

IHSTF 2014 Executive Committee Exit Reports

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Illinois High School Theatre Festival – 2014

Exit Report – Workshops

I. Opening Comments

II. Responsibilities

- I. As workshop directors, we were responsible for reviewing and revising all registration information and correspondence with presenters. We also sought out workshop presenters in order to make this festival “extraordinary.”
- II. After touring the possible workshop rooms in June, we noted each facility’s capacity and specific characteristics: sinks, wood floors, tall ceilings, etc.
- III. 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.
- IV. We edited the Workshops section of the Festival Program multiple times for accuracy.
- V. On the Thursday Evening & Friday morning of Festival, one (or both) representative of the committee was at the registration table to hand out registration packets and goody bags to presenters.
- VI. We developed a Google form for all student monitors to record their responses; this included statistical data & also recommendations for future room usage at ISU.
- VII. During the Festival, we kept in contact with the student volunteers to help trouble shoot any possible problems.

III. Statistical Data

- A. There were 200 Workshops registered (6 cancellations prior to festival and 1 no-show at Festival) presented by 98 different leaders.
- B. Unfortunately, we were unable to count an accurate number of attendees at each workshop at the exact times due to an inaccuracy in the reporting on our Google form. (We will fix this for next year!)
- C. Best Attended workshops: Repeat of Opening Ceremony Workshops, Playback Theatre, Improv Auditions, Yopalates, Singing your Audition (Stacey Cunningham’s), Drag Make Up, Age Make Up, & generally speaking all the Improv/Theatre Games Workshops were heavily attended
- D. All of our statistical & informative data can be accessed on our online Google Form, which can be seen online at any time. We can make this available through the Committee Planning Page for future use, especially for festivals held at ISU.

IV. Comments about budget items

- A. We were allocated \$5,000 at the start of the planning phases for this Festival. However, all of this money was truly spent on Workshops/Performances for the Opening Ceremonies. While this was an effective use for the money for this festival, we suggest that the money continue to be left as a line item in the budget so that the Workshop Directors can cultivate extraordinary workshops that might exceed the expectations and/or abilities of our typical volunteer base of workshop presenters.

V. Accuracy of Workshop Committee Chronology

- A. For the most part, the chronology was followed rather closely.
- B. Suggested Adjustments:
 - ★ **Include a committee phone-out for the September meeting.**
 - ★ Add extensive proofing/editing of the workshop spreadsheet after the November meeting

VI. Student Monitors

- A. We used every student monitor we could get! Since actual numbers were down for volunteers, we found that the student monitors often were very successful for the first workshop presentation but then 1) weren't present or 2) weren't as helpful in cleaning up after the second workshop presentation. This should change for future years.
- B. We asked that every student monitor be aware of three things at the festival:
 - a. They are the "face of the festival." To both students and the workshop presenters, they must be willing to help in every way. If the presenter has a question, they should try to find the answer, etc.
 - b. Fill out the Google forms online after each workshop.
 - c. Be the last one to leave the workshop to ensure that the room is picked up and returned to its original condition.

VII. What worked well?

- I. One of the things that worked well was the support of the student monitors, especially the student monitor leadership. The ISU team was great help in facilitating any changes and adaptations.
- II. The Tech workshop: Neverland presented by the ISU faculty was a hit.
- III. The repetition of the opening ceremonies workshops was a big draw.
- IV. There was a vast variety of workshop covering all areas of theatre.

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

- A. Room Signs: there must be room signs on all the rooms. They must be printed in large enough fonts. Furthermore, the rooms should have all information on them, especially if a room is used for both Performances and Workshops.
- B. 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 ISU/Megan & Terry for confirmation mailing? If not, then we should change the way the data is input into a spreadsheet from the online registration form. Currently, the spreadsheet creates more work for us while trying to schedule the festival.
- C. Rooms should all be opened and ready to go on Friday morning.
- D. Rooms that are close to each other should be checked for compatible workshops. (i.e. yoga and something loud should NOT be placed near each other)
- E. Halls we didn't use but should have: Schroeder Hall, Old Main (BSC), & Activity Room (BSC)

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

- A. The Google form was helpful in order to realize planning successes and mistakes for future years, especially in terms of room usage. However, we need to make sure that ALL monitors fill it out after EACH workshop ends. Even though it is redundant, it will help us gain better statistical numbers for each workshop.

X. Regarding this Festival's Theme and Guiding Principals

a. How did your area reflect the Extraordinary? The “planned” extraordinary workshops mostly ended up as part of the opening ceremonies, which were extraordinary in itself. Furthermore, we felt that the variety of workshops presented was extraordinary.

b. How did you continue to “Go Greener-er”? Keeping all of our information on Google Forms instead of printing out hundred of papers was one of our greener-er successes.

c. How did you contribute to “Swiss-Watch Efficiency” with regard to communication, details and timeliness? As a team, we rocked. We worked in sync and help balance each other's scheduling. Furthermore, upon Demetrios' recommendation, LaDonna took lead charge on most emails while Christopher took the lead on some of the background scheduling, etc.

d. How did you promote full-state inclusion? We both used our connections in other parts of the state in order to include presenters from regions with typical lesser representation. We had multiple presenters who had never done so at festival.

XI. Thank You's

- A. Thank you to an awesome committee for drumming up many workshops when we needed them
- B. Thank you to Megan for all of her help in coordinating the many complexities and details of scheduling the Workshops
- C. Thank You to Pete Geithner for his help in scheduling ISU rooms
- D. Thank you to the Student Committee for their help in facilitating the workshops as well as helping smooth over any changes we made once we were at the festival.

XII. Comments on the Festival overall?

- A. What an extraordinary experience!
- B. For future festivals, here are some ideas:

- a. During registration, we should have signs (i.e. “School Registration, Workshops, Exhibits,” etc.) as people sign in at each station. It will help clear confusion.
- b. The hospitality person should be the first person in line at the desk instead of ITA in order to make it possible to greet new people and help guide them through even the registration process. If this would back up the line, then perhaps there can even be a door greeter welcoming people to the festival and answering any questions before directing them to get in line for registration.

XIII. What new forms, letters, or emails did you create for future use?

A. We have all of our forms and docs in Google Docs now, including the registration excel document, student monitor response submissions, and names of presenters document. Furthermore, future committees can use the Google Form for Student Monitors as a means of submitting responses after each workshop is over.

B. We also began work on an online database of our IHSTF Room Usage for Workshops. This shall include a description of each room, capacity, what it offers, and what we’ve used it for in the past for festival. In the meantime, we also have an online link to some images of the ISU Facilities for reference.

Respectfully,

Christopher Thomas and LaDonna Wilson
Associate Directors for Workshops

IHSTF Fest Gear Exit Report 2014

Respectfully submitted by Stacy Cunningham & Pat Haynes

1. Opening Comments

Congratulations on a successful Festival!

Fest gear is excited to report that all of the 2014 product was sold!!

2. What were your responsibilities?

Pre-fest

Get quotes from different companies

Collaborate with the executive director and host school representative (Megan McCann – ISU) to figure out how many of each product to order

Order the Grocery Totes used for sponsors to pick up their initial registration information

Order the wristbands used as Dance Tickets

Order the products to be sold at Fest Gear

Find a mannequin to use for the Festival weekend

Make sure we have bags to put their product in (we had 0 left in 2014)

Make a plan for left over product, shelving, registers, etc.

At Fest

Set up the Fest Gear Corner

Help with sales throughout the Festival

Keep an accurate record of the amount of product sold

Keep an accurate record how much money is being deposited throughout the weekend

Clean up the Fest Gear Corner

Pack and load left over product, shelves, registers,

3. What statistics can you provide for your subcommittee?

Scarves (Sold for \$15/each) (*Note: There were only 18 scarves upon arrival)

\$246.00 for 20 Scarves = 12.30/each

Beanies (Sold for \$14/each)

\$252.00 for 30 Beanies = \$8.40/each

(1 not paid for – Artist gift)

Short Sleeve T-shirts (Sold for \$12/each)

\$1,681.47 for 299 T-shirts = \$5.62/each

(1 not paid for – Artist gift)

Long Sleeve T-shirts (Sold for \$16/each)

\$1694.82 for 143 Long Sleeve T-shirts = \$11.85/each

(1 not paid for – Artist gift)

Hoodies (Sold for \$27/each)

\$3,877.12 for 172 Zip up Hoodies = \$22.54/each

PJ Pants (Sold for \$21/each)

\$2,172.50 for 110 PJ Pants = \$19.75/each

(1 not paid for – Artist gift)

Wristbands used for Dance Tickets – Brandnex.com (Sold for \$5/each until Fri. Then \$1/each on Sat.)

\$230.00 for 1000 wristbands = \$0.23/each

www.4imprint.com

\$286.00 for 200 Grocery Totes = \$1.43/each (26 sold for \$2/each)

(*Note: Totes were paid for by the Bloomington Normal Convention Bureau)

\$229.43 for 50 Tumblers = \$4.59/each (Sold for \$6/each)

\$192.52 for 100 Cinch drawstring backpacks = \$1.93/each (Sold for \$6/each)

(*Note: 1 bag was broken)

Total Deposited: \$20,936.35 (including credit cards)

Total Cost of all product purchased: \$11,213.57

Total profit: \$9,722.78

(*Note: Terri from ISU was very complimentary on the accuracy of our deposits)

Reminder: 2013 vintage product was donated.

4. Comments about budget items:

N/A

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

It was accurate.

Note: Demetrios was unhappy with Wesikamp's efficiency. He switched companies in December. He had no problem working with the new company.

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

We need at least 4 student monitors at all times.

Busiest times were Friday & Saturday morning.

One of us was always at the table.

7. What worked well that has always worked well?

4 Monitors were better than at U of I in 2013.

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

Communication. It is important to keep all team members involved – not a senior/junior member.

If the executive director wants to use a specific company – USE THEM FROM THE BEGINNING. Get quotes and try to have them match – but go with the company the Executive Director wants to use. It's embarrassing and frustrating to work with a company for months on this and then pull out.

Have the host college order any external product. Stacy is having a hard time getting paid because the on-line companies are not able to produce the "correct" version of the receipt needed for ISU.

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

Make a plan for the end of the fest – make sure you know who is taking the registers and shelving and left over product. Also, end FEST GEAR earlier so you can attend the closing performance.

10. Regarding this festivals Theme and Guiding Principals:

a. How did your area reflect the Extraordinary?

The Logo was designed by the executive director (and a former student who helped make his vision come to life) and reflect his theme.

We came up with many ideas to help make fest gear "EXTRAORINARY" including: hats, raffle, pj/yoga pants, tumblers, wristbands that would be a keepsake for dance tickets. Most of our ideas were not well received.

b. How did you continue to "Go Greener-er"?

Website usage

Email communication

c. How did you contribute to Swiss-Watch Efficiency w/regard to communication, details, & timeliness?

N/A

d. How did you promote full-state inclusion?

N/A

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

Megan & Terri- for all of their help with all things money related!

All of the SIEU Students that helped fold the product

Becky, Nico and the student volunteers

12. Observations and comments on the Festival in general?

ORDER LOW – Sell out. We couldn't have sold to many more of any items.

Beanies and Long Sleeve T-shirts sold our Friday Morning. Many students asked for these items (beanies especially) throughout the rest of the weekend.

Very low sales on Thursday due to change in schedule (low traffic with multiple locations of opening activities).

Logo was well received.

Mixed reactions on grey shirts and bright sweatshirts.

Color of the sweatshirt made it hard to sell (too bright)

Change of company saved us \$511.02 on the long/short sleeve t-shirts, pj pants and sweatshirts. However, they charged us \$200.00 for delivery.

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

Keep prices low and have low priced items so all kids can get a keepsake

Color and logo are most important when trying to sell items.

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

All-State 2014 Exit Report

Written by Mark Kaetzer (Director) and Justin Mayo (Producer)

Opening Comments

To say the least, being the All-State Producer was an experience I will never forget. It was amazing to be surrounded by such talented and excited high school theatre students all working at such an incredible level. Students involved in the All-State came to us prepared and ready, and were a joy to work with. At the same time, it was truly the most exhausting professional experience I have ever had.

What Were Your Responsibilities

My understanding of the Director's Responsibilities Included:

- Selecting the play
- Selecting the Production team
- Developing a concept and an action plan for the Production Team
- Overseeing Production Designs to make sure everyone is on the same page and staying true to the concept.
- Auditions:
 - Developing and communicating audition process
 - Running the Auditions
 - Running the Call Back (To make it easier on students time and travel, I called back students on the same day that did their first audition. This may not work for every director or play.)
- Cast the play.

Everyone in the play was given a named role. We rounded out the various ensemble parts during the first two rehearsals. The one role I could not decide on was Rose Of Sharon. Three actresses all had strong auditions and each was at a different audition. I cast all three in the play and had an additional call back for this role on the first day of rehearsals.
- Oversaw The Rehearsal Process
- Kept in constant communication with the Production/Design Team
- Oversaw the Rehearsal and Crew Schedule
- Oversaw Production Team, Cast & Crew during rehearsals and performances

My understanding of Producer's Responsibilities Included:

- Organize auditions
- Maintain Budget and Financial Records for Company and Production
- Organize Schedule for Rehearsal/Build Weekends and While at University
- Organize Meals for Rehearsal/Build Weekends and While at University
- Various Company-Related Tasks

In addition, the following responsibilities were added:

- Maintain and respond to e-mails
- Maintain Facebook page
- Spearhead communication between company and production team

These are noted because while normally they would seem trivial tasks, in our age of technology, these tasks alone are nearly a full-time job. For example, between January 1st and January 7th, over 450 daytime minutes were used on my cell phone alone, ALL of which were All-State Production related. This was a daunting task and something future Producers need to be aware of as we enter into this technologically communicative age.

Statistics

I am still working on gathering statistics regarding auditions, company, etc. I will pass this on to the All-State '15 Producer

Budget Items

Company Budget

It is important to note that the original fee recommended to the committee for company members was \$515.00 per student. This was decreased to \$450.00 per student by committee. At first, I felt this would still be adequate. However, I knew there was no contingency. In the future, I would recommend the committee and ITA to search for different ways to partially fund the Company Budget. Nothing could go wrong on the company budget side.

As cast and company was selected, we ended up with a company approximately 10 students larger than originally anticipated. This contributed to increasing cost.

Then the hotel happened. Without warning, after having booked a hotel through Megan McCann (ISU Conference Services), that hotel closed and we scrambled to find a new one. We were fortunate enough to find a hotel with a reasonable rate still, but the price of our hotel stay did increase.

Overall, I was hoping to secure more food donations for Rehearsal/Build weekends. This did not happen as much as I would have liked, therefore increasing our food cost.

Finally, the Campus Dining Services catering for the meals we were at Illinois State University Braden was far more than I had predicted (As in cold cuts for \$800, I had figured around \$300). This also contributed to an increase in cost for food.

To deal with these, some decisions were made to account for these things. For example, all production staff members shared rooms in the hotel. We used one bus and shuttled students back and forth between the hotel and Braden Student Center. We did not purchase water bottles for people involved. Overall, these decisions, along with unwanted assistance from Old Man Winter and Mother Nature, I believe will put us within budget on the Company side.

Production Budget

The Truck

There were not really any other unforeseen costs in this budget. In fact, with the donation of the moving truck, I feel we will break even when all is said and done here.

Next Steps

After I have had the opportunity to reconcile budgeting with Megan, Aimee-Lynn, and Kurt, a spreadsheet of spending and expenditures will be shared with the All-State '15 Producer. If there is excess in the Company budget, we will be purchasing a memory card for each company member to include pictures from the production on it. The remainder will be either divided into equal shares and distributed back to company members, or passed on to the All-State '15 production.

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

Chronology

Chronology is accurate as is the producer's handbook. But the truth is one looks at these items for initial guidance and then does things based on his/her working style and the needs/demands of the specific show.

Student Monitors

I was very pleased with the ISU Chaperone's. The key for future director's is knowing how you plan to use/incorporate them. My plan all along was to have two chaperones involved in auditions, rehearsals and performances, and then to add 2-4 chaperones to help with supervision when at ISU. This way the two primary chaperones became part of the production team. They got to know the students/staff well and the students/staff knew them. Emily Brutton and Tommy Maslouf were wonderful. They assisted with auditions, ran acting warm ups, rehearsed scenes, set up & cleaned up meals. In short did whatever was asked of them. Kelsey Kott and Caitlyn Graham joined the team in January and also did a wonderful job.

What Worked Well?

Again, the overall process went very smoothly. I can sum it up by saying plan thoroughly and be ready to be flexible make adjustments as you go.

Moving the scenery into Braden ahead of time and rehearsing in Braden on January 2-4 was a huge benefit and allowed us to overcome the weather issues with minimal problems. Without this extra time in Braden we would not have been ready to open on Thursday evening.

From my perspective I enjoyed performing the All-State on Thursday & Friday. I liked allowing the All-State cast and crew to experience the festival on Saturday.

I also think it is important to try to limit the amount of time All-State students & Staff are taken away from attending school. Yes, most schools were cancelled on January 6 & 7 but we made every effort to limit the days missed due to All-State to 3.

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

Scheduling

Future Festival Committees will need to weigh the benefits and costs associated with the different schedule.

The extra rehearsal time in Braden added significant costs to the All-State Production.

The schedule changes created other problems:

- Very little time for All-State students going through College/University Auditions to get ready for an All-State performance.
- No performance in Braden Friday evening created a big void for the overall schedule.

Good Luck to future committees as you sort through the scheduling decision.

Food Cost

The food through ISU Catering was extremely expensive for what you get. I would recommend using any catering service as little as humanly possible.

Bussing

We ordered 1 bus and shuttled kids over. Due to time constraints, sometimes we were not able to shuttle. This made the bus ride very uncomfortable a few times. I would still do it the same way. However, I would ask for the same driver for every ride. We never knew who we were going to get and were constantly dealing with new cell phone numbers, etc.

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

Again, the flipping of the schedule of events in Braden was the BIG difference. I am pleased with the All-State performances on Thursday & Friday and enjoyed the closing ceremony on Saturday. I understand there are many issues and factors to weigh and wish future Festival Committees the best as they wade through these decisions.

Regarding this Festival's Theme and Guiding Principals **How did your area reflect the Extraordinary?**

I give the All-State Production mixed reviews on incorporation of the Festival's theme. As I say in my director's note Steinbeck's play is about ordinary people doing the extraordinary. However I don't think it reflects Demetrios's vision of different or spectacular theatre that one would not ordinarily see from high school students.

Let me add I tried to go in different directions. In one case I was not able to obtain the rights to the play. In two other instances I worked with scripts and neither felt right. This is why it took me so long to settle on a play.

Ultimately it was series of conversations with Bobbie Kmiec that brought me back to the style of play that she and I are both passionate about and in so many ways plays to our strengths as artists.

How did you continue to "Go Greener-er"?

All forms were maintained online. This was a huge relief and worked! When a student was injured, we were able to easily call all information up online and get what we needed.

How did you contribute to “Swiss-Watch Efficiency” with regard to communication, details and timeliness?

I am proud of the efficient use of rehearsal, crew & performance time. Many people on this committee had concerns about the play’s length. For the record, I shortened two scenes and the production’s running time was 2 hours 15 minutes.

How did you promote full-state inclusion?

The truth is my first goal was to pick the best talent. With that said I am proud of our “Full-State Inclusion”.

CAST:

4	Chicago
16	Chicago Suburbs
11	Mid State, North West, Down State

More detailed information will follow.

Whom would you like to thank you for your success?

- The All-State Production Team: Justin Mayo, Bobbie Kmiec, Noah Record, Bob Schramm, Donna Burke, Teslen Sadowski, Amelia Kmiec, Austin Swan, Steve Jacobs, John Vales & Sara Kaetzer
- ISU and the Theater Education Chaperones
- Demetrios Pappageorge and the Festival Committee with a special thank you to Vic Pilolla.
- The cast & crew of the 2014 All-State Production
- The ISU Braden staff led by Chuck Fudge
- Cyndee Brown for assisting with the organizing of auditions
- Megan McCann and ISU Conference Services

Comments on the Festival overall?

Thank you for having the courage to shake things up and try some new things. Thank you for providing me with the extraordinary opportunity to direct an All-State Production.

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

These will be shared with the Producers of All-State 2015.

2014 Exhibits Exit Report
Respectfully Submitted by Vic Pilolla & Jessica Buczek

Opening comments

We got several comments from both exhibitors and attendees that they loved the layout. We were very late in getting exhibitors to register. Even after several phone calls to exhibitors, they still didn't get to it on time, yet most signed up eventually. We continually visited each table throughout the weekend to greet exhibitors, invite them to the sponsors reception and just "check-in" with people.

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.

Purchase 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.

Solicit donations and run the raffle

What statistics can you provide for your subcommittee?

71 total registered

48 Colleges and Universities registered.

22 companies registered. Anthony Kosar didn't register but we knew he was coming.

1 vendor and 1 college did not show up.

Comments about budget items

Thanks to the work of Patt Cheney we received gift cards in the following amounts which were all used for goodie bags: \$150 Costco, \$50 American Express, \$75 Office Max, No other monies was needed. Patt also collected several other gift cards that went to the monitors to provide food for them.

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 Adriana to assist in goodie bags and registration.

What worked well?

The load-in for the exhibitors went very smoothly. We were able to give extra tables or space to everyone who requested it. Everyone we spoke to seemed happy with their space, and all but one was happy with their experience at the festival.

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

The set-up was more complicated than it needed to be. There should be additional

questions on the reg form.

- 1) Do you need a table?
- 2) Does your table need skirting or will you have your own?
- 3) Are you doing college auditions should be yes/no and you can't get past the question without answering.

The Raffle needs some improvement. A couple of suggestions – make personal phone calls to solicit prizes. A lot of prizes were given, but most came during the festival. Have prizes for sponsors and have prizes for students. Display the prizes on the video montage. Lower the number of stamps needed to 25.

Most of the vendors wanted internet access. – Try to set it up with the college so that each vendor table has a username and password (ie Username *Table01* – password *2015T01*)

Remember for U of I that the sound companies should not be near the Ticket office.

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

We started the raffle. We would say for the first year it was OK. We didn't get the amount of raffle tickets turned in that we wanted, but each student that did turn in a card got multiple prizes. The vendors that did give prizes were happy. Many that didn't give this year said that next year they would bring prizes.

Regarding this Festival's Theme and Guiding Principles

How did your area reflect the Extraordinary?

The Raffle

How did you continue to "Go Greener-er"?

We worked primarily online with the exhibitors. One failing was we did buy bottled water for the goody bags. We should find something else to replace those.

How did you contribute to "Swiss-Watch Efficiency" with regard to communication, details and timeliness?

We tried to make our reports very brief, but we were late in some of our communications.

How did you promote full-state inclusion?

We feel there was a good representation of universities and vendors from around the state.

Whom would you like to thank for your success?

Bone Staff for putting table up and taking tables down too many times as our needs changed.

Patt Cheney for collecting the gift cards for the goodie bags.

Megan for keeping registration open and even accommodating the last minute registrations
Amiee-Lynn, LaDonna and Christopher for helping man the table when we were working on the exhibit floor.

Comments on the Festival in general?

I thought the Festival was a great success. The All State, plays that were selected, Anthony Kosar and the closing performance lived up to the theme of Exploring the Extraordinary. Everything seemed to go smoothly.

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

Raffle Cards

Theatre Festival 2014 Acting Auditions/Technical Portfolio Presentation Exit Report

Associate Directors Farrah Velazquez & Allan Kimball

1. Opening comments:

The Acting Auditions/Technical Portfolio Presentations were EXTRAORDINARY! This year's group of students was extremely talented, for the most part well prepared, and very polite and appreciative of the opportunity.

2. What were your responsibilities?

As the Associate Directors of the Audition portion of the Festival we are responsible for:

- Work with the Exec. Director and the Local Arrangement point person to secure rooms that are appropriate for the auditions, warm-ups, and Portfolio presentations.
- Secure an accompanist to play for auditions.
- Schedule the audition/portfolio students into time blocks
- Coordinate with the All-State Producer to meet the needs of scheduling conflicts for the students from the cast and crew who are auditioning.
- Provide the necessary forms for the college representatives for their use in the audition/portfolio process in terms of determining the students to be called back.
- Tabulate and distribute the call back information to the students.
- Meet with the students participating in the process to go over the necessary information (slating, call back info, the process in the audition room, etc.) prior to their scheduled time.
- Work with Aimee-Lynn from the ITA to create a document for the students to use that helped explain what the various colleges offered in terms of programs of study.

3. What statistics can you provide for your subcommittee?

IHSTF College Acting Auditions/Technical Portfolio Presentations

Number of Acting slots Registered = 139

Number of Acting slots added on site due to registration problem = 1

Total number registered = 140

No Shows/drops = 6

Total participating at the Festival = 134

Number of Technical slots Registered = 33

Number of Technical slots added on site due to registration problem = 0

No Shows/Drops = 1

Total participating at the Festival = 32

Number of Colleges registered for the Audition process

Registered to participate in Acting = 34

Number added at the Festival due to "registration problems" or "I know I did it..." = 5

University of Dubuque

University of Illinois Champaign/Urbana

Illinois Wesleyan
 Monmouth College
 Clarke University
 No shows = 3
 Cardinal Stritch University
 Millikin University
 Southeast Missouri State University
 Total number actually attending Acting = 36
 Registered to participate in Technical Presentations = 26
 Number added at the Festival due to “registration problems” or “I know I did it...” =6
 University of Illinois Champaign/Urbana
 Western Michigan University
 Western Illinois University
 University of Dubuque
 Illinois Wesleyan
 Carthage College
 No shows = 5
 AMDA
 Blackburn College
 Cardinal Stritch University
 Hannibal-LaGrange University
 New York Film Academy
 Southeast Missouri State University
 Total number actually attending Technical Presentations =27

4. Comments about budget items

The budget for our section seemed to be sufficient. The printing costs, folders for college reps, “Sorry We missed You” sheets, etc. were covered by SIC.

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

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

We had 9 divided between the two spaces. With the new tabulation we need 10 students starting around 12:30 to man the computers to input information. Acting auditions: 3
 Tech presentations: 3 NOTE: The 3 from tech can be part of the 10 tabulation folks.

7. What worked well?

a. Accompanist was excellent. The system of having him “step out” and meet with the “next” student gave him and the student a moment to go over tempos etc.

Recommendation: Continue this process.

Recommendation/suggestion: Go to a “two-person” process where group A has one accompanist and Group B would have a second. This would give more opportunity for vocal/musical warm-ups. Also would take some of the pressure for the single accompanist. It is a long day.

Concerns: Budget. Pay for 2nd accompanist

Two warm up rooms with piano access

Two accompanists of equal performance skill

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

- a. Associate Directors might want to be a part of the registration table line-up on Thursday evening. We could pass out the audition packets to registered college representatives at this time and answer any questions that might arise. We could also double check that they are INDEED registered.
- b. Schools registering for Auditions: Many of the college reps indicated they believed they were registered, but when their registration form was pulled up they were not. Many schools had division chairs, department chairs, etc. register them and with the new form many did not go ALL THE WAY TO THE BOTTOM and notice the sign up section.
- c. **Recommendation:** Move the Audition portion up on the form so they have to register or decline it before they go on.
- d. When confirmations are sent to the colleges telling them that their registration has been received can we get a check off box added that looks something like this?:

☐ **Your institution HAS NOT registered for either the Acting Auditions or Technical Portfolio Presentations**

☐ **Your institution has registered for either the ☐ Acting Auditions or ☐ Technical Portfolio Presentations**

☐ **Your institution has registered for BOTH the Acting Auditions or Technical Portfolio Presentations**

- e. Could it be set up that these confirmations are cc to the Assoc. Directors? It would be helpful to have these so we have a hard copy at registration. We had numerous schools who thought they had completed the form. It would speed things up if we could show them what their school received.
- f. Look at the placement of workshops (especially dance or other movement based ones) if we are to use the same space(s) in 2016. The afternoon sessions had a bit of interference with “Thunder” and “Rumbling”. I know of at least one instance where the college reps told a student to wait before starting to allow sound to subside. (See #14 ,E,6)
- g. We need to keep the paper response system for the schools, but our new reporting system has been streamlined by having the monitors using the Google form to tally and then emailing the callbacks to auditioners. To make this process move even faster next year, we suggest a total of 10 monitors for auditions. We can start with 3 or 4 in the tab room during the morning auditions, so we are ready to run when the rest get out of tech interviews. Although Farrah is rolling off the committee next year, she has offered to continue to assist in the tab room and get the monitors going, so the Assoc. Directors can be at the respective interview/audition sites. She has also said she will put together the forms or train the Assoc. Directors on them. In order for all of this to work, we need to ensure we have a room with enough computer banks.
- h. There were a lot of issues with the resume Google docs and schools not being able to access it; this needs to be remedied in the future. One way we feel this can be

improved is ensuring the Assoc. Directors of Auditions also have access to the document.

- i. The Assoc. Directors need to have access to see registration information at all times. It was very problematic for us when auditioners, sponsors, etc. had questions, and we could not properly access the most up-to-date information via a database.
- j. There was some confusion by the auditioners when there was a drop or no-show, and they were not informed of it. Our suggestion in the future is to have a monitor walk in and announce that number/name is a drop before sending in the next auditioner.
- k. The registration form for students needs to specify that their callback information will be emailed to them, so they should put their own email in, and not a sponsor's email address. We should also have the email information ready for them to each check before they go in for their auditions.
- l. Only 4 people had issues with not receiving their emails, and one was because the person did not enter their email correctly. We do suggest having one of the Assoc. Directors at Festival Headquarters to resend emails to students should they not get their callback list. Farrah was able to get every issue straightened out within an hour and a half of the final emails going out this way.

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

- a. The time the accompanist spent with each vocalist just prior to performance worked well.
- b. Farrah created a new tabulation method.
- c. Callbacks were not distributed in paper form. They were sent (by way of the new method created by Farrah) to the student email. This was a major paper saving idea. NOTE: We need to be sure that we flag this new method in the materials that go out. Some of the students were still registered by sponsors so the student was not the one actually getting the email. We need to continue to encourage students to self-register. We do not feel that this information should be shared with the sponsor first. If the students wants to share it after the fact...fine.
Recommendation: Unless the email is the student's NOT THE SPONSOR's they will not receive the call back list.
- d. Thanks to Aimee-Lynn. She put together a form that was available on the Festival page that told students what offerings the colleges at the audition offered. This was in response to college feedback from 2013 where colleges indicated that many students were coming to their table and spending time talking to the reps only to later find out that the school did not necessarily offer the line of study the student was interested in. The reps indicated that they felt bad for the student because it created an "awkward" moment for the student.

10. Regarding this Festival's Theme and Guiding Principles

- a. How did your area reflect the Extraordinary?
 1. The student Monitors were ROCK STARS.
 2. The new tabulation/callback system

b. How did you continue to “Go Greener-er”?

1. Reduced the need for callback in paper form
2. Had we gotten the “entire” process up and running, most of the colleges would not have to use paper callback sheets. It would have been put directly into the program for them to make their callbacks immediately.
3. The college programs of study were put on the Festival page for students to access.

c. How did you contribute to Swiss-Watch Efficiency w/ regard to communication, details, & timeliness?

We made every effort to meet each deadline set up by the Exec. Director or on the timeline. Some issues occurred when it was difficult for us to access information in a timely manner. (See 8 g & h above)

d. How did you promote full-state inclusion?

College representatives from as far south as Carbondale participated in the audition process. We also sought input from colleges as far south as Carbondale for the information document provided to the students.

11. Whom would you like to thank for your success? Farrah, ISU/U of I monitors, Megan, Aimee-Lynn, Brian

12. Comments on the Festival overall?

It was a huge success! Lots of positive feedback from students and college reps.

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

14. Survey Results:

A -How easy did you find the entire registration process?

1. Thank you for sending the resumes so early. It allowed me to comb through them to narrow in on those who would be a good fit for us.
2. Having done this for several years we understood what was expected
3. I missed the box for auditioning...guess I'm just getting old!
4. I was one of the registrants who missed the pull-down option stating that I wanted to attend the auditions. I thought I clicked it, but apparently I didn't! So I had to get the resumes by email at the last minute. Thanks for accommodating us!
5. The festival personnel seemed to be confused about our registration

B - How would you rate the pacing of the auditions?

1. Commenting on both acting and tech, acting was a good pace, but it is a real challenge to get through all of the students in one day. Tech is always too fast. The students have to race through their presentations and we seldom get to ask questions.
2. Loved the 10 minute breaks every 1/2 hour.
3. The auditions themselves ran smoothly and were on time
4. It would have been nice to have just a few more minutes with each student, but understand the time constraints.

C - Overall, how would you rate the format of the students' resumes? (Format, spelling, etc.)

1. They were fine. It would be nice if they could also indicate if they are interested in a second major/minor.
2. Other than getting the names and addresses of the students there was no way of telling what interests students have.
3. Listing their credits was quite honestly not helpful. I would like to know GPA/ACT. BA vs BFA? Double Major or Minor? Career goals? Etc.
4. The resume's they handed to us seemed to have more information on them.

D - How would you rate the ease of using Google Forms instead of paper ballots this year?

1. I liked it. I'm all for saving trees, so I worked on a tablet, but many people still had the option of a paper version, so I think it works well.
2. Neat idea, just gets confusing when there are changes

E - Please include any suggestions you might have to improve the auditions portion of the Festival

1. We only received a few students coming to the table this year. I think it may be more helpful instead of saying they shouldn't come until after 4 - we could say something like - if no one is at the table – check back frequently.
2. It would be useful to send the students AND their teachers the callback list. I had a few teachers come up to me and say –who did you call back from my school.
3. Have you ever considered having Junior auditions/presentations? I'm not sure we are always seeing the best range of students this late in the senior year.
4. I would love to see and make connections with students before they are into their senior year.
5. Something must be done to ensure the auditioners are not competing with loud noises from nearby rooms. The final hours of the auditions were nearly drowned out by loud noises next door.
6. For the design and production interviews, there needs to be time and/or space to allow each college one-on-one time with each student. Some college representatives had to share their time with representatives from other institutions and some did not. This created an unfair advantage for those reps who got their own personal time with the students.
7. We were also asked to allow the student the entire six minute interview to present. In the past, we have been allowed time for questions or to give information to the student, which seemed more helpful in figuring out who would be a good fit for our program.
8. If it would be possible to organize the resumes in alphabetical order, that would make going through them lots easier...thanks!
9. It would be helpful to have TWO copies of the list of names -- one to hand back for "call backs" and one to keep for myself so I know who I called back!
10. Perhaps tutor all students to SLOWLY and CLEARLY say the names of their pieces before performing. Instruct them to attend as many of the callbacks as possible as we really do want to meet them.

Illinois High School Theatre Festival 2014
Play Selection Sub-Committee
January 26th Exit Report

1. Opening comments

The 2014 IHSTF was a great success with a variety of shows that reflected this year's theme of Explore the Extraordinary. It included 20 schools across the state and represented many genres from Shakespeare, classic dramas, and some adapted work. We were proud of the fact that this was the first time in some years that schools from all six regions submitted shows for play selection.

2. What were your responsibilities?

- a. Compiling submissions from schools and directors.
- b. Finding respondents to see shows.
- c. Communicating with directors and respondents.
- d. Seeing and responding to submitted shows.
- e. Compiling responses for the November meetings.
- f. Make recommendations for shows to be selected to perform at Festival.
- g. Attend the December directors meeting.
- h. Compile and proof school profiles and production summaries.
- i. Communicate with chosen shows' principals.
- j. Proof plaques and hand them out during the Festival.

3. What statistics can you provide for your subcommittee?

20/40 shows were selected which included 9 Full Lengths and 11 Showcases. Below is a chart that shows the selected shows in bold by region. Attached to this report is a historical perspective on schools and whether or not they have been selected.

FULL-LENGTH REGIONS

Region 1	Region 2	Region 3	Region 4	Region 5	Region 6
Auburn	Barrington	Andrew	Peoria Notre Dame	Crete-Monee	Effingham
Galena	Bartlett	Carl Sandburg		Fieldcrest	Gibault Catholic
Rockford Christian	Cary-Grove	Chicago Academy for the Performing Arts		Homewood-Flossmoor	
	Huntley	Niles West		Mahomet-Seymour	
	Lakes Community			St. Joseph-Ogden	
	Naperville Central				
	Naperville North				
	Oswego East				
	St. Francis				
	Woodstock North				

2/3 Productions	2/10 Productions	1/4 Productions	1/1 Productions	3/5 Productions	0/2 Productions
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SHOWCASE REGIONS

Region 1	Region 2	Region 3	Region 4	Region 5	Region 6
Belvidere North	Crystal Lake Central	Senn	St. Bede	Centennial	
Keith Country Day	Genoa-Kingston	Taft		St. Thomas More	
	Glenbard West				
	James Conant				
	Lockport East				
	West Leyden				
2/2 Productions	5/6 Productions	2/2 Productions	1/1 Productions	1/2 Productions	0 Productions

4. Comments about budget items

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

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

- The chronology is detailed and was useful. This year we extended the deadline for submissions and it ended up causing some confusion and did not garner better submissions. Suggestion for the future would be to leave the due date as is.
- 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. We currently have a running spreadsheet of those who have signed up to respond or have responded in the past. Perhaps once shows begin being submitted, respondents can be made aware that it is that time of year. We also recruited at the ITA conference this year and that worked out well. We were able to secure at least 10 respondents through that conference.
- Another update was 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.

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

One per performance venue for assistance with ushers. In the future, it might be worthwhile to change this. Many venues this year had empty seats because audience members couldn't be seated quickly enough due to lack of student monitors. Maybe larger spaces look into assigning more than one monitor if they are available.

7. What worked well that has always worked well?

The selection of shows and the response process worked well for this year. The online respondent form worked out well (except for when we had a small technical glitch). It was easy to compile the information in a reader-friendly way.

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

Regional coordinators did not work this year. Many who said they would help were not very involved and we were a little unsure of how to guide them in their tasks. There was definitely a lack of communication from those who said they would serve as coordinators.

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.

The response form was widely debated this year, particularly the questions that only have a “yes” and “no” answer. We should consider if and how we might want to modify this form.

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

Using Google Drive and all its options helped us keep organized and informed. This should continue in the future and the Google Drive festival folder should be shared with the executive director from the start.

10. Regarding this Festival’s Theme and Guiding Principles

a. How did your area reflect Explore the Extraordinary?

We struggled with this. This year, it felt like we were getting a LOT of shows that were NOT extraordinary – lots of older titles and shows. While the show might have been extraordinary for the school, it was hard to get the festival goers to see how extraordinary these shows were.

On a positive note, we did have a number of shows that were truly extraordinary in concept, design, and performance. We were proud of that.

b. How did you continue to “Go Greener-er”?

Our committee used little to no paper; almost everything we did and communicated was done online.

c. How did you encourage website usage?

All electronic correspondence originated from the website: submitting a place, volunteering to be a responder, entering the response feedback, and any emails to the committee members.

d. How did you make personal connections?

We had a few directors come to festival who were first-time festival-goers. We went out of our way to encourage them in hopes that the festival was a positive experience.

e. How did you promote full-state inclusion?

Demetrios reached out to schools in southern Illinois based on tips he received from student monitors last year. These two schools, although not selected to perform, did attend festival, helping to grow festival participation in general.

g. How did your Subcommittee’s work help students to look beyond themselves?

The talkbacks are a fantastic way to help students look beyond themselves. These discussions help students reflect on their process, the product, and their involvement as a whole.

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

All the directors and play respondents for this year.

12. Additional comments that would be useful to your successors? (sadder-but-wiser observations, legacy moves on your part)

1. Put a line for "principal's name" in the Director Response Form.
2. Review the "yes/no" option of the response form.
3. Consider REQUIRING respondents to fill out a rationale for recommendation. It is very useful to hear their feedback apart from what they are sharing with directors.
4. Invite Dan Browder (or his counterpart at U of I) to the November scheduling meeting. There were a lot of problems that surfaced after this meeting because we didn't have Dan's expertise at the time to help us.
5. Discuss if schools should be sent their respondents' responses immediately after the talkback. What are the benefits to waiting until decisions are made? Would this alleviate some feeling that this festival is competitive? On the flip side, would it be a nightmare trying to get people to send in their responses so soon?
6. Revisit how we send letters of congratulation to principals. Is there festival letterhead? Can this be done electronically (or in some other format)? Should it be a written letter?
7. Apart from our committee, is there a way to rotate roles during festival registration to have someone actually greeting sponsors? It seems pretty sterile when people walk in the festival check-in. It would be nice if they were warmly welcomed.
8. Create a script for the respondents to say about the process before they do the talkback in order to clarify the process for directors and students alike.
9. Upload Nathan King's sample video of the CRP for respondents and directors to view.

13. 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)

We created numerous things in Google Drive to keep organized. Many of these documents were just for us to keep things straight, but we're happy to share the folder with any interested parties.

IHSTF Student Committee Exit Report

1. Opening comments:
 - a. We had a wonderful time working to make sure Illinois State University and ITA held a fun and successful IHSTF. Although there were a few road bumps, it turned out to be a fantastic festival. We are very proud to have been a part of this committee. Also – a huge pat on the back to our entire student committee and our wonderful volunteers and tech team!
2. What were your responsibilities?
 - a. We communicated to Megan what rooms we needed for Friday night activities.
 - b. We wrote the descriptions for the Friday night activities
 - c. We found the DJ for the dance.
 - d. We contacted local grocery stores and restaurants for discounts to pay for food for the volunteers.
 - e. We corralled the volunteers through ISU, U of I, and other friends of our SOTD students.
 - f. We held meetings every month or so to keep the volunteers informed.
 - g. We scheduled all the volunteers to perform specific tasks.
 - h. We decided on what the Friday night activities were going to include.
3. What statistics can you provide for your subcommittee? (Spreadsheets, numbers, etc.)
4. Comments about budget items:
 - a. There needs to be some money allotted to the student committee budget to provide food for volunteers. They really look forward to the “pizza party” that comes with the opening meeting, and the SOTD ended up having to pay for it in the end.
5. How accurate was your chronology (online at the Committee page) and what revisions do you propose?
6. How many student monitors did you use/need?
 - a. We originally had 86, but after Thursday’s sudden drop, we ended up with 67. We suggest gathering at least 100 volunteers in order to cover for those that will probably drop out at the last minute.
7. What worked well?
 - a. Our volunteer meetings went off without a hitch. The new online applications worked pretty well because it made them more accessible to the volunteers.

- b. The gift cards really helped out by paying for several snacks for the break room.
 - c. The communication with Megan was crucial, and we appreciated her quick responses.
- 8. What did not work well and what suggestions for improvement would you make?
 - a. Having a satellite swap desk is very difficult with such a small volunteer staff to work with. We should make sure that we have enough people to run it before sending the swap tickets to south headquarters.
 - b. We have to have a way to make sure the classroom doors are open before 8:15AM.
 - c. Next year, if we continue to email callbacks, there should be a different email for the audition committee to use in order to send out their information.
 - d. In our opinion, the workshop monitor information works better with paper. Many of our volunteers forgot to participate in the survey because it was online.
 - e. The student committee needs to be involved in selecting which workshops go in which rooms because we know the rooms and the way they are set up. There were a few workshops that needed a bigger space, and if the student committee was involved in that process, we would be able to help make those decisions.
- 9. What things did you do differently than what has been done in the past, and how would you measure its success?
 - a. We decided to use an online application system that really helped include more of the volunteers that do not go to ISU. It also made creating spreadsheets a lot easier. However, we will need to make sure that the student committee will have access to these files at all times.
 - b. We kept volunteers monitoring in the same room for a block of time instead of moving them every workshop time window.
- 10. Regarding this Festival's Theme and Guiding Principles
 - a. How did your area reflect the Extraordinary?
 - a. We were able to keep swap desk, fest gear, and Braden ushered as well as all workshops monitored despite the fact that we lost 20 volunteers on Thursday.
 - b. How did you continue to "Go Greener-er"?
 - a. We used an online application.

- c. How did you contribute to “Swiss-Watch Efficiency” with regard to communication, details and timeliness?
 - a. We made sure every single person on the student committee was able to receive emails by letting them have access to our main email. Therefore, we kept each other in the loop and took care of business when the email was seen.
 - d. How did you promote full-state inclusion?
 - a. We reached out to U of I and the school of education at ISU to ask for volunteers. We received 5 wonderful young men and women from U of I who were happy to help us all weekend, which is the biggest number they have sent for a few years.
 - 11. Whom would you like to thank you for your success?
 - a. Megan McCann – for all of her scheduling help
 - b. Sandi Z and Cyndee Brown – both of them were there for us at any time throughout the entire festival if we had questions.
 - c. Vic and Pat – for giving the gift cards and gift certificates to the student committee to use for food.
 - d. Our volunteers – for being patient with the rescheduling and working even harder to make sure the kids had a really great time at the festival.
 - 12. Comments on the Festival overall?
 - a. The student committee as a whole felt a little disrespected by a handful of our colleagues on the committee. We felt excluded from important decisions, and we felt as if we were a separate entity from the main committee because we are students and not teachers. If any of us had comments in the main meeting, we did not feel they were taken seriously or paid attention to.
 - 13. What new forms, letters, or emails did you create to be available for the use of next year’s Committee? (Have an electronic copy of each example at change-over meeting)

2014 Illinois High School Theatre Festival
Hospitality/Mentors Exit Report, Judy Swiger

Hospitality/Mentors General Comments:

A good time was had by all in the Hospitality Room. During registration I was able to talk to 18 of the 25 new sponsors.

Responsibilities:

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

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

Statistics:

Much coffee, tea, water, bagels, sweet rolls, and other treats were consumed. No bagel/cream cheese spreadsheet was created.

Budget:

Money allocated in budget, supplemented by donation from the Bloomington-Normal Area Convention and Visitors Bureau. May need to add some more money to the budget. At times the food/drink seemed sparse.

Student Monitors: None needed

What worked well:

Hospitality - Good food and drink choices. (Rice Krispie bars were a big hit.) Pretty good job of restocking items. Had big trash can. My "extraordinary" toaster was appreciated by the bagel eaters. I mentioned the online survey to sponsors for them to comment about their likes/dislikes about the changes in the Festival

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

Things to continue:

1. Include info about mentoring in the spring and fall "mailings." I got quite a few emails and calls about a variety of things.
2. Email new sponsors before winter break.
3. Email new sponsors Monday before Festival with last minute reminders and an explanation of the ticket distribution/swap desk procedure.
4. Mark new sponsor registration packets and have registration staff direct them to me.

What didn't work well and suggestions for improvement:

Hospitality Room

1. Get Catering phone number so I don't have to bother Megan.
2. Still need to have more/bigger info about Hospitality Room's location in program.
3. See if Catering can supply a toaster.

4. 1-2 coat racks

5. More coffee, hot water, and water bottles (especially between 8:00-10:00 am).

More afternoon snacks.

Mentoring

1. Instead of waiting for registration deadline, contact new sponsors as soon as they register.

2. On Festival website, still need to get sample handouts (info about students' signing up for Festival, final reminders for students, parent info/reminders, etc.) for new sponsors to use.

Festival Theme: the "extraordinary" toaster??? In final email I used the word "extraordinary" as a descriptor.

How greener-er? Used email and phone calls. Mentioned Festival website.

Full State Inclusion: didn't do anything in this area

No new forms, etc.

Thanks to: Megan, Terri, and staff

LOCAL ARRANGEMENTS – EXIT REPORT

1. Opening comments.

- Thank you to everyone who helped me through my first Festival! Everything went very well during the event with only minor issues that were all handled in a timely manner. I think this Festival is an amazing event and I am very grateful to have been a part of it. Even though we had a wonderful Festival, there were many areas that I feel we need to be looked at and some changes made. I hope that by simplifying some areas, this will decrease the amount of emails and confusion between Committee Members and the Festival participants. Thank you for this great experience and I am looking forward to 2016!

2. What were your responsibilities?

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

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

ITEM	APPROX. TOTALS
Participants	4516
Students	3593
Sponsor/Chaperones	537
All-State (students/staff)	74
Schools	171
Workshop Leaders	120
Workshops	190
Exhibit Booths	71
Exhibitors	152
Fest Guests	40
College Auditions - Students (performance)	137
College Auditions - Students (technical)	29
College Auditions – College Rep (performance)	40
College Auditions – College Rep (technical)	28
All-State Show #1 – Thursday evening	1531
All-State Show # 2 – Friday morning	1060
All-State Show # 3 – Friday afternoon	1163
Closing Ceremony # 1 – Saturday 1:30 pm	1436
Closing Ceremony # 2 – Saturday 3:45 pm	1459

4. Comments about budget items.

- To date we are in okay shape with the budget. I am still missing many receipts, so I expect things to change once everything has been received.
- Due to neon colors being chosen for this Festival, our expenses increased in printing. Most vendors only print CMYK and not in pantones, so we had to order in special ink which increased the cost for the postcards and programs.

- Dan's Grad Assistants had to be hired by the ITA as independent contractors due to issues that stemmed from 2012. Those monies will be reflected on the budget.
- A large Fest Gear order was purchased (over \$5,000) without a PO, so our office had to write ITA a residual check and then have ITA pay our office. This will also be reflected on the budget.

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

- The chronology had some edits made along the way but for the most part, it was fairly accurate. I will be taking a closer look at this over the next several months and will talk to Kurt.

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

- I worked with the three head monitors throughout the planning part of the Festival and during the event. We do not require any monitors though during the conference.

7. What worked well?

- **All-State:** It was wonderful to work with Justin & Mark. They were able to provide all information for the Bone technical staff. There was a tough decision that had to be made before Festival with getting students home before the weather hit and I am glad it worked out okay and believe the right decision was made.
- **Auditions:** Sending out the registration link to Sponsors once their School registration was complete went well. This was easy to explain to Schools and it makes sense to do it this way.
- **Play Selection:** Excellent job! It was easy to work with you both and get questions answered. Most schools were confused on the paperwork and process but we were able to walk them through the process.
- **Student Monitors:** It was a pleasure to work with the three head monitors! They returned phone calls and emails immediately and really took charge of getting things done! Great job!!
- **Registration:** Our registration system worked well for the large amount of information that is gathered. We had a one issue with our software early on but were able to get it resolved within a couple hours. Also, being consistent with the rules helped so that everyone was told the same thing with no exceptions.
- **Workshops:** Christopher and LaDonna were on top of the workshops during the Thanksgiving meeting. They did a great job and both worked extremely hard to make sure everything was correct in the program!

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

- **Auditions:** I think we need to separate the College Auditions Representative registration from the Exhibitor Registration. A lot of individuals did not sign up to take part in college auditions and then came on-site asking to be let in. I think it is confusing throwing that information in with the Exhibitor Registration Form. We also had a few students that did not enter resumes online. Furthermore, we need to change who receives the college audition information. Some colleges said they did not receive the mass email and this is because it was sent to the person who filled out the form which in some cases was not who was actually going to be in the auditions.

- **Exhibits:** There were a few exhibits that registered the week of or day before the Festival. The Bone staff was able to accommodate this but it is not recommended to allow these last minute additions. Some exhibits didn't list specific needs in their "exhibit descriptions" during the registration process which made it hard for the Bone staff to accommodate them during move in.
- **School Registration:** We received numerous Medical Media Release Forms that were not complete, we could not read, were faxed in with half the page missing, etc. We had to contact about 80% of the schools that submitted paperwork due to incomplete materials. Most schools aren't reading directions or aren't completing forms correctly. I think there is too much wording on the registration forms and the process needs to be simplified.
- **Workshops:** The information that is turned in at the Thanksgiving meeting needs to be the final proofread information. I think workshops did an excellent job with getting this done but there were still multiple changes/additions afterwards. Once we start putting this information into the program it is hard to revise. I have a couple ideas of how this process can go differently in order to streamline the entire process!
- **Play Selection:** Many of the sponsors/schools were very confused with what forms were due and when. I think we need to take a look at revising the Bring a Play to Festival posting. Teri and I spent many days walking each Sponsor through the process individually. We need to change the names of the "Principal Acknowledgement Form" and the "Principal Signature Form." We can't have two forms that start with Principal.
- **Other Notes:** There were way too many participants that did not meet deadlines. The reason we have deadlines is so we can focus on other important Festival items that need to be done closer to Festival. By allowing all these individuals to still register made it hard to keep track of who has a completed registration, what monies are due, etc.

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

- For Play Selection, I created a spreadsheet that had all schools and what items were turned in or still due. This helps us keep track of everything that is turned in and helps get this information to the Play Selection Committee.

10. Regarding this Festival's Theme and Guiding Principles

- How did your area reflect the Extraordinary?
- How did you continue to "Go Greener-er"?
- How did you contribute to Swiss-Watch Efficiency with regard to communication, details, & timeliness?
- How did you promote full-state inclusion?

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

- Dan Browder & Pete Guither: Their knowledge and promptness was outstanding and appreciated!
- Entire Committee: This is truly a team effort and I would not have been able to make this Festival a success without the help, support, and patience from each Committee Member. Thank you all!!

12. Comments on the Festival overall?

- I think we need to list the policy about homeschoolers on the website as well as individuals that want to come but their school is not attending.
- We had to transport one student to the hospital, but there were no major issues.
- Thank you for your hard work and dedication! This has truly been an amazing experience. This event ran very smoothly and it was a huge success!

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

- There were different emails that went out based on some changes with Auditions and Workshops.

14. Other Notes for 2016:

- There will be changes to how we handle credit cards for Fest Gear.
- There will also be changes on the telephone line in the Ballroom for the headquarters phone.

Megan McCann
ISU Conference Services

Patricia A. Cheney (Patt)

Associate Director – Development/Public Relations

Opening Comments

This has still been a learning experience for Corporate development and difficult with the economic times this year. Hopefully, we were able to assist the I.T.A. office, Demetrios , Exhibits, Student Monitors, and others with their requests. We did not meet budget expectations for a few reasons: 1. We were not eligible for Target Grant this year and could not locate another grant which we were eligible. 2. There were a number of Exhibitors who had full page ads last year or other size – who either did not attend this year or were not able to have an ad, or received free Ad for in-kind services. 3. Basic economic times and no personal leads from Committee.

At the time of turning this report in, I do not have the final numbers for Program Ads. We did receive \$1500 Bloomington Visitors Bureau; \$1535 Gift Cards for Exhibits/Workshop Goodie Bags, Student Monitor Food, Raffle Gift Certificates, and 150 Passport Stampers; \$1500 Yonover Foundation for All-State Scholarships; \$1201.50 from All-State Challenge (up to \$1650); we are expecting to receive up to \$1650 matching from Leyden High School and OPRFHS I.T.S. Troupe 5405; various items for the Passport Raffle; and various in-kind donations to the Festival.

Two of the in-kind were Student Monitor and Technical Shirts from Acutrak and ILC. Unfortunately, not all of the IN-KIND or other donations have not been listed in the ITA/IHSTF Google.docs we have requested everyone. If your area received any donations, please add them to the Google Doc files.

We continued 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. Having the media release as part of the medical release forms this year worked better with Registration Process for Festival and All-State and ALL Festival Registrants so had signed release form from parents for photos/videotaping materials. ITA does have a media PR database. We do need to keep it up-to-date annually. Exhibits and I both went around to all of the exhibitors and started the conversation about ways to get more involved with Festival for next year. I know we need to secure sponsorship for more items/areas. However, we need to expand further – always following the ITA guidelines for FUNDRAISING and PR. Better communication needs to occur between each of the Associate Directors, ITA, and Conferences about fundraising activities – what is needed, what has been secured by whom with contact information, etc.

What Statistics can you provide for your subcommittee?

I.T.A. and I continued to use 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 2015 Corporate Development Associate Director for 2015)

- 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. TOTAL MONIES raised from AD this year was _____ (still waiting for figure from ISU). The 2015 Associate Director should secure listing of actual ad contacts, ads for 2013 and 2014 as a starting point for 2015. They should also have a listing with contacts for all of the exhibitors for those year and as registered, for 2015. We need to contact all of the exhibitors earlier during registration to follow up on ads. This was difficult this year, since we did not have contact information until Thanksgiving. I was making blind calls to many companies.

- I.T.A. did not Target Grant - approximately \$3000 was line item. We were not eligible for it This year and need to work on trying to secure more grant opportunities. I check out some this year but there are many constraints. All of these need to go directly through I.T.A. Office due to I.T.A. showing need for monies and not profit. Associate Director needs to work with I.T.A. to identify Grant Opportunities.

- All-State Company donations from various schools, production staff for good, copying, etc.

- Donations from two I.T.S. Troupes/Schools for their students in the All-State towards scholarships (Leyden District \$900, OPRFHS I.T.S. Troupe 5405 \$750 (check requested)

- 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. This needs to be more heavily worked on in the future, trying to get more Press Coverage and photos throughout the Festival.

- We were able to secure local donations for Goodie Bags, Student Monitor Food, and Raffle Prizes - \$1585 total. Goodie Bags (\$600), Student Monitor Food (\$235), Raffle Prize Gift Certificates (\$700), Stampers (\$50) and Vic/Jessica received items from Exhibitors.

BREAKDOWN BELOW:

GIFT CARDS received (used for Exhibit and Workshop goodie bags, Student Monitor food, Raffle Prizes)

Used for Goodie Bags -- TOTAL \$600

Costco - \$150, Office Max - \$150, Jewel/Osco - \$150, Master Card - \$50
American Express - \$50, and Visa \$50

USED for Student Monitor FOOD - \$235.00

Dunkin Donuts - \$50, MasterCard \$50, Jewel.Osco \$25, Subway - \$30,
Lupita's Bloomington - \$20, More Than Super Gyros - \$10,
Prime Time Pizza - Normal - \$25, Mega Gift Certificate -
Normal/Bloomington -\$25.

Restaurant.com gift certificates (20 various restaurants) given for Raffle to Vic and Jessica - Total value \$700 (let me know if you need to listing of each)

We were going to get bags from Champaign Visitors Bureau or one of the corporate sponsors. We had some from one of the lighting vendors, however not enough. We did receive some from ISU Bookstore for remainder of Goodie bags and Fest Gear.

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 2015 so they can start making requests for items and monies much earlier this year.

I recommend we continue to have more open communications with committee and All-State so we can better track donations, in the future. I have no listing of these donations for 2014 from most All-State or other areas, since not all of them have been entered into the DataBase.

- Executive Committee Member, Vic Pilolla, made a request about starting an All-State Challenge to current and we sent out challenge requests to prior All-State members to make a \$5-10 donation to pay it forward. Vic spoke with the All-State Company during Festival and received some monies on the spot. It was well received and the I.T.A. office is already starting to receive more donations. The top three All-State companies were Memphis (2013), Jesus Christ SuperStar (1977), and West Side Story (2001). Monies raised to-date have been \$1,201.50. We are probably going to be receiving most or all of the \$1650 = bringing the total to \$2403.00. Total could reach \$3,300.

Matching monies from the All-State Challenge this year again came from Leyden High School (\$900) and Oak Park and River Forest High School I.T.S. Troupe 5405 (\$750).

The monies raised have come from 13 different All-State Companies to-date. This information is listed on the IHSTF All-State website page. Monies are being tracked by ITA.

We need to secure either schools, I.T.S. Troupes, or other corporate sponsors for the All-State Scholarships each year. I do not believe Leyden or OPRFHS are planning on being the All-State sponsors for the matching grant monies for the All-State Challenge in 2015.

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

I have never actually been able to access the two job description/chronology pages. The two positions Corporate Development and Public Relations stayed combined this year – they were combined mid-year due to one of 2013 Associate Directors moving out of State for School. I worked closely as Public Relations (Non-Voting) with I.T.A. Executive Director and Conference Office Staff developing press releases, sending out information to media. – Corporate Development (Voting member) .

These two positions are very new. I had been told they were new and being updated. I also have continued to have problems accessing ITA online materials.

We need to review the two combined positions and make future recommendations. I believe it would be beneficial to keep the two positions separate for future. The two positions have very different objectives and quite a bit which could be done to assist the Festival and ITA. They should be dealing with Corporate Fund Raising and Public Relations – more media coverage, awareness of the Festival (including assisting with photo history, etc. during the Festival).

Regarding this Festival's Theme and Guiding Principles

- **How did your area reflect Festival Theme?**

Procuring more gift cards and money donations for Goodie Bags – Post It Notes, pens, water, fruit, snacks, kisses. Raffle Donations, Passport Card for Exhibitors, phone contacts and e-mails to media. We worked with Exhibits for the Passport Program, stampers, raffle item recruitment.

- **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. Making more phone calls, e-mails, in person contact for donations.

- **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.

I contacted over 175 new corporate contacts. I sent e-mails to all of the exhibitors from 2011-2013, and some from prior years.

Whom would you like to thank for your success?

- Aimee-Lynn and I.T.A. office
- Megan McCann, Teri Derango and ISU staff for answering questions and everything
- Justin Mayo, Mark K., Bobbi Kmiec and All-State staff for their PR and donation work
- Demetrios and Kurt for their guidance and answering questions.
- Vic, Jessica, and Judy Swiger for their requests and guidance.
- All of the exhibitors who donated items for the Raffle.

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.
- Festival 2014 started a new Medical and Media Release form

Observations and comments on the Festival in general?

- Opening Ceremony new format was WONDERFUL! Anthony Kozar and his dad are amazing. If Anthony does workshops in future, there needs to be someone operating the camcorder, too much time left on the Power Point Presentation, audience was not able to see actual work being done. However, they loved it!!!!
- More performances at times, there seemed to be fewer this year.
- Workshops – try to post where similar workshops are nearby. Better way to have changes posted for participants.
- Loved the Extraordinary Award for Kurt S. – WOW, thank you for all you do!
- *Grapes of Wrath* was wonderful!!! Thank you to all of the students and production staff!
- *Please continue having good weather ordered for each year for DURING the Festival.*
- Loved the new layout for the Grand Ball Room was awesome– traffic was good and easy access. We need to make sure someone brings a laptop to be dedicated for the PowerPoint presentation. I loaned my 17’ laptop – last minute when none was available. Remember to

address this for address for 2015 and space issues in Krannert for Exhibitors. Survey our corporate sponsors, university reps and sponsors for suggestions.

- Make sure communication with ITA, Associate Directors and Conferences is better with fundraising efforts. Also with transitions.
- Loved the Closing Ceremony and Video Presentation! Super!!!
- It seemed that 2014 *Festival was a wonderful experience for committee, students, sponsors, and all!*

Thank you to everyone on the 2014 Illinois High School Theatre Festival. It has been a pleasure working with all of you! All the best with 2015, I look forward to attending.

Respectfully submitted January 24, 2014

Patricia A. Chery (Patt.)

2014 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 Performances, Full-Length and Showcase Productions, Closing Ceremonies and the All-State Performances
- Ticketing the Opening Performances, Closing Ceremonies and All-State Performances
- Creating ticket allotments for the Full-Length and Showcase Productions
- Supervising the swap-desk
- Trouble-shooting any ticketing issues that occur throughout the Festival

Statistics

Unfortunately the statistics are very sketchy this year. Our house managers in many venues were unable to provide accurate seat counts

Budget Items

Paying to have ISU print the tickets for the All-State continues to be a good idea. We spent \$275.65 on expendables. We have some card stock left but will need to restock for next year's Festival. 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 7 student monitors at the Swap Desk during our peak morning hours both days of the Festival. After that there were at least 2 monitors at the desk the rest of the day.

These numbers were fine.

The satellite venue over at CPA was never opened – and didn't seem to affect things one way or another.

What Continues to Work

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

and easily this year. Distributing Full-Length and Showcase tickets went faster than it ever has.

Suggestions for Improvement

Just a reminder that numbers need to be considered at all times.

Also – it's time to start paying to have the tickets cut at Kinko's (or a similar vendor). I did have them cut there this year – the bill is only \$175.00 for ALL of the tickets. It is well worth it – they turned it around in 24 hours, which Maine East can no longer do. And quick turnaround is important.

Changes in 2014

The lack of a Friday night All-State concerned me slightly in the beginning. We did not have enough seats in performances to accommodate all of our Festival attendees. I was hoping there wouldn't be too many people who couldn't attend a Friday night show because they were all full. However, it seems like things turned out alright. I didn't hear any complaints – and the venues seemed quite full.

I will let others discuss how the shift from an Opening Ceremony to a Closing Ceremony impacted the Festival. From a box office perspective, while we had to ticket an additional large event, it really didn't affect our process.

For a second year we allowed the All-State families to choose which performance they came to. This worked fine. However, we had far fewer All-State families to accommodate.

What comments do you have about the overall Festival?

Congratulations to the entire Committee on a job well done 😊

Good luck to our Box Office people next year. While I am stepping aside for one year – I will be happy to help and I have created some videos to step you through the process of assigning tickets in the Excel spreadsheet.

Respectfully Submitted,

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

Karen M. Hall

IHSTF 2014 Exit Report: Ceremonies
Nathaniel Haywood

1. Opening Comments

- The position of Associate Director of Ceremonies is an additional, non-voting position that was unique to this year's Festival. It is a necessary position for the sanity of the Executive Director, but only because of the unique nature of the Ceremonies this year. By having multiple opening ceremony options as well as a large closing ceremony, there ended up being a fair amount to confirm and coordinate – more than the Executive Director should personally be taking on. Because the position was new, there was no precedent and thus no firm guidelines – at least, not on the level of the other established committees.

2. What were your responsibilities?

- Creating the Festival Videography Project
- Locating, recruiting, and confirming Opening and Closing Ceremony performances (in conjunction with the Executive Director)
 - Prices
 - Performance times
 - Number of performers
 - Number of performances
- Coordinating needs for the Ceremony Performers
 - Tech Riders as necessary
 - Other technical needs
 - Lodging needs
 - Exhibit needs
- Coordinating and facilitating communication between performers and Festival College staff (ISU or U of I)
- Assisting performers at the Festival
- Performing the opening remarks (in conjunction with the Executive Director)
- Serving as (Assistant) Stage Manager for the Closing Ceremony

3. What statistics can you provide for your subcommittee?

- Opening Ceremony Numbers – Anthony Kosar: 465
- Opening Ceremony Numbers – Waltzing Mechanics: 516
- Opening Ceremony Numbers – Q Brothers: 687
- Opening Ceremony Numbers – All-State: 1718
- Opening Ceremony Numbers – Improv Mafia: 647
- Opening Ceremony non-attenders: 188
- Closing Ceremony Numbers – Second City 1: N/A (See Box Office exit report)
- Closing Ceremony Numbers – Second City 2: N/A
- Closing Ceremony non-attenders: N/A (Over 90% had tickets for Closing Ceremonies)

4. Comments about budget items

- Budget was primarily for the Closing Ceremony
- Used some workshop money to pay for Opening Ceremony performers that were not volunteers
- In the future, if the multiple Opening Ceremony format is continued, the budget should be adjusted to accommodate for having multiple performers

5. **How accurate was your chronology (online at the Committee page_ and what revisions do you propose?**
 - There was no chronology
6. **How many student monitors did you use/need?**
 - 5-10 monitors to serve as photographers for the Videography project
7. **What worked well?**
 - The staggered Opening Ceremonies seemed to work well – it gave people options
8. **What did not work well and what suggestions for improvement would you make?**
 - The videography project is a good idea but needs monitors that are consistently photographers so that they can focus more on that task. Also, there were no camera donations so substandard cameras had to be used for much of the project. Paying for a videographer is not necessary, but in the future using someone who has a better understanding of the end product would result in a better end result.
 - Clarification on what this position is responsible for would help. Traditionally, the Executive Director chooses the Ceremony performers, so there was some confusion about how involved the Ceremonies director should be.
9. **What things did you do differently than what has been done in the past, and how would you measure its success?**
 - This position has not existed in the past, so everything was different!
10. **Regarding this Festival's Theme and Guiding Principles**
 - a. **How did your area reflect the Extraordinary?** The multiple options for the Opening Ceremonies (with minimal "talking heads") provided an extraordinary and more personalized beginning. Also, the Videography project allows for students to see a snapshot of the Festival – something they've never had before.
 - b. **How did you continue to "Go Greener-er"?** All communication with performers was done via email and phone. No paper involved in any portion of the process!
 - c. **How did you contribute to Swiss-Watch Efficiency w/regard to communication, details, and timeliness?** A very specific timeline was in place for the Festival so that the Opening Ceremonies went off in a timely fashion. In terms of the process, I attempted to be prompt with communication with the performers.
 - d. **How did you promote full-state inclusion?** With this position, it is very difficult to do. Unfortunately, all of the performers are from the Chicago suburbs.
11. **Whom would you like to thank for your success?**
 - Demetrios Pappageorge, the Executive Director, for adding this position and working with me to make the Ceremonies happen.
12. **Comments on the Festival overall?**
 - A successful Festival, in my opinion. Well run, efficient meetings and timely work from the committee. New elements tried by all subcommittees that resulted in a better Festival.
13. **What new forms, letters, or emails did you create to be available for the use of next year's committee? (have an electronic copy of each example at change-over meeting)**
 - N/A

Secretary/Next Executive Director IHSTF 2014 Exit Report

1. Opening comments: I have found that minutes are very different than I thought. It's a tough job, but with guidance you learn how to do the job more efficiently.
2. What were your responsibilities?
 - a. Attend all planning meetings.
 - b. Take accurate notes at each official planning meeting.
 - c. Type out notes from meeting into minutes and proofread them.
 - d. Send the rough draft of the minutes to the Executive Director and other selected parties for perusal and approval.
 - e. Make changes to the notes based on feedback from the Executive Director and other selected parties.
 - f. Send finalized minutes to the Executive Director to send to Committee Members for amendments and adjustments prior to the next planning meeting.
 - g. Make corrections to the minutes based on feedback at the planning meeting.
 - h. Send "official" copy for the minutes to the Executive Director.
 - i. Be available for the Executive Director for supervisory, organizational, and other duties.
 - j. Attend the ITA Convention.
 - k. Line up the All-State Director for the following Festival.
 - l. Choose a theme for the next Festival.
 - m. Secure members for the following Planning Committee.
 - n. Set tentative meeting dates with the host university for the next Festival.
 - o. Prepare and set up for Festival
 - p. Greet and assist with registration.
 - q. Attend the festival.
 - r. Attend the Opening Ceremony/Closing Ceremony and introduce the theme and All-State title for the following Festival.
 - s. Attend the final All-State performance.
 - t. Hold a meeting with the host university personnel for the following Festival.
 - u. Set agenda for the second half of the Change-Over Meeting.
 - v. Send combined agenda to the old and new Planning Committee members.
 - w. Compose an Exit Report for the Change-Over Meeting.
3. What statistics can you provide for your subcommittee? None, other than what was listed in the minutes
4. Comments about budget items. We need to make sure that we are gaining donations from corporations and the Development/Personal Relations is working closely with the ITA to make connections for long range commitments.

5. How accurate was your chronology (online at the Committee page) and what revisions do you propose? The chronology worked very well. I don't have any revisions at this point.
6. How many student monitors did you use/need? None
7. What worked well that has always worked well?
 - a. Sending the minutes to the Executive Director and a few select others to make adjustments to the minutes prior to sending them to the Committee.
 - b. Kurt and Greg taught me how to write effective meeting minutes.
8. What did not work well and what suggestions for improvement would you make? I only received corrections from one or two Committee members when it came to the minutes. This makes me wonder if anyone reads them prior to the meeting.
9. What things did you do differently than what has been done in the past, and how would you measure its success? There is nothing I can think of at this time.
10. Regarding this Festival's Theme and Guiding Principles
 - a. How did your area reflect the Extraordinary? I tried to get the meeting minutes to the Executive Director within a few days for the meeting. This helped in the process of editing them quickly so a final copy is ready sooner.
 - b. How did you continue to "Go Greener-er"? We did not print off copies for the minutes or agendas for Committee Members at the meetings. The Committee was encouraged to look at electronic copies or print them prior to the meeting.
 - c. How did you contribute to Swiss-Watch Efficiency with regard to communication, details and timeliness?
 1. Tried to get the minutes to the Executive Director within a day or two of the meeting so the editing process could start.
 2. Quick replies on any emails I received that pertained to the Festival.
 3. Working quickly and diligently to make sure my responsibilities were completed in a timely manner so I could assist others if needed.
 - d. How did you promote full-state inclusion? When looking for Committee Members, I tried to keep the different regions in mind. I also tried to obtain Committee Members who have leadership potential for future Festivals.
11. Whom would you like to thank for your success?
 - a. Demetrios for his leadership and guidance.
 - b. Greg and Kurt for helping to mold my skills at forming effective meeting minutes.
12. Observations and comment on the Festival in general? It was very interesting to see the Festival come together from this view point. I learned so many things about how the Festival truly comes together because of the effectiveness of the subcommittees.
13. What new forms, letters, or emails did you create to be available for the use of next year's Committee? None.

Executive Director Emeritus 2014 Exit Report

Written by Greg Chew

1. Opening Comments

This year was the final act of a tremendous 3-year experience, the culmination of my association with ITA and the Illinois High School Theatre Festival. I've served 17 times on Committee in many roles, met hundreds upon hundreds of theatre professionals, educators, and students – an extraordinary experience and great satisfaction for a life well lived. My hat is off to all of you for a very successful Festival!

2. What Were Your Responsibilities

a. Showing up

My understanding of the Emeritus position is to be available to help discuss problems as they appear, drawing on experiences from past Festivals and especially from the 2013 Festival.

b. Proffering advice when requested while being careful not to be resistant to change:

I offered advice when asked about facilities, interpretations of Festival policies, promotions, art work, and ways to help keep all on Committee involved on a more even keel as the seas began to rise in November.

c. Knowing when to be a sounding board:

Often listening is enough – the very fact of explaining a problem has a way of desensitizing the issue and allowing calm heads to prevail. A crew head will value a solution arrived at through explanation and realization of alternative solutions.

d. Working the crowd:

There's a tremendous satisfaction at being able to talk to ITA members new and established alike, without juggling the many responsibilities of Associate Directors. With time I realize how valuable these annual encounters are in coalescing friendships and sharing ideas.

e. Certain ceremonial moments can be carried if the Executive Director is overstretched or overbooked. For example, it was an honor and a pleasure to recognize Kurt Steinhauser at the Sponsors Reception.

f. Careful proofreading matters – and is done better when working with someone else. Smoothing awkward sentences, clarifying vague points for future readers, making sure

the lay-out is reader-friendly produces a document that flows and enlightens. You don't get a second chance to write history.

g. Pitching in on advice through email discussions. All of us are smarter than one of us.

3. Statistics – Allow at least two evenings of 3-4 hours each to proofread minutes with your partner. Respect how patience and a real interest in the flexibility and intricacies of language, carefully rendered as clearly as possible will serve your once and future readers.

4. Budget Items – None provided. Picking up an aperitif for the Executive Director (and long-suffering spouse) is the lovely custom for the final meeting on the last day of the Festival.

5. Chronology – Chronology is sketchy for this position. I propose having a photographer who is not one of the Committee – preferably someone with talent in that area.

6. No student monitors needed for this position.

7. What worked well – the mutual respect of those people honored to oversee the convergence of energies and interests, from students and adults alike, puts the triumvirate of Executive Directors in a heady place – my peers were Larry Johnson, Nathan King, Demetrios Pappageorge, Brian Alexander, and others in the past who have shaped this position, with the steady hand of Aimee-Lynn Newlan ready to mix in at all points. There always needs to be new members on Committee with a continuation of repeat Committee members to season the mix. This is helped by having the Emeritus stationed at Registration and dropping in on the Sponsors Room.

8. What didn't work well – I was not a very successful photographer.

9. What did I do differently than has been done in the past: This year we didn't have the sponsors' meeting run by the secretary and emeritus Executive Director. I don't sense that it was really missed.

10. Regarding this festival's Theme and Guiding Principles:

a. How did your area reflect the Extraordinary? I tried to make sure we left very accurate and well-written minutes to help Committee members reconstruct decisions made during

meetings. These can also serve to help the next Executive Director make sure all areas are covered.

I was given opportunity for input and I tried to give thoughtful and useful commentary online and in meetings in a helpful and non-threatening way.

b. How did you continue to “Go Greener-er”? I made fewer hardcopies of online documents and carpooled on occasion.

c. How did you contribute to Swiss-Watch Efficiency w/regard to communication, details, & timelines? I contacted Kurt about proofreading in a more timely manner than past years – usually within a week of receiving the first draft, we had produced a revised draft.

d. How did you promote full-state inclusion? I made a point to take up conversation with new members from downstate.

11. Whom would you like to thank for your success? I’m in a position to talk about three Festivals here.

Thanks to the University liaisons who are so important in making the Festival run. Michelle Marquardt, Nick Zazal, Megan McCann, and the fine student reps from two Universities ground this Festival and make it come to life. Thanks to all the Committee members who served on two of the three Committees I was on during this cycle – for your trust, your encouragement, and your admirable competency in getting things done right.

Special thanks to ITA who had the faith in me to give me this 3-year opportunity, and especially Aimee-Lynn Newlan who kept me informed as well as encouraging a lot of ideas that might have seemed hare-brained at first glance. The ITA Board was there to support me when a crisis came along, and the final results would not have been possible without your support at a critical time.

Larry, Nathan, Demetrios, Kurt, and Brian are brothers after this experience – and I cherish your advice and patience as I worked my way through the minefields.

Finally, John Yonover, Suzanne Aldridge, and JR and his New York associates helped lift the Memphis experience far above any plausible dream, and the warm and caring members of the San Francisco Mime Troupe brought street cred to our Social Justice theme. Those two productions became the bookends that bracketed our Festival last year– to this day I can’t believe we were able to pull it off. I was very pleased to see *Grapes of Wrath* selected for 2014, as that too is a play that spotlights inequities in a country that should care more. No better lessons can we bring before our student and theater community, and I hope that future Festivals will seek to identify relevant and challenging themes to make more meaningful Festivals.

IHSTF 2014 Executive Director Exit Report

Opening comments:

A sincere thank you to all of the members of the Planning Committee. Every minute you spent on this Festival was a gift to the thousands of students and other beneficiaries of your work. Your time and effort really was appreciated by all. In addition, I will say that it really was a privilege working with each and every one of you.

What were your responsibilities?

Choose an extraordinary team, create a budget, maintain that budget, lay out a vision, supervise the work done by each subcommittee; make hundreds of decisions; communicate as effectively as possible with all those associated with the festival; proofread a seemingly endless number of pages of text for online forms, emails, programs, communications of all sorts; set agendas; proofread minutes, approve minutes; keep planning meetings rolling; keep the team happy and productive; fill in the gaps in between; provide support for the next Executive Director; put out fires along the way; close budget.

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

Exit Reports and Festival Surveys will be a bit of the measure of whether we did a good job. The best statistics I have are the many smiles I saw all weekend on all involved, most especially the students and the Planning Committee. In addition, please see the ever-increasing amount of feedback on Constant Contact.

Comments about budget items:

We will need to move away from some old practices and expectations for future Festivals in order to continue to bring quality programming to the students and teachers. As the economy has changed, so too will the Festival. Committee members should not feel it necessary to shell out hundreds of dollars to participate on this team. Long-range funding needs to be an ongoing endeavor with a constant flow of money coming into our coffers. Future Executive Directors should have increased flexibility to move money and to eliminate and create new items. Also, the long-range planning committee should look into helping defray the costs of the planning committee.

Besides those suggestions, a special thanks goes to the ITA Board for generously adding \$4,000 toward special workshops this year. That went a long way toward improved quality of programming.

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

The chronology was perfect. Several dates will need to be adjusted to account for calendar changes, such as the incredibly short turn-around time for the program and other materials. Brian Alexander has been made aware of this issue.

How many student monitors did you use/need?

No student monitors were used for my own personal responsibilities. Five or six student monitors were used to create the Video Montage Project for the Closing Ceremony, but they were really under Nathaniel Haywood's wing for that endeavor.

What worked well?

Having one person from each subcommittee as the point person for communication worked well for most subcommittees. As long as that point person was in contact with his/her partner before decisions were made, then all went well.

Proofreading and correcting the Festival Program went well. By having each subcommittee look at the pages necessary and communicate their changes via the point person, all went remarkably well.

Securing professional performances for Thursday Night Activities and Closing Ceremonies went incredibly well. Most groups were not only pleased to be a part of the Festival, but made sacrifices to get there. The performances themselves also went well and seemed to be well-received by the vast majority of people in attendance. If the noise and applause of the audience was the measure, the Closing Ceremony performance of Second City All-Stars also seemed to be well-received. And the video Montage Project, thought not perfect, drew laughter, squeals, and applause.

Exhibitors Raffle went well considering it was a new endeavor, though inevitable tweaking to the system will need to happen. Prize acquisition for the raffle also went well, thought we could go after one or two larger prizes in the future.

We managed to minimizing "talking heads" aspect of the Thursday Night Activities and the Closing Ceremonies. I heard nothing but positive things about this.

The new process for nominating and voting on the Extraordinary Contributions Award went smoothly. We had two legitimate nominations that came our way in the correct fashion, and the secret ballot system worked. The phone calls to those who were not there for the original voting were painless as well.

The Sponsors' Reception had a happy ending as the ISU President allowed the free flow of alcohol for a full 90 minutes, and more importantly awards, congratulations, and honoring of corporate sponsors and special guests made for a warm and fun evening. The bonus was that Kurt Steinhauser actually attended and allowed himself to accept the Extraordinary Contributions Award. Greg Chew did a wonderful job reading his incredibly word-smithed letter of nomination which added the perfect layer of honor and celebration fitting the occasion.

The new All-State Rehearsal and Performance schedule was one of the best corrections we have made in years. Increased time in class plus the reduced time and stress of performance week allowed for a healthier more balanced student-to-Festival relationship. I m certain teachers and parents were equally appreciative, though we do not collect feedback from those two groups and many schools were actually closed on the two days we saved that week.

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

Email did not always work well. I believe our email boxes explode with correspondences, advertisements, and other communications to the point where many of the emails from the Festival Committee were lost in the shuffle for one or another of the "point persons" during a given month. This resulted in some urgent phone-calling and numerous re-sendings of emails and other more time-consuming communications to the subcommittee who was awol for that month or so. Suggestion: for those who need it, set up a separate email account

that is just for Festival Planning Committee keeping all that information in one place to be checked daily.

Weiskamp Printing did not work well. They were slow to return proofs, could not provide products we found on their website, and did not respond in a timely fashion. They also could not help much with the poster. Solution: Kelley from Imagination Printing and Design who took the entire order in early December, sent the quote and proofs back in a day, and had it all printed and ready to go by December 30th including the embroidered items like the CommitteeWear. She matched or beat prices, delivered promptly, and was ridiculously happy to do so.

Waiting to hear back from outside performance folks about food orders did not work. Suggestion: Email them what we have to offer and tell them that they can suggest dietary changes or accept our offer including a statement that if we do not hear from them within the week, we must assume they are accepting our offer.

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

Rolling start using the Thursday Night Activities was a big difference. Giving students greater exposure to professional artists in multiple areas of performance with at least one in design was an incredible bonus. If success is measured by the feedback, then Constant Contact will be our guide, but personal feedback to me was all positive.

Closing Ceremony was used to come together to celebrate those who made it happen and to honor those who have contributed so much to the festivities throughout the years. I must reveal that I had an unstated goal to increase attendance at the Saturday workshops and performances by encouraging schools to stay for a big event Saturday afternoon. All indicators illustrated that this did indeed occur. We can turn to the student monitors counts of those in attendance for Saturday's workshops.

Other changes made were mentioned in previous parts of this report.

Regarding this Festival's Theme and Guiding Principles

- ★ How did your area reflect the Extraordinary?
 - Bringing in four professional performances
 - Including Anthony Kosar's unique makeup workshop
 - Thursday Night Activities giving schools choice about arrival time and activity type
 - Adding the Closing Ceremony
 - Using student artwork for the Festival Logo
 - Adding an Associate Director of Ceremonies
 - Limiting the number of speakers in presentations
 - Adding the "Images of the Extraordinary" Video Montage Project
- ★ How did you continue to "Go Greener-er"?
 - Recycled and reused old lanyards and ribbons
 - Eliminated disposable water bottles from all Planning Meetings
 - Used glassware instead of disposable dishes and cups at both meetings hosted at Downers Grove North High School
 - Attempted to reduce computer usage and thus energy usage during Planning Meetings

- ★ How did you contribute to Swiss-Watch Efficiency w/regard to communication, details, & timeliness?
 - Creation of the “point person” idea for emails
 - Attempted the 24-hour response time on emails
 - Worked late nights to get the Festival Program and other materials done on time during the post-Thanksgiving Meeting period
 - Cut hours off the Planning Meetings and started all but one on time
- ★ How did you promote full-state inclusion?
 - Called downstate schools directly to ask them to submit shows
 - Worked with Play Selection to make sure these shows were responded to

Whom would you like to thank for your success?

- First and foremost, the Planning Committee for their excellent work. Without their incredible generosity of time and talent, there would not be a Festival. The number of times you all just said “Yes” to one of my requests and suggestions is too large to count. I really appreciated the deft, sensitive, and understanding manner in which you reeled me in when ideas were way out in outer space, and the way in which you pulled me back from the ledge when things did not go smoothly. Steering this ocean-liner into new waters was amazingly difficult, but we did it and did it well thanks to all of you.

- Greg Chew for his courageous and incredible efforts to keep me on the right track, proofread the minutes, provide wisdom, insight and encouragement throughout the entire process, and to be a faithful and productive member of this Committee.

- Kurt Steinhauser for hours and hours of time insuring accuracy, consistency, timeliness, focus on the important details, and deep perspective concerning the workings of the Festival. Every hour on the phone with Kurt saved ten hours of frustration.

- Megan McCann for her incredible diligence, patience, communication, willingness to go the extra mile, amazing ability to learn the job as she went along, talent, and kindness as we both muscled through this process. She is the WonderWoman of organization, tact, and accomplishment.

- Karen Hall for once again going way above the call of duty to handle the ticketing. Adding 4 additional performances to the ticketing puzzle somehow went remarkably well thanks to your generous spirit and incredible organizational skill.

- Nathaniel Haywood for helping some of the biggest changes to occur. Thanks to his amazing acceptance of his ever-growing list of responsibilities and his never-say-no approach, we added several unique features to this year’s Festival. There is no way that all of that could have happened without his joining our crew!

- To everyone who told me exactly how he/she felt or what exactly they were thinking when honest feedback was needed. You know who you are, but you might not know how much I valued real opinions over insincere agreements. I really did appreciate everyone who challenged my decisions when they deserved challenge; you made the ultimate decisions better ones by doing so.

- My wife and children for listening, bouncing ideas, supporting, and loving me even when I got cranky. They even understood why I needed to leave the table during one of our holiday dinners with extended family. Without them, I would have been a goner.

Comments on the Festival overall?

As mentioned, one of my biggest goals was to shake up the status quo and to open the way for future Executive Directors to try new things and adapt this Festival. Indeed, given the changing tides of the economy and the education world, things are going to need to change. Hopefully we have illustrated that new ways of sailing this ship are possible. This Festival needs to be flexible, fluid, and perhaps far less predictable. One of the reasons we have complaints is because sponsors have come to “expect” certain things. Maybe keeping them on their toes is the way to keep them paying attention, engaged, and even interested in getting their own two cents in on “how things should go” (i.e. participation on the Planning Committee).

As for the process of leading the Festival, the long-range planning committee (a.k.a. Secret Kabal) needs to have a serious discussion about the amount of time, money, and energy an Executive Director needs to spend to do this job. The toll it takes on a full-time teacher is incredible. At the very least, I am thankful that I waited until my children were out of the house. Perhaps the wisest thing that has happened in recent years is to “award” the role of Executive Director to a recently retired theatre instructor who has more free time and energy to accomplish what needs to be done. Further, Megan McCann’s schedule, as will be the case with most future university program personnel, is during the workday when most full-time teachers/directors are in class and/or rehearsing shows. Our available time tends to be at night or on the weekends which is not fair to Megan and her crew. Often Megan needed answers to questions during business hours when she could reach others who only correspond during the regular business hours. We then fell to emails which, as I mentioned before, were not always effective. Also, given the amount of turn-over on both the university side and the Committee side of the Festival as well as the change of location each year, it is my suggestion that a retired teacher or perhaps a paid employee of the ITA would best serve in this role.

I have a suggestion for Megan McCann, Michele Marquart, and any of the future liaisons working between the Planning Committee and her/his university. This is not meant as a slam on the amazing work that you do. The suggestion is this: Take yourself out of the middle of some of the communications taking place. Rather than filtering every interaction and relaying every piece of information, let the interested parties talk directly asking them to keep you in the loop. At times it would have been easier for me to talk directly to some of the university personnel rather than waiting for you to contact them for me. It felt like the game telephone only neither you nor I had time to play, and often it took eight emails when one would have worked much better. I think as time goes on and you get better and better at this, you will become accustomed to when it is best to let this happen.

The Secret Kabal also needs to discuss how to standardize the All-State Challenge. This was an excellent idea and it was very successful for its inaugural season, but the rules and structure need to be hammered out and regulated. The idea seemed to have one shape at its conception and quite another by the time the final tally was taken at the Festival. A subcommittee should be formed much like the one that met to create the criteria for the Extraordinary Contributions Award and the Outstanding Administrator Award.

As for money spent, we spend quite a bit to be a part of this Committee. Between hotels, gas, meals, and incidentals, I would say each of us probably spends over \$600 as a bare minimum. Suggestions: 1) Perhaps we should move to several electronic meetings to cut back on travel time. Find a space to do virtual classroom meetings where we can see and hear each other. 2) Free up money in the budget to pay for hotels. Perhaps this is another way corporate sponsors could help us out? Could we have a “Best Western is the Official Hotel of the IHSTF” or “Medici’s is the Official Restaurant of Choice for the IHSTF Planning Committee”?

With regard to corporate sponsorship, we had corporate logos on the volunteer and tech t-shirts this year. They were directly paid by each of these corporations. No one receiving a free t-shirt complained. In the past there has been hesitation and even some disdain for having corporate sponsor logos on the FestGear; however, this might be the number one way to increase income to boost the health of the budget.

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

All forms created were either doctored versions of those that were generated before me or designed from scratch. All are available to Brian Alexander electronically via the Festival Website or by email as needed. As I believe he would be overwhelmed by the number of documents needed, I will be parceling them out to Brian as the year progresses.