

RED ROVER POST-MORTEM

ANNA DALGLEISH — JULY 2019

BASIC FACTS

Red Rover by Anna Dalgleish

Duration: 47 mins

Venue: Studio East

(Entrance through Studio North)

July 11: 8pm

July 12: 8pm

July 13: 2pm, 8pm

July 14: 8pm

PROPOSAL

PRESENTED TO THE EDUCATION TEAM BY ANNA DALGLEISH

STARS IN HER EYES RED ROVER

BY ANNA DALGLEISH

Stars in Her Eyes explores free will, supernovae, and the kind of person that stares up at the stars but won't acknowledge the darkness. It is a play grappling with whether there can be a good God behind this oft-ugly world. We observe the central character conducting experiments on Mars. As she contends with her research, we discover the events that brought her here and thus recognize the personal significance of her work. This play takes the concept of running away from home further than it's gone before. It's science fiction, it's philosophy, it's theatre. And I love it. **Same essence, different specifics.**

This play is an unveiling of sorts. It offers a glimpse of what the world is like inside my mind. Writing this has been and will continue to be a terrifying and exposing process. Committing to producing this play forces me to greater depth of learning, honesty, and discipline as an artist. It challenges me to finish what I've started (which has *never* occurred with a piece of my writing) and to take the risk of letting people witness it. Furthermore, this enables me to begin the practice of championing my own work. **Remained entirely true.**

This is a show I am writing for the benefit of my career. I intend to submit to fringe festivals and make use of my home-connections to mount a production Vancouver in the near future. **Or develop through a new-works-development initiative. This will happen after the next draft or so.** My hope is that this project sees many revivals throughout my career. I envision my final project to be the premiere of this work, but also a necessary step in its development (likely the play will undergo some shifts after its first set of audiences). **I'll begin a post-production draft after my portfolio is submitted.**

TIMELINE

Draft to Sharon: Final Sunday of each month.

General Script to Team (script still subject to reasonable change): Before Christmas break.

Team Confirmed: Before Christmas break.

Script Finalized: Mid March.

Rehearsals Begin: Week of June 10th.

Performances: Four shows, July 12-14.

Timeline to be discussed in ‘Timeline’ section. Rehearsal and performance dates are accurate.

VENUE

Studio East

RSA INVOLVEMENT

- Venue (and rehearsal venue): Studio East
- Lighting instruments, sound equipment
- Sewing machine (for alterations)
- Possibly access to the set shop and its equipment.

PERSONNEL

Role	Person	Status
Director	Nathan Schmidt/ Kelsey Krogman	Interested.
Stage Manager	TBD/ Heidi MacDonald	
Dramaturge	Sharon Johnsey (MA Communication, BA Drama, experienced dramaturge, dear friend)	Confirmed.
Scenic/Props Designer	Randall Wiebe/ Anna Dalglish	Interested.
Scenic/Props Technician	TBD Set: Joel Braun; Props: Anna Dalglish with Brad's Help	Depends on design needs.
Costume Designer	Anna Dalglish	Confirmed.
Costume Technician	TBD/ Katherina Stegerman	Must provide outside costume-design-eye once rehearsals begin.
Lighting Designer	Becky Halterman	Interested.
Sound Designer	Kyla Ferrier	Confirmed.
Photographer	TBD/ Randall Wiebe	
Ellie	Anna Dalglish	Confirmed.
Solomon	TBD/ Zach Running Coyote	

Comments and exhaustive list in ‘Personnel’ section.

BUDGET

This will be discussed further in 'Box Office'. Basic comparative chart below.

REVENUE

Ticket Sales	
20 people @ \$15	
	\$300
	x3 shows
	\$900
Merchandise (Incl. Art)	
	\$400
Fundraising	
	\$1000
TOTAL	\$2300

Ticket Sales	
Av. 15x \$12 tickets	
	\$180
	x5 shows
	\$900
Merchandise (Incl. Art)	
	\$0
Fundraising	
	\$2126
TOTAL	\$3026

EXPENSES

This will be discussed further in 'Financial Report'. The Budget doesn't look much like this anymore.

Set		\$350
Costumes		\$100
Props/FX		\$150
Lighting/Sound		\$105
Assorted Labour	Comps and/or Merchandise	
Venue	RSA	
Printing (incl. Programs)		\$100
Merchandise		\$150
Personnel	Profit Share (and free swag!)	
TOTAL		\$955

Total Revenue	\$2300
<u>Total Expenses</u>	<u>\$955</u>
Total Profit	\$1345

BOX OFFICE

106 total seats filled (max. capacity: 145)

Expected seating capacity: 24

Actual seating capacity: 29 (to accommodate high bookings on opening and closing)

74 tickets at \$12

32 comps (including FOH and team)

\$— total donations at door

STATS WITH COMPS

(All stats to nearest whole number)

Average House Size: 21

Average % of House: 72%

Revenue for Average Theatre Seat (ATS): \$41

Cost for ATS: \$10

Margin for ATS: \$31

STATS WITHOUT COMPS

Average House Size: 15

Average % of House: 52%

ANALYSIS

My measures of success included some box office statistics.

I aimed to have 60 people attend, 10 of whom were ‘semi-strangers’ (aka people ranging from ‘never seen you in my life’ to ‘talked in public a few times, but not friends’). Of those 60 people, I didn’t specify whether they purchased tickets or included those given comps.

As with my other measures of success, I was willing to bend the specifics to allow me to succeed. I don’t love that, but I believe it’s true. If I needed to include comps, I would. However, I am pleased that my unwritten desire- 60 *tickets sold*- was met and exceeded.

I now realize that I was far too vague in my definition of ‘semi-stranger’. Again, that was likely in an attempt to ensure success. There were 11 audience members that I’d never had a conversation with, and around a dozen more that I’d call acquaintances, but not people I *know*. So, goal met!

However, everyone who saw Red Rover either had a connection to the Rosebud community, to someone *in* the Rosebud community, or to someone on my FP team. This makes perfect sense, as my marketing focussed on those groups exclusively.

ROYALTIES

Not applicable.

PERSONNEL

PERSON	ROLE
Anna Dalglish	Producer, Actor, Costumes Design, Set Design, Playwright
Kelsey Krogman	Director
Kyla Ferrier	Sound Designer
Becky Halterman	Lighting Designer
Zach Running Coyote	Actor
Heidi MacDonald	Stage Manager
Brad Graham	Substitute Stage Manager
Jamie Burns	Lighting/Tech Support
Joel Braun	Set Carpenter
Katherina Stegerman	Costume Assistant
Amy Pohl, Norma Roth, Trisha Lewandowski	Front of House
Justin L, Emily-Anne S, Esther K, Chris F, Mikayla W, Zach RC, Heidi M	Crew (load-in, lighting hang, strike)

OVERALL NOTES

Having a team come around me and offer their expertise to the project was overwhelming, healing, and teaching. This project forced me to ask for help and in so doing, challenge my clutching belief that people will only like me if I'm not a burden to them... and asking for help is a burden. I've often subconsciously told myself, "I *can* do it, so I *should* do it and save others the trouble". This project (and Mark specifically) reminded me that people want to contribute their gifts. He/this process asked me to consider the fact that I might just have a wonderful piece of art on my hands, and artists want to be involved in amazing art. Beneath even that, I'm learning that people might just like *me*... apart from what I can do for them, apart from how cool my art is, apart from my success or failure. I'm a person with whom relationship is worthwhile. No matter what.

SAMPLE CONTRACT

RED ROVER
ARTIST CONTRACT BETWEEN...

Anna Dalglish
and
Kyla Ferrier

For the role of Sound Designer

ABOUT THE PROJECT

—This is, ultimately, a deep plunge into the unknown. It's a project of heaps of 'firsts' for me. It's a chance to explore, to see what works, and to give me information for the further development of this show.

- I'm not yet calling this a world premiere, as I think there are still developmental steps to be taken with the text.
- I care deeply about the things I explore in this show. It's a window into my questions, delight, fears, and hopes. It's a story I'd like to be caught in a dread being caught in.

ABOUT YOUR ROLE

- Provides a sound design for the production that reflects the script's demands, the director's vision, and the artistic sensibilities of the designer.
- Meets with director to discuss vision and is willing to adapt based on what new discoveries/demands are unearthed in the rehearsal process.
- Gains the knowledge she needs to achieve her auditory goals in the space (or reaches out to SM/Producer if she needs clarification about equipment/installation).
- Ensures that the SM is capable of calling sound in the show correctly and confidently.

YOUR SCHEDULE

Your role requires you to be present for the following times/events. If you can't be, please tell me or Heidi MacDonald (SM) and we'll work on an alternative plan.

- First Read
- Production Meetings (usually Saturdays, weekly)
- Submit headshot and 100-word bio by June 27th.
- Sound installation (please discuss exact time with director/SM)
- Sound level set (please discuss exact time with director/SM)
- Attends all tech runs of the show- exact times TBA (consults with director/SM if planning to be absent)
- Opening
- Your duties finish upon the show opening. However, if you'd be willing to help strike at the end, I'd be thankful. Strike is Sunday, July 14th at 9:00pm.

COMPENSATION

- A complimentary ticket for Opening Night.
- An evening of congratulatory socializing and snacking follow Opening.
- An honorarium taken from the net income based on the time, number of roles, and personal resource you've invested in this work.
- If you've accrued costs from this project (equipment, excessive travel, etc) that you believe should be borne by the company, please inform me by email and save me receipts.
- The honorarium will be given to you in the form of an e-transfer no later than two weeks after the show closes.

I'D BE SO THANKFUL IF YOU...

- Invite your friends/family to attend the show! I don't have a 'homecrowd' nearby, but I still want to share this with as many people as possible. Let's invite people to book ahead.
- Communicate what you lack/what you don't know. Remind me if I'm forgetting things, send me a note if there's information that's unclear. If you flag a concern ahead of time, let me know then instead of figuring it'll get ironed out. I need the most help/grace in areas of time management and keeping track of many things at once.

FURTHER ITERATIONS OF THIS SHOW

- If there are further productions of *Red Rover*, I'll notify this team.
- If your input into this production gets permanently integrated/sparks something to be written into the script, I will contact you and discuss credit/compensation, if applicable.

By signing below, I agree to fulfilling the duties laid out in this document to the best of my abilities. I agree to communicate to Stage Management if I feel there has been a breach of contract or if items have been left out.

Signed,

Kyla Ferrier

Anna Dalglish

Date:

Date:

MARKETING

THE 'PLAN'

I didn't put together a proper marketing plan, because by the time I got to it, my RSVPs were already flooding in, and my main target audiences were reached. There were a handful of (more obscure/harder to convince) target markets that weren't reached by the marketing I accomplished, but after looking closely at the amount of time, creative energy, and communication required to make that marketing happen, I judged that the potential response to that marketing would not make up for the resources expended. All my goals were met by the marketing I prepared, so I feel it was a success even though the plan wasn't officially put onto paper.

The exercise of brainstorming who my target markets were and how I could reach them was crucial to my success. With posters in Rosebud, social media posts on facebook and instagram, a notice in the Rosebud Weekly, and emailed information/invitations, I drew in more than my projected audience and exceeded my measure of success. Those mediums were how I reached the most widespread and most connected-to-me markets.

THE SPECIFICS OF SOCIAL MEDIA POSTS

- Introduced the team
- Took people behind-the-scenes
- Provided a countdown and necessary ticket information
- Used simple astronaut/sci-fi jargon (had a cohesive tone)
- Cohesive imagery (photos with simple linework/fonts overtop)
- Were open to shares, comments, and tagging. Appeared on the accounts of anyone tagged in them (and thus, their friends)

EXAMPLES :



annadagleish
Rosebud, Alberta

annadagleish I've dreamed of being an astronaut most of my life and tomorrow I start the job. So far in this process I've been playwright, producer, and scenic designer, but now I finally get to be the ACTOR. Oh what a glorious feeling. And jolty terrifying electric feeling. And oh-please-Lord-help-me feeling. 🙌👽🚀

Liked by zachrunni and 113 others

JUNE 18

Anna Dagleish is with **Richard Dagleish**.
July 14 at 1:17 PM · 🌐

I guess I never introduced myself. So with our closing show happening today, here's Anna Dagleish...

This is my Final Project. A thesis production in a sense. I'm a theatre arts student, meaning I've taken a more multidisciplinary road through Rosebud: acting, design, and as much writing as possible. So, those were my roles in this show.

The first photo is me at who-knows-how-young pretending to be an astronaut with my big brother.

I wrote this show from a place of imagination, love, and optimism. From a place of craning my neck back to look at the stars. From being a little freaked-out-by and a lot in-love-with questions. And with awe.

This show closes the same week we celebrate the 50 year anniversary of the Apollo 11 moon landing.

If ever an event inspired awe, that was it.

The same time that the world is bridging the moon and Mars (using this anniversary to build momentum for the upcoming Mars projects), I am bridging my schooling and my career.

I hope to harness some of that awe and optimism to launch me into the next step of my life.

But for now, Red Rover, one more time.



18

1 Comment 2 Shares

Like Comment

Anna Dagleish
July 7 at 9:57 AM · 🌐

T minus FOUR DAYS til liftoff! Opening Night and Closing Night are SOLD OUT. If either of those are the only show you're available to see, contact me. Friday (at 8) and Saturday (at 2 and 8) still have room, so book soon! Also, check out the theatre magic [Caitlyn](#) caught the other day (thanks, friend!)



Caitlyn O'Connor, Randall Wiebe and 5 others

3 Comments 1 Share

Red Rover

A play by Anna Dalglish
Directed by Kelsey Krogman

Thu, JULY 11 - 8pm
Fri, JULY 12 - 8pm
Sat, JULY 13 - 2pm; 8pm
Sun, JULY 14 - 8pm

Studio East
(Upstairs at the Mercantile)
ROSEBUD, AB

Limited seating!
To book tickets, email:
annacdalgleish@gmail.com

\$12
at the door

Facebook Event Description:
Astronauts Ellie and Solomon receive a mayday call on their way to humanity's thriving colony on Mars. When they arrive there are no signs of damage, no malfunctions, no negligence... and no people.

Red Rover runs JULY 11-14 in Studio East (upstairs at the Rosebud Mercantile). Tickets are \$12 at the door. Please book ahead by posting which show you'll attend and your ticket quantity in this group or by emailing annacdalgleish@gmail.com. Seating is limited, so book early!

FINANCIAL

Financial Report Attached pg. 16

EXPLANATION AND NOTES

Major Differences

- More Ticket Sales: I underestimated how many people would come. I thought my numbers would be fewer because I didn't have a 'homecrowd' nearby and because I knew Marketing wasn't going to be a huge priority.
- More Funds Raised: The response to my fundraising email/webpage was more than I had expected. This allowed me the freedom to pursue design changes as necessary.
- Overspent on Set: in the hunt for a builder, I had time to reevaluate if I wanted everything built (not bought). I bought the stools, taking me over-budget. I'm thrilled with them and thought they added a ton to the action and aesthetic.
- Underspent on Costumes: I pursued a costume sponsorship and *Kit & Ace* (my first choice of sponsor) donated ~\$600 of clothing. I only had to purchase our shoes and a shirt for Zach.
- We struck a lot of potential props.
- I changed the section of the script that called for 'effects'.

Un-budgeted

The only money spent that wasn't part of my budget was funnelled into the Miscellaneous category. All I used the category for was an over limit charge to my credit card. That was unforeseen until my statement came.

Unspent

Labour, travel, and contingency went (nearly) unspent. Mark recommended I include those at the amounts represented in the financial report, but I foresaw those being volunteered/unused unless it was a last-minute change, or surprise cost.

FUNDRAISING DETAILS

In my 'final project' folder of my portfolio (the same digital folder you found this document in) there is a button that brings you to my call for funds. It was only ever meant for a target audience of my family and friends back home, but I'll include it there. All of my funds were a response to that call apart from my work swap with Heidi.

PROFIT

100% of the profit was divided up between the team members. Their shares were based on their time and resources invested, and the number/size of the roles fulfilled.

TIMELINE

Long-term Timeline Attached pg. 12
Rehearsal Schedule Attached pg. 13
Weekly Schedule Attached pg. 14

Financial Report for 'Red Rover'

				Last Updated:	7/20/19	Make sure you update this date			
Budget				Actual				Difference from Budget	
Revenue				\$ 2,520.00		\$ 3,001.00		\$481.00	
Ticket Sales		\$ 720.00			\$ 888.00			\$168.00	
-number of people	60			74			14		
-ticket price 1	\$ 12.00			\$ 12.00					
-number of people	15			32			17		
-ticket price 2	\$ -00.00			\$ -00.00					
-number of people	0			0			0		
-ticket price 3	\$ -00.00			\$ -00.00					
Concession		\$ -00.00			\$ -00.00			\$0.00	
Sponsorship		\$ 1,800.00			\$ 2,113.00			\$313.00	
Expenses				\$ 1,395.00		\$ 825.62		\$569.38	
Set		\$ 350.00			\$ 414.97			(\$64.97)	
Costumes		\$ 150.00			\$58.76	plus spons.		\$91.24	
Props		\$ 100.00			\$ 21.29			\$78.71	
Lighting		\$ 100.00			\$ 92.50	plus comp.		\$7.50	
Sound		\$ 50.00			\$ 52.50			(\$2.50)	
Hair/Make up		\$ -00.00			\$ -00.00			\$0.00	
FX		\$ 75.00			\$ 5.00	plus comp (H. Eliuk)		\$70.00	
Royalties		\$ -00.00			\$ -00.00			\$0.00	
Script Purchase		\$ 20.00			\$ 16.00			\$4.00	
Labour		\$ 100.00			\$ 30.00			\$70.00	
Qlab Rental		\$ 40.00			\$ 37.71			\$2.29	
Marketing		\$ 25.00			\$ 28.35			(\$3.35)	
Misc. Printing		\$ 5.00			\$ -00.00			\$5.00	
Programs		\$ -00.00			\$ -00.00			\$0.00	
Concession (Party)		\$ 50.00			\$ 39.54			\$10.46	
Travel		\$ 150.00			\$ -00.00	2 comps		\$150.00	
Misc/Contingency		\$ 180.00			\$ 29.00			\$151.00	
PROFIT/LOSS				\$ 1,125.00		\$ 2,175.38		\$1,050.38	

Statistical Report for 'Red Rover'

	Budget		Actual		Difference from Budget	
Seating Capacity		24		29		5
Number of shows		5		5		0
Maximum Tickets		120		145		
Ticket Sales		\$ 720.00		\$ 888.00		\$168.00
-number of people	60		74		14	
-ticket price 1	\$ 12.00		\$ 12.00			
-number of people					0	
-ticket price 2	\$ -00.00		\$ -00.00			
-number of people	0		0		0	
-ticket price 3	\$ -00.00		\$ -00.00			
Number of Comps		15		32		17
Total Tickets		75		106		31
Ave. House Size	15		21.2		6	
Ave. House %	63%		73%		11%	
Paid Tickets		60		74		14
Ave. House Size	12		14.8		3	
Ave. House %	50%		51%		1%	
RATS	\$ 42.00		\$ 40.55		(\$1.45)	
CATS	\$ 23.25		\$ 11.16		(\$12.09)	
MATS	\$ 18.75		\$ 29.40		\$10.65	

LONG-TERM TIMELINE

Green = completed exactly as planned, Red = not completed, Blue = solution completed or replacement deadline met

DECEMBER

16- **Scratch Draft**

28- **Meet with Johnsey** (couldn't find an agreeable time while I was home over Christmas)

JANUARY

8- **Send Scratch Draft to Director** (didn't have a director confirmed- still thought Nathan)

14- **Read?**

15- **Confirm Team** (team was a mess. I created a list of who to meet with/talk to and took it step by step)

19- **Set Designer Confirmed**

20- **Read with Zach, not whole team.**

30- **Sent Draft to Small Team** (Nathan, Mark, Zach, Johnsey, Kelsey)

FEBRUARY

1- **Met with Nathan, ruled him out.**

12- **Another Read, Concept meeting** script awaiting Sharon Johnsey's feedback

23- **Meet with Johnsey** met with her but only in passing. She gave sweeping statements, but then emailed me her specifics.

24- **Hometown Fundraiser** decided not to do this. Developed my webpage idea instead.

MARCH

11- **Final Draft** *Another Draft*

22- **Prelim Designs Due** *Concept meeting with Kelsey*

24- **Becky Confirmed**

APRIL

10- **Timelines Distributed**

12- **Kyla Confirmed, SM hunt continued**

22- **Final Designs Due** (I finished my prelim designs, Becky and Kyla are now in Kelsey's hands, I am trusting it's all going well)

26- **Draft Due; Scripts Distributed**

30- **Read** (didn't have a team read. Instead, I had a living room read and took notes from that. Real group read occurred June 10th)

MAY

This month was all *Kohkum & me*, Portfolio work, finessing the script, and prep work.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE 2019						1
2	3	4	5	6	7	8
9	10 1:30-3:30 Read	11	12	13	14	15
16 [THIS WEEK: 9 hours + 1 meeting]	17	18 12-5	19 Anna goes to Calgary for a day of production errands.	20 (Dinner Music) 2:30-6:30	21 10:30 Production Meeting *change* Rehearsal hours moved to July 2-5	22 (2x Dinner Music)
23 [THIS WEEK: 13 hours + 1 meeting]	24	25 12-5	26 (Dinner Music) 2:30-6:30 *potentially losing Zach for today. Will update as soon as he knows*	27 (Dinner Music) 2:30-6:30 —break (shared meal?)— 7:30 Production Meeting	28 (Dinner Music) *if Zach is gone the 26th, we could rehearse today 2:30-6:30 instead?*	29 2x Dinner Music Went with this plan ←

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30 [THIS WEEK: 24 hours]	1 Load In Set Set up Sound Equipment Set load-in delayed 3 days.	2 9-1 2:30-4:30	3 9-1 2:30-4:30	4 9-1 2:30-4:30	5 9-1 2:30-4:30 Did not have to use this time. Went to an audition instead. Hooray for the wild life of an actor. ←	6 LX Load-In LX Hang/Focus
7	8 9-9 Breaks as Needed	9 9-9 Breaks as Needed	10 9-9 Breaks as Needed	11 Possible added rehearsal. 7 CALL 8 OPENING 9 Gathering	12 7 CALL 8 SHOW	13 1 CALL 2 SHOW 7 CALL 8 SHOW
14 (Option of adding a matinee) 7 CALL 8 SHOW 9 STRIKE	15	16	17	18	19	20
21	22	23	24	25	26	27
JULY 2019						

WEEK ONE

WHEN	WHAT	WHO
June 18	—Floor Taped —First Read —Design Presents	SM Whole Team Anna, Randall, Kat, Ky
June 19		
June 20		
June 21	Production Meet 10:30am	Whole Team

WEEK TWO

WHEN	WHAT	WHO
June 25	—'Computer'/Props Complete and Integrated	Anna, Randall
June 26		
June 27	—Run-Through —Production Meeting —Headshots and Bios Due	Whole Team

WEEK THREE

WHEN	WHAT	WHO
July 2	—Costumes Complete/ Present —Begin Integrating Sound	Kat
July 3		
July 4		
July 5	—Lightproof	Anna/Volunteer
July 6	—Production Meeting —Move in LX, Focus LX	Whole Team Becky

WEEK FOUR

WHEN	WHAT	WHO
July 8	Tech/Dress Run	Whole Team
July 9	Tech/Dress Run	Whole Team
July 10	Invited Tech/Dress Run	Whole Team
July 11	Opening Night Gathering	Everyone (my house, post-show)
July 12	Evening Show	
July 13	Two-Show Day	
July 14	Strike	Whoever is willing

Randall was initially going to be my set design mentor, but ended up being away during the most crucial design time. So, I went solo.

Props complete and integrated. Set elements came on the 27th, besides the computer, which arrived the following week.

Headshots and Bios trickled in for a week or so. It was fine, as I wasn't printing programs. In the end, I wish I had printed programs. The environmental 'rah rah' didn't balance out their value as momentous and information. I had intended to post the program information in Studio North (in fact, I had a whole concept for that room) but since I was only able to work nights on the set and since most of the room was going to be seen (until we put the mat in place), I let that dream go.

Costumes were complete/integrated early.

Had a great turn-out for strike. It was mostly done within the hour.

MEASURES OF SUCCESS What went well? What didn't? Why? How'd you solve it?

EFFECTIVE, EFFICIENT TIME-MANAGEMENT

—Respect deadlines, other people's time, be adaptable—

—Though my timeline went awry all over the place, I made a timeline, I updated my timeline with new deadlines as I went along, and I checked in with people to see if any of the missed dates would affect them. I learned that a timeline is a guidepost, not something to scare me or beat myself up about. In the end, everything was ready in time and my team found that they were prepared and ready for each stage of the process.

—Several times in the process, team members thanked me for how clearly I communicated how we'd use our time and where we were in the process and what was expected by the time we next met. This was wonderful feedback to hear as someone who has historically struggled to do that.

—The most serious departures from timeline were in the writing process. This could have been avoided if I had more clearly defined the playwright/dramaturge relationship. I wish I had held reads with a small audience and someone else reading Ellie. I believe I'd have spotted some issues that had to be ironed out in the rehearsal process.

—Status: Fulfilled

CREATE AND FACILITATE A WORKING TEAM

—Trust my team: give away responsibility, ask for and value others' input—

—I loved my team immensely. I am so thankful for the way they took up the vision of my play and offered their own unique voice to it. I felt seen, championed, and humbled by how much larger than me the project became.

—I found myself saying the words 'I trust you' a ton when my team would ask me questions. Usually, I have a detailed answer ready full of my desires for what could happen. However, in this situation, I found myself curious about what might be offered if I don't take charge.

—The team was *late* to form. Until February, Nathan and I tried to find a way for him to direct. Kyla had backed away from being sound designer, then signed back on. I didn't have an SM until the week before rehearsals because of one problem after another (confirmed an SM early on, then she dropped out, the next person took a month to think it through/see if it could work, the next two options couldn't make the timing work, and finally Heidi and Brad made it happen!) I had to respond to each of these situations by quickly initiating the next step. I asked for advice and suggestions often, and most importantly, I made sure that as soon as the person was confirmed, they had all the information they needed to begin their work. This was a huge reason for the wonky timelines.

—My relationship with the director was not a positive team relationship. I left the process confused, hurt, and feeling betrayed. I was utterly confident in bringing Kelsey onto the team; She is my friend, advisor, and mentor. I respect and admire her work. However, partway into the process we had a discussion that led to misunderstanding and me feeling like my voice was no longer invited into the room. I left that discussion wounded. From then on, my attempts to repair/address this were ignored and with every failed attempt at getting on the same page, I grew more confused and scared. This resulted in me having a panic attack (the first of my life). She was unwilling to engage in the steps I took to try to reopen communication. I spoke to Heidi as SM and Mark as my FP advisor, and they both took steps to help. I also relied on the support

of Becky, Zach, and Heidi in the room and the inspiration of Kyla's attitude. I focussed on all that WAS telling me my voice mattered, I was welcome here, and they're glad I'm part of this project. I listened to that, lived in it, and starting taking full breaths again.

Status: apart from the confusion I still carry about Kels, this was fulfilled beyond my wildest dreams.

60+ PEOPLE, \$700+ PROFIT

—Includes 10 semi-strangers—

Addressed in Box Office report.

CONTRIBUTE ALL MY AREAS OF STUDY

—Acting, writing, design, production—

—What went well: I am proud of my play and shocked and pleased with my security in letting people hear it. There was the occasional meltdown where I wanted to pack a backpack and run, but beneath it all, I'm glowing. I am thrilled with my designs. I was a producer that made the thing happen. I was an actor that championed her character, grappled with the play, and did her utmost to find freedom within the directions given. I committed to Ellie, despite my fear. I stand behind my choice to take on all these roles.

—What didn't go so well: I was very surprised to find out that Kelsey opted for a strict policy of "you are only the actor when you step in this rehearsal hall." That was unexpected, and I didn't know how to adapt. I told her the effect it had on me on several occasions, but she believed it was the only way forward. I suddenly had almost no ability to talk to the team in person as the playwright, designer, or producer. I could only email them once everyone had gone home. However, I would get home after midnight each night because I overlooked the conflict of lx hang vs. masking hang. I needed to wait until the lighting instruments and cable was all in place (Monday of Tech Week) before I could hang my fabric. The hanging process took many hours, and the only hours available were after our 12 hour tech days. This brought on stress, lack of sleep, and discouragement. I addressed this problem by talking to Heidi and shortly after, Kelsey allowed for two hours of rehearsal to go to my tech needs the following day. Those two hours meant two hours more sleep that week, which, at the rate I was going, helped.

—Status: Fulfilled.

WHAT I WISH I'D KNOWN

—The lesson to be learned is not how to ask for help: it's to be someone who can be helped. In SO many instances of not asking for help/taking things on myself, the reason was that it would take me just as long to explain the task to someone as it would to do it myself. In my designs, I need to learn how to communicate the vision to others. Perhaps set modelling is key. I need to learn to take the time I need in the weeks/months beforehand to make instructions for what I need help with. Qualify people to offer the help.

—To just bring someone on board to market the show. Since we'd learned how to do it in class and it was on Mark's list, I felt it would be wrong not to do it myself... and then I ended up with halfway-there marketing because I didn't have the time or energy.

—How important it is to have a Tech Director. I should have signed Jamie on from the beginning and officially made that his title.

—I wish I'd known how it would all turn out... I wouldn't have worried half so much, I would have invited more theatre professionals, and I would have enjoyed the moment to moment as opposed to fixing my gaze on the end.

—How to talk to Kelsey in a way that made her feel seen, valued, and understood. How to address the hurts I was sustaining in such a way that could bring us to deeper trust and a stronger show.

WHAT I LEARNED ABOUT ANNA

The whole point of the Final Project is to learn about yourself as a person (artist) and a producer. I tried to approach it as a project: as the biggest, wildest, dreamiest group project in my 18-year career as a student (wow. 18 years at school. this is the end of an era.)

I intentionally curated a project that reflected my journey through Rosebud. In basic terms, I wanted to act in, write, and design it. Success! Beyond that, though, I found myself breathing life into a character that reflected my journey through Rosebud.

When I came here I was 'robbed' (more accurately, relieved) of what I thought I needed. I came in with a facts, and leave with curiosity. I am surprised by all that I discovered when things didn't go according to my plan. I fought against relationship and help, I looked longingly into the distance, I cared deeply about the work I was doing, and sometimes felt driven crazy by it. I ultimately met the Voice calling out to me. This show, and my production roles in it, reflected me.

A secondary measure of success was 'to champion my art'. Not to apologize for the state of my work. I would minimize equivocation in regards to my writing. In many an email, I'd delete sentence after sentence of explanation. I learned to have the confidence that my art could speak for itself. Even within the play, I chose on several occasions to omit the 'and here's the part where I explain what the heck is happening'. I grinned when people would tell me their theories of what my play was saying, or simply what happened in it. They had to use their thinking caps and ended up all sorts of places. I like that and feel no need to control it.

I learned that don't love being a Producer, but I do love being the artist I am. I take such joy out of seeing a space transform... seeing an idea make its way into a sketch, then a plan, then a reality I can touch. I revere acting, in some ways. And in other ways, acting feels like running into the downpour to splash in the puddles. Acting is my favourite thing. Playwriting is a glorious catastrophe. I hate it, I adore it. It's all I want to do and I never want to do it again. It's polarizing to me... and I find that electric. I love being me.

And I learned that 'me' has a lot to do with questions... with 'finding out'. I'm discovering I'm a 'let's wait and see' kind of a person instead of a 'quick solve that now'. That's not conducive to deadlines or producing or keeping a level pulse. But it is conducive to curiosity. "Well THAT didn't work. What's next?" is more delicious to say than "I guess that'll do".

I learned that bringing only bright, bold, certain, loud, successful, passionate colours into my work can offer an off-balance Anna. The other side of things— the soft, nervous, hopeful, tender person in need of help, affirmation, and patience— also doesn't offer the whole picture. I am most alive when all of me is present (this is why it mattered so much that I was allowed to be my whole self in this project). The artist isn't a role I play, it's the person I can't help but be. I don't want to pendulum to different extremes of myself. I want to work from an honest blend: both bold and questioning, passionate and soft, certain and in need of help. That's the artist I want to work with and the artist I want to be.
