

IHSTF 2013 Executive Committee Exit Reports

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EXECUTIVE DIRECTOR – EXIT REPORT

2013 IHSTF: Theatre for a Change: Social Justice and the Stage

“Just say the lines and don’t trip over the furniture.” Noel Coward

Please excuse me for digressing from the King system of organizing reports. I perused many past Executive Director exit reports and saw that nothing was more important than recognizing how essential selecting a good Committee is. I also don’t have a lot of could-haves and wished-I’ds to put forth – I just feel incredibly lucky.

Thirty-eight years ago I came to my first Festival at the University of Illinois, a student-teacher at Urbana High School. Backing and skidding down the loading dock in an ice storm, I managed to stop my rented truck full of scenery only after dimpling the corrugated metal door on the loading dock. Nearly four decades later, I had a much better time of it this year.

Like that truck in the ice storm, oversteering the Festival can lead to unforeseen consequences. Therefore I salute the professionalism and comraderie of this great Committee of friends and colleagues who shared the dream, and whose experience, encouragement, and advice helped me slide into Krannert in a much more seemly way this time.

I am forever grateful to Tim Ortmann and his Exec Board, who offered me this opportunity a month after I retired from teaching. Thanks also to ITA Presidents Norm Engstrom and Kristen Mackey, who continually renewed my confidence in the wisdom of my course.

I salute:

ITA Executive Director Aimee-Lynn Newlan, who deeply cares and knits together a fabric of fiercely-independent threads. You give so much more than any of us can know.

Kurt Steinhäuser, whose gentle reminders and persistence serves to keep this Festival (and this Director) moving in the right directions. When I asked Kurt to join the Festival many years ago in helping me to organize play responders, I had no idea how many people would ultimately benefit from that phone call.

Executive Directors 2012 and 2014 Nathan King and Demetrios Pappageorge: once and future kings, it was completely appropriate to stand alongside you both as labor and learning came together on the pedestal of the Alma Mater. Your hard work and sage advice was a touchstone for me at the most stressful times.

All-State Director and Producer J.R. Rose and Suzanne Aldridge – you delivered an otherwise unreachable aspiration I had to present *Memphis* to the Festival and changed the lives of so many young people in the process. Bringing in people like John Yonover and Chad Kimball to join the tremendous staff you assembled brought the enterprise to fruition. I’m forever grateful.

Auditions Directors Brian Alexander and Allan Kimball: the border between secondary and college is a friendly one thanks to your hard work in helping our students realize their future dreams. Thanks for helping their auditions lead to their future successes.

Exhibits Directors Jessica Buczek and Victor Pilolla: you brought our Exhibits area to capacity without resorting to invading the restrooms – thanks for dealing with often-prickly personalities with grace and humor.

Promotions Directors Stacy Cunningham and Farrah Velazquez: thanks for helping shape the Festival logo into so many nice items to support the Festival. Your t-shirts take the Festival all over the state, and the scarves were great!

Workshops Directors Carmel DeStefano and LaDonna Wilson: You assembled a fantastic menu of opportunities for sponsors and students and helped us add new spaces for the Festival to grow. Every theatre program in the state feels the effects of your hard work.

Play Selection Directors Tom Skobel and Pat Haynes: Thanks for giving so many outstanding shows an opportunity to appear on our stages this year. No one who hasn’t done play selection can fathom the three-month marathon you so successfully navigated. Thanks too to Regional Coordinators James Crow, Marty Jean Goughnour, and the irrepressible D. Ann Jones, my favorite Southern Belle in a northern state.

ITA Liaison and Tickets Director Karen Hall: Thanks for being on the front line for tickets in flu season. The well-oiled machinery of distributing countless tickets is tended by you with expertise and intelligence.

Development and Public Relations Director Patt Cheney: You are first to volunteer when a problem needs help in finding a solution, be it finding workshops or goodie bags – thanks for stepping in on so many occasions as a true friend to the Festival.

Hospitality/Mentors Director Judy Swiger: You're the first friendly face new sponsors see at the Festival, and that keeps the future bright for the next 38 years.

Local Arrangements Michelle Marquart and Erica Burks: I can't imagine what your job description would say – the list is endless. You are consummate professionals shepherding ambitious amateurs – what I learned about your world this year would fill a hard drive. Thanks for patience and dedication toward this Festival.

UIUC Theatre Rep Tom Mitchell: Thanks to you and Department Chair Jeffrey Eric Jenkins for serving as our hosts every other year. The reception was a grand success – we appreciate the ongoing partnership.

ISU Theatre Reps Sandra Zielinski and Cyndee Brown: Thanks for helping with All-State chaperones and providing continuity between the odd- and even-year Festivals. Both of our state Universities are the very bedrock of this Festival.

KCPA Events Director Nick Zazal: I turn to your sense of humor when mine is misplaced – thanks for the ongoing advice and support for all of us. You've seen a lot of Committees and are still here? We're grateful for your guidance.

Student Coordinators Austin Lin, Sami Kosinski, Justice Janowski, and Nick Narcissi: One or more of you will run this Festival some time soon, as if you didn't do so already. Thanks for your energy and optimism in making it all appear to run smoothly – we are forever indebted.

I put it all on paper, so I'll just finish by telling you what a pleasure it has been these past two years. The real joy of this position is seeing the Festival through the eyes of so many other people – it has been the culmination of my association with this Festival from 1975-on.

Not everything fell into place: Stephen Colbert did not return my calls, for example. But so much did: the bookends I envisaged of the San Francisco Mime Troupe and Memphis bolstered a theme which we lived up to in so many different ways –and I'm proud of all of us in making Theatre for a Change. It's the experience of a lifetime, and I thank all of you for sharing it with me.

Sincerely,

Gregory Chew
2013 Executive Director

Illinois High School Theatre Festival - 2013

Exit Report - Workshops

I. Responsibilities

- A. As workshop directors, we were responsible for reviewing and revising all registration information and correspondence with presenters. We also sent out three mass emails to past presenters reminding them to register.
- B. After touring the possible workshop rooms in June, we noted each facility's capacity and specific characteristics: sinks, wood floors, tall ceilings, etc.
- C. Once registration had closed, workshops were assigned rooms and time slots. This information was recorded on the workshop spreadsheet. After the workshop confirmation emails were sent out, adjustments for conflicts were made.
- D. On the Thursday of Festival, a representative of the committee was at the registration table to hand out registration packets and goody bags to presenters.
- E. During the Festival, we kept in contact with the student volunteers to help trouble shoot any possible problems.
- F. After the Festival, a thank you email was sent out to each presenter containing a link to the workshop survey.

II. Statistical Data

- A. There were 123 Workshops registered (5 cancellations) presented by 111 different leaders.
- B. The involvement in the workshops (9 Workshops each day did not have an attendance count submitted.):
 - 1. Friday, 9:00 - 10:10 - 1,239
 - 2. Friday, 10:30 - 11:40 - 1,056
 - 3. Friday, 12:00 - 1:10 - 723
 - 4. Friday, 1:30 - 2:40 - 742
 - 5. Friday, 3:00 - 4:10 - 702
 - 6. Friday, 4:30 - 5:40 - 597
 - 7. Friday Night - 45 in Flying Expo & 900 in Improv
 - 8. Saturday, 10:00 - 11:10 - 588
 - 9. Saturday, 11:30 - 12:40 - 511
 - 10. Saturday, 1:00 - 2:10 - 229
 - 11. Saturday, 2:30 - 3:40 - 205
- C. Best Attended workshops: Playback Theatre, Improv, Stage Combat, Freeing Your Voice, Makeup, and Creating Believable Villains.

III. Workshop Committee Chronology

- A. For the most part, the chronology was followed rather closely.
- B. **Suggested adjustments:**
 - 1. Include a committee phone-out for the September meeting.
 - 2. Since all registration is on-line, the registration deadline should be moved to the first week of November. This will give plenty of time for the committee to meet prior to the November meeting.
 - 3. Add proofing of the workshop spreadsheet (prior to emailing confirmations) at or directly after the November meeting

IV. Evaluation Report

A. Successes

1. One of the things that worked well was the support of the university staff in accommodating the many needs of this year's workshops.
2. The rolling Tech workshops were a great hit again this year. This should become a part of every Festival.
3. There was a vast variety of workshop covering all areas of theatre.

B. New and Improved

1. The sharing of space between the play and workshop committee help to make the flying workshops possible. These types of workshops are a great addition to the Festival even though the attendance was not as high as anticipated. Next year the notices for these preregistered workshops need to be completed and posted by early October.
2. The All-Fest Improv workshop and performance was a great success this year. Although it was incident-free, more monitors should be assigned to the Friday night performance.
3. Setting a room aside for scene painting workshops also a great new idea.
4. The inclusion of the U. of I. Dance Department and their facility really expanded our dance options this year

C. Things to Work On

1. Although the on-line registration and correspondence has made the Festival greener, the registration form was a bit difficult for those trying to enter more than one workshop. Also, if there is going to be a committee e-mail set up, have that be the only email listed on all postings and correspondence.
2. The workshop spreadsheet is very complete but extremely difficult to work with when scheduling. Is it possible to send a condensed version to the committee which can then be expanded when sent back to Convention Services for confirmation mailing?
3. There was some confusion as the participants tried to find various workshop locations. More signs to need to be posted within the buildings directing students to various rooms. Signs outside of the rooms need to be simple, clear, and large. Also, the monitors should be outside the rooms 15 minutes before the workshop to help lost students.
4. The student monitors were extremely helpful in making the workshops run smoothly. To get an accurate attendance count for each workshop, monitors should be assigned more than one room on a floor to check in with the presenter and count participants 15 minutes after the session begins. . It is not necessary to stay in the room unless the presenter requests it. If then the monitors were posted in the hallways, they could then remind the students to keep their voices down.
5. It needs to be established that all workshop must be registered through the website to keep all data in one place. We shall name this the "Larry Rule."

D. Other Festival Suggestions:

1. Many exhibitors commented on how they love talking to the students, but they really want to speak with the teachers. The committee should institute a passport for the teachers. Each exhibitor could donate a prize that could be sent to the winner after festival. This request would have to be included on the exhibitor registration form.
2. To do away with those cumbersome boxes for registration, the committee should buy the reusable bags with the Festival or ITA logo on it. This will cut down on waste and advertise the organization.
3. We need to remind the students of their role as respectful audience members. Perhaps, a short comic bit could be included at the beginning of the Opening Ceremony.
4. The registration form should include the student's email address for contact with preregistered workshops, auditions, etc. Also, a blanket release for photographs could be included on the back of the medical form.

V. Thank You to

- A. Michelle Marquart for always being there to answer any question or solve any problem we had.
- B. Nick Zazal and Austin Lin for accommodating our many requests for equipment and space.
- C. The U.of I. Dance Department for opening their doors and sharing their talent with our Festival students.
- D. Jim Smith for helping with our mass mailings.
- E. The university students volunteers from U of I and ISU for making everything run smoothly.
- F. Greg Chew and Kurt Steinhauser for their many hours of proofreading.

Respectfully,

Carmel DeStefano and LaDonna Wilson, Associate Directors for Workshops

IHSTF Fest Gear Exit Report 2013

1. Opening Comments

Congratulations on a successful Festival!

Fest gear is disappointed that we were unable to sell all of our product nor the vintage wear from 2012.

2. What were your responsibilities?

Order the product for Fest Gear & Committee Wear

Set up the Fest Gear Corner

Organize the pre-orders

Help with sales throughout the Festival

Clean up the Fest Gear Corner

Pack and load left over product, shelves, registers, etc. to Michelle's office

3. What statistics can you provide for your subcommittee?

See Attached

Tech/Volunteer shirts	\$879.60
Committee Wear	\$785.53
Fest Gear	\$11,440.39
Total Cost	<u>\$13,105.52</u>

Total Sales	\$16,974.00
Total Pre sales	\$694.00
Total Wrist Bands	\$4,505.00
Grand Total	<u>\$22,173.00</u>

owed from Greg Chew \$207.00

owed from Heritage School \$58.00

4. Comments about budget items:

N/A

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

We struggled with getting the logo in all the forms necessary for all the products. Due to this setback, we were late in ordering Committee Wear. Everything else was fine.

6. How many student monitors did you use/need?

We need at least 4 student monitors at all times.

We forgot to request workers for Thursday – please make sure to do that in the future!

7. What worked well that has always worked well?

This was my first time using Weiskamp – but they have been used in the past, and were EXCELLENT to work with!

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

The logo needs to stay down to 2-3 colors – 4 colors is too costly.

We need to guess lower when ordering product.

We need more help setting up shelving units and folding shirts, etc.

We also need help tearing down the Fest Gear Corner and packing the remaining product.

9. What things did you do differently then what has been done in the past, and how would you measure it's success?

Made a lot of signage that was used and worked out great! Unfortunately some big signs were not used -3 poster sized not used and 2 11x17 not used.

Four kids from ISU stayed to move the left over product, shelving units, cash registers, etc. This was necessary for success.

Borrowed Vic's van to transport the left over product/shelving. This was a big problem last year, and could have been a problem this year. Thank you Vic! There needs to be a plan for 2014.

10.Regarding this festivals Theme and Guiding Principals:

a. How did your area reflect Social Justice and the Stage?

The Logo was designed by the executive director (/the artist who helped make his vision come to life) and reflected his theme.

b. How did you continue to "go Greener"?

Website usage

Email communication

c. How did you encourage Website usage?

Facebook reminders

Email blasts

Also – the only way to view products and pre-order

d. How did you make personal connections?

Weiskamp – Lindsey & Ed

e. How has your work minimized generational and geographical "fault lines" among sponsors?

N/A

f. How did your Subcommittee's work help students to look beyond themselves?

N/A

11.Whom would you like to thank for your success?

All of the committee members that helped fold the product

The student volunteers – especially the last few that helped us. Literally all other student monitors were gone!!!

Wesikamp

Vic - for letting us use his van.

Michele (and her team)- for all of their help with preorders, and all things money related!

Demetrious - for his help building shelves

12.Observations and comments on the Festival in general?

The weather is really hurting the sales of certain items (2 years in a row). We need to order less product next year.

13. Additional comments that would be useful to your successor?

Get the logo in all forms by October.

Order the lowest quantity for the best price.

Ask for more help than you think you need.

Make sure there is a plan for what to do with left over product.

Signage helped!

Mannequins can be donated by Justin Mayo and one of the Glenbards, with the stipulation that if they ever need them, they can use them from the ITA. (These mannequins are big and bulky)

Try your best to keep all items under \$20 – kids will buy more if they can!

14. What new forms, letters and emails did you create to be available for the use of next year's Committee? (include 6 cc of each example at change-over meeting, please)

N/A

<u>PRODUCT</u>	<u>Original Total</u>	<u>Pre orders</u>	<u>What's left</u>	<u>profit on</u>	<u>Profit</u>	<u>Left over 2012</u>
Black Fleece Beanie Cap	20	3	0	20 \$	280.00	0
Black Fleece Pants 3 X Large	3	1	1	2 \$	48.00	1
Black Fleece Pants 2 X Large	3	1	1	2 \$	48.00	0
Black Fleece Pants X Large	16	1	1	15 \$	330.00	3
Black Fleece Pants Large	31	1	9	22 \$	484.00	0
Black Fleece Pants Medium	51	0	23	28 \$	616.00	0
Black Fleece Pants Small	46	2	11	35 \$	770.00	0
Black Fleece Scarf	20	3	0	17 \$	306.00	0
Black Hooded Sweat Shirt 4x Large	2	0	0	2 \$	68.00	0
Black Hooded Sweatshirt 3 X Large	4	1	2	1 \$	34.00	0
Black Hooded Sweatshirt 2 X Large	3	1	0	2 \$	68.00	0
Black Hooded Sweatshirt X Large	40	1	16	23 \$	736.00	24
Black Hooded Sweatshirt Large	50	1	21	28 \$	896.00	8
Black Hooded Sweatshirt Medium	100	1	41	58 \$	1,856.00	58
Black Hooded Sweatshirt Small	60	2	26	32 \$	1,024.00	16
Black Long Sleeve T-Shirt 3 X Large	4	2	0	2 \$	44.00	0
Black Long Sleeve T-Shirt 2 X Large	3	1	0	2 \$	44.00	0
Black Long Sleeve T-Shirt X Large	5	2	0	3 \$	63.00	0
Black Long Sleeve T-Shirt Large Size	20	3	0	17 \$	357.00	0
Black Long Sleeve T-Shirt Medium	55	1	3	51 \$	1,071.00	1
Black Long Sleeve T-Shirt Small	45	4	0	41 \$	861.00	0
Black Short Sleeve T-Shirt 4 X Large	3	0	0	3 \$	63.00	1
Black Short Sleeve T-Shirt 3 X Large	3	1	0	2 \$	42.00	0
Black Short Sleeve T-Shirt 2 X Large	10	1	0	9 \$	189.00	0
Black Short Sleeve T-Shirt X Large	45	2	0	43 \$	817.00	20
Black Short Sleeve T-Shirt Large	50	3	0	47 \$	893.00	14
Black Short Sleeve T-Shirt Medium	100	1	14	85 \$	1,615.00	43
Black Short Sleeve T-Shirt Small	150	2	80	68 \$	1,292.00	41
Cinch Bag	100	0	0	100 \$	500.00	0
Wrist bands	1000	0	99	901 \$	4,505.00	0
Tote Bags						10
Lap Top Skins						312 Unoffical count-but we didn't sell any
Pens						221 Unoffical count-but we didn't sell any

TOTAL \$ 19,920.00

Michelle Deposited

Committee Wear \$ 866.00
Cash \$ 13,222.00
Check \$ 559.00
Credit \$ 2,327.00

TOTAL \$ 16,974.00

Wrist Bands \$ 4,505.00

Greg Still Owes... \$ 207.00

Grand Total \$ 22,173.00

Over \$ (2,253.00)

The Overage is due to Vintage Wear

PRE ORDERS**TOTAL**

\$ 752.00
\$ 58.00 Check missing from pre-orders

Total Pre-order Deposited

\$ 694.00

IHSTF 2013 Exit Report

Producer

MEMPHIS All-State Director and

J.R. Rose and Suzanne Aldridge

A dream, family, communication, dedication, hard work, incredible support, a great team, and a wonderful benefactor: those are all the factors that helped make the 2013 All-State production of Memphis a reality. Without any one of these components, the show would not have been as well executed or received as it was at this year's Festival. It truly was a journey we will all never forget

As we reflect upon the entire process of bringing the show to stage, as with any project there are successes and suggestions for future productions.

Statistics

Demographic	Actors		Technicians		Musicians	
	Audition	Selected	Auditioned	Selected	Auditioned	Selected
Totals	177	38	50	30	7	4+4 added = 8
Audition Type						
YouTube/Skype	24	6	1	1	7	4
Live	153	32	49	29	-	-
Gender						
Male	78	19	15	6	4	6
Female	99	19	35	24	3	2
Race/Ethnicity						
Caucasian/White	105	18	42	24	4	6
Black/African-Am.	53	16	2	1	2	1
Multi-Racial	7	4	2	2	0	0
Hispanic	10	1	2	1	1	1
Asian/Pacific Isl.	1	0	1	1	0	0
American Indian	1	0	1	0	0	0
ITA Region						
1 - Northwest	5	1	0	0	0	0
2 - Northeast	51	11	21	13	4	2
3 - Greater Chicago	70	14	18	10	1	3
4 - Central West	7	1	3	2	0	0
5 - Central East	39	10	7	5	2	3
6 - South	5	1	1	0	0	0

** There were students from 71 high schools represented at the auditions and 34 high schools represented in the company.

Auditions

A huge thank you to Judy Klingner who oversaw the organization of the auditions. She was so organized. It was also good to have her as an ITA board member at the auditions for issues that arose.!

- Having the applications on line were great for the cast, but not so much for the crew.
- We had issues with getting the materials that were faxed to the ITA headquarters.
- Having the dance audition posted on line worked well and saved a huge amount of time at the auditions and call-backs
- We did cast people who sent their auditions in by posting them so it does work.

Budget

This is the biggest area in which improvement through communication could be made. There needs to be an integration of the Producer and the ITA ED and Treasurer as to how some of the issues that arose could have been avoided.

Festival Budget: \$38,241

Company Budget: \$44,155

- The Festival budget for the All-State needs to be updated. It should never be made prior to having a complete set design. Trying to guesstimate what things that are going cost based on a past show is difficult. The cost over runs in the set line item for this production can be somewhat attributed to this situation.
- There HAS to be an increase in the sound budget.
- There should be an increase in the trucking expense.
- The use of ITA sponsors is a good practice. The technical staff of the production should be cognizant of the ITA Sponsors and their use and requested to use these vendors when possible. However, when those ITA sponsors do not deliver the merchandise in a timely fashion, send the incorrect items and add to a mark-up of the items ordered there has to be a change.
- The tracking of the expenses was difficult at best. There was never a clear picture of how much was actually in the Company account. There was never a way to balance the expenses. This was a huge frustration.
- The debit card worked well. However, it was also used for Festival account expenses

because of the difficulty of the payment process through the U of I. If there was a way to run all expenses through the debit card it would make a cleaner process of expenditure tracking easier.

- Setting up the account at Home Depot worked well, it was just done too late. Other accounts through for the technical staff's needs should be considered in the future. It would make things easier on all accounts.
- The billing of students was not done in a timely fashion. Bills were not sent out until October to the schools or to the students. We were not notified until before the December rehearsal that there were still students/schools who had not met their obligations.

Donations/Benefits

We were fortunate to have Mr. John Yonover as a major contributor for this production. Not only did he provide scholarship monies for the students but he brought in actors, provided dvds of the show to the entire company, paid for meals and freely gave an intangible support for so much more. He provided so much more than the monetary support for the production. Without his support and the belief he had in the students and staff, Memphis would never have happened.

- Local restaurants generously gave discounts on food
- The home schools of the production staff supplied support for food, copying, mailings custodial support.
- The battery benefit was a success. It helped fund the under budgeted area.

Chaperones

The students from ISU that were our chaperones that were at the Festival were wonderful. Unfortunately, the entire concept of chaperones needs to be revisited by each staff. Because of the students involvement at ISU, most were unable to attend any weekends. It wasn't until we were at Festival that we had the full staff. Because the duties of the chaperones were to help with the students, there was a sharp learning curve when it came to the trust of the students. Our staff determined that it was not necessary for the chaperones to stay up and on guard all night, we needed them during the day to help with things. So we changed their job description. These students are to be commended for getting thrown into a situation and truly doing an outstanding job.

Unfortunately, communication with the ISU School of Theatre Coordinator was almost non-existent. Emails were unanswered, phone call not returned, and we were left guessing most of the year as to what was happening with regard to chaperones. This was a frustration. It is our recommendation that that not only the 2014 committee but the ITA re-examine this relationship, and make appropriate changes to insure this aspect of the All-State run smoothly. In examining past exit reports, this seems to be a common theme.

Hotel

Eastland Suites couldn't have been a better partner for our All State. They provided everything that we requested and anticipated every request. They even arranged for parents to stay in extra rooms that they had available at the All-State rate.

- We met often prior to coming to Festival (initial meeting in Feb, June following casting, Sept to arrange for the production staff school's rooms, November at Thanksgiving to finalize reception, December to assign rooms, Jan a follow up meeting after the Festival)
- A lovely reception was held and they donated the room expense only charging for the food
- The local arrangements person walked through the rooms and noted damage before check in and did the same after they students had checked out
- We arranged for 2 master sets of keys, one for the chaperones one for the producer
- Extra towels were put into each room prior to the student's arrival
- A daily meeting with the hotel staff during festival week was implemented – a must

Food

A SAM's Club or COSTCO card is a must. Having two locations one for the actors and one for the technician's. It was important to the production staff to have the crew, cast and musicians together as much as possible. We were together for at least one time each rehearsal/build weekend. After the first weekend, the likes and dislikes of a company are known. If something works stick with it. We were fortunate to have Greg's brother's connection for the munchies at the hotel. They were great and kept our Festival week costs low.

- Having pizza each of the last days of the weekends worked well. We were able to use up other foods.
- The holiday feast provided by the families was a huge success. It gave the parents/families and opportunity to help.
- Donations, Donations, and Deals...that's the key to staying under budget. Hopefully the producer or staff members know a guy...who can cut a deal.

Tickets

Huge thank you's to Karen Hall and Kurt Steinhauser who made the ticketing for the parents and staff work. Without their flexibility, understanding of the uniqueness of our particular situation with our guests, it would have never worked.

- If at all possible do an invited dress for parents and family
- 1st show should be the suggested show for family to attend, attach a reception so that they will come.
- Giving family options was good - make that known sooner so that no one is scrambling at the

end

- There are always last minute changes, checking with Karen and Kurt is a must at the Festival.
- Remember that we have many blended families.

Production Staff

It was an honor to work with these individuals. Any issue that arose was worked through and solved in a professional manner. The only advice is to have production meetings often. We didn't have them as much as we should have, there were some issues that could have been avoided if we had a set time, but trying to get 25 individuals together in the same room is difficult. Perhaps video conferencing might help. Special thanks to Bob Schramm from Broadway Costumes for putting together over 300 spectacular costumes at no cost. Amazing.

Cast/Crew/Orchestra

This group of young men and women became a family. It was very important to all of us that no one feel less important than anyone else. We were all a part of a team. Any issues or conflicts in schedules were dealt with as they arose. Flexibility was our mantra. We treated these young people as young adults, with respect. In turn they gave that respect to us and to each other. They never wanted to disappoint us or each other, consequently, they worked harder, grew closer and became lifelong friends. Things that helped with this:

- Holiday Cards signed by the staff
- Period meals with the entire company
- Holiday meal with entire company and parents, where the kids were placed so they could get to know others.
- Crew learning parts of the show and performing
- Twitter and Facebook page for all, that included activities outside our all-state rehearsals, their own shows etc.

Rehearsal Housing

Always an issue. Start early, beg if needed. And always have a few back up houses.

Parents

Communication is the key. When they know what's going on, they are so supportive.

- Gmail account with all parents. Information, updates and requests for help are always answered
- Google doc ticket survey, not all filled out, but if it came out earlier I'm sure it would work better we ended up calling the families we hadn't heard from, the ISU kids were great

about this help.

Parking

An issue this year that was not foreseen by the staff. There was at one point over \$600 in parking tickets that were received. The staff went from bagged meter parking to daily passes as a park on the committee to save money. It worked for Monday-Wednesday, but Thursday and Friday when the Festival begins the meters in the Krannert where the All-State staff MUST park, they metered parking was gone. Only a connection in the parking department allowed the fines to be lowered to \$160. That will not always be the case. In discussion with Michelle, perhaps the Monday-Wednesday could be passes and Thursday – Friday of Festival be bagged meters. More clarification as to where we could park production large vehicles closer would be helpful for future All-States

Busing to/from Krannert

The Champaign Park District came to our rescue and bused the company each day. This is something that when in Champaign, will become the norm. They were wonderfully flexible and given enough notice (a day) were able to accommodate any change in the schedule or add more pick-ups. This would need to be set up by a local arrangements person or the producer for future Festivals. The cost was 1/5 of the previous year.

Krannert Center and Staff

Amazing!!! From Nick Zazal, to Tom Blake, to the lighting folk, to Drew our Krannert stage manager, and all the staff that were there for the run of the show, to the costume shop, to Julie Rundell from props, Lisa in the front of house, the custodial people...we couldn't have done the show without them. They shared their knowledge, their time and expertise to help with everything...and they anticipated our needs.

- Meet with the staff often and early
- During Festival week, meet on a daily basis with all the key parties. One person should do this so that the Krannert people know who to go to with issues or questions or suggestions.
- Have a person on the production staff who is the liaison with the facility (Bob Aldridge did this he worked with many of the people before and I believe helped solve issues before they arose)
- Say thank you often. Remember those little things at the end of the show to say thanks. So budget for it if at all possible. It's a little thing but much appreciated, and remember to include everyone. The director purchased engraved keychains for the students staff and all Krannert tech staff. They are all part of the team and the process.

U of I Conferences and Institutes

Michelle Marquart was a huge help. Many thanks to her leadership. She helped smooth issues in a timely and very professional way. Communication is key here. Michelle was available to talk to at all times. It is C and I who can offer suggestions for places to go for donations. Work with them.

Illinois Theatre Association

Communication and trust are the two components that have to be in the relationship with the ITA and the All- State director and producer. At times both were strained. Both groups need to share a common goal. Although attempts were made by both groups to fix issues, it took compromise and mediation on occasion to make the business portion of this show work. The main issue that needs definition is the control that the ITA executive director or office has in this production. Intent was always good, but in the end, there was much miscommunication, last minute decrees, promises and duties unfulfilled. It is our STRONG recommendation that the ITA board examine this relationship. The ITA needs to remember that everyone on the staff and committee are volunteers, donating their time for kids. If the process becomes overly weighted down with minuta and corporatized business practices, the volunteerism will slowly fall away. The All-State production survived for over 30 years without this kind of involvement from the top. One of 2 things are suggested:

1. If the ITA Board feels that the Executive Director or ITA board representative should be at the forefront of all All-State proceedings they should know that it is BIG job and plan for the appropriate and anticipated work load. This person should be at every production meeting, auditions, callbacks, every rehearsal weekend and all week at festival. They can not have the level of involvement that was proposed this year sitting in the ITA office. It just does not work. OR
2. If the ITA Board feels that the All-State producer and director can manage the bulk of the job, then the involvement should be minimal from the ITA. Checking over language of documents or PR materials, working with treasurer and producer to set-up payment plans for students etc. This is a manageable work load and can be done in the office.

In the end, despite difference of opinions the show and all of its unique issues, was a success.

- Business cards a must - Thanks to Aimee-Lynn for printing Memphis business cards for J.R. and Sue.
- Add a media form to all the forms for students in addition to the med form.
- Logo stationery for thank you notes would be a great addition.
- More in person meeting with the ITA staff and treasurer to clarify money issues in a more timely fashion
- Clarification on who has the final say on issues, who has to be contacted for what, who

needs to give permission for things.

- Timely response on both of party's part but also remembering that we are teachers and volunteers to this job.
- An ITA representative at each of the rehearsal weekends, especially the first one with the parents. It would put a face to a name.

The Festival Committee

Many thanks to Greg Chew for his belief in the project and the never ending support. He along with the rest of the committee allowed this production to flourish. Special thanks to Vic Pilolla for soliciting donations from schools and brainstorming a new way to raise support and money for future All-States.

Thank You and Hockadoo!

Between the staff, students, parents, committee, ITA, Krannert staff, hotel staff, Broadway Costumes, ISU, U of

I, chaperones, food vendors, Champaign Park District and of course our Broadway guest actors and producers, it took well over 500 people to make MEMPHIS not only happen, but successful. The list of names is far too long to to list here, but we are so thankful to everyone's contributions to MEMPHIS.

- J.R. Rose and Sue Aldridge



Exhibits Exit Report

- Opening comments

Exhibits went very well after everyone was settled in. We had a number of space issues during check in on Thursday which will be discussed further throughout the report.
- What were your responsibilities?
 - Solicit colleges, universities, and vendors to be exhibitors at the Illinois High School Theatre Festival.
 - Provide support to colleges and vendors throughout the fall by answering questions, reminding exhibitors about deadlines and collaborating with auditions as needed.
 - Coordinate with the host college regarding layout of the exhibits and assigning vendors and colleges to specific locations.
 - Purchasing supplies for exhibitor/workshop leader goodie bags.
 - Follow up on registration.
 - Gather and compile photos from school productions around the state to include in the digital slideshow.
- What statistics can you provide for your subcommittee?
 - 48 Colleges and Universities registered.
 - 17 companies registered.
 - Tom Lapkus was contacted about registering but failed to do so.
- Comments about budget items
 - \$500 was budgeted for goodie bags. Thanks to the work of Patt Cheney we received gift cards in the following amounts which were all used for goodie bags: \$100 Jewel, \$75 Costco, \$75 Office Max, \$25 Michaels, and Office Depot -- \$75, \$60 in cash. No other monies were needed.
- How accurate was your chronology (online at the Committee page) and what revisions do you propose?
 - The chronology is correct.
- How many student monitors did you use/need?
 - We asked for two at registration but did not get them. Thankfully we had Vic's daughter and Allan's students to assist in goodie bags and registration.
- What worked well that has always worked well?
 - The registration process was fairly smooth. After everyone was settled and a few fires were put out, most seemed very happy with their placements and experience at the festival
 - Due to space limitations at Krannert we restricted double spaced to Corporate Sponsors only.
- What did not work well and what suggestions for improvement would you make?
 - Some exhibitors took up too much space. Many need an 8X8 rather than a 6X6. As this limits the festival to fewer exhibitors we need to brainstorm how to split

vendors and universities up so we can allow as many as register and have the space for them.

- We removed a table to provide more space for A&B Photo & Hall. Hall/NIU practically took up three spaces. A& B Photo took up a space and a half. Tracy was very belligerent with Lisa and me about his space issues.
 - We are in complete disagreement that we should limit exhibitors. This is for the students and universities who want to talk with our students and watch their auditions should be allowed to.
 - Though using the back hall to the Hospitality Room was our only option to allow the extra exhibitors, they did not seem happy with that placement at first, but they ended up with a lot of foot traffic later on Friday and Saturday.
 - There was a couple of issues as to where boxes went that were mailed to the university for exhibitors
 - Always attempting to figure out how to make sure exhibitors register all participants they bring for their booth.
 - Schools that leave early. There were 2-3 three who arrived on Friday morning and left on Friday evening.
- What things did you do differently than what has been done in the past, and how would you measure its success?
- We got creative with space in Krannert. We did not limit the number of exhibitors there were. We only allowed corporate sponsors to have a double booth.
 - We suggest getting creative in how and where exhibits are arranged or placed in 2015. If exhibitors continue to grow it may be time to think of alternate locations with the same amount of visibility.
- Regarding this Festival's Theme and Guiding Principles
- How did your area reflect Social Justice and the Stage?
 - N/A
 - How did you continue to "Go Greener"?
 - We worked primarily online with the exhibitors.
 - How did you encourage website usage?
 - All communications with exhibitors was through vroommail. It would be helpful to link vroommail with a work/personal e-mail.
 - How did you make personal connections?
 - Personal connections were made via phone, e-mail, an in person at Festival check in. Both Vic and Jessica continually visited each table throughout the weekend to meet exhibitors, and "check-in" with people.
 - How did you promote full-state inclusion?
 - We feel there was a good representation of universities from around the state. We would like to take the suggestion of last year's Exhibit directors and work on the St. Louis area.

- Whom would you like to thank for your success?
 - Nick and Lisa for being so flexible and creative in the movement of tables.
 - Patt Cheney for collecting the gift cards for the goodie bags.
 - Michelle for answering all of our questions and keeping us organized.
- Observations and comments on the Festival in general?
 - Only that we felt too much was “squeezed” into the Opening Ceremony.
 - Memphis was AMAZING!
 - The festival ROCKED! The students had a blast and learned so much.
- What new forms, letters, or emails did you create to be available for the use of next year’s Committee? (include 6 cc of each example at change-over meeting, please)
 - The dry erase signs were wonderful and we saw many of the exhibitors using them throughout the weekend. I feel this really helped the students when visiting exhibitors only to find no one at the table. Thank You Brian and Alan!

Respectfully Submitted,
Jessica Buczek and Vic Pilolla

2013 COLLEGE AUDITIONS – EXIT REPORT

Brian Alexander & Allan Kimball

STATISTICS:

# registered for auditions: 154	# who actually auditioned: 151
# registered for portfolio presentations: 30	# who actually presented: 26
# pre-registered colleges for auditions: 38	# colleges attending auditions: 35
# pre-registered colleges for portfolio presentations: 30	# colleges at presentations: 26

EXPENDITURES: Sticky Labels	Free
Pocket 3-hole Folders	Free
Manila Folders	Free
<u>Printing</u>	<u>Free</u>
TOTAL	Free

WHAT WORKED:

1. Calling the tech. interviews “portfolio presentations” to reduce the expectations of the colleges that these were truly “interviews”
2. Having 3 college reps per table and rotating the students from table to table. Majority of colleges liked this best!
3. Urging the colleges to refrain from promoting their schools during the presentations which kept the focus on the tech. students and their work
4. On-line resumes were paperless and helped organization
5. Staying firm & consistent about the “no additions” policy after the deadline was a huge help
6. Limiting the number of audition slots by communicating the high schools that these are for those students who are seriously considering a college theatre degree or minor allowed more time for them to meet with the college reps.
7. Call-backs program worked well and forms for students were only printed twice (one for the morning round & one for the afternoon).
8. Locations for registration, auditions, and portfolio presentations were perfect. The only concern might be with Warm-up room location. (See #6 below under **WHAT NEEDS ATTENTION**)
9. The audition format (14 slots of ten students each) with scheduled breaks in the morning, for lunch and afternoon) worked well and was well-received by all parties.
10. The number of student monitors was down from last year, but worked well. (2 at auditions, 1 at presentations, 5 at call-back computers)

WHAT NEEDS ATTENTION:

1. There were issues with the Google documents again this year. Karen and Brian had to end up recreating the document Friday morning. Do we know anyone who could create a program for us that the colleges did the checking and it was mail merged? Just a thought. How can this improve?
2. Audition and portfolio presentation areas must be unlocked by 7:15 to set BEFORE colleges & students arrive for registration, warm-ups and settling in (Had issues in music building. Student monitor that was in charge of the building never did unlock the lab or the piano. We had to improvise.)
3. An overlap between morning and afternoon volunteers should take place, so the individual responsibilities can be taught to the next volunteer (if possible/needed).
4. Rotations for portfolio presentations could be 7-10 minutes instead of 5 minutes. Not huge but could be looked at.

5. Even more needs to be done to discourage students from auditioning who are not interested in studying theatre in college. Several high schools brought an inordinately large number of students to audition. One in particular. They took up the last two time blocks. Some of the colleges left before the last blocks.
6. The location of the warm-up room and the audition room were too close. The reps mentioned that they were able hear noise through the door. The noise was a combination of:
 - a. Students warming up
 - b. Students coming to their audition time and having to pass through the hall that was just outside the stage door.
 - c. Students/sponsors looking for the room and talking among themselves as they came down the hall leading to the holding area.
 - d. The monitors and “next” student waiting outside the stage door.
 - e. SUGGESTION – 2015 move the warm-up room to a location further from the stage (if possible) and use the room from this year’s audition as the holding room after they have checked in and warmed up. They could be brought there by the monitor. He/she could help control the noise in the hall leading to the holding room. This would also help eliminate the noise made by the groups coming in search of the room.

SUGGESTIONS/COMMENTS FROM COLLEGE REPS

1. “Share your format with the others.” Several reps indicated that this ran more smoothly than most auditions they had been to.
2. Be sure to remind the students to state their name, number and do a brief slate.
3. Provide the students with a list of the programs that each college offers. The colleges mentioned that some of the students they called back came to meet with them and were looking for a program/emphasis that the school didn’t offer. This list would allow the students an opportunity to better focus their limited time on Friday afternoon/evening and Saturday morning. Separate sheet or PDF? Back of call back sheet? Could add a check list for the colleges as they register to indicate the programs they offer. This could be compiled and distributed to the students during the Thursday night meeting.
4. The Yellow “away from our table” sheets were widely used. The schools liked having that ability to share times with the students. It was noted they were being effectively used.
5. Provide more signage to help direct the students to the holding/warm-up area. Allan had some of the college reps mention that students were asking them where to go. The signage that was there indicated that the auditions were in the auditorium (which was correct) but that is not where they were supposed to go to check in and warm up.
6. Several of the college reps indicated that there were not places to plug in their laptops. We need to consider having more power sources available. (Additional extension cords and power strips. This will become especially essential if we are able to incorporate Brian’s idea (See **WHAT NEEDS ATTENTION** #1 Above)

HOSPITALITY FOR COLLEGE REPS:

1. The food itself was a success. They had positive reactions to the variety of options provided.
2. The hospitality area for them was in the lobby/foyer of the Music Building (directly outside the top doors of the auditorium). It was extremely convenient

3. HOWEVER...it was open to all the students and sponsors that passed through on their way to workshops in the building. When Allan went up to the area to see how “it was going”, he noticed that some of the students/adults sitting in the lobby were also enjoying the free hospitality. Allan found the building rep who assigned a monitor to serve as the “food guard”. If this area is to be used for the 2015 Festival a monitor would need to be assigned from the beginning.
4. Need coffee, water, donuts, etc. in the Tech area. We forgot this year.

THANK YOU TO:

1. The college monitors and the monitor coordinators for providing enthusiastic and organized help. Especially the five monitors in the call back tabulating room. They didn’t get frustrated when the Google docs didn’t work and kept on plugging!
2. Karen Hall for her assistance with the call-back program and forms.

Illinois High School Theatre Festival 2013

Play Selection Sub-Committee

January 27th Exit Report

➤ Opening comments

The 2013 IHSTF was a great success with a variety of shows that reflected this year's theme of Social Justice and the Stage. If included 25 schools across the states and represented many genres from Shakespeare, classis dramas, and even some new experimental work.

➤ What were your responsibilities?

- Compiling submissions from schools and directors.
- Finding respondents to see shows.
- Communicating with directors and respondents.
- Seeing and responding to submitted shows.
- Compiling responses for the November meetings.
- Make recommendations for shows to be selected to perform at Festival.
- Attend the December directors meeting.
- Compile and proof school profiles and production summaries.
- Proof plaques and hand them out during the Festival.

➤ What statistics can you provide for your subcommittee?

25/38 shows were selected which included 13 Full Lengths and 12 Showcases

Below is a chart that shows the selected shows in bold by region.

Attached is a historical perspective on schools and whether or not they have been selected.

➤ Region 1	Region 2	Region 3	Region 4	Region 5	Region 6
	Lake Park	St. Patrick's		Urbana	
Galena	Plano	Queen of Peace		Unity	
	Rolling Meadows	St. Ignatius		University Lab	
	Wauconda	Thomas Kelly		Rantoul	
	Prospect	Niles North		Fieldcrest	
	Antioch	Sandburg			
	St. Francis	Nazareth			
	Buffalo Grove	Elmwood Park			
		Resurrection			
		Loyola			
0/1 Productions	5/8 Productions	5/9 Productions	0 Productions	1/5Productions	0 Productions

SHOWCASE REGIONS

Region 1	Region 2	Region 3	Region 4	Region 5	Region 6
Rockford Lutheran	West Chicago	Oak Pak River Forrest		St. Joseph-Ogden	
	St. Charles East	Maine East		Cerro Gordon	
	Metea Valley				
	Libertyville				
	Addison Trail				
	Glenbard East				
	East Leyden				
	Belvidere				
	Cary-Grove				
1/1Productions	8/9Productions	2/2 Productions	0 Productions	1/2Productions	0 Productions

➤ **Comments about budget items**

We only used money to purchase plaques for the selected schools. We did not commission any shows this year.

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

- The chronology is detailed and was useful.
- A revision would be to emphasize the recruitment of respondents as soon as you can. Once shows are submitted as early as June, begin to find people to see these shows.
- Another update and a way to go green, is not requiring the use of posters and pictures in paper format at the December Director's meeting. We should also tailor the call script according to the needs of the year if we need a sign language interpreter or not.

➤ **How many student monitors did you use/need?**

One per performance venue for assistant with ushers.

➤ **What worked well that has always worked well?**

The selection of shows and the response process worked well again for this year.

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

The main suggestion we have is that the ITA convention was a good place to find respondents. The convention needs to be better attended and a bigger event to pull more people in from the Secondary and University divisions.

With the new play response process, we are wondering if 3 respondents are truly needed to see a Full-Length productions. We should consider the advantages and disadvantages of having 2 respondents versus 3 respondents. Once that is determined, make a decision whether or not 3 respondents are truly needed any more.

Utilizing more regional coordinators is another suggestion we have for next year. The three regional coordinators this year were helpful in recruiting respondents in their area.

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

We used more regional coordinators in the Rockford and Chicagoland areas, and continued to utilize a regional coordinator for Central Illinois, as per suggestion from the 2012 Play Selection subcommittee. They were helpful in seeing shows that the Play Selection representatives could not attend.

➤ **Regarding this Festival's Theme and Guiding Principles**

- How did your area reflect Social Justice and the Stage?
 - The shows that were selected represented shows that reflected the theme very well.
- How did you continue to "Go Greener"?
- How did you encourage website usage?
 - The use of submitting a play, responding to a play, a
- How did you make personal connections?
 - By getting to D Ann Jones, James Crow, and Marty Jean Goughnor as the regional coordinators. We also make personal connections through the directors and play respondents.
- How did you promote full-state inclusion?
 - D Ann Jones sent letters to schools in Central and Southern Illinois encouraging them to submit a play to Theatre Festival. Based upon the amount of schools and history of schools from that region show submit, the letter was not effective in recruiting schools from those regions.
- How has your work minimized generational and geographical "fault lines" among sponsors?
 - We had an experience teacher who has worked on Committee many years with a teacher who was on their first Committee as a voting member.
- How did your Subcommittee's work help students to look beyond themselves?
 - During the talkback after a show, the respondents would ask questions about their process, which encouraged students to evaluate their own work.

➤ **Whom would you like to thank for your success?**

- Greg Chew, D Ann Jones, James Crow, Marty Jean Goughnor, Nick Zazal, and Austin Lin, and the many directors and play respondents for this year.

- **Additional comments that would be useful to your successors? (sadder-but-wiser observations, legacy moves on your part)**
 - Implement the new Play Response 2.0 process that is based on Liz Lerman's critical response process. Continue to grow and utilize the Regional Coordinators.
- **What new forms, letters, or emails did you create to be available for the use of next year's Committee? (include 6 cc of each example at change-over meeting, please)**

Attached are the new forms created by Nathan King to help with the new Play Response Process and the Historical Perspective on schools that submitted and selected.

University of Illinois-Krannert Center IHSTF '13 Exit Report

General

- Concerns from Campus Parking continue regarding school busses incorrectly parked on Friday. I would suggest that OCE, KCPA, and the CVB jointly draft a proposal to Campus Parking to change enforcement for Friday in the future. We've tried so many different strategies over the years, but the teachers and bus drivers just don't read instructions.
- IEMS (Illini Emergency Medical Services) worked out better for us than the nurse we used to have. IEMS is very familiar with our building, our campus, and the resources available.

Box Office (notes from KCPA FOH staff)

- All-State seating was better this year since we had some keeps, but it can still be improved. I'd like to request that we kill pre-chosen usher and house keeps (6 each) for the entire run so that we can more control over location. All of our house keeps were used to reseat patrons with accessible needs, so we'll definitely want keep House Keeps accessible. Usher seats must be on aisles.
- FOH will need copies of each general festival ticket for all KCPA performances so we know the "codes." As soon as it's known would be helpful, and a color copy works perfectly fine in this case. (Austin made an 11x17 color copy of all of them and it was just the ticket...pun intended.... =P)
- I'd like to request that, if we do **not** allow late seating in Studio, the tickets for this venue include "NO LATE SEATING IN STUDIO THEATRE."
- For high-attendance Playhouse shows, it is extremely helpful if the Stage Manager can make an announcement on stage at the start of rush seating asking everyone to move toward the center - and that they can NOT save seats. Ushers and FOH do this too, but an announcement from stage is so much more efficient, and it makes rush seating go very smoothly. We had completely full houses for both *Chicago* shows! Not a single seat was left empty.
- House Manager reports via phone/Google survey worked well (according to Austin).

Workshops

- I didn't get any feedback or complaints from any of our staff or faculty so....no news is good news? ☺ Things went fine on my end, other than running out of dance-ready workshop spaces.
- Volunteer coordinators noted there was a bit of a communication gap whenever there were schedule changes. Committee needs to remember to immediately clue in volunteer coordinators to any changes, or we can't appropriately staff monitors and post signage.

Exhibitors/Lobby

- We found whole new locations to stuff an extra vendor or two this year, but some of the locations were pretty "low rent". The lobby energy is great. I'd hate to diffuse it...but if vendor numbers continue to grow, I'd advocate again for considering Orchestra Rehearsal Room as either a Corporate Vendor technology play space, or as a college fair setup. Maybe just keeping the cap on total # of vendors and staying in the lobby is the lesser of two evils? I don't know. I think you should survey ITA Corporate members about it.
- We received a request from our Ticket Office staff that we not locate the Audio vendors on the wall against their office. (near the donor plaques and the gift shop). Whenever the vendors turned on their speakers, our staff couldn't hear to answer the phones.
- Loved the "We will be back at" signs for vendors to use at their tables. Great idea.

Promotions

- Need to remember to arrange for CC terminal jacks to be activated on PCI network very early in Fall.

-It is much easier to hang signage that is hard-backed. This year I took the price posters Stacey printed and mounted them against lumber scrap from the scene shop so that they could be set on an easel. Next year can we be sure everything is hard-backed?

Opening Ceremony

-Need to keep in mind the limitations of projection in the Great Hall in relation to use of the Choral Balcony seats. Also the audio experience is not the same in the Choral Balcony because of the orientation of the PA speakers. All's well that ends well though, and I only heard a few complaints from teachers who were seated in the Choral Balcony.

-Using Production and Volunteer coordinator to work crowd control/FOH at Opening worked well. Keep in mind for next time.

All-State

-Kids were great. Well-behaved, respectful and talented.

-Must note for future All-State technical directors that the fire curtain cannot be blocked by scenery at any point in the show. There was one 3-minute scene in *Memphis* where a mobile scenic unit moved downstage and impeded the fire curtain. Fire marshall granted an exemption and they passed their inspection, but we'll make a special point to discuss this with future productions.

Friday Night Activities

-Received feedback that more mics are needed for the Improv and it was hard to hear. Also heard that some of this might be solved by a change of format (less screaming out answers). We'll explore again in '15.

Play Selection (Full-Lengths/Showcases)

-We're going to "beef up" the house sound systems in Playhouse and Studio for next festival. Lots of last minute requests from the shows. The state of the art has changed and I think more is just expected nowadays. Nothing wrong with that. Increased cost to the festival should be minimal and the end product will be far improved.

-Much improved cooperation and understanding of the importance of weapons procedures. It's important that the policy on weapons is repeated early and often and essential that Play Selection committee backs us up and helps enforce policy. Things were quite smooth overall this year.

-Some schools (specifically Urbana HS) were not aware that they needed to provide their own ushers for their shows. Parents chipped in at the last minute, but we'll want to make sure that ushers are indeed provided, and that they are ready to go at least 5 minutes before house open. (For the most part, all schools that provided ushers were on time and were pretty great, actually.)

-This year we sent a survey to collect info from the selected shows PRIOR to the December Director's Meeting instead of asking to collect it on-site. Big improvement. (Thanks Austin!)

Auditions

-Didn't hear much feedback. How did Music Auditorium work out? On our end, it was great to regain the Stage Management office as a work space for coordinators rather than use it for the Tab Room. If it works for you, we'd like to keep it. Also nice to be able to give Choral Rehearsal room back to Workshops.

Extra-Help/Hiring

-Best student committee members I've ever had. Period.

-I think we've finally hit on the magic number of student committee (at least for U of I years). 4 students (2 for production, 2 for volunteers/monitors) worked really well.

Monitors/Volunteers

- Need to remember more volunteers needed for Swap Desk on Friday morning to direct traffic. Also more signage to guide people to entrance.
- Need volunteers assigned to usher Opening Ceremony on Thursday evening.

THANKS TO ALL!

IHSTF 2013 - UIUC Local Arrangements Exit Report - January 27, 2013

Submitted by: Michelle Marquart & Erica Burks, Online & Continuing Education (OCE) Conference Services

OPENING COMMENTS

Overall, everything went really well. We sort of expected it to be hectic and stressful the whole time, especially with this being our first Festival, but we were actually able to enjoy it! We didn't have any major issues, and minor issues were dealt with very quickly and efficiently, with as little impact on the participants as possible. GREAT JOB, EVERYONE!

STATISTICS

Estimate about 4,500 total participants... 3,540 students & 548 chaperones from 164 schools, plus ~80 with the All-State Company, plus ~300 workshop presenters, exhibitors/ special guests. All but 3 schools checked in on Thursday (those 3 checked in Friday morning).

RESPONSIBILITIES

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

BUDGET / FINANCIAL OPERATIONS

1. As of the date of this report, the budget is in great 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. We are at or under budget in most areas.
2. We eliminated some expenses such as security for the dance (used UIUC Student Patrol instead) and nurses (used Illini EMS instead).
3. Many University policies have changed since 2011, making the payment process *very* slow and difficult. This has been frustrating, but it's pretty much out of our control. So, we need to plan accordingly for next time...
4. Committee needs to consult with OCE before "hiring" anyone (agreeing to pay them), or having them start work on something. With any kind of professional or artistic service, a P&A contract must be in place with the University *before* the work is started. For example, it took several months to pay the theme logo designer. This was partly because OCE was not consulted before he began working on it, and partly because he was a foreign vendor (foreign means more paperwork).
5. We can use our University P-card (credit card) to make payments, but there are many restrictions with it. *Please* check with us *before* purchasing something and then turning the bill over to us to pay, especially with equipment rental, or if the bill must be paid within 30 days.
6. We will get a Purchase Order (PO) for the Executive Director, ITA, and possibly the All-State Producer, since we reimburse them for many expenses throughout the year. That *might* help speed up the reimbursement process.
7. Reminder: University staff must handle all cash, check, and credit card payments for the Festival. Even though it's the Festival's money, the University is *very* strict about this. For example, if we say we're stopping the sale of wrist bands at a certain time, we need to stick to that. Committee members should not keep selling them.

REGISTRATION

1. We were able to copy all the 2011 RegOnline forms and just update them for 2013, which was very helpful. Also added some new functionality (e.g. automatically deducting fees for ITA members and workshop presenters).
2. We received many medical forms that were missing a parent or student signature. A few schools didn't realize that their chaperones needed to submit forms, too. Just the age-old issue of people not reading instructions!

3. Committee needs to be very clear from the start about how strict we should be with “the rules.” If two schools are each missing a medical form, don’t make an exception for one and not the other. Consistency is key!
4. We would like for the All-State Company to register through RegOnline as if they were a school. This will help us keep better track of them and their medical forms, plus we’ll have their names for the program pages.
5. There were 8 schools that were not accepted due to space limitations, although a few of them never officially got on the wait list because they did not complete their registration.
6. We had a handful of issues with schools not receiving our email saying their registration was incomplete, or thinking they were complete even though they hadn’t gotten their final confirmation. Next time we will send email reminders more frequently and follow up with a phone call if we don’t hear back from them within a day or so.
7. There were several issues with schools who scanned and uploaded their medical forms to RegOnline. We will not offer that option in the future. It’s best for them to either fax, mail, or scan & email their forms to us.

FESTIVAL PROGRAM

1. Michelle worked directly with the designer on the Festival program, instead of going through an OCE Marketing “middle man” like in 2011. This was a lot to take on in addition to coordinating the Festival, but overall it was a more efficient process with fewer opportunities for error.
2. There were many inconsistencies with the workshop schedule, which made laying them out in the program very tricky. When a workshop got moved or cancelled, the change was not made in all spots or files. It would be helpful for the Workshops Committee to maintain *one* file with all the data that OCE can then use to put together the program. This file would also be used to merge the presenter acceptance emails. This year, many presenters received the wrong day or time, and others were not informed that their workshop had been moved.
3. Festival at a Glance was printed on yellow paper this year, so it was easier to find in the program book. It didn’t seem like many people tore it out, though, so maybe it doesn’t matter if it’s in the exact center of the book.
4. Plan Your Festival page should *not* be on back of KCPA map (students miss it if they give that page to their sponsor).

ON-SITE OPERATIONS

1. Committee needs to supply more info to OCE Headquarters staff about Auditions (callback process), Tech Olympics, CPDUs, Ducks, etc. so they can better answer questions from participants.
2. Very helpful to have the Committee contact sheet with everyone’s cell phone numbers for when issues arose. Texting some committee members worked well with all the noise in the KCPA lobby.
3. Need a sign directing people to the right of Foellinger Great Hall for start of Ticket Swap Line (or at least add some text or an arrow to the existing sign, so people know to go around the railings to get to it).
4. We were unclear and a little nervous about how FESTGEAR sales would be tracked (i.e. if income doesn’t jive with remaining inventory). Stacy & Farrah said it really hasn’t been an issue in past years.

PARKING

1. Campus Parking no longer allows buses to park in the larger lots for free. We ended up renting Lot E-14 on Friday for a flat fee of \$275. Not sure if it was worth it (too far from KCPA - how many buses actually parked there?).
2. More complete & clear instructions were provided this year, but people still didn’t read them and/or follow them. Once 1 bus parked in Lot D-9, they all did. Announcements were made that they needed to move to Lot E-14, but many buses were still ticketed.

3. We cut down on the number of bagged meters purchased for staff/Committee/Tech Crew and used hang tags instead, which were \$8 cheaper per day. This seemed to work okay for everyone *except* the All-State Company. They should have had bagged meters instead of hang tags, at least for Thursday-Saturday.
4. Parking tags were sold for \$15 instead of what OCE paid the Campus Parking for them (\$11). This has always been done, but the Parking Dept. only discovered it this year and had a *serious* fit about it. So, OCE had to refund \$4 to everyone who bought a hang tag. We can only sell them at direct cost from now on.
5. OCE staff will consult with KCPA & the Convention & Visitor's Bureau (CVB) and make a joint effort to work something out with the Campus Parking for future Festivals.

MISCELLANEOUS

1. Total campus buildings used: 10 (New buildings: Smith Hall & Nevada Dance Complex, plus the newly-renovated Lincoln Hall was back in the mix. Not used: University YMCA & Wesley Foundation).
2. Sponsors' Reception was held in the Union Ballroom and was very well attended, plus no noise from the dance!
3. It was often *very* difficult for Michelle to keep up with the work load and the many lengthy/frequent phone calls from Committee members. Mainly attribute it to our first Festival, so things should be easier next time...
4. Suggest having us post on-site updates and misc. announcements on the home page (best chance of visibility).
5. Multiple Committee members should have admin access to IHSTF Facebook & Twitter accounts. Need to build social media presence during the year to get more "Likes" & followers before the Festival (best way to reach students).
6. Only ~6 people attended the movie in Noyes. I don't know if this was due to the movie choice (Rock of Ages), or simply because there were too many other events going on. May not be worth it to have a movie at future Festivals.
7. Difficult to send mass emails from info@ihstf.org account, plus some would get caught in people's spam folders.
8. Suggest announcing at the Sponsors' Meeting that there is a Lost & Found at Headquarters.
9. All-State packets/name badges/misc. items - Committee needs to be clear about what they need and who is handling what (e.g. certificates need to be decided on before the Festival).

2013 IHSTF

Patricia A. Cheney (Patt)

Associate Director – Development/Public Relations

Opening Comments

This was a learning, development and transition year for me. Hopefully, we were able to assist the I.T.A. office, Greg and others with their requests.

Both positions are in flux/development. I started out as Public Relations (Non-Voting) working closely with I.T.A. Executive Director and Office Staff. About half-way through the year I stepped into Associate Director – Corporate Development (Voting member) since Bridget Sundin started graduate school program in California (I missed working with her and we missed her this year).

We will be continue to be working closely with the I.T.A. office to increase corporate development, grants, donations, and continue to work with publicity for the Festival. We worked with the I.T.A. office and All-State Production staff with press release templates. We need to work with Registration Process for Festival and All-State so all students have signed release form from parents for photos/videotaping materials. This will afford easier access for having more press coverage. Many thanks to Drew Klingner (I.T.A. summer intern) and Ashley W for compiling PR database.

What Statistics can you provide for your subcommittee?

I.T.A. and I started a Google Doc spreadsheet to list all donations – in kind and monies. We requested all of the Festival Committee to forward information to Patt and Aimee-Lynn or directly input into the Google Docs. (If you have not, please do so in the future – it will help for proper record keeping).

We requested suggestions from the Executive about local companies to solicit and only received suggestions from two committee members. (It is not too late to forward your suggestions to me for 2014)

- We worked to secure Ads for the Program (ads were down due to budget changes with many programs and some corporations requiring more lead time. \$3,800 (\$1,775 less than projected)
- I.T.A. procured Target Grant - approximately \$3000
- All-State Donations from John Yonover for scholarships
- All-State Company donations from various schools, production staff for good, copying, etc.
- Donations from various I.T.S. Troupes/Schools for their students in the All-State towards scholarships
- An Executive Committee Member, Vic Pilolla, made a request about starting an All-State Challenge to current and prior All-State members to make a \$5-10 donation to pay it forward. He spoke with the All-State Company at their lunch on Saturday. It was well received and the I.T.A. office is already starting to receive donations.
- The I.T.A. office and I are trying to collect copies of Press Coverage – if you have copies of any which were in publications for this Festival – please forward them to the I.T.A. office.
- We were able to secure local donations for Goodie Bags - \$475
\$75 Melrose Park Costco, \$75 Office Depot, \$75 Office Max, \$100 Jewel/Osco, \$25 Walgreen's, \$25 Michael's Crafts, \$100. I.T.S. Troupe 5405
We were going to get bags from Champaign Visitors Bureau or one of the corporate sponsors. No additional monies were needed to be spent for the goodie bags for Exhibitors and Workshop Leaders. We did get bags donated.

I recommend making a WISH LIST for Exhibits/Workshops and All-State for 2014 so we can start making requests for items and monies early.

I recommend more open communications with committee and All-State so we can better track donations, in the future.

How accurate was your chronology (online at the Committee page) and what revisions do you propose. These two positions are very new. I had problems accessing ITA online materials. I need to review the two and will make future recommendations.

Regard this Festival's Theme and Guiding Principles

- How did your area reflect Social Justice and the Stage?
More gift card and money donations for Goodie Bags – Post It Notes, pens, water, fruit, snacks
- How did you continue to “Go Greener”?
PR Database with ITA, Google Docs Spreadsheet for donations, meeting and e-mail requests for workshops, donations, ads.
- How did you make personal connections?
Calls and e-mails made for workshops, goodie bag donations, program ads
Calls, e-mails, letters sent to procure grants, donations, etc.
Spoke with Senator Harmon's office and local newspapers in my school area. We will continue make contacts in the future.

Whom would you like to thank for your success?

- Aimee-Lynn, Ashley W and her grandmother, Drew Klingner at I.T.A. office
- Michelle M. and U of I staff for answering questions and everything
- Sue Aldridge and All-State staff for their PR and donation work
- Greg, Demetrios and Kurt for their guidance and answering questions.
- Vic, Jessica, and Judy Swiger for their requests and guidance.

Observations and comments on the Festival in general?

- Opening Ceremony was a bit long, but fun.
- Loved the Extraordinary Award and Bob Schramm's reaction – WOW!
- *Memphis was WOW- Huckadoo - Amazing!!! Thank you!*
- *Please continue having this year's weather ordered for each year. Festival was a wonderful experience to committee, students, sponsors, and all!*
- Krannert Exhibit area was jam packed – we suggested using an additional space in 2009, 2011 – and we really do need to address for 2015. Survey our corporate sponsors, university reps and sponsors for suggestions.

What new forms, letters, or e-mails did you create to be available for the use of next year's committee?

- PR data base – I.T.A.
- Google Docs – spreadsheet for donations
- Press Release templates
- Corporate donations request letter being revised with the I.T.A. Executive Director and Board for future requests.

Many thanks to everyone on the Executive Committee and all of the reps from U of I and ISU for their continued support and assistance with PR and Corporate Development. We look forward to 2014 work ahead.

Respectfully submitted,
Patt Cheney

2013 IHSTF EXIT REPORT BOX OFFICE

Opening Remarks

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

Responsibilities

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

Statistics

Please see the attached Box Office Report

Budget Items

Paying to have Krannert print the tickets for the All-State continues to be a good idea. We only spent \$41.27 on expendables. HOWEVER – we have nothing left and will need to restock for next year's Festival. I will purchase these items soon and propose that we divide the bill between the 2013 and 2014 Festivals. It should take about \$300 to restock our card stock, envelope and label supply

Chronology

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

Student Monitors

We used 6 student monitors at the Swap Desk during our peak morning hours both days of the Festival. After that there were at least 2 monitors at the desk the rest of the day.

These numbers were fine.

HOWEVER – students moved incredibly slowly through the line on Friday. I don't think it was the way we were handling the line. I think it was the kids.

What Continues to Work

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

Suggestions for Improvement

Just a reminder that numbers need to be considered at all times. We were a pretty large Festival this year and we barely fit into the Great Hall and the Festival Theatre. It was very tricky to seat the All-State performances.

Changes in 2013

We allowed the All-State families to choose which performance they came to. From the box office end – this wasn't a horrible thing. We just need to find a better way to distribute tickets to those parents in the future. It got a little crazy at times.

We worked hard with front of house at Krannert to hold back house keeps for all performances. It did help with some of our ticketing issues when a school decided they needed to swap their All-State tickets for another performance and when we discovered that the number sound kill seats in the Tryon Festival Theatre was incorrect and that we would have to re-seat people.

Many thanks to Jessica at Krannert for all of her help.

What comments do you have about the overall Festival?

Congratulations to the entire Committee on a job well done 😊

Respectfully Submitted,

A handwritten signature in black ink that reads "Karen M. Hall". The script is fluid and cursive, with the first letters of each name being capitalized and prominent.

Karen M. Hall
Associate Director – Box Office

IHSTF – BOX OFFICE REPORT 2012

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

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

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

SHOW	Capacity	Ticketed	Walk-ins	Total
Importance/Earnest 7:30	740	341	49	390
Xanadu - 7:45	125	125	0	125
Complete Shakes - 7:45	700	565	75	640
On Stars Not Falling - 8:00	525	445	45	486
Actor's Nightmare - 8:00	150	90	29	119
Wind in the Willows - 8:00	327	75	9	84
Scenes from Life - 8:00	200	97	3	100
Comedy Sportz – 8:30	189	129	34	163
Almost, Maine – 7:45	1000	1081	0	1081
TOTALS	3956	2948	244	3188

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

Secretary/Next Executive Director IHSTF 2013 Exit Report

- Opening comments: Whew! Minutes are not easy. Decision-making is not easy. What a different perspective I have since last Festival. The most important observation I had was that this is a big group process. The captain of this ship is a facilitator and visionary for all the crew who actually realize the vision. This Festival really is the work of many hands.
- What were your responsibilities?
 - Attend all Planning Meetings.
 - Take accurate notes at each official Planning Committee Meeting
 - Type out notes from meetings into minutes and proofread them.
 - Send rough draft of minutes to the Executive Director and other selected parties for perusal and approval.
 - Make changes to notes based on feedback from Executive Director and other selected parties.
 - Send notes to Committee Members for amendments and adjustments prior to next Planning Committee Meeting.
 - Make corrections to minutes based on feedback at Planning Meetings.
 - Send “official” copy of minutes to Executive Director and to the Executive Director of the ITA for the ITA website.
 - Be available for Executive Director for supervisory, organizational, and other duties.
 - Attend ITA Convention
 - Line up All-State Director
 - Choose theme for the next Festival
 - Write description for the Festival Program and send to the university host
 - Secure members for the following Planning Committee
 - Set tentative meeting dates with the host university for the next Festival
 - Prepare and set up for Festival
 - Greet and assist with registration
 - Attend Festival
 - Attend Opening Ceremony and introduce the theme and All-State title for the following Festival
 - Present the Extraordinary Contributions Award
 - Attend the final All-State performance
 - Hold meeting with the host university personnel for the following Festival
 - Set agenda for the second half of the Change-Over Meeting
 - Send combined agendas to the old and new Planning Committee members
 - Compose Exit Report for Change-Over Meeting
- What statistics can you provide for your subcommittee? None other than those in minutes.
- Comments about budget items
 - I think it was indeed appropriate to boost the amount afforded for the Opening Ceremony performance.
 - I think we should continue to approach corporations for large donations well in advance of each festival and that the Associate Director of Development should do that all year for future Festivals.
- How accurate was your chronology (online at the Committee page) and what revisions do you propose?
 - Overall, the chronology worked well.
 - The only difference I would make is that the duties during Opening Ceremony and perhaps Welcome and Closing Ceremonies should be flexible in case there are changes to the program.

- How many student monitors did you use/need? None
- What worked well that has always worked well?
 - Sending the minutes to the Executive Director and a selected set of others to proofread the minutes before they go out to the Committee.
 - Using Kurt Steinhauser as a resource for protocol, context, and consistency.
- What did not work well and what suggestions for improvement would you make?
 - Expecting Committee Members to send feedback on minutes before Planning Meetings.
 - Expecting return emails from Committee Members in a timely fashion.
 - Suggestion: Clear expectations for communication between and among Committee Members concerning matters with deadlines.
- What things did you do differently than what has been done in the past, and how would you measure its success?
 - I threw ridiculous notes into the minutes to see who was actually proofreading.
 - This proved that most people did not read the minutes until the last minute.
- Regarding this Festival's Theme and Guiding Principles
 - How did your area reflect Social Justice and the Stage? I tried to support the vision of the Executive Director as best I could.
 - How did you continue to "Go Greener"? I only printed when absolutely necessary. I never sent paper copies of minutes, correspondences, nor materials. I tried not to drive at all once at the Festival. I told each restaurant vendor that I did not need a bag for take-out food. I drove our Honda Hybrid to all meetings (accept when I needed the van for transporting the shelving.
 - How did you promote full-state inclusion? I asked Christopher Thomas to join the Committee to include someone from the west side of the state.
 - How has your work minimized generational and geographical "fault lines" among sponsors? I made a conscientious effort to befriend teachers from the younger generations and continued to foster my relationships with retiring and older teachers.
- Whom would you like to thank for your success? Greg Chew and Nathan King for their great insights and mentorship. Kurt Steinhauser for keeping me attuned to the chronology.
- Observations and comments on the Festival in general? It was very interesting to circulate among the various locations where Committee Members were working to see all that they were doing. I gained a great appreciation for delegation, trust, and creative problem-solving displayed by Greg and the Committee.
- Additional comments that would be useful to your successors?
 - Do not wait; ask for clarification while taking notes at each meeting.
 - Type the minutes within a day or so of each meeting so you do not forget what you meant by each note.
 - Choose Committee Members based on diligence and effectiveness.
 - When choosing a Committee, do not be afraid to try new people, but be sure they have proven themselves by service to the Festival via Play Selection or other means
 - Do not make decisions alone. Use your past, current and future Executive Directors as sounding boards. Build a close advisory group and use them.
 - Do not make decisions too quickly. Take time and get feedback of all sorts before proceeding.
 - Be sure to collect the list of college auditioners, list of colleges auditioning, list of Exhibitors, Festgear orders, official budget for Festival and All-State Production, and other important documents.