

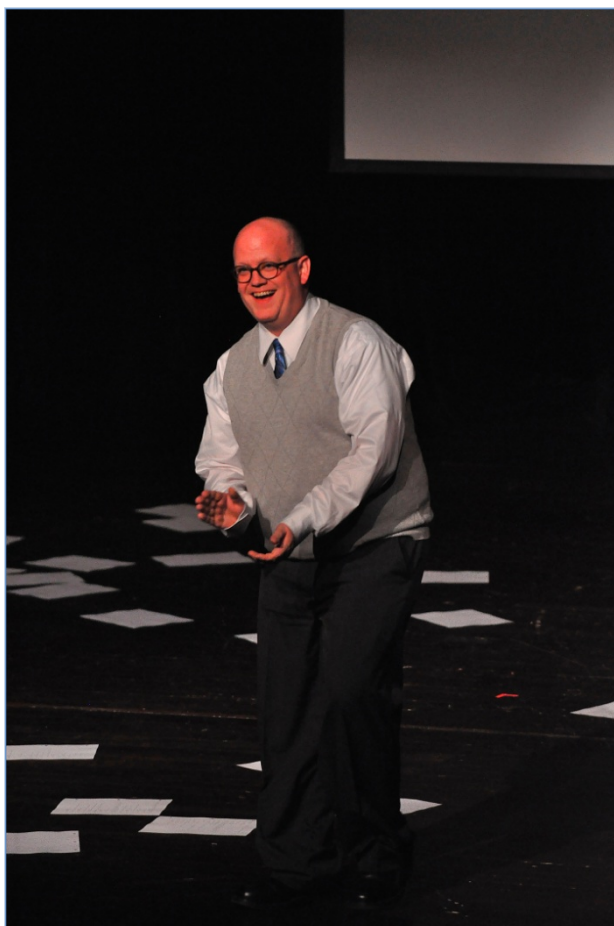
The Last Frontier Theatre Conference 2009 Evaluations Report



Jeff McCamish performing in Timothy Daly's "Man in the Attic."

All photos taken for Prince William Sound Community College by Ryan Adkins.

Introduction



Conference Coordinator Dawson Moore

Each year, participants in the Last Frontier Theatre Conference are given the opportunity to fill out feedback forms about their experience in Valdez. Their responses are used in the planning for subsequent years. A blank copy of the response sheet is at the end of this report.

There are three sections to the Evaluations Report. First is the numerical breakdown of participants' rankings of various topics, in addition to the Coordinator's analysis of this information. This section contains the analysis of the data, and plans for next year. The second section is individual comments from participants. The third is individual comments from just the playwrights participating in the Play Lab. These comments are broken down first by question, then more specifically by the topic of the response.

Table of Contents

Introduction & Table of Contents	1	INDIVIDUAL COMMENTS start	12
Information Received Prior to Event	2	Possible Future Changes	12
Schedule	3	Possible Future Activities	15
Website	4	Activities Enjoyed Most	16
Play Lab	5	Activities Enjoyed Least	19
Panels and Classes	6	Suggested Improvements	20
Evening Performances	7	Exclusive Casting Process	22
Late Night Programming	8	Play Lab Playwrights Feedback	26
Receptions	9	Possible Future Cuts	31
Featured Artists	10	Blank Response Sheets	32
Conference Staff	11		

Information Received Prior to the Conference

Our goal is to maintain excellent communication with everyone planning on attending the Conference. Ideally, every participant will have access to the information they need to properly prepare themselves for the Conference. To that end, all correspondence and publications of the Conference have the personal e-mail and phone number of the Conference Coordinator. Also, our website (www.pwscc.edu) contains lots of information that a person needs to prepare to attend the Conference in Valdez.

	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	71%	66%	61.5%	45%
Good	20%	24%	29%	39%
Satisfactory	7%	8%	4.5%	12%
Unsatisfactory	2%	0%	2%	2%
N/A	0%	0%	3%	2%

While there was a sharp decline in excellent ratings, the heading of 'good and excellent' still makes up 84% of the responses, with no increase in the percentage of unsatisfactory ratings. The largest area of concern is for participants who attend without an active role (acting or presenting in the Play Lab, appearing in an evening show). Changes enacted in 2009, particularly having participants sign up in advance for free housing, paid dividends in making the Conference run smoothly this year.



Lab playwrights Anna Moench & Laura Neubauer with featured artists Gregory Pulver, John Yearley, and Craig Pospisil.

Our Goal for improvement for the 2010 Conference

A couple of suggestions to participants will be incorporated. Anyone attending for the first time will receive a call from the Coordinator to make sure they are well prepared for the experience. Also, playwrights presenting in the Lab will be given contact information for the actors scheduled to appear in their readings. This has potential challenges: communication between strangers without a filter can lead to conflict. We will pilot the program in 2010, then evaluate what value was gained, and at what cost, if any.

Conference Schedule

We started asking participants to rate the schedule in 2007. The slate of activities is very ambitious, and provides people with more activities to participate in than they can possibly attend. For example, if someone were to attend every Play Lab reading they could, they would only see a third of the total work being presented. This is intentional; we never want people to say there was not enough to do.

	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	73%	67%	55%
Good	23%	29%	38%
Satisfactory	4%	3%	7%
Unsatisfactory	0%	0%	0%
N/A	0%	1%	0%

While still high, these numbers consistently going down raises questions about what can be done to the schedule to increase the quality of participant experience.



Michael Fawcett, Kristin Fernandez, Lindsay Lamar, and Aric Hudson in Arlitia Jones' "The W-Dream."

Our Goal for improvement for the 2010 Conference

There are two major plans in place thus far to alter the schedule. First, the Conference is being shortened by a day, eliminating most events on the first Saturday. While this comes with challenges in terms of providing the same amount of education, it should help make the event easier to schedule in terms of travel, and also combat the exhaustion that affects many participants. Also, classes are going to be designed to extend over multiple sessions. This will reduce the number of different offerings available, but should enable participants to get more detailed instruction from the teachers.

Conference Website

In 2007, we added a section where participants could give their feedback on the Conference website, one of our main means of distributing information to participants prior to the Conference, and of publicizing the event. Information contained includes the Conference schedule; Featured Artist biographies; Play Lab selections; a “how the conference works” essay; registration form; list of financial benefactors; available local discounts for participants; and link to contact the Conference Coordinator

	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	52%	51.5%	52%
Good	27%	22%	21%
Satisfactory	4%	4.5%	10%
Unsatisfactory	0%	0%	2%
N/A	17%	22%	15%

The numbers are nearly identical to previous years.



Participants aboard the 2-hour cruise donated by Stan Stephens Cruises.

Our Goal for improvement for the 2010 Conference

There are no major changes planned in this area.

Play Lab

The top priority of the Conference is to support the development of new work and of early- to mid-career playwrights. Every year, the overall success of the Conference flows from the success of the Play Lab. Experience has shown that when there are quality plays being presented by strong writers, the positive effects are felt in every other aspect of the event. Therefore, the continued improvement in the quality of the Play Lab is our top priority.

	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	71%	81%	76%	71%
Good	26%	15%	20%	25%
Satisfactory	3%	4%	2%	2%
Unsatisfactory	0%	0%	0%	0%
N/A	0%	0%	2%	2%

Again, the level of satisfaction with the Lab remains high. A number of long-time participants commented on the high quality of scripts being presented.



Sarah Shoemaker, Amy Tofte, Gianna Giusti, and Scarlet Kittylee Boudreaux reading in Anchorage playwright Schatzie Schaefer's play "Sweet" in the Play Lab.

Our Goal for improvement for the 2010 Conference

While it was generally viewed as one of the Lab's most successful years, there was a lot of concern expressed about the varied level of skill among the actors. While it is impractical to only invite the top tier of performers, there will be a greater emphasis on preparing performers for their time here with a pre-Conference class in Anchorage, and mandatory participation in the Conference class on acting in the Lab for new participants. We also want to make sure that writers whose plays are read late in the Conference manage to still get a one-on-one session with their panelist.

Panels and Classes

About a third of the educational programming at the Conference is made up of classes and panel discussions. Generally, classes are scheduled two at a time, with one always focusing on playwriting, and the other covering another topic, usually directing or acting.

	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	55%	73%	58.5%	52%
Good	17%	22%	29%	37%
Satisfactory	13%	0%	4.5%	7%
Unsatisfactory	0%	0%	1.5%	0%
N/A	15%	5%	6.5%	4%

While there was a slight dip from last year's excellent ratings, there is still a high level of satisfaction with the classes offered. Two classes in particular this year, Glenn Morshower's and Timothy Daly's, were cited frequently as excellent, and both will be invited back in 2010.



Glenn Morshower presents his workshop, "The Extra Mile."

Our Goal for improvement for the 2010 Conference

The primary complaint with classes is not with their quality, but with their length. The Coordinator will work with instructors for next year to provide multi-part classes, as was discussed on page 3

Evening Performances

We have evening entertainment every night of the Conference, staging a wide variety of work. The focus is on plays developed at the Conference and work by Alaskans. The shows provide both education and entertainment for our participants. These productions are also our main connection with the community of Valdez, who often cannot take the week off to attend the day-time events due to work, but are available to see shows in the evening.

	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	55%	65%	56%	23%
Good	39%	23%	30%	44%
Satisfactory	6%	6%	12.5%	29%
Unsatisfactory	0%	0%	0%	2%
N/A	0%	6%	1.5%	2%

There are two probably explanations for the dip in ratings in this category. One, there were two shows that were generally unpopular with participants, thereby dragging down the overall ratings. Two, this year featured fewer full productions than past participants are used to seeing.



Glenn Morshower, Frank Collison, and Laura Gardner reading in Play Lab playwright Daniel Damiano's "The Day of the Dog," originally presented in the 2008 Play Lab

Our Goal for improvement for the 2010 Conference

We will continue to produce a number evening programs in-house, as opposed to bringing in full productions. Programs that were a part of previous years include the Alaska Overnights and TBA Theatre's evening of One-Acts from the Play Lab. This year we added two new events. First, there was an evening of our featured playwrights reading their own work. While this evening was somewhat under-attended, the response to it was very positive, and it serves to educate participants about the work of the Conference's teachers. Second was a staged reading of play previously presented in the Play Lab, done by our featured actors (pictured). This both serves to highlight our staff and a Lab writer, and will be an ongoing program. The Coordinator is currently working with theatre companies to select what shows will be brought down, and quality of production will be our top priority.

Late Night Programming

This category was formerly listed as “Fringe Festival,” but in 2009, the Conference added a four day improvisation workshop opposite the Fringe Festival, and the category has been expanded to include that. Activities ran Sunday through Thursday, with the Fringe Festival moving to the dining hall at the Glacier Sound Inn and the improvisation classes filling the space at Ernesto’s, which previously housed the Fringe Festival. The 2007 & 2008 statistics are only referring to the Fringe.

	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	35%	27%	38%
Good	12%	28.5%	26%
Satisfactory	8%	11%	6%
Unsatisfactory	2%	5%	0%
N/A	43%	28.5%	30%

The addition of the improvisation class as alternative programming and greater attention to quality in the Fringe material selection led to improved marks for this area. While 3 in 10 people do not avail themselves, the level of satisfaction for those who did showed great improvement.



Julie-Joy Voss and Luke Bartholomew reading in the Fringe Festival at Glacier Sound Inn.

Our Goal for improvement for the 2010 Conference

This was the most improved area of the Conference. Having an alternative to the Fringe that was available for people under 21 was a plus, and the coordinators took last year’s criticisms to heart in terms of selecting a broader range of material and using more different performers. It is unknown if the same organizers will be available for the improv programming; if not, other coordinators will be investigated.

Receptions

There were after-show receptions after four evening shows that give attendees an opportunity to meet and socialize, both with each other and our featured artists. They are held at the Civic Center, the Valdez Museum, and on a donated cruise from Stan Stephens Cruises.

	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	39%	50%	50%	41%
Good	39%	36%	40.5%	37%
Satisfactory	17%	10%	4.5%	14%
Unsatisfactory	0%	0%	0%	0%
N/A	5%	4%	4.5%	8%

This was our first year not having receptions every night, and there was no noticeable negative affect while we saved approximately four thousand dollars.



Participants Jaron Carlson, Kate Williams, and Kevin Bennett socializing, with featured artists Kia Corthron, Erma Duricko, and Gregory Pulver in the background.

Our Goal for improvement for the 2010 Conference

There are no major planned changes to the receptions, just a continued attention to timeliness and food quality. We will also probably modify the category that is ranked, as it is unclear to folks now that this category includes the free glacier cruise and meet-and-greet fish fry on the first day.

Featured Artists

One of our goals in approaching the Conference is to create a group of professionals from all aspects of theatre who can provide attendees with insight and inspiration. We strive to contract featured artists who are accessible, entertaining, good-natured, and talented. These people are picked to best suit the needs of the Conference and the education we are looking to provide.

	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	62%	76%	81%	69%
Good	33%	20%	17%	27%
Satisfactory	5%	4%	2%	2%
Unsatisfactory	0%	0%	0%	0%
N/A	0%	0%	0%	2%

We maintained a 96% good to excellent rating for the featured artists, indicating that there is no major concern in this area.



Featured Artists Laura Gardner and Frank Collison pose with actor participant Karina Becker.

Our Goal for improvement for the 2010 Conference

We had an excellent crew in 2009, including numerous new teachers, one of the goals for the year. In 2010, we will be reducing staff size while maintaining quality. The goal will remain to mix past teachers with new featured artists who have never attended before.

Conference Staff

The staff is the backbone of any quality organization. PWSCC strives to have the highest quality staff possible year-round, and the Theatre Conference is no exception. Through staff meetings and information packets, we try to make sure that all of our staff is qualified and capable of handling anything that comes their way (or finding someone who can).

	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
Excellent	94%	100%	98.5%	94%
Good	6%	0%	1.5%	6%

While we are statistically down, it is only a very slight dip, and the staff did a great job.



PWSCC President Doug Desorcie with Housing Manager Bill Painter, as volunteer Mira Gibson watches in the background.

Our Goal for improvement for the 2010 Conference

There are no major staffing changes planned.

Individual Responses

1. Other than the items previously listed, is there anything you think should change in future years to make the Conference sustainable for the next 17 years?

Sustainability

- “No paper products – bring your own cup.”
- “Recycling efforts are good. “

Financial

- “Solicit donations, however small, from participants.”
- “It is incredible how much is provided free of charge to participants – a registration fee or meal charge would be a reasonable change to sustain the Conference.”
- “No more free lunch (it wasn’t that good if you’re a vegetarian).”
- “Cruise was a nice idea, but unless it is donated, charge a small fee for extras like other Conferences.”
- “What the Global Age Project... has done is charge \$20 for play submissions, because scripts were being sent that were irrelevant to the theme requirements. The growth was 23 scripts in year 1 to 400 scripts in year 4.”
- “Submission fees for the festival.”
- “Do you have a grant writer? Check out more grants, corporate funding.”
- “Playwrights to pay extra if they want a director.”
- “Get \$ by chartering a bus to and from Anchorage.”
- “NEA grants.”
- “Make the evening performances much more affordable for locals – like \$6 instead of \$20. I think local attendance and support would increase considerably.”
- “Sell lunch to get \$\$\$. Sell dinner to get \$\$\$.”
- “Seek sponsorship from theatres and publishers outside the state.”

Publicity

- “Use regional organizations (NETC, SETC, etc.) to advertise, and perhaps present at the Conference.”
- “More promotion to have more paying attendees.”
- “Involve the community non-theatre types more. For example, could 1 evening be a kid’s performance. I saw a lot of local teens and ‘tweens just hanging out.”
- “Advertise to tourists, too, if possible.”
- “Seems like a pretty good system. Maybe get the word out to more potential participants?”
- “More media coverage – before, during, and after.”

Housing

- “I think giving up the free housing would be a big mistake. One of the things that makes the Conference so attractive, despite how remote Valdez is, if you can find your way up here you will be sure to have a free place to stay.”
- “Don’t do away with free housing. That was a major incentive for many to come to the Conference.”
- “What about returning tent city?”

Scheduling/Conference events

- “Create different opportunities for playwrights/actors to interact with or hold discussions with featured artists.”
- “Change scheduling of acting workshops with current performances like the Overnighters.”
- “Reduce size of Conference.”
- “Increase training opportunities for actors.”
- “Slightly less conflicting workshops; perhaps fewer dramaturgy workshops or shorter acting ones. Hard call: all good conferences leave you feeling that you missed some activities due to concurrent scheduling.”
- “The move to streamline and reduce in size is a great idea. I love having so much going on that you can’t make it to everything, but less is more as they say.”
- “Make the Conference shorter.”
- “Have fewer evening receptions... maybe 2.”
- “Longer classes?”
- “Longer workshops.”
- “Continued and expanded efforts to bring plays back to the Conference that have been developed there.”

Miscellaneous

- “Raffles? For tourist packages of PWSCC merchandise.”

Facilities

- “Pay more attention to climate in rooms/performance hall.”
- “Finish sidewalk to Coast Guard building.”

Don’t change anything

- “Experience tells me that you should not tinker too much with a successful formula.”
- “Other than corndogs and cots, I have to honestly say it was one of the best weeks I’ve ever had, and I wouldn’t have changed a thing. Except the corndogs. And the collapsing cots. But even these provided comic material.”
- “No.”
- “You are doing a fantastic job with everything. I was so impressed with the way it was organized and how nice everyone was.”
- “None.”

Adult Language and Material

- “Time allowed for Christian Right performances, and advertising it around the Copper River Basin.”

- “Locals and religious people have stopped attending due to foul language. An advertised day free of filth might boost attendance.”

Featured Artists

- “More exposure of guest artists – use Alaskan productions only if they are worth travelling a continent to see – no works in progress.”
- “Impossible, I know, but I would love to have the meet and great Featured Artists dinner.”
- “This conference is wonderful, but what no one will say out loud, and the reason this is anonymous, is that this conference is in danger of falling off the map. All of the featured artists are exemplary, but you need a headliner.”
- “Continue to develop international aspect – Timothy Daly was great. Other Australians/New Zealanders? There are some terrific Canadians out there. Avoid Brits – Americans already kowtow too much. Irish? Africans?”
- “Better & fewer featured artists.”
- “Bring back the celebrities.”

Play Lab

- “Better if plays were 1-acts. Maybe full-lengths could just pick scenes to critique. Hard to sit that long and be engaged.”
- “Offer the option of mailed scripts (with a charge) and e-mailed ones with no charge.”
- “It would be helpful to have more information regarding casting before one arrives in Alaska. Two rehearsals are better than one.”
- “Just keep modeling other conferences... this is one of the best, if not the best, but growth is good. It is all about the playwrights, but that doesn’t mean it has to be all Play Labs. They could workshop play for a week.”
- “I think the conference could be more selective. There were some terrific scripts with real potential in the Play Lab, but there were an equal number of scripts which just weren't strong enough. I know part of the conference mission is development, but by selecting fewer scripts into the conference you can provide more feedback and development to the material and writers who will benefit more.”
- “Time limit on script changes from playwrights will help readers feel less antsy and also cut down on wasted paper.”

Performances

- “Better performances.”
- “On Saturday wrap-up (10-Minute Play Slam, Monologue Workshop Final Presentation), add a couple of favorites from the week’s Fringe offerings.”
- “An evening of ten-minute plays – 2 hours of them by Conference playwrights – read, not produced. Short, interesting, one less production.”
- “Move Overnights to later in the Conference... Friday?”

2. Would you like to see any other types of activities considered for future Conferences? If so, what?

More Multiculturalism

- “More contact with Native culture. We are too white!”

Other styles of theatre

- “Children’s theatre?”
- “An evening of highly artistic theatre for the child or youth audience, with children in the audience.”
- “It would be stretching the limits of resources, but could be interesting to maybe do one musical reading, and maybe one or two kid’s pieces – since all writers have to work in all modes these days.”
- “More fringe/overnighters.”
- “Possibly an evening with children’s theatre, ballet, youth cinematography, or other element of the arts.”

Outdoor Activities

- “Hiking.”
- “Something we could all do together that’s not theatre. Like a softball game, or hike, or something else physical...”
- “An activity for everyone involved.”
- “Partner with a local outfitter to offer discounted outdoor activities (kayaks, rafting, etc.) on the mornings off.”
- “Something that has little or nothing to do with theatre. Group hikes, softball game (maybe, I know some the some thespians aren’t the sporty type!). We get to bond all week over scripts and such, but it would be cool to know what else everybody else does outside the Civic Center doors. The more people get to see of Valdez and its people, the more you fall in love with them.”

Classes

- “More workshops.”
- “There seem to be many young and/or inexperienced actors. This is about reading. How about a ‘reading with feeling’ workshop?”
- “Workshops for beginners in both playwriting and acting – maybe even tech stuff.”
- “Peer discussions.”
- “More workshops – or certainly not less.”
- “Being a singer, I’d like workshops on acting for classical singers.”
- “Improv workshop.”
- “Workshops more like Laura’s monologue workshop, that meet more than once so work can develop.”
- “Bay Area Theatre Sports has a performer track and a teacher track for their summer school... I wonder if there would be interest in a teacher track here?”

- “A possible panel discussion for young actors informing them about different company internships and other aspects of working professionally.”
- “How to build community theatre (i.e. sample checklist of how to grow a small community theatre production, from sifting through plays to match your talent to fundraisers to promotion of new works.)”
- “Mandatory orientation for actors/readers, stressing need for projection, articulation, pronunciation (look it up and mark script), and primacy of text. I know some readers were saying words not in text (not in my play, thank goodness). Also stress that this is not about acting – readers are here to serve the writers and the text.”
- “One-on-one mentoring options for actors & directors.”
- “Publishing presence.”
- “Continued focused workshops.”

Group Activities

- “Any kind of events that allow all the participants to work together and share our talents directly. Receptions and time to talk are great, but a communal project (like an expanded version of the Overnighters) could be very interesting, bonding and instructive.”
- “7-word intro. Ask me about this.”

No Changes

- “I loved the yoga.”
- “None.”
- “No drastic changes.”
- “Moore of the same.”

3. What did you enjoy most about the Conference? Least?

MOST

Productions

- “Having the featured artists show some of their own work.”
- “I loved the featured artists reading their own work... mainly I think it’s nice to allow everyone who has come to the Conference to have an idea of who [the featured artists] are, especially the playwrights, given that [they will] be commenting on their work. It was really lovely and inspiring to hear the work... in their own voices.”
- “I loved hearing featured playwrights read their work.”
- “Guest artists reading!!”
- “Evening performances.”
- “I loved the Featured Artists evening. Is there a way to have the FA directors display their talents? Could they direct readings of the Overnighters, for example?”
- “Some evening performances.”
- “*Man in the Attic!!!*”
- 3 x “10-Minute Play Slam.”
- 4 x “Fringe.”

- “Fringe 09 was SPECTACULAR, and I loved that there was an alternate options with the improv workshops.”
- “Listening to the feedback on plays.”
- 2 x “*Day of the Dog* reading.”

Play Lab

- “Great quality of plays.”
- “I liked the Lab; the opportunity for feedback (formal and informal) from featured artists and other participants.”
- “Lots of choices for Play Labs!”
- “The Play Lab plays.”
- “I loved reading and acting in the new work. I loved listening to plays read and critiqued – I learned a lot as a writer.”
- “Always like staged readings.”
- “Most amazing panelists. “
- 6 x “Play Lab.”
- “The Play Lab was great as always!”
- “Reading in plays.”
- “The format of the Play Lab.”
- “Rehearsals in assigned spaces.”
- “One-on-one feedback for writers.”
- “I love to panel and hear plays.”
- “The plays in the Lab seemed, on the whole, much stronger...”
- “By and large – masterful scheduling of the Lab events – very, very smooth – I know there were some complaints about readers... BUT – this is an important BUT – the readers on the whole are far superior to past years. Their techniques have improved – those with talent really grew, and those who aren’t as gifted still have stronger technique.”
- “Work done on my play.”

Workshops

- “I loved the new monologue workshop and think it should be continued.”
- 3 x “Workshops.”
- 3 x “Monologue workshop.”
- “Timothy Daly’s international playwriting workshops was fantastic, but he needed more time – should have been longer for the info he was presenting.”
- “Tim Daly session.”
- “I heard some negative stuff about too many acting classes it’s a writer’s conference – well, I disagree with that. I do agree that there were too many workshops – period. Most need to be longer sessions. The acting classes are necessary because you are asking actors to pay their own way – help them develop their craft in exchange for their work.”
- “I liked the mix of workshops and Play Labs.”
- “I loved the yoga – I’m a passionate yogi, and found it grounding and helpful.”

- “Yoga.”
- “Vocal warm-ups.”
- “Vocal warm up with Carrie.”
- “The variety of workshops.”
- “Classes.”

The People

- “Meeting new people and learning from their experiences.”
- “The people and wonderful artistic supportive atmosphere.”
- “Relaxed discussions with theatre people from diverse places.”
- “The people.”
- “The intellectual stimulation and sense of communal effort to enhance the dramatic process.”
- “Partying afterwards.”
- “Camaraderie.”
- “Working with other artists from everywhere.”
- “The people. Hanging out with peers. The excellent care the staff gave us. The enthusiasm of the people.”
- “The people were fantastic. I loved hearing all these plays. Loved the cruise. The dinners were very special... thank you! I felt people bent over backwards for us! Thank you.”
- “Socializing.”
- 2 x “Sense of community.”
- “Openness of the big wigs to the common folks.”
- “Meeting great people who were very encouraging and supportive.”
- “Meeting new writers and theatre people.”

Featured Artists

- “Featured artists are helpful, approachable, and nice.”
- “I enjoyed the intimacy of the Conference and the accessibility of the featured artists.”
- “Timothy Daly was fabulous.”
- 2 x “Glenn [Morshower]’s workshop.”
- “Glenn Morshower.”
- “Glenn Morshower’s talk was completely moving (loved it).”
- “Extra Mile workshop.”
- “Glenn’s seminar.”
- “Panelists critiques.”

Overall experience/place

- “Laid back style of Conference.”
- 3 x “The staff.”
- “Hospitality – transport to/from the airport.”
- “Communal housing.”
- “Free housing!”
- “Dorm housing.”

- “The cruise.”
- “Theatre saturation like a hockey tournament.”
- “Spirit of the event.”
- “Location.”
- “Loved the fish fry.”
- “Valdez.”

LEAST

Evening Performances

- There were mentions of specific shows, which are being kept in-house. There were six for one show, three for another, and one apiece for two other evenings.
- “Evening main stage: less Alaska stuff.”
- “Too many evening performances not up to par.”
- “Films.”
- “Evening performances were a bit lackluster.”
- “Overnighters was great, but I missed some great classes because I was rehearsing all day Saturday.”

Play Lab

- “Most full-length plays put me to sleep – too long.”
- “Bad plays.”
- “Some of the dramaturg advice I heard given to others.”

Food/Housing

- “Cots to sleep on – need mattress for a bad back.”
- “Lunches at the Civic Center.”
- “I disliked the icky bathroom in our dorm, but appreciated the housing.”
- “We needed more vegetarian lunches.”

Conference Schedule

- “The overwhelming sameness (all Play Lab meant too few workshops).”
- “Lack of nap time.”
- “Didn’t like that some classes overlapped, but that is to be expected.”
- “Not being able to see all the readings.”
- “Evening receptions.”

Classes

- “Acting classes – better to have writing and directing classes, though company auditions are a good idea.”
- “The basic how-to-write workshops because it didn’t seem there was enough time to really explore the presenters approach.”

Miscellaneous

- “Gratuitous filthy language.”
- “Not excited by the gala.”
- “Weather (but what can one do?).”

4. What improvements to the Conference would you suggest?

Play Lab

- “Better screening of new work.”
- “Feedback forms for each of the playwrights.”
- “I think a schedule of 50+ plays in the conference is too many, especially if the number of total submissions was 285 or so. (Did I hear that right?) That's almost a 20% acceptance rate, and I think the conference should be more selective.”
- “Find a way to make scripts available to read if someone can't make it to the reading.”
- “Try to have the featured artists with extensive writing experience. Directors and theoreticians were not as effective.”
- “Ask actors on a scale of 1 to 10 how important it is for them to watch plays being read.”
- “Readers must have mastery of vocal technique for the stage. Could not hear certain readers who seemed to be acting up a storm, but either mumbling or using what appeared to be screen technique. This is a great disservice to writers, whose work gets mangled. It costs many writers a great deal to come. Not fair to entrust their material to a mumblor or mush mouth. Use experienced, trained stage actors who understand their first duty is to the text, not their own ego. Reader education... cues! Readers cannot be allowed to begin with “well,” “uh,” “hmm,” etc., unless it is written in. Slow cue pickup is preferable to adding sounds not in the text.”
- “Continued focus on dramaturgy and play structure.”
- “Fewer Play Labs and more workshops.”
- “Better actors – more training for readers.”

Performances

- “I support the idea of having mainstage plays from the Conference participants rather than outside folks.”
- “No more Overnights. Better evening performances.”
- “Make the Ten-Minute Play Slam an evening event.”
- “I know this is probably unsustainable, but I wish more of the evening shows were fully staged instead of readings. We see plays in progress all day; evenings should be used for finished products.”

Classes

- “Programs on how writers can get plays produced... marketing.”
- “More times for workshops – more in depth.”
- “More craft workshops; i.e. acting.”
- “No motivational speakers!”
- “Voice workshop as warm-up timed to benefit readers.”

Schedule

- “Eliminate Fringe Festival? Young people complaining about sleep deprivation.”
- “Move social events to mid-week – Tuesday night if Wednesday doesn't start until noon? Shorten to end on Friday... it would be cheaper for return flights on Saturday.”
- “Keep a very light mid-week day to allow for rest and recreation.”

- “Leave even more space between readings. Feedback sessions were rushed, particularly for longer plays.”

Food & Housing

- “More hot lunches.”
- “Healthier options for lunch.”
- “More condiment packages @ the lunches – they frequently ran out.”
- “Longer lunch period if you do away with free lunch.”
- “More housing options.”

More Multiculturalism

- “More Alaska Native actors and playwrights and evening shows.”
- “It would be great to see a few more ethnic actors here.”

Publicity

- “Get the word out more, press, college campuses, tour companies for special theatre-oriented/Alaska interest groups.”
- “Allow cruise ship passengers to attend readings.”
- “More publicity within state and nation.”

Facilities

- “Temperature in reading rooms – it gets so hot and no air.”
- “In performance, sometimes way too hot, sometimes cold.”

Miscellaneous

- “Don’t overwork the staff.”
- “If people had to pay a little, might they have more of a vested interested?”
- “Don’t need glossy papered schedule of events book – plain paper is cheaper. You used to have t-shirts, too. Evening show playbills are repeating already known info on them. Maybe have one booklet for those, one page per activity, on plain paper, too.”
- “Star Trek transporter to beam us up, or sled dogs teams to get us to Valdez. Once there, a delight!”
- “Maybe a phone call to new participants to ask if they have any questions.”

Don’t Change Anything

- “None. It’s a great model!”
- “Every year seems to get better all on its own.”
- “I love the Conference.”
- “Honestly, I really enjoyed it & it’s hard to think too critically. Could do more to show off city of Valdez to participants.”

5. How would you feel about a more exclusive casting process that involved having fewer readers with more to do individually?

YES

- “Yes! Too many people are acting. Very different ideas of commitment and responsibility from one actor to another.”
- “I would support this idea. Actors can be a bit hit/miss.”
- “Do it.”
- “Auditions for enunciation and volume! Too many mumblers this year.”
- “Some readers significantly slowed down the play’s presentation – while not terrible, they were a drag on dialogue momentum.”
- “That could work.”
- “Yes! So many readers begs something to engage them when they are not reading. I could sit through only so many readings before my mind went numb.”
- “I think that would be great.”
- “I think this could be a good idea.”
- “Yes! I feel like I cheated you. I did so little and got so much. Some readers distracted from the Labs.”

MIXED

- “Possibly, but it’s also nice to have a wide variety of players to offer the playwrights more opportunities to have the best read of their works.”
- “As long as there was enough variety in the types of actors to cover all of the parts well, then have at it.”
- “I would say that’s a question of what the playwrights feel best serves their work, and therefore I’ll leave it to them to answer. But it may very well be a more efficient use of resources to bring fewer and make them work harder.”
- “It has potential to raise the quality of all readings & could have an easier time hooking one group of actors with TBA to do readers training as suggested at the brunch discussion. But we’re all here to grow as artists and I would have to see actors get overlooked... eh, what can ya do?”
- “Not sure.”
- “Would be fine – reading for 3 plays instead of 2 would be easy to prepare – perhaps 4, except rehearsal time would reduce the # of Play Labs that could be attended.”
- “Could be a good idea. The difficult part would be finding a strong group of actors who could cover a wide variety of roles.”
- “I think this would be great as long as playwright/readers are still welcome and able to have a relatively small reading commitment. I love being a playwright/reader, but wouldn’t want to miss any more Play Labs because of rehearsals, etc., than I already do.”
- “Yes and no. It’s great to have great actors in the readings, but I understand the educational component of growth for others, plus the possible bitterness or left-out feeling.”
- “As a reader/playwright, I felt strong conflicts to want to watch more plays, yet had conflicting rehearsal time.”

- “I’m not sure. I see the advantage, but I like the opportunity for everyone to actively participate.”
- “That could work... you also could potentially pick up some of the slack with more playwrights helping to read – I know for me it was not only fun, but also a learning experience and created wonderful discussions with fellow playwrights. I got to know their plays.”
- “If it helps to reduce costs, having fewer readers would be a good idea, as long as they are good readers.”
- “Yes! But I wonder how that would work? How would you audition out-of-state people?”
- “I would love better casting, but some actors are already overly committed as it is. So not fewer actors, but better actors...”
- “As a reader, it sounds like a great idea, but as a reader who also loves attending other readings, I would miss the chance to see other work, but would read whatever you ask me to read.”
- “Don’t know.”
- “No opinion on that one.”
- “Can’t really say.”
- “If it’s necessary it could be good, but keep an opening for young talent.”

NO

- “No! The good actors are overworked as it is. Cast a wider net, particularly for actresses, a weak point.”
- “I’m sure I wouldn’t have been involved were this the policy... glad it isn’t!!”
- “I like having the actors from Alaska and think playwrights can benefit from hearing a range of talent read their scripts, not just ‘the best.’ Also, the actors add to the pizzazz and fun of the Conference.”
- “No. The variety gives greater exposure to styles and talents.”
- “Might not be a good idea, because we had actors in our reading who were already too busy. Each of them were already reading multiple plays and rehearsal schedules clashed.”
- “Um. No.”
- “Naw.”
- “No thanks.”
- “Not good – then the selected readers have too much and less time for other things and listening. Also, reading is a great learning experience, and many want to participate and may do a very good job.”
- “Not necessary. Plus, you don’t want to pile on too much.”
- “These are people that need to have time to circulate and discuss theatre, so don’t tie them up more.”
- “Don’t do it. I’ve been attending for years and still don’t get as much to read as some others. Also have never been asked to do an evening show or Overnighters either. As an actor, I come to be seen and display my talent so my local theatre people can see how good I am and give me a break.”
- “That might be hard. It seemed like they were all doing many plays already.”

- “Not so much. I like the opportunity to see various actors. Plus fewer actors would prevent them from doing other things.”

6. Any additional comments?

General

- “I am going to write you a detailed letter, explaining what a great time I had at the Conference, which I think was one of the best experiences of my life.”
- “In all seriousness, words really can’t express just how much this conference meant for me. It was one of my best life experiences so far, and I am deeply grateful.”
- “I loved it. Thank you!”
- “I loved the Conference... probably the highlight of my year, and I have done a lot of fun things this year. Kudos to the people who organized it. A great mix of veteran and newbie actors and playwrights.”
- “It’s a wonderful and fun learning experience – I wouldn’t miss it.”
- “The climate you have created for the Conference is lovely and warm and obviously rewarding and stimulating for all!”
- “Thanks, again, for a wonderful week. It was incredibly well scheduled, I felt very taken-care-of, and, most of importantly, my play will benefit greatly.”
- “Thank you for a great event.”
- “This was an amazing experience, and I’m awed by what I learned about the craft/art of playwriting. This is a service. Thanks for all the work that went into making it happen in a way the youngest upstart can afford!”
- “Impressed by smoothly it all ran.”
- “A great week!”
- “After the week, I feel like I’ve only begun to understand the vibe here. I’ll have a better time next year.”
- “Thanks so much for this Conference. The opportunity you provide is really unparalleled in this state.”
- “Love.”
- “Thank you. It was a great pleasure.”
- “You folks totally rock!! Rock on!!”
- “I am very impressed with the Conference and am really glad I came – have spent a week in Valdez! – the immersion in drama; so much to think about, which I’ll be doing for a while, very worthwhile... thank you!”
- “Don’t burn out. I love this!”
- “This was a wonderful, greatly enjoyable conference.”

Fringe Festival

- “Fringe at the Glacier Sound Inn – best location yet.”
- “The Fringe was impressive – I like that they are actually staged readings – more fun to watch than the Play Lab.”

Schedule

- “Start Conference on Sunday night and end on Saturday night.”
- “Need to be e-mailed about schedule changes. I don’t have a computer and to check a website is okay when I would think of it.”
- “The workshops I attended were very informative, and a good variety. And the featured artists’ performances were the best of the Conference.”
- “Eliminate some of the fringe elements. Don’t need a Slam and a 10-Minute and a Fringe.”

Miscellaneous

- “Thanks for mixing up the lunch menu – it was appreciated. And I, for one, liked the corn dogs.”
- “Making 4 PCs available for participants is a GREAT IDEA!!”



Kelli Brown, Ryan Buen, Alexis Brockman, Anson Mount, and Paul Schweigert confer about the script Anson is about to write the Alaska Overnights on the first night of the Conference.

Responses from Participating Playwrights in the 2009 Play Lab

The Play Lab playwrights are the most important group at the Conference. Their experience and talent spreads over the rest of the participants. They receive an additional sheet to give feedback to their experience of the Play Lab.

The responses from Lab participants from this year were highly positive, as they are every year. The following transcript of all written responses shows this.

The primary area of concern is the number of people who cited the readers in their plays as being problematic. This issue will be raised with the National Advisory Board to solicit opinions on how to address it. Initial planning involves more training, stronger pre-Conference communication of expectations, and possibly trimming back on the number of readers. However, there is a need to keep the Conference open as an educational experience for less experienced actors, and the stronger actors are already very committed.

There were also a couple of smaller issues to be addressed. There were a couple of comments to the affect that people didn't feel like they had enough time for their critique, though the system is currently set up in such a way that this shouldn't be a problem. Also, the private meetings that are scheduled for late in the week didn't happen in at least one instance. This is unacceptable, and will be addressed for late-in-the-week readings next year.

How useful was the information you received before the Conference regarding the process, rehearsals, selection of readers, etc? Is there other information you wish you had prior to arriving in Valdez.

POSITIVE

- "Great."
- "No problems."
- "Yes."
- "Very useful."
- "It was useful – but I've been here before, so I knew a little of what to expect."
- "Info was very helpful."
- "The information regarding process, rehearsals, etc., was clear and explained well on the website."
- "It was good. The notes on how to run a rehearsal were outstanding. And Dawson's note in the program on how to receive comments was also extremely helpful."
- "The information was fine... of course I have been to the Conference a few times before, so I know what to expect."
- "Very helpful. Smooth sailing!"
- "Adequate. Needed nothing more."
- "Pretty good, especially the e-mail about directing one's own piece."

- “At the time, I would’ve said ‘yes [I need more information],’ but in truth, I found I really had all the info I needed. It all made sense once I was there.”
- “Process was open + fair + staff was extremely responsive to requests for info/help.” Small idea: have boxes with testimonials/experience quotes from playwrights on website.”
- “The information was great, as was the prompt response to my e-mails. I liked the website and ride sharing board. A logistical option to consider: a van option in Anchorage which readers/participants can pay for to enjoy the drive to Valdez... I’d pay for it!”

MIXED

- “It did not prepare me for the daily reality of the Conference, but I doubt anything could. A bit overwhelming this first time.”
- “For those of us who’ve been before and know the moves, it would be nice to have a list of potential readers so we could potentially request an actor or two. I know this could lead to a giant mess, but it might also work great.”
- “Name of actors and e-mails might be useful to begin dialogue, re: interpretations, problematic words, etc. My Bad – although I had revised scripts, actors were given version I had submitted 6 months earlier; perhaps writers could be solicited to update. Perhaps writers should be contacted before scripts are sent to readers, just to check that the version in the hands of the Conference is the one the writer wants presented. Again, totally My Bad, for not updating the text.”

Was the Play Lab experience beneficial for you and your development as a playwright?

YES

- 2 x “Very.”
- “Absolutely.”
- “Yes, it was.”
- “Yes.”
- “Essential.”
- “Yes, very much, as was the Conference as a whole.”
- “Yes. Just hearing new voices doing the play was worthwhile.”
- “Yes, very. Fantastically useful for my confidence as a playwright, as well as helpful in taking my scripts and skills to the next level.”
- “Yes. Not only was the reading of mine helpful, but attending others readings helped me to learn valuable things from others experiences.”
- “I have been working on [my play] since I got back. One of the best things, though, is that all through the Conference, I kept thinking about a different play that I’ve been working on for more than a year that has been giving me fits, and I think I may have found a way through it. For that, I am doubly grateful.”
- “Extremely. A real learning experience.”
- “Extremely – to see the whole shape of the play.”
- “I can shape revisions based on what I heard here.”
- “Very. Good specific feedback to help me revise.”
- “God bless you.”

MIXED

- “It is always helpful to have your work performed. This time was a bit of a challenge because I felt like I was working with a director who did not like my play.”

NO

- “Not really, but I’ve been through the sieve for a good many years.”

Were the responses from your panel helpful to you?**YES**

- “Yes.”
- “Very.”
- “Okay.”
- “Yes, always. If not directly, then indirectly.”
- “Yes. Put things in perspective.”
- “Very, if I can remember them.”
- “Yes. All my panelists were insightful and constructive.”
- “Very useful comments from Barclay, Y, and Gregory, as well as from participants in the room.”
- “Every comment was dead center right on. Thoughtful, analytical, and sensitive.”
- “Yes. Good insightful responses.”
- “Yes – Marshall Mason and Craig Pospisil (who was not one of my official panelist) gave me very helpful advice.”
- “Yes. They were constructive and on-the-ball.”
- “All three were awesome... just wish we had more time.”
- “Helpful in the sense that they let me know non-Alaskans ‘got’ it. Audience responses very helpful, too. They caught all kinds of things.”
- “Yes – as long as the writer keeps an open mind and open ears – you’re not looking for ‘the answer,’ you’re looking for stimulating thoughts that come from any response, whether you do what’s recommend, or the opposite!”

MIXED

- “The ones that addressed the play, yes. Theatrical musings, less so.”
- “Not really, except that I found out the play worked.”

Was your private meeting with a panelist helpful to you?**YES**

- 2 x “Yes.”
- “Very very.”
- “Very.”
- “Really excellent private panelist – lots of specific ideas... encouraging, but didn’t pull punches.”
- “Yes, very. Personal and enthusiastic – a highlight.”
- “Yes! Very! This year was great because the private meeting involved a panelist that wanted to talk about the play with me in a helpful way.”
- “A good professional chat.”
- “Yes. It refreshed my memory about where I was in the process and what I could do next.”
- “The most useful thing! Bring Timothy Daly back!”
- “Yes. Mr. Barrish was open, constructive, and very polite. He didn’t want to rewrite the play.”

- “Very good (Barclay).”
- “Yes, and rather fun – we did it on the cruise ship while watching whales and glaciers.”

MIXED

- “My fault for leaving mid-week, [my panelist] and I had little time to meet. Very helpful, though.”
- “Somewhat helpful – we didn’t have much time.”
- “Helpful but rushed since it was at the very end.”

NO

- “I never had one, actually, due to crossed signals, we never ended up meeting.”

Were you satisfied with the performance of your readers?

- “Yes!!!” “Yes!” “Yes.”
- “YES! Open to warming up before reading – took suggestions & used them to great advantage.”
- “Yes, they made me look good.”
- “I was pleased with the acting in my pieces. Considering how important timing is in what I write, they caught the spirit of the play with minimal rehearsal. What might they have done with ten?”
- “I loved the mix of featured artists and up-and-coming readers. When I needed to substitute an actor, Dawson backed me up, which was huge to me.”
- “Yes, and actually, some last minute scrambles even ended up enhancing the cast.”
- “They are now friends for life. It was impossibly beautiful.”

MIXED

- “Yes, but more so with the actors than the actresses. Too many of the latter seemed young and ‘girly.’”
- “On balance, yes, though I had one actor who was late for both rehearsal and performance.”
- “Extremely, though stage directions could have been stronger. She was quiet and used no inflection.”
- “C+. But I appreciate that they took the time to be here.”
- “For the most part. There is a problem in having non-white characters, since there is a lack of non-white actors here.”
- “Mixed. One (out of 5) was very mush-mouthed. Lousy articulation and did not retain from rehearsal the correction of mispronounced words. This person lacks – and needs – vocal and speech training. Clarity of speech should be MINIMUM requirement for Conference reading.”
- “3 of the actors were amazing; 3 not so amazing.”
- “Somewhat. By second limited run with my actors, they began to get timing and pace. But because of limited rehearsal, they didn’t carry over as well in reading.”

NO

- “No. I had actors who were completely lost and who didn’t take notes at rehearsal.”
- “Not really.”

What worked best for you in this process?

- “Being able to write own play summary – flexibility of revision.”
- “Having set rehearsal time and space all set up saved so much hassle. Actors were committed to their roles and to the play because they had the script ahead. Some were prepared, some not, but they all had the opportunity to prepare.”

- “Play Lab feedback and informal interaction with other playwrights.”
- “Having rehearsal rooms is great, and this year the actors were well organized and showed up on time.”
- “Scheduled, organized rehearsal in private space.”
- “The very staged reading process.”
- “The process itself – something good can always be found in the process.”
- Great that panelists get to read the plays in advance. Very helpful that Kia read it. She liked the play on paper better than the reading went.”
- “Being able to see an audience’s reaction and hear their questions and comments. It helped me know where to be more clear.”
- “Directing my readings was glorious.”
- “The performance/feedback. I don’t like rehearsing my own plays, but Marshall Mason’s handout and Jayne Wenger’s class helped.”
- “Hearing the words out loud and hearing the audience response.”
- “The panel comments.” “Panelists’ feedback.”
- “Casting: 4 out of 5 readers were excellent.”
- “The annoyingly open-hearted give-and-take that defused and diffused tensions, competitions, etc. It was amazing to experience such a generous process.”
- “Private meeting.” “One on one.”
- “Audience feedback.”

What would you like to see improve in the Play Lab?

General

- “Whatever Dawson’s vision is, I support.”
- “It’s hard for me to think how it could be better for the playwright.”
- “Directors for Play Labs.”

Panelists

- “Facilitators could be a bit more universal about how and when to start each reading.”
- “The Play Lab was great this year because very few panelists fell into the trap of simply agreeing with the other panelists. So keep that going.”
- “Best feedback came from other writers, not from dramaturgs.”
- “Don’t let the panelists or audience get into the ‘message’ too much. Keep to technique: effectiveness of dialogue, character development, play pace, etc.”
- “A little less predictably workshoppy comments from panels. Sometimes they seem to want to shape all plays into a homogenous style/form.”

Scheduling

- “The comments seemed very short this year – ten more minutes would be appreciated.”
- “More time for responses from panel.”
- “I didn’t have enough time for comments. The length of my play was somehow underestimated, so I didn’t get a lot of time. Maybe I miscalculated the run time.”
- “Though economically unfeasible, a longer conference with two rehearsals and a private hour with your whole panels would be nice.”
- “I would love to have had more rehearsal time (but I don’t know where that time would come from!).”
- “2 plays at a time – 3 really diffuses one’s house.”

Actors

- “More mature actresses.”
- “When the plays are cast, care should be taken. Some actors cannot do subtle comedy.”
- “Vocal/speech standards for readers.”
- “Better readers.”
- “Two of my actors were exhausted from being up all night writing for the Fringe Overnights. My suggestion would be to eliminate one of the Overnights, maybe the more produced earlier one which served fewer playwrights, and do the fringe one (i.e. staged reading style) into the earlier slot. Perhaps other plays written during the Overnights could be done during the week that way.”

Potential Cuts to Future Conferences

On the feedback form, participants were asked to rate how they felt about possible changes to future Conference programming. While their knowledge of how things work financially is limited, and each is biased by their personal experience of the event, seeing where their overall priorities lie is helpful.

	<u>Don't do it</u>	<u>If you have to</u>	<u>Could be a good idea</u>	<u>Great idea</u>	<u>Don't know</u>
Eliminate Free Lunch	49%	40%	7%	2%	2%
Eliminate Free Housing	86%	12%	0%	0%	2%
Eliminate Evening Shows	86%	10%	2%	0%	2%
Fewer Evening Shows	28%	44%	12%	16%	0%
Fewer Featured Artists	23%	42%	25%	3%	7%
Make Event Shorter	17%	30%	28%	21%	4%
No Gala Dinner	27%	27%	21%	14%	11%
Reduce # of Participants	45%	36%	7%	6%	6%
Eliminate Decorations	6%	29%	23%	35%	7%
No Script Mailing	4%	23%	25%	40%	8%
Universal Registration Fee	19%	38%	27%	9%	7%

There was nothing too shocking in this section. No one thinks eliminating free housing or evening shows is a good idea, though people are much more open to seeing a reduced number of evening performances. Support for the shortened schedule next year is sufficient, with 49% saying that it either could be a good idea or is a great idea.

17th Annual Last Frontier Theatre Conference

June 13–20, 2009

Evaluation Form

Please take the time to fill out the following form to help us evaluate the 2009 Theatre Conference. Your comments and suggestions help the planning and development of the Conference, and are essential for our grant reporting. In an effort to make the Conference sustainable in the future, financially and otherwise, there are some large suggested changes for next year, so make sure your opinions are a part of the decision process!

How would you rate the following:

	Unsatisfactory	Satisfactory	Good	Excellent	N/A
Information received prior to the event					
Conference Schedule					
Conference Website					
Play Lab					
Panels & Classes					
Evening Performances					
Late Night Programming					
Receptions					
Featured Artists					
Conference Staff					

Please rank the following potential changes:

	Don't do it!	If you have to.	Could be a good idea	Great idea!	Don't know
Eliminate free lunch					
Eliminate free housing					
Eliminate evening productions					
Fewer evening productions					
Fewer featured artists					
Make the event shorter by 1 or 2 days					

Eliminate gala dinner					
Reduce size (# of plays, actors)					
Eliminate flower and decorations					
Not mail scripts to actors (e-mail instead)					
Add a small universal registration fee					

- Other than the items previously listed, is there anything you think should change in future years to make the Conference sustainable for the next 17 years?
- Would you like to see any other types of activities considered for future Conferences? If so, what?
- What did you enjoy most about the Conference? Least?
- What improvements to the Conference would you suggest?
- How would you feel about a more exclusive casting process that involved having fewer readers with more to do individually?
- How did you hear about the Conference?
- How many years have you been attending the Conference?
- Any additional comments?

Thank you for taking the time to share your thoughts and suggestions. If possible, return this form to the registration desk. If you need more time, it can be e-mailed to dmoore@pwsc.edu or mailed to:

PWSCC
Theatre Conference
PO Box 97
Valdez AK 99686

Name (optional): _____ E-mail address (optional): _____

Response Section for Playwrights in the 2009 Play Lab

Please feel free to speak with candor. The Play Lab is the most complicated and important part of this Conference, and we strive to keep the program improving every year. If you chose to sign this document, no one but the Conference Coordinator will see your comments connected with your name.

- How useful was the information you received before the Conference regarding the process, rehearsals, selection of readers, etc? Is there other information you wish you had prior to arriving in Valdez?
- Was the Play Lab experience beneficial for you and your development as a playwright?
- Were the responses from your panel helpful to you?
- Was your private meeting with a panelist helpful to you?
- Were you satisfied with the performance of your readers?
- What worked best for you in this process?
- What would you like to see improve in the Play Lab?

Name (optional): _____