it would be possible.

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? I believe we were able to meet the established time lines. Having Kurt's guidance was extremely valuable in helping keep on time and on task.

How did you promote full-state inclusion? I am from the South and the tickets were printed by a print shop in my area. The ticketing party had people from North, Central, and South.

Comments on the Festival overall? It was an amazing Festival. The work from all committees, directors, technicians, etc. was superb.

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.)

The Flash drive with Box Office documents has been passed along to Dennis for 2018.

**IHSTF 2017 EXIT REPORT
DEVELOPMENT AND PR
Submitted by Carmel DeStefano and Aimee-Lynn Newlan**

Your Overall Comments?

Advertising numbers came in slightly higher than budgeted. The same initiatives were in place this year as in past years, with much more effort given to making personal phone calls. The database of names/companies has been revamped and is now current.

What were your responsibilities?

- Create advertising and sponsorship levels
- Create and distribute e-blast 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	8	\$4,300
Half Page Ads	5	\$1,550
Quarter Page Ads	6	\$1,075
Eight Page Ads	5	(\$525)

Newspaper Articles Found/Posted on Website: 15

Sponsorships/Contributions:

Donations Received Through Registration

ITA - \$226

Julie Anne Nelson - \$25

Clif Aldridge Scholarship Fund - \$475

*There are currently six registrants with "other" contribution amount marked, but no amount or category given; will research

Other Donations Received

(via e-blast campaign) - Clif Aldridge Scholarship Fund - \$735

\$550 – All State Production (Urbana HS and Amy Bell Dow)

Sponsorships

NIU - \$2,000 (All-State Sponsor)

Illinois Thespians (Student Monitor T-Shirts) – value?

? (Tech T-Shirts) – value?

Sponsors Reception – UIUC paid 75% of \$1200

In-Kind Contributions

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

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

Comments about budget items?

None.

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

We do not currently have a Chronology, but that is something we will finally put in place for this next year.

How many student monitors did you use/need? 0

What worked well within you area?

We increased the email blasts with follow-up phone calls which might have helped with ad sales.

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

It was difficult to contact the correct sources for donations since the data base needed updating. An attempt to identify the correct contact person was done during Festival and the data base has been updated.

We should also reach out to other Committee members to reach out to possible donors and/or sponsors at one of the early planning meeting. If they make the initial contact, the advertising committee can do the followup.

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

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 on-line. 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 2017

Solicitation Letter for 2017

Sponsorship Levels for 2017 (on website)

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

IHSTF 2017 EXIT REPORT
EXECUTIVE DIRECTOR
Submitted by LaDonna Wilson

Your overall comments?

From my perspective, the Festival was extremely successful this year. Although there are areas to improve in the future, the committee did an excellent job completing their duties and then going above and beyond to help others. Nathaniel made sure that communication happened in a timely fashion, and Michelle made sure the budget and the logistics were on track throughout the process. I think the theme of Finding Your Truth resonated from Opening Ceremony to the closing minutes of the Festival. I couldn't be more proud of the team that made IHSTF 2017 an amazing experience for all the students who attended. Sweeney Todd was also exceptional and will be remembered by those who saw it for years to come.

What were your responsibilities?

- Assembling a committee and communicating their responsibilities to them
- Working with the ITA to make sure the committee is following procedures
- Working with Local Arrangements to make sure everything is on track

- Contracting a group for Opening Ceremony and communicating with them
- Greeting the Opening Ceremony group and making sure they have what they need
- Preparing and presenting the opening speech and organizing the Opening Ceremony speakers, presentations, and awards
- Speaking at the Sponsor's Reception
- Sending out meeting agendas, following those agendas during meetings
- Working with each subcommittee to make sure they are on track
- Fielding any and all questions about problems at the Festival
- Staying at the Information Desk during Festival to help facilitate solutions
- Attending the Director's Meeting of Chosen Shows and work closely with the Tech Group at the University to make the Festival run smoothly
- Choosing an All State Director and working with that person to select a show that works with the Festival theme.
- Facilitating communication between the All State and the Committee. Offer support when possible.

What statistics can you provide? More students and sponsors participated in this Festival than in any year at UIUC in the past. The growth of the Festival is a testament to committees that work tirelessly each year.

Comments about budget items?

Although frugality is always a goal, it is important that the Opening Ceremony and All-State be impressive. The All State production, in particular, should show quality and technical capabilities not available to most high schools. Instead of cutting the budget for these performances, we should be giving them more financial support so we aren't forcing our corporate sponsors to sacrifice so much. Partnerships with these companies would be preferable to complete donations of goods and services.

Comments about facilities used?

Not enough can be said about the Krannert staff's ability to not only do their jobs, but to go above and beyond. In addition to being extremely professional, they were kind and helpful, and worked hard to make sure that each school felt special. The All State Krannert staff deserves kudos for making Sweeney, which stretched them to their limits, extremely successful.

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

Chronology was fine, but getting a contract with the Opening Ceremony as soon as possible is recommended.

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

None personally, but I do want to commend the monitors, and especially their leaders, for improving on 2015. Monitors were generally positive and inviting and were indeed the wonderful "face of the festival" we kept asking them to be.

What worked well within your area?

I felt the Opening Ceremony set the right tone for the Festival. Adding more shows to the performance line up was also beneficial to the Festival. Nearly every student got to see at least one show they loved. Great workshops and tech possibilities also let students feel included. Ultimately, the Executive Director needs to put in place a great committee. I had one so the Festival was successful.

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

There needs to be a procedure in place for Foellinger Auditorium when there is poor weather. Making kids stand outside for 40 minutes was not acceptable.

The Festival needs to make a policy about adults attending the Festival who are not registered. ALL personnel need to have a medical form filed and should actually be registered. Schools who are accepted should consider registering principals if they want them to see their production. (I even wonder if Workshop Leaders and Exhibitors should have some specific information on file. What if someone had a heart attack, for example? How would we contact anyone without an emergency number?).

More specific information needs to be given to the schools performing, especially about the fact that they will not have rehearsal time in their space. They will have tech time, but not enough time to actually run their show. I think the weapons check needs to happen between opening ceremonies to help for buses.

Many seemed to have registered at the same time, which made a backlog of getting through forms. Schools were then notified if they were not complete. Perhaps we need to send a postcard, in addition to the email, to let them know they are incomplete? Many unhappy people this year.

The fact that we have so many schools that did not get in suggest that we need to limit the numbers a bit more. If every school could bring 35 (including sponsors) instead of 40, we would have space for many more people. I think we should also limit the number a school can add if they are accepted to perform to 15. (Not including the pit

who will not attend the actual festival--we need a procedure for this as I said above, however). That means any performing school can only have 50.

I think All State company members should get two tickets to a performance at the Festival. They can request more and the All State Producers, Executive Director, and Box Office person can decide how many more are available depending on venue and seats available. That will take away the imbalance between Braden and Krannert.

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

Adding All State inspired Festgear made everyone feel like the All State was also a bit of their history. They got to be super fans. Adding extra shows and extra people made the budget and the participants happy. Choosing shows that were highly recommended as the first guideline for acceptance worked well because the performances were strong and inspiring. I also had a goal to add diversity on stage and In the Heights, Zora Neale Hurston One Acts, and a show performed in Spanish did that well.

How did your area reflect the theme?

As I said before, the Opening Ceremony began the theme and it continued through the festival in workshops and performances.

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

I relied heavily on Nathaniel to send out emails to the entire group along with the agenda. I feel like I did a good job of keeping meetings on track and still enjoyable. We were able to cover details and get to the heart of the issues efficiently.

How did you promote full-state inclusion?

Our second guideline for accepting shows was making sure we were covering each district. This is challenging when few shows are submitted from each district. Adding Moline this year was a great step.

Comments on the Festival overall?

I again want to commend everyone for their work to make this Festival extremely successful. We worked well individually and as a group. The committee was professional and personable, my favorite combination.

IHSTF 2017 Exit Report
EXHIBITS
Submitted by Vic Pilolla and Gary Thorsky

Your overall comments?

I though this year's festival was really good. The Festival can only get better by the team that makes it happen. Thank you for letting me be a part of this year's committee. Overall I feel communication could have been better. Otherwise I think it ran smooth. I always try to put in perspective why we engage in the hours and time into festival. As one of my students who was in All State said" Wow this was the best experience I ever had" which has changed his outlook not only in the arts but his goals into becoming a better performer. The enthusiasm answered why. Again thank you. Gary

What were your responsibilities?

1. Communication with exhibitors thru letters, e-mails, and contacts by phone
2. Table top signs for vendors and colleges.
3. Layout and assignment of booths for exhibitors.
4. Meet and greet exhibitors for set up and strike.
5. Meet the needs of exhibitors during festival
6. Organize raffle and get donations for the raffle.
7. Work with the employees at University of Illinois.

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

There were 64 exhibits with 6 exhibitors having double booths for a total of 70 exhibit spaces at 2017 Theatre Festival. This is the maximum number of spaces that we can handle at U of I. We did have 3 no-shows. We have the spread sheet from the 2017 Exhibit layout with contact info and the Vectorworks drawing with the 70 space layout. We also have the layout sheet for the ball room at ISU.

Comments about budget items?

We both used our school resources. Our only budget item was for raffle cards.

Comments about facilities used

Majority of the exhibitors comments were positive on the layout of this year's festival, however, they did comment on the expo hour should not fall at the same time as the dinner hour.

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

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

We didn't use Student monitors this year.

What worked well within your area?

This year the layout worked extremely well. All vendors fit on the same level, which worked well for the traffic flow. Vendors had opportunity to reach more students, and teachers.

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

The expo hour should not be the same time as the dinner hour. The raffle tickets should be either printed in the program or put in the teacher packets. This eliminates the exhibitors from having to pass them out. The vendors would rather spend their time pitching their program or products. We are not sure that the raffle is necessary at U of I because we do not need to drive traffic into the exhibit area. That is more of a problem at ISU, but in order for it to work it does need to be advertised before the festival to get the participants to actually do it. This year we struggled to get enough to award prizes. We should come up with some ideas if we are to continue this program.

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

Changing the layout to accommodate all of our exhibitors in 1 exhibit space rather than split. Both of us received positive feedback over all this.

How did your area reflect the theme?

We found the truth is that we could fit all of the exhibitors in our space!!

How did you contribute to efficiency with regard to communication, details and timeliness?**How did you promote full-state inclusion?****Comments on the Festival overall?**

The Festival overall went too fast. My students enjoyed the festival but they wanted more tech workshops. Gary

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 copies of the exhibitor spreadsheets and layouts for both 2017 and 2016 as well as copies of raffle forms that we used. The raffle forms need to be regenerated each year based on the list of exhibitors.

IHSTF 2017 EXIT REPORT
FESTIVAL COURSES
Submitted by Cyndee Brown

Although there were no courses offered this year, I would like to encourage the Illinois Theatre Association to reconsider the model for offering these courses that was in place for festivals in 2015 and 2016 – where the ITA pays a fee to the university, and stipend to the professor offering the course, and ITA members then take the class, essentially, for free. Many, perhaps hundreds, of teachers have taken advantage of these classes through the years – it has become an important acknowledgment of the work of these professionals, and the commitment of the ITA to its members.

IHSTF 2017 EXIT REPORT
ILLINOIS THEATRE ASSOCIATION
Submitted by Aimee-Lynn Newlan

Responsibilities of the ITA Office

Website/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 UIUC 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 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

Financial

- Assist with setting up and 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
- Communicate All-State Company Clif Aldridge Scholarship amounts to parents
- Generate and distribute welcome packets to All-State Company Members (with assistance of Producers and Director)
- Collect All-State Company Forms that arrive at the ITA office via fax or mail and scan into All-State Google drive
- Invoice and 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
- Assist with the compilation of Planning Committee Member Exit Reports
- Create and distribute exit surveys for all areas of Festival
- Create on-line Planning Committee Member Interest Form
- Create on-line All-State Director Interest Form
- Collect and report nominations for the Administrator Support Award
- Create and print All-State Company award certificates
- 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 inquiries from parents and schools re: Festival and/or All-State

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 next month. 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 ITA office has taken on all the finances of the Association. Former procedures are being followed closely, and as there is more familiarity with internal controls, new procedures may arise. For now, we kept things status quo.

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?

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.

IHSTF 2017 EXIT REPORT
PLAY SELECTION
Submitted by Tim Broeker & Michelle Bayer

Your overall comments?

The 2017 Festival Play Selection was enormously successful with a wide variety and sheer number of shows (23 in total) that were presented in even more theatre spaces than previous years at U of I. We had 23 schools from across the state represented with a variety of genres from Shakespeare, musicals, original, bilingual and even some adapted work.

What were your responsibilities?

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

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

24 Full Length and 8 Showcase productions were submitted, and 16 Full length and 7 showcase productions were selected to perform.

Comments about budget items?

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

Comments about facilities used?

Overall, we were very happy with the facilities used. We added another theatre space using the Foellinger Great Hall and utilized the Studio Theatre more throughout the Festival. The reason the Studio was available is because the flying workshops were presented at the Rec Center. The Great Hall space while allowing us to present more productions does have some tech challenges for full-length submissions. The Kranert and other technical staff has been absolutely FANTASTIC this Festival specifically Matthew, Nicole, Jordan and their staff.

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

It was pretty accurate with no changes needed.

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

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

What worked well within your area?

Increasing the number of productions made the Festival run smoother (less lines at swap desk and more happy kids). This is definitely a two plus person job, and as we look forward we need make sure both committee members understand the full commitment.

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

- Divide work better. Maybe two separate emails? One for director information and the other for respondents.
- 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.
- Get rid of Rackspace and move to Google emails since we are now sharing documents on Google Drive.
- Utilize the share feature on Google instead of sending individual emails to school directors. Continue to convert more and more from paper to electronic.
- There were issues with some schools wanting administrators or school board members to get to see the show, so we need to be very clear with a policy up front about this.
- Be clear with the additional number of students allowed to be added to numbers after selection. Maybe we need to lower the overall number of participants in total??
- Need to figure out a better way to handle the weapons inspection meeting. Early Friday morning was rough for staff on busses not having a way to get to the space. Maybe Thursday night between openings would work best.

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.

How did your area reflect the theme?

The variety of shows selected to perform all fit the theme of Find your Truth in some capacity.

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

Tim is exceptionally gifted in responding to emails and communicating with directors. Michelle showed some potential with twisting arms to get play respondents. Michelle has Tim programmed into her phone for next year.

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. We were able to present a show that was done completely in Spanish this year.

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.

**IHSTF 2017 EXIT REPORT
PROMOTIONS
Submitted by Stacy Cunningham and Ryan Lambert**

Overall comments:

We believe the festival was a great success! The weather was snowy and cold Thursday night, and very cold Friday and Saturday. We worked with Stars and Stripes (Russ McKinley) and would strongly recommend using them again. He delivered and helped unload (at no charge to the festival) all materials.

Items were folded very quickly on Thursday morning and set up before noon. Items were put on three 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.

Opening Night (Thursday) was AWESOME!!!! Stay open after the final All-State show AND after the last Opening Ceremonies. Both drew large crowds following the shows. Sold out:

Thursday night: Long Sleeve Fest- S, M 2XL; Sweeney T-shirt XL, 2XL, 3XL, 4XL

Friday morning: Hoody XL, 2XL, 4XL, Sweatpants 2XL, Sweeney Beanie, Long sleeve Large, All Sweeney shirts, Sweeney ballcap, 2xl T-shirt, medium hoodie

Friday night(start at noon): Shelves broken down by 2:30pm; Hoody M L; Beanies; Short Sleeve shirt SMall. Medium, Long sleeves gone

Saturday: The ONLY items left in the AM: 3 scarves, 315 wristbands, 12 tumblers, magnets

What's left: The ITA took the wristbands we had remaining. We did have 42 ducks left, which we will attempt to sell next year.

Questions from Festival:

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 Executive Director and All-State for additional needs
- Sell merchandise at the festival
- Order and sell dance wristbands

Statistics:

- Tech Shirts: \$237 (DONATED by GRAND STAGE)
- Monitor Shirts: \$650 (DONATED by ITA)
- Wristbands: \$190.00 (ordered online 1,000 plus 100 free)
- Committee Wear: \$1,028
- Fest Gear: \$14,260.50
- TOTAL COST: \$16,365.50
- TOTAL INCOME: \$27,911.40
- **GROSS INCOME: \$11,545.90**

DAILY DEPOSITS

Day	Cash	Check	Credit	Change	TOTAL	BANK	Total Net Profit
Thur	\$10,794.00	\$238.00	\$1,609.72	\$0.00	\$12,641.72	\$1,200.00	\$11,441.72
Fri	\$13,393.00	\$55.00	\$2,587.00	\$2.88	\$16,037.88		\$27,479.60
Sat	\$389.00	\$0.00	\$42.50	\$0.30	\$431.80		\$27,911.40

TOTALS -

TOTAL COST:	\$15,158.50
TOTAL BROUGHT IN:	\$27,911.40
DONATIONS	\$1,000.00
TOTAL PROFIT:	\$13,752.90

Budget items:

Make sure to do an inventory after folding all items. This year, there were items that were not correct, including:

- Hoody- Ordered 55 Small and received 61 (+6)
- Hoody- Ordered 90 Medium and received 84 (-6)
- Long Sleeve- Ordered 60 Small and received 70 (+10)
- Short Sleeve- Ordered 110 Small and received 109 (-1)
- Short Sleeve- Ordered 110 Medium and received 109 (-1)

Facilities used:

We utilized 5 tables with skirts (provided by U of I). They also hung our Fest Gear Sign. We also used two easels (provided by U of I) to hang a dry erase board and large poster sign of the items/prices. We are located at Stage 5 on a platform. We used 5 large shelving units (5 high) and 4 small shelving units (4 high). The small shelves were placed on tables to give some height to the items. Credit card machines were provided, as well as velvet ropes and two signage items. The location is perfect and has a great flow.

Chronology accuracy and revisions:

No changes to the chronology were needed.

How many student monitors used/need. Comments/Suggestions:

We would use 4 monitors for the entire festival at all times, preferably ones that are familiar with the credit card machines and good with math. We could also use some early on Thursday morning to help fold and set up our station.

What worked well:

It would be much easier to text the technology person to take items off the app than email, as our phones are much easier to access. Not a big deal to email however.

What did not work well/suggestions for improvement?

- **Pre-order items:** We did not do pre-orders this year.
- **Monitors:** We had a few outstanding monitors this year which really helped the process go so much smoother. We also had a few monitors that were inappropriate and rude. In general, everyone worked hard (especially at the beginning). Perhaps a guide of expectations at FestGear would be appropriate.
- **Times:** Thursday 4:00pm - 11:00pm (Stay open after last All state Show)
Friday 7:30am - 10:15pm (After All-State Show)
Saturday 815-215
Make sure to stay open after shows at night. Parents like to buy too!
- **Orders:** Thank you to Russ McKinley at Stars and Stripes for working with us every step of the way and for delivering all items to the festival.
- **New Items:**
 - The Rubber Duckies - not the same duck as the proof, and the logo was WAY bigger on the proof. We had a hard time selling these. We had the Cast of Sweeney Todd sign 30 ducks to help sell them. We suggest going back to a Duck for a Buck in brown paper bags. The element of surprise was intriguing to the kids, and the fun of finding your match was part of the excitement.
 - The Sweeney T's - were supposed to have a back screen, but they came with nothing on the back.
 - The Sweeney Ball Cap and Beanie did not have the year on them, and in hindsight, we would add that for all future products.
- **Money:** We need more 10's, 5's and 1's for the register. Even when they think it's enough, it's not. We were at one point down to only ones SEVERAL times and rarely started a drawer with more than 2 or 3 fives. Items are priced so we can use fives and tens. We suggest starting with a bank of \$200 in 1's, \$200 in 5's and \$200 in 10's - but also having a 2nd bank of the same in case we need change.

New ideas/procedures did you try and did you measure the success:

Sweeney Swag - HOT HOT HOT!!! Keep this for future festivals! Kids LOVED getting some Sweeney Swag! The Cast of Sweeney also bought several things!!

No need for pre-orders.

Reflect on the theme “Find Your Truth:”

Find your truth is a fantastic theme, especially for students who are learning, refining and expanding on their craft and art.

Contribute to efficiency with regard to communication, details and timeliness:

Communication primarily happened through email for Festgear as geographic differences made it difficult to meet in person. However, we feel this was very effective. We also worked well through text messaging and running all documents through on a google drive shared file.

Promote full-state inclusion:

We priced all items so everyone could afford a purchase. Also, the app was very helpful in keeping everyone informed. Several students noted that the price of a T-shirt was reasonable and that they were excited to be able to get an item!

Comments on festival overall:

Thank you so much to the committee and LaDonna Wilson for having us work together! It was such a huge success! Huge thank you to the monitors that helped us this year. Very good at their positions. Also to: Russ McKinley at Stars and Stripes, Michelle Marquart at Uofl, The Krannert staff, blonde long hair lady at the Cafe for helping at the receiving dock. Special thank you to Tommy Cook and Jordan McCance (Farmington Alum) who donated their time to help make Fest Gear Run smoothly! They helped unload, set-up shelves, fold, sell, and any other tasks we needed (Setting up Lola, coffee runs, etc.)

Items to bring with you:

- Black tape (mark off items when sold out)
- Rubber bands (separate money denominations when counting)
- Markers (permanent and dry erase)
- Masking tape
- Signs - large for easel and table and small for table
- Signs for frames for each product
- Post it notes
- Specific to Uofl - bring fabric or the like to cover the product each night.

IHSTF 2017 Exit Report
TECHNOLOGY
Submitted by Thom Ringrose and Dennis Anastasopoulos

Your overall comments?

After a significant expansion of the Technology portion of the committee for last year's festival this year we maintained the majority of the responsibilities of the role while removing the Festival-So-Far video that was implemented for Festival 2016 and added aiding College Auditions in the automation and streamlining of Interviewee/Auditionee notification of callbacks. I would categorize this year's technology as a success.

What were your responsibilities?

- Guidebook App
 - Visual Styling coordination
 - Schedule, All-State, Opening Ceremonies, Exhibits, Fest Gear, Auditions/Interviews
 - Push Notifications as needed
 - Schedule Changes
- 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?

Between 1/4/17 and 1/8/17

104,733	Guidebook sessions (times the app was opened)
1866	Guidebook Downloads
1582	Hours Spent In Guidebook with an average session time of 64 seconds

TOP EVENTS

LOVE/SICK (Lake Zurich High School)	943
IN THE HEIGHTS (Wheeling High School)	934
Drag-aggeration	758
TOO MUCH LIGHT MAKES THE BABY GO BLIND (Maine East HS)	730
EQUUS (Highland Park High School)	726
(Safely) Slap Around Your Friends!	668
Hamilton: The Classroom Where It Happens	598
TWO ROOMS (Normal Community High School)	590
DISNEY'S THE LITTLE MERMAID (St. Ignatius College Prep High School)	582
Intro to Unarmed Stage Combat	562

TOP SCHEDULED EVENTS

IN THE HEIGHTS (Wheeling High School)	613
LOVE/SICK (Lake Zurich High School)	473
LOVE/SICK (Lake Zurich High School)	411
IN THE HEIGHTS (Wheeling High School)	404
DISNEY'S THE LITTLE MERMAID (St. Ignatius College Prep High School)	371
SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (2017 All-State Production)	316
Drag-aggeration 2017	302
DISNEY'S THE LITTLE MERMAID	287
TOO MUCH LIGHT MAKES THE BABY GO BLIND (Maine East HS)	268
SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (2017 All-State Production)	266

TOP MENU ITEMS

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

Comments about budget items?

- The primary budget line item was the app itself.
 - There needs to be contact made with EDTA or Jim Smith of Illinois Thespians for discounted guidebook pricing.
 - It seems they have been using Guidebook more heavily than we and are potentially seeing greater discounts
- The social media wall was a large line item at \$575. We again used www.the-wallrus.com. This is something to be explored further for later festivals as new options are being built regularly and competition should drive pricing down.
 - Juicer.io seems to be a good option for us. Though at the expense of customization
- The less expensive item was 1 month of a software called Slidedog which allowed for a PowerPoint type presentation to be run with PowerPoint presentations from the visiting schools as well as the live data from the social media wall and additional video and advertising as needed throughout the Festival. The cost for 1 month (the minimum timeframe) was \$14.99 with the requirement of canceling to avoid recurring charges for later months.

Comments about facilities used?

- Space and facilities were adequate. The limitations of the Lobby of KCPA will always hinder the visibility of the slideshow and social media wall. The placement of the RP screen next to stage 5 was a better location than in front of the festival theatre.
- In general, there was a member of the technology committee at HQ at all times.

How accurate was your chronology?

There was none as this is a still evolving position.

How many student monitors did you use/need?**Comments/Suggestions? 0**

Recommending that for next year that we have a student monitor and/or a student committee rep who is given access to moderate the social media wall. The barrage of tagged items tended get backlogged during the day and a regular update to the feed is important. They can also work with workshops and update the schedule changes as needed.

What worked well within your area?

- The schedule changes Google site again proved very valuable (#6 most access menu item).
- The use of the app to be, essentially, a digital version of the All-State and opening ceremonies programs has proven quite successful.
- Working with the design team at Guidebook has been a very beneficial relationship in our process to standardize our timeline for material submissions.
- Hosting work in our shared google drive allowed for simultaneous access and the ability to work together while geographically separated.
- Fest gear was VERY popular on the app and having the dialogue with promotions via email to get updates into the app regarding availability was great.

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

- Timelines for receiving items from nearly all committees needs to be standardized. Too many items were received at the 11th hour
 - o The initial draft of the floorplan for KCPA was not received until Wednesday night
 - o Finalized artwork was not received until after Thanksgiving; finalized app has to be submitted for app store processing before Dec 1 in order to have the app in the app stores ahead of festival.
 - This year the app wound up having to be resubmitted multiple times due to not having artwork ready for the app store.
- Forms need to be standardized.
 - o The single largest time suck for this process is reformatting data from the various committees into the prescribed format the app requires. Workshops, plays, and exhibits all needed to be completely reformatted to be usable.
- The form used for festival 2015 made this process much cleaner for Data Input
- Exhibitor form - Please include a request for the proper size files for images (640x240 and 240x240) and a description of the exhibitor for the app

- Play Selection - Please include the request for 3-8 still images from the production and a .pdf of their program
- Reports
 - There was a problem early on with the google form leading many monitors/house managers to abandon the form
 - There seemed to be confusion among the monitors as to who was responsible for collecting the performance data (Krannert staff collects their own reports)
 - There was very little traction on the workshop feedback form; 10 responses from 9 people.

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

- This year we moved from the in app feedback forms to Google Forms.
 - The initial form was intended for to encompass both house manager and workshop monitor feedback. After some errors we converted to a different form for each group to greater success.
- We put in place a transition plan for upcoming years for this position. People will be committed to being on this committee position for two years with one member being replaced each year. Thus allowing for there to always be a member of the committee who has worked with the process and software previously.

How did your area reflect the theme?

How did you promote full state inclusion?

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

All forms and all data used from the last two festivals is stored in the google drive for ihstfTech@gmail.com

**IHSTF 2017 EXIT REPORT
UIUC DEPARTMENT OF THEATRE
Submitted by J.W. Morrisette**

Your overall comments?

I am happy to have settled into my role as the Theatre Dept. Rep. from U of I and appreciate the patience and support the executive committee has shown me throughout the year.

What were your responsibilities?

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

What statistics can you provide for your subcommittee?

(spread sheets, numbers, etc.)

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

Comments about budget items?

N/A

Comments about facilities used?

N/A

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

N/A

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

N/A

What worked well within your area?

N/A

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

While we are happy to see an increase in volunteer numbers from U of I over the past two years this is something that requires constant advocacy. I simply include this information to make sure the festival knows the commitment exists.

From a college auditor perspective, there was some concern expressed regarding the communication of technical needs for the auditions- meaning some were not aware of the need to bring a computer and access things electronically. As we progress in the technological age it may simply be a matter of clarifying our communications pre-festival so schools know of our attempts to be greener and more modern.

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

In addition to departmental changes in volunteer recruitment (connecting scholarship support to student service with the festival and recruiting better volunteer leadership) we also changed the narrative about the festival when addressing prospective volunteers. We were more inclusive about service and support being part of education and that seemed to result in more dedicated volunteers.

We also looked at a satellite hospitality space at U of I in the lower level of KCPA. I will defer to hospitality's official report but from my limited observations it seemed to be successful.

How did your area reflect the theme?

N/A

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

N/A

How did you promote full-state inclusion?

N/A

Comments on the Festival overall?

N/A

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

IHSTF 2017 EXIT REPORT
UIUC LOCAL ARRANGEMENTS
Submitted by Michelle Marquart & Valli Hammer, CITL Conference Services

I. GENERAL REMARKS

Overall, everything went really well. We didn't have any major issues, and minor issues were dealt with quickly and efficiently with little or no impact on the participants. The KCPA staff and student production coordinators in particular were a great team and communicated well. Nice job, everyone!

II. STATISTICS

We estimate nearly 5,300 total people attended, including 3,940 students and 572 sponsors/chaperones from 165 schools. This was an increase of 16 schools and nearly 600 people compared to 2015.

III. RESPONSIBILITIES

I will save some space by not listing them all here. See the sections below.

IV. BUDGET / FINANCIAL OPERATIONS

- a. As of the date of this report, the budget is in good shape. Most of the figures for the smaller line items are in, but some of the larger items (e.g. the KCPA bill) are still to come.
- b. The program cost about \$550 more to print this year than in 2015 because we printed 600 more copies and had 4 more pages (Qty 5300; 48 pages + cover).
- c. We saved some money on: registration materials by using leftovers from 2015, first aid services by using EMTs-in-training rather than nurses, and parking tags. We spent more than usual on ISU volunteer monitor hotel rooms.
- d. This is a recurring issue: Be sure to notify Michelle ASAP of vendors you are using that will need to be paid by the university. There is usually some paperwork that has to be done in advance, such as adding them to the university's vendor system or obtaining a purchase order, and this takes time. The university has strict rules and regulations regarding purchasing.

V. REGISTRATION

- a. We received many medical forms that were missing a parent or student signature. Just the age-old issue of people not reading instructions! We contacted these people ASAP and followed up with phone calls and emails as needed.
- b. We reached the initial cutoff for capacity a couple days before the registration deadline (10/31). Some schools thought they were in the clear by getting everything in on or just before 10/31, and they ended up on the wait list and were upset. We need to make it clearer about what it means to be "complete" (*all* forms complete, legible, *and* signed and dated), and that we often reach capacity before the deadline.
- c. Schools #149-165 were let in off the wait list without Opening Performance or All-State tickets (though they may have still gotten in via rush seating). Two wait-listed schools were offered a spot without tickets, and they declined (cancelled). Eight schools (169 people) were not let in off the wait list.

Exit Report – UIUC Local Arrangements – 2017 (continued)

VI. FESTIVAL PROGRAM

- a. The full program, with workshop and production descriptions, was 80 pages + cover. The shorter, printed version was 48 pages + cover (difference of 32 pages).
- b. It was helpful – necessary, really – to have had the November meeting before Thanksgiving, but it was a struggle to get the program off to print on time. There was some missing info and many details to still be confirmed up until the last minute.
- c. Using Google Docs was beneficial, but we need to be careful with who has access to them and with editing.
- d. This is a recurring issue: Please proofread and edit all workshop and show titles, descriptions, times, locations, and school profiles *as they come in*, before sending them to Michelle.
- e. Consider not printing an addendum sheet in the future. Only 300 copies were made this year, but it was out-of-date almost as soon as it was printed.

VII. ON-SITE OPERATIONS

- a. Parking was not too problematic this year – only heard a couple of complaints from people who received a ticket. Not sure how many buses/trucks parked in Lot E-14 or if it was worth it to rent it for Friday (\$300). They could park for free after 4pm on Thursday and all day Saturday. Valli suggests having them sign something to say they read and understand the parking rules when we give them a parking tag.
- b. It would be helpful if at least one of the two Associate Directors for each area could be at HQ at all times to help with check in and answer questions. I know this can be difficult because many are committed to leading workshops, presenting plaques, chaperoning students, and seeing shows.
- c. Please give Michelle a copy of the exhibitor key/diagram to have at Fest HQ at all times.
- d. Make sure there is at least one committee member at KCPA for the Friday night activities in case there are any issues. Michelle is at the Illini Union but can be contacted by cell phone.
- e. The monitors at the dance were great, especially those standing outside the doors checking for wrist bands and name badges.
- f. There was an issue with the dance DJ this year, so we will likely use a different company in the future.
- g. It would be helpful to have human signage (monitors) at Fest HQ to give directions to rooms within KCPA and to Foellinger Auditorium (people always confuse it with Foellinger Great Hall at KCPA).
- h. Make sure there are enough tables and chairs for pre-Fest meeting, check-in/HQ, and ticket swap.
- i. Make sure Smith Memorial Hall 25 and KCPA Studio 2AB have power strips and extension cords for judges (college reps) on Friday. Also make sure KCPA Studio 2AB is set up with tables and chairs.
- j. Make sure the All-Fest Improv auditions/rehearsal/show is figured out and included in the program early on. Note that they need a large room for auditions.

VIII. MISCELLANEOUS

- a. We used more buildings this year (10 total): KCPA, Illini Union, Foellinger Auditorium, Lincoln Hall, Gregory Hall, Music Building, Smith Hall, Nevada Dance Complex, Noyes Lab & Campus Rec Center East (CRCE). We used pretty much every single room in the Illini Union for workshops. CRCE was a new building used for a few workshops but likely won't be available for future Fests.
- b. There was a push to publish content on the app in early December when information was still being gathered and a lot of changes were being made. This added some stress because at that time the main focus is to put together and edit the program so it can go to print on time in mid-December. Recommend adding to the list of key dates when the app needs to go "live" so we can plan accordingly.
- k. Not being able to send mass emails from the various ihstf.org email accounts and instead using a personal account causes some confusion. Also, many emails from the info@ihstf.org account seemed to get caught by spam folders. We tell them to add the address to their "safe senders" so not sure what else we can do.
- l. When emailing college reps the acting and tech résumés in December, be sure to tell them they should bring a laptop or other device.
- m. Be careful about too many administrators coming for a school's show. The schools should notify us about them (and any orchestra members only coming for a show) so we can make them Festival name badges that say "Show Access Only."
- n. Consider doing away with schools bags in the future. It was time-consuming to label them and stuff them without ripping the plastic this year. Maybe just count out programs in long, narrow boxes and put in dividers listing the school names. Then have labeled Ziploc bags with name tags, Sharpies, and lanyards in alpha order in a separate box.
- o. Communicate more with the All-State producer about catering, and ensure there are enough meals for the KCPA tech crew. Is it better to have tech crew meals delivered to TFT backstage so they are separate?

**IHSTF 2017 Exit Report
WORKSHOPS
Submitted by Anna Jakubka and Liesl Krieger**

Your overall comments?

- Workshops seemed to go very well this year. We had all of our workshops by the Thanksgiving meeting and did not have to solicit any more after that time.
- The anecdotal feedback we received was very positive in terms of the quality and variety of the workshops available this year.
- Students commented that there were a variety of shows and workshops this year that kept them busy. They did not have a lack of things to do, which is positive.
- The information provided by Conference Services this year (parking, internet access, etc.) was very comprehensive for Workshop presenters this year.
- We did have some major scheduling issues due to the sharing of our google doc Master Schedule.
- Workshop presenters didn't necessarily pick up their packets from registration, however that didn't seem to be a problem.
- We would like to make sure for future that if there are multiple presenters that everyone has a badge. Many packets didn't have the multiple badges.

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.)

- 228 Workshops with repeaters (compared to 196 at IHSTF 2016 at ISU)
- 121 Individual Workshop Presenters
- 13 Cancellations (including repeaters; 7 overall cancellations – 5 were double sessions; originally 208 workshops)
- Workshop Breakdown by Category (Includes Repeated Workshops):
 - Acting & Auditions (A) - 70
 - Costuming & Make-Up (C) - 6
 - Directing & Stage Management (D) - 7
 - Instructors & Teachers (I) - 19
 - Movement & Dance (M) - 56
 - Playwriting (P) - 9
 - Singing & Musical Theatre (S) - 11
 - Technical Theatre (T) - 32
 - Variety & Improv (V) - 22
- [Link to Workshop List for IHSTF 2017](#)
- [Link to Workshop Details for IHSTF 2017](#)
- [Link to Workshop Assignment Spreadsheet - Friday - IHSTF 2017](#)
- [Link to Workshop Assignment Spreadsheet - Saturday - IHSTF 2017](#)

Comments about budget items?

- Budget is necessary to handle miscellaneous workshop expenses:
 - Travel expenses for workshop presenters
 - Lodging expenses for workshop presenters
 - Food for presenters
 - Potential to pay specific presenters for workshops above & beyond the norm
- Budget was sufficient to cover expenses, however, we were fortunate this year to have a lot of workshop presenters in various areas and did not have to pay for them. We do not anticipate that for upcoming years. We believe the budget is as limited as it can be if we want to get quality workshops in the future.

Comments about facilities used?

- Used the following buildings: KCPA, Illini Union, Music Building, ISR, Nevada Studio Complex, CRCE, Smith Auditorium.
- It is vital to see every space in June, take photos, and create detailed notes. The contact person on the campus also needs to have access and know the spaces because questions will arise in November/December.
- The U of I provided an excellent amount and variety of spaces.

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

- The chronology was accurate

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

- Standard Workshops: 1 monitor for each
- Certain workshops required several monitors, but that was rarer
 - All-Fest Improv auditions required more help
- Student Committee was exceptionally well organized and prepared to deal with the issues that arose during the Festival. **Their idea to have building monitors and have regular monitors assigned to the same building for their entire schedule worked well and cut down on issues. This idea should be carried over into future Festivals.**
- When troubleshooting issues that arise, it is helpful for the monitors to specify the name of the workshop or the name of the workshop presenter in order to expedite the process of communication.

What worked well within your area?

- Scheduling workshops went well; having the spreadsheet of times/locations completely done before the Thanksgiving meeting made it very easy to check for issues and make adjustments
- Monitors worked well with helping to run the workshops
- Workshop cancellations were at a relative minimum

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

- When using google, be sure to limit who has access to editing. Our master spreadsheet was rearranged, and hours of work were needed to fix this error. Just limit everyone to view except for workshop directors.
- It would be helpful to touch base, either through phone call or e-mail, the last two weeks before the festival to make sure that the workshop presenters have all the information they need and that they are in fact coming. It might help with no-shows.
- Workshop Presenter Check-In. Partway through the day on Friday, at least half of the presenters had not checked in. It makes it difficult to know for sure if they are actually doing their workshop or not. Setting up some kind of digital check-in as an alternative may help with this. (They would still need to come get their name-tag, program, etc.). This might be something to include in an email blast the week before festival.

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

- Tech Olympics had a shorter amount of time due to USITT and David's request. This worked very well as we were able to use the space for performances later in the day. Follow this schedule for next year: 9-10:10-Set Up, 10:30-11:40-Session 1, 12:00-1:10-Session 2, 1:30-2:40-Strike

How did your area reflect the theme?

- We solicited a variety of workshops to give students the best experience that we could. The theme was not widely reflected in the workshops, other than providing many opportunities for students to explore their "truth."

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

- We used the Festival email account for workshops in order to streamline communication with workshop presenters. As a team, we divided the email responding with the other workshop organizational duties. That allowed us to keep everything covered and working in a timely manner.
- We also divided the work between answering e-mails. Many text messages were sent about who was answering what. Having constant communication between the directors was very helpful.

How did you promote full-state inclusion?

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

Comments on the Festival overall?

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

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

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