



# ISAS ARTS FESTIVAL

## Policies and Procedures Manual

January 2019

### I. HISTORY

The Independent Schools Association of the Southwest (ISAS) Arts Festival began in 1967 with an invitation from the Casady School Choir to the choirs of Wichita Collegiate and Holland Hall to participate in a joint program. Since then, the Festival has grown to be the nation's premier annual regional arts festival among independent schools. Typically occurring each spring at a different member school campus, the Festival is a collaborative enterprise featuring an average of thirty-five participating schools. From its inception, rather than a competition for prizes or rankings, the ISAS Arts Festival has been designed as a celebration of sharing and learning with critiques by professional artists and performers. This approach has fostered creativity and experimentation and has proven to be an exceptional opportunity for schools to come together to understand and to appreciate qualities in one another's programs and facilities. The Festival has been instrumental in the development of strong arts programs in participating ISAS Member Schools and richly inspirational to their students. Thus, the Festival has grown in both stature and popularity over the years. In April 2017, Casady School hosted the 50<sup>th</sup> Anniversary Festival, **"Fifty Years of Catching Dreams."**

### II. PURPOSE

The ISAS Arts Festival is officially sanctioned and supported by the Association to help promote and develop Upper School (Grades 9 through 12) arts activities and curricula of its member schools. Participation in the Festival is intended to foster high standards and stimulate creativity in the performing and visual arts programs of the schools and in the individual endeavors of students and teachers.

### III. PHILOSOPHY FOR LEARNING AND WELL-BEING

ISAS expects the Arts Festival to be a positive, edifying, educational, and social experience for all participating students. To that end, the Festival is an entirely non-smoking, drug and alcohol-free event where the health and safety of all participants is given utmost care and supervision by the Host School. With workshops offered in all of the arts and featured more than once at the Festival, it is a festival goal to allow and to encourage as many students as possible to attend multiple events. Full participation in the offerings of the Festival not only enhances learning, but also prevents behavioral issues that rarely arise when students are engaged in watching a performance or learning a new skill.

The process of selecting (one or more) Host Schools and their respective festival sites begins with a member school seeking ISAS approval through application to the ISAS Arts Festival Steering Committee. Host School applicants must agree to uphold and enforce all policies as set forth in the ISAS Arts Festival Policies and Procedures Manual. Participant Schools must, of course, continue to maintain responsibility for their students' behavior and well-being according to their schools' trip policies and are jointly responsible with the Host Schools for upholding the good reputation of the Festival. Thus, instructions to participating students regarding their behavior should be very specific. All participant schools must complete and submit their schools' medical forms and parental permission forms to the Host School in order to participate.

At minimum, a Host School must have facilities to suitably and safely stage the following activities:

- Showcase/Dance
- Choir, Band/Orchestra
- 2-D, 3-D, Photography, Film/Video
- Vocal/Instrumental
- Solos, Scenes, and Monologues
- One Act Plays
- Improv
- Coffee House
- Workshops

#### IV. GOVERNANCE AND COMMITTEES

The ISAS Arts Festival Steering Committee, a standing committee of the Association, shall provide general oversight of the Festival.

The **ISAS Arts Festival Steering Committee (Appendix A)** shall be comprised of the four heads of school, four CFO's, and four arts directors or festival chairmen of the immediate past host and the three future host schools. In addition, the President of the ISAS Board of Directors may appoint up to two additional members to the Committee who are especially well suited to share experience and oversight for this event.

The President, Vice-President, or other designee of the President may chair the Committee and, with the Executive Director, serve, *ex-officio*, as a member of the Steering Committee. When the Chair is an appointee of the President, that person shall also serve as a member of the ISAS Board of Directors in order to facilitate communication.

It shall be the duty of the Steering Committee to oversee the organization of the Arts Festival, to develop and administer policies of the Festival, to consider the applications of prospective Host Schools, to provide general oversight of the promotion and development of arts activities and arts curricula in ISAS schools, and to encourage high standards for the performing and visual arts endeavors of individual students, teachers, and schools in ISAS.

The Steering Committee shall recommend from time to time any changes to the Arts Festival that are deemed worthy of consideration by the Association. The Steering Committee, in consultation with the Host School, is authorized to issue instructions to participant schools at any time prior to or during the

Festival.

Policies and practices approved by the Steering Committee will be recommended to the Board of Directors for final adoption. School Heads' concerns and suggestions regarding policies should be addressed to the Steering Committee.

The ISAS Arts Festival Steering Committee will meet at least annually, either in conjunction with the Fall ISAS Heads Meeting and/or at other times deemed appropriate and necessary by the Executive Director or Chairman.

The Chairman shall preside at all meetings of the Steering Committee and will ensure that the current Festival Coordinator convenes the Host School Planning Committee in the fall.

The Host School will establish a **Host School Planning Committee (Appendix B)** for oversight of annual site operations. In most cases, the Festival Coordinator chairs the Host School Planning Committee. The Festival Coordinator is appointed by the Head of the Host School.

Robert's Rules of Order will apply to meetings of the Steering Committee, to planning meetings of the participant schools, and to any general meeting of the Festival faculty leadership when such rules are invoked.

## V. POLICIES AND RELATED BEST PRACTICE(S)

### Host School Application

#### **Policies:**

All Host Schools and their festival sites must be approved through application by the ISAS Arts Festival Steering Committee. A member school may submit a bid to host the Festival by completing an application (**Appendix C**) and submitting it with a letter from the Head of School addressed to the Steering Committee for consideration at the Arts Festival Steering Committee Meeting **two and one-half years** prior to the April of the proposed hosting year. Schools approved as Host Schools will be announced at either the organizational meeting customarily held at the end of that year's Festival *or* at the next All School Planning Meeting in September.

Host Schools must agree to adhere to all policies as set forth in the ISAS Arts Festival Policies and Procedures Manual.

### Event Schedule

#### **Policies:**

The ISAS Arts Festival will be scheduled on the second weekend in April unless that weekend falls on Easter weekend or presents a conflict deemed significant to participant schools in which case it should optimally be scheduled either the week before or after Easter.

The All School Planning Meeting will convene on the third weekend in September. It should be led by the Host School Festival Coordinator.

The Host School for the next year's festival, in order to give prior year's notice, will announce the following at the current year's Festival:

- Festival fee
- Dates and times of the Festival
- Date of All School Planning Meeting (Scheduled the third weekend of September when possible.)
- List of available hotels confirmed with special rates.

## Attendance

### **Policies:**

Schools that have traditionally hosted the Festival (schools that have hosted in the last fifteen years or are scheduled to host in the next four years) will be allowed to bring the full number of students they wish. Next priority will be given to those schools that commit, in good faith, to attend the Festival every year, followed by the schools that commit to attend in alternate years. At the Fall Planning Meeting of all participating schools, the department chairs and coordinators will meet to discuss the apportioning of remaining student places for non-Host Schools. The Steering Committee approved a limit of 3600 student participants at its January 2019 meeting.

The required supervisor/student ration\ is **1 to 10**. Accordingly, a school planning to bring 57 students must bring enough faculty to have at least six supervisors on duty at all times during the Festival. There is no upper limit on visiting faculty attendance.

## Budget and Fees

### **Policies:**

No school should be expected to assume significant expenses for the Festival. The Festival budget should offset the costs of the Festival by participant fees and income from concessionaires.

All student participants will pay the registration fee (including students from the Host School). All participating faculty (with the exception of faculty from the Host School) shall also be charged a fee.

The Festival fee should include the price of six meals: Dinner on Thursday, Breakfast, Lunch, and Dinner on Friday, and Breakfast and a Box Lunch on Saturday. Faculty members are expected to eat meals in the Food Tent with students.

Expenses for the All School Fall Planning Meeting should be included in the Festival Budget.

The Festival fee should not be increased from year to year by more than 5% unless approved by the Steering Committee before the Festival.

Each Host School must secure Event Cancellation Insurance for the Festival and include the cost of securing this coverage into the Festival budget.

Due to expenses incurred by the host school, no refunds in any amount will be provided once schools have submitted final registration numbers.

Schools will be assessed a "no-show" fee of \$10 for each student who misses a scheduled adjudicator review for Vocal/Instrumental Solo Performance a/o a Portfolio Review for Visual Arts.

The ISAS Board of Directors allows that a maximum of \$40,000 of any surplus for a given year of the Festival be retained by the Host School for the myriad costs (use of campus, staff, and school resources) required as a matter of course in hosting the Festival. Further, the Board of Directors requires that a full financial accounting be given to the Board of Directors annually by the Host School when Festival expenses are completed. In July 2012, an ISAS Arts Festival Reserve Fund was established for any remaining surplus funds above the first \$40,000 reserved to the Host School. The ISAS Arts Festival Reserve Fund shall be managed by the ISAS Finance Committee in accordance with the recommendation of the ISAS Arts Festival Steering Committee. The ISAS Arts Festival Steering Committee will recommend use(s) of the funds to the ISAS Finance Committee.

### **Best Practices:**

Most Host Schools find it best to ask caterers to bid the sum total of the necessary meal program in order for the bid to reflect a stated sum rather than to negotiate á la carte prices from individual menus. The catering tent bid is the largest expense of the Festival followed by rentals associated with producing venues (i.e. turning a gymnasium into the Showcase/Dance venue). The next major set of expenses comes with the hiring of Adjudicators and workshop leaders. (Budgets for previous festivals will be available from previous Host Schools.)

For most schools considering hosting the Festival, a gymnasium conversion is probably necessary. Firms can be hired to do a turnkey operation to supply sound system, rigging, dance floor, spots and lighting, general lighting, curtaining, dressing areas, blacked-out windows, and audience seating. A second gymnasium is often used for the display of visual arts. A large venue for Film/Video is also needed. The Food Tent has also been used, on occasion, as a venue during non-meal times – most often for Coffee House acts or Improv.

Workshop costs are not limited to hiring a workshop leader. Many workshops require considerable cost for material and media.

Most schools offer a special Faculty Hospitality area where faculty members, adjudicators, and workshop leaders can gather for food and beverages.

## Meals

### **Policies:**

Concessionaires will be directed to allocate some percentage of the profits to the Festival.

### **Best Practices:**

Faculty Hospitality is not intended to replace major meals in the Food Tent. Soft drinks, coffee, and tea are the primary needs. Parent groups often take on the responsibility of Faculty Hospitality, but parents should be encouraged to supply snacks rather than full-scale meals. If a Head of School wants to host a special hospitality occasion for visiting Heads of School and administrators, this is best done on or near campus.

## Medical and Safety

### **Policies:**

All participants must be accompanied by their official school medical forms or administrators must have facile electronic access. Any changes to the standard management of medical waivers and forms deemed

essential by the Host School shall be announced at the Planning Meeting.

Each Host School shall provide an infirmary with physician and nursing care available at all hours of the Festival.

The Host School shall provide for a sufficient and available supply of drinking water.

There must be adequate supervision of students during venue engagements and at all times in guest school home rooms. This is the primary responsibility of participant schools.

Each school is responsible for bringing an equipped First Aid Kit for their students.

During the course of the Festival, the Host School should periodically confirm that medical and safety procedures are being successfully implemented.

**Best Practices:**

Schools approach arrangements for infirmary operations and acceptance of forms for the treatment of visiting students in different ways. The proposal of any significant changes from the previous year's medical and safety policies shall be announced at the Fall Planning Meeting.

## Rules of Conduct

**Policies:**

In keeping with the Festival's philosophy for learning and well-being and to ensure that the health and safety of all participants is given utmost care and supervision, the Arts Festival is a non-smoking, alcohol and substance free event.

The Arts Festival Steering Committee acknowledges that the Host School (aka the "home team") gets to set necessary ground rules for behavior and supervision to enhance the ISAS Arts Festival Policies. In particular, as it pertains to assuring an alcohol and substance free event, it is a required expectation for the Host School to have canine detection units secured for the duration of the Festival in order to ensure that the Festival is an entirely non-smoking, drug and alcohol-free event.

The Host School will enforce its own major school rules in addition to the policies of the ISAS Arts Festival. Visiting schools will observe those rules and instruct their students that these policies and rules apply to all participants of the ISAS Arts Festival.

The Host School will set policies concerning the physical use of the campus, off-limits areas, including possible restrictions on rock bands and improvised instrumental groups and accepted behavior of students while in outdoor areas of the campus.

Disciplinary matters related to student violations of Festival rules, policies, or expectations will be reported to the student's school for appropriate response and action. Host School special rules and disciplinary procedures must be defined and clarified for all participant schools prior to the Festival.

Each participating school is required to be represented throughout by a senior administrator and must provide the Host School with direct contact information for the Head of School and two onsite administrators/chaperones in advance of the Festival. It is strongly suggested that the Head of School of each school or the Head of the Upper School attend at least a portion of the Festival. Administrative

support is invaluable, and schools should be clear on how to handle their individual responsibilities and supervisory duties. School chaperones have the responsibility to ensure the safety and manage the behavior of their students.

Policy for Acceptable Use of Technology during the Festival: Since all ISAS participating schools have such policies, individual school chaperones should instruct students in their charge to continue to adhere to their school's acceptable use policies throughout the duration of the Festival. As a matter of security and in order to comply with copyright issues, video recording of festival performances for the purposes of commercial gain or public distribution is strictly prohibited. Drones will not be permitted on or above the campus during the Festival. Only the Host School may elect to use drones for its own photographic purposes.

If there are offending participant schools in any area of responsibility, the Host School should report those to the ISAS Executive Director who will follow-up.

## Security and Parking

### **Policies:**

Host Schools must plan for student and visitor security. Among other things, this means that ensuring that participating students stay on campus, and that students not participating in the Festival stay out of the festival area. The Host School should establish a policy on students leaving the Festival early. Security plans should address vehicles entering campus, parking issues, and the security of instruments and other valuables positioned overnight at the hosting campus.

The Perimeter of the Host School campus must be clearly marked, and security officers should monitor anyone arriving or leaving the Festival. All students and chaperones should plan to remain for the entirety of the Festival, but the few students who have their school's permission to leave early must secure a signed pass from the festival office.

Full emergency procedures must be defined and provided at the Planning Meeting, including fire, lockdown, and inclement weather procedures. Exits must be clearly marked. Audiences that must leave through a door other than the one by which they entered should be notified in advance of the performance.

Before the Festival begins, all participating schools must provide an accurate list of its students and faculty participants to the Host School.

Traffic and parking plans must be designed and published by the Host School. Parking passes must be issued to all visiting school vehicles. Security plans should be made for the ease of visitor buses' loading and unloading. Each school's bus(es) must be clearly identified. Visiting school vans and trucks should be provided access to the storage areas for material that they bring. Local participant schools must come by bus. After unloading students, buses must either leave campus or park in designated areas. Separate parking zones need to be designated for parent volunteers, faculty, vans/trucks, adjudicators, and workshop leaders.

There should be a chief security officer whose name and cell phone number is furnished to all supervising faculty, door monitors, etc.

Members of the ISAS Arts Festival Steering Committee present at any given Festival will be part of an Emergency Management Team to oversee any special circumstance that arises.

### **Best Practices:**

In recent festivals, festival participants have been issued silicone wristbands for identification and authorization. Most Host Schools have supplied nametags for visiting faculty. Visiting schools may supply their own additional identification to their students and faculty.

## **Notifications and Communications**

### **Policies:**

In hosting the ISAS Arts Festival, the Host School invites all Upper Schools of ISAS Member Schools, paying close attention to informing the schools of participation quotas. The invitation will be sent at the conclusion of the current festival in April and again in the last week of August with emails to Heads of Schools and Department Chairs. The ISAS Executive Office should be supplied with an email list of those to be invited. The Host School should supply a faculty liaison to any school participating for the first time. The invitation should make it clear that only Upper School students are eligible to participate in the Festival.

Registration must provide an accurate list of student and faculty participants from visiting schools.

On the Saturday of the Festival, the Host School will organize a wrap-up meeting which provides a forum for the next year's Host School to make announcements. At the end of the school year in which it hosts the Arts Festival, the Host School should submit a final report containing final budget and actual revenue and expenses. All informative materials, paperwork, and forms pertaining to the Festival should be passed on to the two schools hosting the Festival in the following two years. Copies of materials should also be submitted to the Executive Director of ISAS for ISAS files.

### **Best Practices:**

Each Host School shall explore Mobile App possibilities, such as Guidebook, for use during the Festival. Several schools have supplied video of footage taken during the Festival. This can be very useful to the PR and publications departments of the visiting schools and has been included in video yearbooks.

Several Host Schools have published a special edition of their school newspapers in conjunction with the Festival. In advance of the Festival, visiting schools may be invited to submit stories to be included in such a publication.

Schools are responsible for obtaining permission from playwrights, composers or their agent (e.g. a publisher), in advance, for material to be performed at the Festival. Any contract or licensing agreement a/o royalty fee(s) for material performed at the Festival is the explicit and sole responsibility of the performing school.

## **All School Planning Meeting and Calendar**

### **Policies:**

If a school expects to be eligible to participate in the spring Festival, a representative of the school **MUST** attend the fall Festival Planning Meeting at the Host School. **There will be no exceptions.**

Each Host School will present its arrangements and additional rules and policies at the All School Fall Planning Meeting (the immediately preceding September). A tour of the facilities will be arranged (with

student tour guides and faculty present at the various venues), followed by lunch and interest-area meetings (i.e. band and orchestra, theatre, visual arts, etc.). The Host School will refine its plans following the input of the participating schools preview of the School. Any adopted changes must be communicated in writing to participating schools by the beginning of November. Expenses for hosting the All School Fall Planning Meeting should be included in the Festival budget.

At the All School Fall Planning Meeting, preliminary registration forms are distributed a/o posted on an internet site. The recommended deadline for Preliminary Registration is October 15. The recommended deadline for Festival participant fees, final registration, and T-shirt orders is January 15. A preliminary schedule should be posted on the Festival website by February 15, the final schedule should be posted no later than March 1. Schools requesting a change to the schedule should communicate with the Festival Coordinator within a week of receiving the preliminary schedule.

Full emergency procedures must be defined and provided at the Planning Meeting, including those for fire and inclement weather.

### **Best Practices:**

Traditionally, the Host School has a T-shirt designed for the Festival. As a marketing initiative, a single T-shirt is given to each school in attendance at the All School Planning Committee Meeting in September. Schools should plan to place an order for the number of T-shirts ordered as of the Final Registration in January. It is recommended that only a minimal number of extra pieces should be ordered.

See Appendix E for Planning Timeline

## **Internal Management**

### **Policies:**

Host Schools will determine their own schedule, but most schools end all classes no later than the end of the Wednesday of the Festival. The times for the Festival extend from as early as 12:00 p.m. on Thursday to 12:00 p.m. on Saturday. A departure from those times needs to be approved by the ISAS Arts Festival Steering Committee.

Each Host School must secure Event Cancellation Insurance for the Festival and include the cost of securing this coverage into the festival budget.

Each Host School should investigate a liability rider. While the stated liability for students belongs to their “home school” (the school at which the student is enrolled), a Host School may ask for special wording in each visiting school’s parent permission slip for the Festival.

The Festival Coordinator needs administrative assistance at least a year prior to the Festival as well as technology support, especially for troubleshooting during the Festival. This assistance should be built into the budget of the Festival.

### **Best Practices:**

The philosophy of the Festival is to have students attend many events. Please consider that meal times and meal policies can help make the difference between students being in the Food Tent (especially in the morning) and in participating in a performance or workshop.

In most cases, the Festival Coordinator has been the Chair of Fine Arts for the Host School, but in some schools, the Head of Upper School or other administrator has been the Festival Coordinator. While Parent

Volunteers are welcomed, each participating school must have an administrator or faculty member designated as Festival Coordinator. Administrative assistance to the Festival Coordinator usually involves availability to answer phone calls and email, process contracts, funnel questions to the Coordinator, and make inquiries on purchases and services (i.e. printing of programs, wristbands, creating critique forms, and the like).

The first thirty minutes of the Festival can be the most hectic. The Host School is well-served to provide clear instructions regarding how visiting schools arrive on campus and how they get equipment, sets, musical instruments, and art to various venues. One approach rarely fits all, and the more help that can be lined up for the opening of the Festival, the smoother the logistics will be for all participating schools. Many Host Schools have used student ambassadors to assist participating schools as they arrive or even for the duration of the Festival.

The Festival Office should be organized to deal with information requests, filing and distributing critique forms, replacing ID's, and problem solving (Examples: "My student forgot her cello music...", "Your school promised access to a harp...", "Why are there no practice rooms open?", "My student says your infirmary won't give her aspirin...", etc.) The Festival Office is also the "office" of the Coordinator during the Festival, and the Festival Office is responsible for being the "gate-keepers" who allow students to leave the campus area.

An Opening Ceremony is optional. On Thursday evening and Friday evening the possibility exists for special events. With the size of the current festival and the number of performing venues that are packed with performances, evening events (even without the security factors) would tend to reduce student performance times. As attractive as the evening presentations have been, the Host School should consider schedule implications of evening events.

## General Facilities

### Policies:

Host Schools must provide one homeroom for each 100 participating students from each participating school. (Example: Visiting school "Ultra Prep" registered to bring 130 students should be furnished 2 home rooms for its exclusive use.) Each participating school is required to provide faculty or administrator supervision in its homerooms **AT ALL TIMES** during the Festival. (Note: This requirement is distinct from the minimum required supervisor/student ratio of **1 to 10**.)

Warm-up rooms must be provided for Band/Orchestra, Choir, and Showcase/Dance. Recently, bands and orchestras have warmed up on the stage of their venue to simplify arrangements for necessary stands, chairs, and percussion equipment. The Choir and Showcase warm-ups need pianos. An effort should be made to secure grand pianos for the band/orchestra, choir, and recital venues. Percussion equipment (including a set of timpani and other basic, but large percussion items) also needs to be supplied, borrowed, or rented. Yamaha Corporation is able to supply percussion equipment for festivals.

It is asked that everyone be sensitive to the noise factor in the homeroom halls and be advised that instrumental rehearsal or pick up bands **ARE NOT ALLOWED** in homerooms.

Separate male and female changing rooms are required.

On the Saturday of the Festival, the Host School should reserve space to host a wrap-up meeting which also provides a forum for the announcements for next year's Host School.

### **Best Practices:**

In addition to including a map in the festival program, the Host School should have adequate signage, and publish guidelines on what types of promotion media are allowed and which are not allowed (e.g. chalk on walks, posted flyers, kiosks only, etc.) Programs typically list rules, a complete schedule of the Festival, a schedule of workshops, a list of homerooms, contact people at the Host School, a list of participating schools and coordinators, short bios of workshop presenters and critics, and a list of people to be thanked. A good map is an important resource for the smooth functioning of the Festival. If the central page contains the schedule, extra copies can be made of this page so that students who lose their full programs can still pick up a new schedule.

Host Schools have sometimes supplied small tents for set storage and other similar items.

As the video venue has grown in audience attendance, schools often provide closed-circuit broadcast of the student videos into a second room.

## Equipment for Facilities

### **Policies:**

All venue locations need to be equipped to accommodate performances successfully.

## Venues

- Showcase/Dance
- Choir, Band/Orchestra
- 2-D, 3-D, Photography, Film/Video
- Vocal/Instrumental
- Solos, Scenes, and Monologues
- One Act Plays
- Improv
- Coffee House
- Workshops

In major venues, maintaining a schedule is exceedingly important. Participating schools need to know the implications of running behind, and the Host School needs to have plans and policies in place to keep the Festival running on schedule.

Art critiques are scheduled in one-hour time blocks. Only art by students actually attending the Festival should be displayed. The display of commercially developed black and white photography is strongly discouraged. Schools should indicate in advance any special needs for extra-large works or extraordinary media.

### **Best Practices:**

Individual recitals (voice, instrumental, piano, and small ensembles) have traditionally created a significant number of “no-shows.” Rather than schedule these by schools, the Host School should consider scheduling significant time periods for recitals (with appropriate critics) and have students sign up for times when they arrive (similar to current scheduling of workshops).

## Specialty Venues including Theater Tech and Improv

### **Policies:**

Improv groups must represent a school-sponsored program that has regular rehearsals. Schools expect a written list of the rules of Improv for a particular Festival. Audience control at Improv has been an ongoing concern. Host Schools should devote resources to ensure orderly participation of the audience in Improv.

### **Best Practices:**

Several specialty features, determined at the sole prerogative of the Host School, have been well received and successful at past ISAS Festivals (i.e. college and conservatory representatives from art and music schools, creative writing, readings of original plays, etc.).

## Audience Control

### **Policies:**

Each Host School will submit a plan for the size audience each venue can accommodate with seating. In addition, each participating school will submit a plan during final registration assuring that students see work from a number of different schools. This “Audience Plan” should also be an action plan for building and diversifying audiences present at all events during the Festival and should be present and approved at the Planning Meeting in September.

### **Best Practices:**

Door monitors perform a very important function of the Festival. Some schools provide door monitoring by faculty, others by parent volunteers. Adults responsible for turning students away or clearing aisles must be authoritative – they are the Festival’s “bouncers.” A hallway monitor is often a teacher who is, in part, monitoring his or her own room. Hallway monitors also function as information sources and should be equipped with programs and some level of training concerning the possible questions and appropriate replies. Their access to cell phones with important festival contact numbers is recommended.

## Workshops

### **Policies:**

In practice, most workshops are dedicated to visual arts because visual arts students, inherently, participate in fewer staged events. Workshops should be offered on a first-come, first-served basis rather than through pre-registration. Schools often collaborate to critique each other’s work. Workshop leaders should have at least one volunteer on hand to assist with distributing materials and control of large numbers of attendees.

### **Best Practices:**

Workshop expenses are not limited to hiring a workshop leader. Many workshops require considerable cost in terms of material and media. The Host School has the discretion to plan for and provide adjudicators and workshop leaders’ honoraria (\$40-\$60 per hour in different markets has been recent historical range).

## Adjudicators

### **Policies:**

Persons hired to do critiques may not be associated with any of the participating schools. Adjudicators have been historically compensated in the \$40-\$60 per hour range – a rate that allows reasonable compensation for professionals committed to helping students develop in the arts. The choice of critics is crucial to the Festival. They must be supportive, realizing the particular constraints of independent school programs, understand their role in the Festival, and refrain from direct criticism of a teacher or a school's overall work.

Critique sheets (to be available on the ISAS Arts Festival website) must be brought to the Festival ready for adjudicators. These critique sheets should be submitted to the Festival Office for distribution. Usually schools supply sign-out sheets for critique forms so that there is a record of who has taken the form.

See Appendix F for Sample Letter to Adjudicator.

## Student Support and Volunteers

### **Policies:**

Each Host School shall establish a student committee and plan for the interaction of student leadership with the Festival as a whole.

The Host School will implement procedures with the volunteers and vendors that are not under employment contract with the Host School such that it can reasonably expect to have completed satisfactory background checks per the Host School's background check procedures with the volunteers and vendors working at the Festival.

Parent leadership groups supporting an upcoming Host School for the Festival should plan to attend at least one Host School Planning Committee Meeting and one ISAS Festival prior to assisting a school in implementing the Festival. This parent responsibility is a two-year commitment.

### **Best Practices:**

Follow the timeline for work to be accomplished during the week of the Festival (**Appendix E**).

## Other Policies

*The ISAS Arts Council (ISASAC) Constitution of 1975 is superseded by this document, adopted by the ISAS Board of Directors on June 10, 2007. Most recently revised January 9, 2019 by the ISAS Arts Festival Steering Committee and approved by the ISAS Board of Directors on April 5, 2019.*

## Appendix A

# ISAS ARTS FESTIVAL

## Steering Committee

At its June 2006 meeting, the ISAS Board of Directors decided to establish a steering committee to provide oversight and guidance to the ISAS Arts Festival held in the spring of each year. The following June, the Association amended its bylaws to officially establish the Committee as a Standing Committee.

The ISAS Arts Festival Steering Committee shall be comprised of the four Heads of Schools, four CFO's, and four Arts Directors or Festival Chairmen of the immediate past host and the three future host schools. In addition, the President may appoint up to two additional members to the Committee who are especially well suited to share experience and oversight for this event.

The President, Vice-President, or other designee of the President shall Chair the Committee and, with the Executive Director, shall serve, ex-officio, as a member of the Arts Festival Steering Committee. When the Chair is an appointee of the President, that person shall also serve as a member of the ISAS Board of Directors in order to facilitate communication.

It shall be the duty of the Arts Festival Steering Committee to oversee the organization of an annual inter-school arts event officially known and titled as the ISAS Arts Festival, to develop and administer the policies of the Festival, to consider the applications of prospective Host Schools, to provide general oversight of the promotion and development of arts activities and arts curricula in the Independent Schools Association of the Southwest schools, and to encourage high standards for the Performing and Visual Arts endeavors of individual students, teachers, and schools of ISAS.

The Committee shall recommend from time to time any changes to the ISAS Arts Festival that in its opinion are deemed worthy of consideration by the Association. Policies will be approved by the ISAS Board of Directors.

## Appendix B

# ISAS ARTS FESTIVAL

## Host School Planning Committee Structure (Example)

### Chairs

- Suggest Parent, Faculty, and Administration Chairs.
- Oversee the Festival.
- Plan and execute September All School Planning Meeting.

### Student Committee

- Design Festival theme/logo.
- Work with Food, Coffee House, and Registration Committees.
- Recruit student ambassadors (two for each school).
- Design ISAS Arts Festival t-shirt.
- Select and design name badges/IDs w/ Registration Committee.

### Budget/Finance

- Create a budget to cover all festival expenditures
- Pay vendors, adjudicators, and workshop leaders
- Review contracts

### Hotel/Bus Charter

- Secure hotels for Festival. Prepare list of hotels with rates, number and type of rooms, and deadlines.
- Research bus charter options for those schools that travel by air.

### Facilities & Equipment

- Coordinate all rentals: tents, tables, chairs, portable lighting, generators, golf carts, etc.
- Secure necessary equipment rentals: music stands, walkie – talkies, etc.
- Contract for and secure Portable restrooms.
- Maintain all buildings, facilities, and grounds during the Festival.
- Be sure that sprinkler systems are turned off during the Festival.

### Food

- Plan 6 meals for the students and volunteers (5000+) beginning with dinner on Thursday ending with box lunches on Saturday.
- Plan 6 meals for the faculty, chaperones, and adjudicators.
- Coordinate snacks and continuous food service for faculty, etc.

### Vendors

- Secure vendors/food trucks who will provide food, drink, and snacks at a cost to the students
- Coordinate with Facilities Committee on necessary electricity for all food service.
- Work with Food Committee for suggestions and to avoid duplications.

### Security/traffic/parking

- Hire necessary security for the event (Thursday – Saturday).
- Secure off campus parking for buses and other cars if necessary.
- Plan and direct traffic flow for all vehicles entering the campus: buses, volunteers, vendors, etc.
- Ensure background checks (Raptor or similar system) for all volunteers, vendors are completed.

### Signage

- Provide all signage (interior and exterior) needed for the Festival.

### Scheduling

- Create schedules for all students and groups at the Festival.

### Volunteers

- Recruit volunteers for all areas needed for the Festival: setup, break down, monitors, and festival offices.
- Coordinate with all areas to determine needs.

### Public Relations

- Create, update & manage ISAS Arts Festival web page (linked on ISAS website and Host School website).
- Create and distribute internal communications to parents and faculty.
- Plan and implement external public relations if necessary.

### Coffee House

- Coordinate with Student Committee the design and plan for coffee house.

### Entertainment

- Plan and implement some type of entertainment for Friday night and possible other times, schedule permitting.

### Choir Venue

- Secure adjudicators for vocal performances - send confirmation letter.
- Create and secure workshop presenters (coordinated with all venues).
- Communicate volunteer needs to Volunteer Coordinator (audience controls, door monitors, etc.).
- Communicate equipment needs to Facility Coordinators.
- Communicate technical needs to Technical Coordinator.

### Dance Venue

- Secure adjudicators for dance performances - send confirmation letter.
- Create and secure workshop presenters (coordinated with all venues).
- Communicate volunteer needs to Volunteer Coordinator (audience controls, door monitors, etc.).
- Communicate equipment needs to Facility Coordinators.
- Communicate technical needs to Technical Coordinator.

### Film Venue

- Secure adjudicators for film performances - send confirmation letter.
- Create and secure workshop presenters (coordinated with all venues).
- Communicate volunteer needs to Volunteer Coordinator (audience controls, door monitors, etc).
- Communicate equipment needs to Facility Coordinators.
- Communicate technical needs to Technical Coordinator.

### Instrumental Venue

- Secure adjudicators for instrumental performances - send confirmation letter.
- Create and secure workshop presenters (coordinated with all venues).
- Communicate volunteer needs to Volunteer Coordinator (audience controls, door monitors, etc).
- Communicate equipment needs to Facility Coordinators.
- Communicate technical needs to Technical Coordinator.

### Showcase/Drama Venue

- Secure adjudicators for performances - send confirmation letter.
- Create and secure workshop presenters (coordinated with all venues).
- Communicate volunteer needs to Volunteer Coordinator (audience controls, door monitors, etc.).
- Communicate equipment needs to Facility Coordinators.
- Communicate technical needs to Technical Coordinator.

### Visual Arts Venue

- Secure adjudicators - send confirmation letter.
- Create and secure workshop presenters (coordinated with all venues).
- Communicate volunteer needs to Volunteer Coordinator.
- Communicate equipment needs to Facility Coordinators.
- Communicate technical needs to Technical Coordinator.
- Secure and set up display panels before the Festival and take down, load, and prepare the display panels for storage at the end of the Festival.

### Technical Support

- Provide all technical support (lighting, sound board, etc.) during Festival.

### Registration/Handouts

- Create pre-registration forms.
- Create registration forms (provide to PR Committee).
- Set up registration area during the Festival.
- Design and select with Student Committee badges/IDs.
- Print all handouts given to schools: maps, brochures, schedules, etc.

### Medical/EMS

- Staff the Medical Office during Festival.

# ISAS ARTS FESTIVAL

## Host School Application Form

<b>Name of School:</b>	<b>Date:</b>
<b>Proposed Host Year:</b>	<b>Estimated # of Students School Can Host:</b>
<b>Briefly describe area accommodation and transportation options including group rate estimates:</b>	
<p><b>At minimum, the school must be able to host the activities listed below. Please indicate acknowledgement of each activity and the associated venue requirements.</b></p> <p><input type="checkbox"/> Showcase/Dance</p> <p><input type="checkbox"/> Choir, Band/Orchestra</p> <p><input type="checkbox"/> 2-D, 3-D, Photography, and Digital Imaging</p> <p><input type="checkbox"/> Recitals, Scenes, and Monologues</p> <p><input type="checkbox"/> One Acts</p> <p><input type="checkbox"/> Coffee House</p>	
<b>Please list any additional resources your school has to offer:</b>	

### Required Signatures of Agreement

*We, the undersigned, agree to uphold all policies as set forth in the ISAS Arts Festival Policy and Procedures Manual.*

<b>Head of Host School:</b>	<b>Date:</b>
<b>Arts Department Chair or Festival Coordinator:</b>	<b>Date:</b>

### Application Approval

<b>ISAS Steering Committee Chairman:</b>	<b>Date:</b>
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# ISAS ARTS FESTIVAL

## Host Schools

1967 – Casady	2000 – Greenhill
1968 – Wichita Collegiate	2001 – St. Stephen’s
1969 – Holland Hall	2002 – Albuquerque Academy
1970 – St. Mark’s	2003 – Fort Worth Country Day
1971 – Wichita Collegiate	2004 – Hockaday
1972 – St. Mark’s	2005 – Holland Hall
1973 – Holland Hall	2006 – ESD
1974 – Hockaday	2007 – No Festival
1975 – No Festival	2008 – Wichita Collegiate
1976 – Fort Worth Country Day	2009 – Kinkaid
1977 – St. Mark’s	2010 – St. Mark’s
1978 – Greenhill	2011 – Albuquerque Academy
1979 – Casady	2012 – Greenhill
1980 – Kinkaid	2013 – St. Andrew’s Episcopal School, Austin
1981 – Wichita Collegiate	2014 – St. John’s
1982 – St. John’s	2015 – Fort Worth Country Day
1983 – Hockaday	2016 – Saint Mary’s Hall
1984 – Holland Hall	2017 – Casady, 50 <sup>th</sup> Anniversary
1985 – Fort Worth Country Day	2018 – Hockaday
1986 – St. Mark’s	2019 – St. Stephen’s
1987 – Kinkaid	2020 – Holland Hall – CANCELLED
1988 – Greenhill	2021 – Kinkaid – CANCELLED
1989 – Casady	2022 – Greenhill - CANCELLED
1990 – Episcopal Houston	2023 – All Saints’ Episcopal, Fort Worth
1991 – Fort Worth Country Day	2024 – TBD
1992 – Hockaday	
1993 – St. John’s	
1994 – Holland Hall	
1995 – St. Stephen’s	
1996 – Wichita Collegiate	
1997 – St. Mark’s	
1998 – Casady	
1999 – Holland Hall	

<b>Past Festivals Hosted</b>	
Albuquerque Academy (2 – 2002, 2011)	Kinkaid (3 – 1980, 1987, 2009)
Casady (5 – 1967, 1979, 1989, 1998, 2017)	Saint Mary’s Hall (1 – 2016)
ESD (1 – 2006)	St. Andrew’s Episcopal, Austin (1 – 2013)
Greenhill (4 – 1978, 1988, 2000, 2012)	St. John’s, Houston (3 – 1982, 1993, 2014)
Hockaday (5 – 1974, 1983, 1992, 2004, 2018)	St. Mark’s, Dallas (6 – 1970, 1972, 1977, 1986, 1997, 2010)
Holland Hall (6 – 1969, 1973, 1984, 1994, 1999, 2005)	St. Stephen’s (3 – 1995, 2001, 2019)
Fort Worth Country Day (5 – 1976, 1985, 1991, 2003, 2015)	Wichita Collegiate (5 – 1968, 1971, 1981, 1996, 2008)

## Appendix D

# ISAS ARTS FESTIVAL

## Planning Timeline

Two and One-Half Years Prior to Festival: A Member School may request to host the Festival by completing an application (**appendix C**) and submitting it with a letter from the Head of School addressed to the Steering Committee two and one-half years prior to the April of the proposed hosting year.

### Sixteen Months Prior to Festival:

#### *January*

- First meeting with entire Host School Steering Committee
- Provide job descriptions, forms, and notebooks
- Begin bid process for equipment and technical needs
- Begin work with caterer(s) to secure price and menus
- Block hotel rooms & research bus transportation options
- Research and secure adjudicators and workshop presenters – to be completed by June 1 (ten months prior to Festival)
- Create Student Committee leadership

#### *February*

- Bids in for equipment and technical needs
- Finalize budget
- Begin work on Host School Festival Guidelines
- Begin compiling packet information to be distributed in April (one year prior to Festival)
- Student Committee Leadership – create theme and logo

#### *March*

- Finalize packet information for participating schools
- Begin work on webpage

#### *April*

- Web site up and working
- Mail packets to participating schools for All School Planning Meeting in September

#### *June*

- Finalize All School Planning Meeting
- Send confirmation letters to all adjudicators and workshop presenters

#### *August*

- Send a reminder to potential participants about All School Planning Meeting

#### *September*

- All School Planning Meeting – September (third week)
- Pre-registration packet completed – to be handed out at the Planning Meeting AND available online

#### *October*

- Finalize workshops & presenters
- Vendors confirmed
- Rentals secured
- Update Festival website information as it becomes available

#### *November*

- Registration forms/packets available online

# ISAS ARTS FESTIVAL

## Prior Week Planning Timeline

### 1. Preparation Work that should be completed by March 1

- Order storage pod if needed.
- Order cots for infirmary.
- Secure barricades and barriers for needed areas.
- Secure adequate number of trash cans.
- Banners designed and made.
- Art panels arrangements designed.
- Designs for bus traffic flow.
- Designs for parking arrangements for all school parking areas
- Parking and bus maps.
- Food tent and food for hospitality rooms.
- Arrangement design of hospitality areas.
- Vendor arrangements.
- Security schedules arranged.
- Housekeeping schedules arranged.
- All venue designs and requirements.
- Extra restrooms for field use ordered.
- Communication system secured for festival days.
- Extra golf carts rented for festival days.
- Designs for set-up, ordering of head-sets for all performance venues, renting risers, and contracting with Samarco or other company.
- Arrangements for Head of School's reception (optional).
- Bus transportation to Head of School's reception (optional).
- Volunteer scheduling.
- Festival programs.
- Purchase paper towels and toilet paper for 5,000 people for three days.
- Paint and put together 70 art panels -- probably weekend before actual Festival.
- Toilet seats and locks on toilet stalls repaired if needed
- Decisions about extra outdoor lighting.
- Decide whether the participants can do sidewalk chalk art.