



Resident Artist's Handbook

Revised for Spring 2022
By J. Colpitts

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AFT Manual Highlights

Policies

1. Adhere to the Krannert Costume and Properties Rental Policies
2. No smoking or alcohol in the Armory, including during performances.
3. Recording Armory productions is strictly prohibited. It violates copyright laws and University policy.
4. ***At this time, we can only use the shortest set of risers and you must have clearance on the sides so chairs won't slip off. Until we can install hand rails on these risers or source new ones, the Fire Department will not allow us to use them. Contact Emily Baker with further questions***

Purchasing

- ***We are currently working to revise and simplify this process. Once we have revised these policies, the Production Manager will share that information with all Resident Artists and update this handbook.
- When purchasing items for the production, use the tax-exempt form included in the Handbook because the University cannot reimburse tax. Keep all original, itemized receipts! If the receipt is not itemized, please keep note of what was purchased and for how much.
- Do not charge anything for the Armory on your University issued P-Card.
- You cannot be reimbursed for any food or beverages- this is a University policy
- You can find the receipt portal at this link: <https://travelexpense.admin.uillinois.edu/jetspeed/>
 - Create an expense report
 - In the description section, please include a detailed description that covers the who/what/why/when/where
 - Combine your receipts in 1 pdf file.
 - Select Stacey Elliot as your proxy
- You need to file your receipts within the week after your show closes. You cannot file receipts after the end of the semester. Reimbursements take about 30 days to go through.
- When purchasing items at the K-Store, you can charge items directly to your Armory show. Chat with Bill and on the receipt form include your name, your show, and 'Armory Free Theatre.' Do not take items for any of the Krannert Shops (scene, costume, prop).
- If you have questions about reimbursements, please ask Stacey Elliot (sjelliot@illinois.edu) and cc Julia Colpitts (juliaec3@illinois.edu).

Publicity

- The Production Manager MUST approve programs and posters before being published and they must meet the requirements indicated in the Handbook. Have them ready for your Load In Meeting 2 weeks before your residency.
- Please plan for someone to take photos of your production and please share those photos with the Production Manager. Your team (especially designers) will want these photos to share and for their portfolios.

Attendance Requirements

- Attendance is mandatory at your scheduled Load-In Meetings and Fire Inspections. If the Resident Artist cannot attend then a responsible member of his or her production staff must be present. The Production Manager will contact you to set up the Load-In Meeting as well as remind you of what information you need to provide at that time.

- Fire inspections are scheduled for the Friday morning that your show opens. The space must be set up as it would be for a performance. You can leave the space set up on Thursday evening following your rehearsal. If the Resident Artist is not available at the time of the fire inspection, please send another responsible party of your team. The Technical Director will be present at your fire inspection. Either the PM or the TD will coordinate a visit to your Thursday evening rehearsal to make sure the fire inspection will go smoothly.
- The Fire Inspector will check to see that there are easy accesses from the risers to the outside doors, all fabrics (except those extensively manipulated by the cast) are fireproofed, the exit signs are visible, the stage left exit to backstage is accessible, and the backstage pathways to the exterior doors are accessible. The Fire Inspector may ask more questions and inspect other aspects of the space. If there is a problem then the Fire Inspector may ask for an element to be changed. The Resident Artist must comply with the Fire Inspector or else the production may not be approved for public performances.
- It is in the best interest of the Resident Artist to attend the strike of the previous show. The Resident Artist can ensure that the space is being handed over in a satisfactory condition, that both parties communicate any time saving elements (i.e., if the lights are hung in a way that the incoming Resident Artist can utilize then the outgoing Resident Artist will not have to strike and the incoming Resident Artist will not have to hang).

Residency

- It is YOUR responsibility to find designers and crew to help load in and create your performance. This includes transporting all materials to the Armory from Krannert if you borrow large props.
- The Resident Artist has the space all day Sunday, after 3pm on Monday, after 7pm on Tuesday through Thursday, and all day Friday and Saturday. When in doubt, the stage schedule can be found on the Armory page of the ResProd. In accordance with Krannert policy, the Armory Free Theatre closes at midnight every night. All schedules should be created with this in mind.
- We recommend the Resident Artist adhere to the Department of Theatre rehearsal policy – Monday through Thursday 6:00pm-10:00 and Sunday noon to 6pm.
- No midnight shows on Saturday nights. The final performance on Saturday must end with enough time to be able to finish striking the show by midnight.
- Any rented materials from publishing companies must be returned to the Production Manager at the strike.

Facility

- At the end of the night on Sunday through Wednesday, the space must be restored to the neutral classroom setup (see neutral space checklist on page 12).
- Keep the space clean. Sweep up, empty trashcans, and generally straighten up after your rehearsal in preparation for acting classes.
- Walls and stock furniture may be painted at any time (with water based paints) but must be returned to black during strike. If the production requires flat, black paint then it must be purchased in advance from the Krannert Scene Shop Store. Clean all of the paintbrushes and roller pans when you are done with them. If you ruin them, you will be charged from your budget to replace them.
- Do NOT tamper with the wiring for the house lights in order to adjust them for your shows.

AFT Resident Artist Manual

Resident Artist

1. You are responsible for all information in the manual. Any charges or fines accrued by your show are your personal responsibility including:
 - Damage to Armory property.
 - Cost for any lost or damaged items borrowed from KCPA Costume, Hair and Makeup, or Prop Stock.
 - Use of specialty items from KCPA Costume, Hair and Makeup, or Prop Stock (as determined by the KCPA Costume Rentals Manager, Hair and Makeup Rentals Manager or the Prop Shop Rentals Manager).
 - Tax paid for any purchase.
 - Lost or damaged keys.
2. Contact the Armory Production Manager as soon as possible to discuss if you have made initial contact with the publishing company, please report that information to the Production Manager, but know that a staff member must request the contracts and information. (Graduate students do not apply here) You need to set up an appointment with Stacey Elliot () in the Theatre Office to purchase rights for your show. Feel free to cc the Production Manager on this email.
3. Find designers by asking around KCPA. It is your responsibility to find designers and crew to help load in and create your performance. If you and/or your designers are unfamiliar with the Armory equipment, schedule an appointment with the Armory Production Manager. The Armory Free Theatre reserves the right to deduct from your production budget for damaged or lost Armory equipment. Productions will be charged \$20 for each lost or broken key. The Armory Artistic Directors will determine the cost for other damages.
4. The director or a representative of the production needs to attend following:
 - Resident Artist Meeting
 - Load-In/Production Manager Meeting: 2 weeks prior to your Residency (the Production Manager will contact you for a specific date and time.)
 - Fire Inspection: on the Friday of your Residency

Failure to have a representative at each of these meetings will result in an automatic cancellation of your show and will warrant the removal of the production's budget.

Finances and Reimbursement

- ***We are currently working to revise and simplify this process. Once we have revised these policies, the Production Manager will share that information with all Resident Artists and update this handbook.
- The appendix of the Resident Artist Handbook contains a tax-exempt letter. Please use it. You cannot be reimbursed for sales tax. Keep all your receipts!
- If you are allotted a budget, collect all the receipts for expenses related to your residency (your receipts must be ITEMIZED with a list and cost of your purchases – a shipping or pick-up confirmation CANNOT be processed for reimbursement by the university).
- On the Monday following the residency, contact the Production Manager and make arrangements with him or her to deliver your receipts. The Production Manager will process your receipts and turn them into the Business office, which will then reimburse you. The deadline for contacting the PM about your receipts is 5pm on the Wednesday following your residency. Reimbursement will be via direct deposit

and takes approximately 2-6 weeks. Contact the Production Manager with any questions about reimbursement or your budget.

Rehearsals

1. To rehearse at Krannert, email spacerequest@krannertcenter.illinois.edu to reserve space. You cannot reserve space any earlier than 6 weeks before your performance date. Please read the AFT/KCPA Rehearsal Space Policy before using a rehearsal space.
 - You will not be able to use the Armory until the week of your residency.
 - Sunday through Thursday, the Armory must be returned to the Standard Set-Up to facilitate classes. For the specific neutral set-up, please reference to that section of the handbook.
 - Thursday night you should arrange the room as it will be for the performances. This has been a problem in the past, so when in doubt, leave more room.

Designers / Tech Staff

1. The Armory has stock scenery and stock furniture that you are encouraged to use. See the Armory ResProd site for these inventories.
2. Do not paint stock scenery, stock furniture, walls or the floor with oil based paint and/or spray paint.
3. All stock scenery, stock furniture, theatre walls and floor, must be returned to solid black at strike. If the color of your show's paint is visible, you will need to apply another coat. If you will need flat black paint, you will need to provide it from your budget or your pocketbook.
4. Do not alter Armory stock, including but not limited to, flats, platforms, furniture, tech table, etc. without written permission from the Technical Director.
5. If you plan on building anything in addition to the Armory stock pieces, you must obtain approval from the Technical Director prior to any construction.
6. If you plan on making any changes to the Armory building itself, i.e., holes in walls, floor, etc., you must clear this with the Technical Director in advance. These changes must be repaired during strike.
7. If you are reimbursed for an item, it becomes property of the Armory Free Theatre.
8. Foam building materials may not be used in the Armory Free Theatre without express written consent of the Technical Director and Artistic Director Ryan Schultz. Small props and items made of foam and weighing less than ten pounds are acceptable.
9. During Load in and Strike you are not permitted to remove the dock carts from KCPA to help transfer materials to from the Armory.
10. The following are not permitted in the Armory:
 - Pyrotechnics
 - Fire
 - Smoking
 - Chemical or Dry Ice
 - Fog
 - Live Gunshots
 - Firearms must be obviously theatrical and non-functioning. The Production Manager must approve any use of theatrical firearms.
11. Flameproof your set as necessary. The Technical Director will advise you as to what needs to be fireproofed and how to go about treating each piece.
 - Existing platforms and flats have been treated

- Allow enough time and money to flameproof pieces that are built/procured
 - *Do not fireproof KCPA Costumes!*
12. Borrowing Costumes and Props from KCPA
- See the Appendix for the Costume Rental Policy and the Prop Rental policy.

Publicity / Marketing / Front of House

1. Front of House forms, or paperwork with equivalent information, must be turned into the Armory Production Manager at the Resident Artists' load-in meeting.
2. There can be no admission charge for performances at the Armory Free Theatre.
3. Recording Armory productions is strictly prohibited. It violates copyright laws and University policy.
4. There can be no midnight shows on Saturday nights. Your final performance on Saturday must conclude by 11pm to allow for strike.
5. Please submit a poster and a program by the load-in meeting. For official guidelines, please visit <http://identitystandards.illinois.edu>
 - Your poster must include the following information:
 - Name of the Show
 - Dates and times of the performances
 - The Armory Free Theatre logo
 - The University of Illinois Mark
 - The address of the Armory Free Theatre (160 Armory)
 - "Free Admission"
 - "In association with the Department of Theatre"
 - "The Armory Free Theatre is wheelchair accessible"
 - Your program should include the info required on your poster as well as the following:
 - Names of directors, designers, cast and crew members
 - Licensing agent credit (i.e.: Samuel French, Dramatist's Play Service)
6. To advertise your show to the Illinois Theatre department, send an email to David Swinford (). He will pass it along to the entire department.
7. Consider using a signup genius or similar platform to 'sell' tickets. This prevents more people showing up than you have seats available.
8. Hang posters around KCPA, on campus and in town. (The English Building and Lincoln Hall are good places.)
 - On campus, hang posters only on approved bulletin boards and kiosks.
 - Make sure to take down all posters the group hangs up around campus.
 - Do not hang posters on painted metal doors, walls, windowpanes, or on the ground.
 - In C-U do not hang posters on street lamps, signal lights, garbage cans, etc. It is against zoning regulations and you will be charged \$50.00 PER POSTER by the city for removal.
9. Contact the Business Offices of television and radio stations to request a public service announcement since the Armory Free Theatre is a non-profit organization.
10. Contact campus media to advertise.
11. To limit insurance liability, notices must be posted at the theatre entrance to inform the audience of unusual effects used in the production including:
 - The use of strobe lights
 - Gunshot sound effects

12. Try to begin all performances as close to the scheduled time as possible.
13. Please contact the Production Manager for any front of house questions.

House Management

2. We have 2 practicum House Managers. One will be assigned for each performance. They will check in with whoever is running the show prior to house opening. They fill out a google form that tracks house count and any incidents that arise. The names and contact information is on the Armory Contact Sheet and on page
3. If the house manager isn't present for whatever reason, call the Production Manager.

Load-In / Production Manager Meeting / Previous Residency's Strike

1. Two weeks before your show moves into the space the Resident Artist will meet with the Production Manager to discuss the following:
 - Attendance at strike of the previous show
 - Key policy
 - Reimbursements
 - Alcohol and smoking policies
 - Load-in time
 - Audience seating
 - House management
 - The specific technical requirements of your show
 - Leaving floor space for classes in the Armory the week of your show
 - Leaving a path on a level surface for persons confined to wheelchairs
 - Policy for alteration of stock, walls, and floor
 - Fireproofing
 - Fire inspection guidelines
 - Performance times
 - Tool inventory and check-in
 - Prop and costume return
 - Your strike
 - Your rehearsal schedule
 - To collect necessary forms
2. Two weeks before your residency, the Resident Artist will meet with the Production Manager to discuss the following
3. At this time, you will need to share the following information:
 - a. Show schedule of the week of your Residency
 - b. Ground plan with scenery and seating configuration (anticipated chair count)
 - c. Current draft of your program and poster (see necessary components on page 7)
 - d. Signed Resident Artist contract
 - e. Knowledge of how each element will be built
 - f. Knowledge of any unusual technical requirement for the show
4. If desired, other members of your production team are encouraged to attend.

5. The previous residency's strike is an opportunity to get into the space and make sure that the previous show strikes and stores materials to Resident Artist satisfaction.
6. If you have done everything up to this point, you will receive the keys from the Armory staff member attending strike at this time.

During Your Residency In The Armory Theatre:

1. You load into the theatre on the Sunday before your show. Once you receive the keys, everything in the Armory becomes the personal responsibility of the Resident Artist.
2. You should set up your seating arrangement after 7:00pm on Thursday.
 - If your show rehearses or performs Monday through Thursday you will need to return chairs and risers to their original position and leave *at least 2/3 of the floor clear and available for classes.*
This has been a problem in the past, so when in doubt, leave more room.
 - It is mandatory to leave a three and a half-foot wide aisle leading to all exits.
3. The Armory must be kept clean and free of any trash and construction dust during your residency.
 - Clean up and sweep after every build period, rehearsal and performance. There are brooms in the paint room, which is through the left door in the back of the dressing room.
 - Empty trashcans nightly into the dumpster by the Band Building.
4. All equipment and the theatre must be locked up at the end of every night.
 - Store all unhung lighting and audio equipment in the cages.
 - Lock all borrowed costumes and props in the dressing room.
 - Lock all the doors to the theatre.
5. If you have any questions or technical difficulties, contact the Technical Director and/or Production Manager.
6. The presence of alcohol is forbidden in the Armory Free Theatre.
7. Smoking is prohibited in the Armory Free Theatre.

Fire Inspection

2. Please review the AFT Fire Safety Policy attached
3. At the start of the semester, the Production Manager will schedule your fire inspection with the Division of Safety and Compliance. Currently fire inspections are typically scheduled for Friday morning.
4. On Thursday evening before your fire inspection, you may leave your set and seating in the configuration it will be for your performances. Either the Technical Director or Production Manager will do a walk-through to help fire inspections run smoother.
5. After your inspection, the Fire Inspector and the Production Manager will give requirements for opening if needed. These must be completed before your show will be allowed to open.
6. Before your opening performance, post one copy of the fire inspection approval form in the theatre and the Production Manager will keep the other.

Strike

1. Return the Armory Theatre to neutral. Be sure all trash is out of the dressing room and booth, and that all the trash cans have been emptied in the dumpster by the Band Building.
2. Turn over the keys to the Production Manager or the next incoming Resident Artist.
3. Any rented materials from publishing companies must be returned to the Production Manager or Production Manager at the strike.

4. Return all KCPA costumes the Monday after your show. Do all regular laundry as instructed by Costume Shop.
5. Return props/furniture as pre-arranged with Prop Shop. The props/furniture must be removed from the space at strike so please plan accordingly.
6. Return the lighting plot to its original state unless you have made arrangements with the Production Manager and the next Resident Artists. Please do *not* strike all lighting instruments and cables.
7. Return all stock pieces to original condition and location.
8. Be sure to take up all spike tape on the deck floor.
9. Take down all signage from the Dressing Room/Backstage Area.
10. Return the tool and paint room back to original condition.

AFT Policy

Mission Statement

The Armory Free Theatre (AFT) is the primary site for student driven productions of experimental theatre, original works, interdisciplinary projects, and events not otherwise accommodated by the Krannert Center. Residencies are intended to give University students the freedom to pursue their primary educational research as developing artists dealing with issues of topical relevance and contemporary social concerns. The Armory Free Theatre operates under the auspices of the Department of Theatre at the University of Illinois Urbana-Champaign, which oversees AFT Policy, provides Faculty Support, and supports the Annual Budget.

Staff

AFT PRODUCER

- The AFT producer is the head of the theatre department (currently Gabriel Solis). They are responsible for approving the resident artists' season and the AFT budget.

AFT ARTISTIC DIRECTORS

- The Artistic Directors serve as advisors for the Armory Free Theatre and the members of the management team. They report directly to the AFT producer.
- Currently, the Artistic Directors are Thom Miller (Theatre Studies) and Ryan Schultz (Level 21).

AFT MANAGEMENT TEAM

- The AFT Management Team will consist of the Production Manager (Julia Colpitts) and Technical Director (Emily Baker).

PROPOSAL REVIEW COMMITTEE

- The Proposal Review Committee meets at the start of each semester to review production petitions, recommend a season, and facilitate the ongoing representation of the student body.
- The Proposal Review Committee will be comprised of the Artistic Directors and the Student Representatives along with the AFT Management Team.

AFT Productions

- The Armory Free Theatre produces a maximum of eight (8) student residency slots per semester. [Note: The Theatre Studies Program, MA/PHD Program, Inner Voices Ensemble, and Theatre of the Black Experience slots are produced and funded by outside sources.]
- Preference in slot assignments will be given to experimental, original or unusual productions not normally accommodated elsewhere in the University.
- The Department of Theatre reserves the right to limit students to one Armory Production per term, depending upon the size of their commitment to the project and the estimated amount of time required to fulfill all of their departmental obligations.
- Theatre students may not participate in the Tech/Performance week of an Armory Production during the same time period that they participate in the Tech/Performance weeks of a Mainstage Production of the Resident Producers of Krannert (Opera, Dance, and Theatre). Participation in the Tech/Performance week of an Armory Production while participating in the rehearsal weeks of a Mainstage Production of the Resident Producers of Krannert must be approved by the student's Academic Advisor, Mainstage Director or Supervisor, Armory Resident Artist, and the Armory Faculty Advisor for that slot.
- AFT Season Productions will be funded a limited amount to cover basic production costs. All slots will receive an additional amount to cover royalties for up to three performances, any royalty amount over

the set budget may be deducted up front from the basic production costs budget; New Works will be funded a limited amount to cover copy expenses in lieu of funding for royalties.

- In an attempt to equalize the support of all of our students' work in the Armory Free Theatre it is the policy of the Armory Free Theatre that submissions chosen for production must work within a more balanced budget structure. Towards that end submissions selected for inclusion in the Armory Free Theatre season will be limited to the use of no greater than \$300 of outside funds (either through fund raising or personal contributions.) The Armory Free Theatre will still be supplying a limited production budget (usually around \$100) but additional personal funds cannot exceed \$300. If your submission cannot commit to such a budget situation you should reconsider your choice of material. If a production exceeds these budget limitations, seeks to exceed them, or inaccurately reports their fund raising goals the Armory Free Theatre slot will be immediately canceled.

AFT Resident Artists

- All AFT Resident Artists must submit a detailed proposal to the Armory Board during the term of the proposed production. This deadline can be adjusted at the discretion of the Armory Board. The Resident Artist may also be asked to attend a personal interview.
- All AFT Resident Artists must sign a contract ensuring their understanding of the Resident Artists Manual and the proper use of the Facility and the Equipment. This contract can be found at the end of this Handbook.
- All AFT Resident Artists must attend the Armory Resident Artists Meeting, Armory Clean-up Day, individual Load-in meetings, and scheduled fire inspections.

AFT Rehearsals

- Armory Resident Artists are free to reserve any KCPA rehearsal space that is not being used by a resident production, a guest production or a class, on a first-reserved first-scheduled basis.
- Armory productions are subject to last minute bumping from KCPA rehearsal spaces should a resident or guest production require additional space.
- Armory Resident Artists, Casts, and Crews are responsible for keeping all rehearsal spaces, in KCPA as well as in the Armory, clean and for putting them back in order after each rehearsal.
- The KCPA "No Smoking" rule applies to all Armory productions using KCPA and Armory rehearsal spaces.
- Rehearsals are permitted only when the University is in session. Rehearsals must conclude by 11:00pm. All spaces must be evacuated of all personnel by 12:00am.

Failure to adhere to any of these policies will result in fines or the forfeiture of a residency.

Appendix

AFT Important Contact Information

Thom Miller	Co-Artistic Director	miller64@illinois.edu
Ryan Schultz	Co-Artistic Director	ryans@illinois.edu
Julia Colpitts	Production Manager	Juliaec3@illinois.edu
Emily Baker	Technical Director	emilyeb2@illinois.edu
Savaun Stokes	House Manager	savauns2@illinois.edu
David Stasevsky	House Manager	davidps2@illinois.edu
Richard Gregg	Costume Rentals Director	rdg@illinois.edu
Kira Lyon	Properties Rentals Director	kiral2@illinois.edu

Safe Walks	217-333-1216
McKinley Dial-A-Nurse	217-333-2700
Fire Dept (non-emergency)	217-403-7200
Safe Rides	217-265-7433
Yellow Cab	217-355-3553
Police (non-emergency)	217-333-8911

AFT Neutral Space Checklist

- Risers: returned to stack in the back of the space within yellow lined area
- Red chairs: neatly stacked on carts. Carts are found in the back of space within yellow lined area.
- Stock Furniture: neatly stacked at back of space and backstage inside lined area
- Booth Equipment and Lights: turned off, door locked
- Front of House Items: neatly arranged in entryway
- Teaching Table, Dry Erase Board, Stool, Music Stand: against west wall (the one with no windows)
- Emergency Exit Pathways: clear of obstruction
- Dressing Room, Light Cage, Tool Chest, Prop Box: all locked
- Back Doors: locked and closed tight.
- Room: neat & clean, trash in waste baskets, all lights turned off
- Entry Doors: locked and closed tight behind as you exit
- 2/3 of the floor space must be open/free for classes

AFT Resident Artist Checklist

- Attendance at the following meetings:
 - Resident Artist Meeting
 - Load-In Meeting. Please bring the following:
 - Ground Plan
 - Seating Configuration
 - Knowledge of how each element will be built
 - Knowledge of any unusual technical requirement for the show
 - Rehearsal schedule for your week in the Armory
 - Poster and Program
 - Signed RA Contract
 - Fire Inspection
 - Flameproof scenic elements as advised by the Technical Director
 - Set up the theatre the night before your fire inspection exactly how it needs to be for a performance. This includes the seating arrangement and backstage areas. Either the Production Manager or Technical Director will stop by to walk through the space to help Friday's fire inspection run smoothly.
- Strike Responsibilities
 - Return the theatre to neutral to the satisfaction of the Technical Director or Production Manager
 - All props, furniture, etc. left in the dressing room must be out of the space by the end of strike. (Anything left behind will be thrown away)
 - Hand over keys to Production Manager or Technical Director
 - Return all KCPA costumes the Monday after your show.
 - Return all KCPA props/furniture as pre-arranged with the Prop Shop.
- Reimbursement
 - The Monday after your residency email the Production Manager with the number of receipts you have. ****In the process of being updated****

If the Production Manager does not receive your receipts and the POFs, there is no way you can be reimbursed.

AFT / KCPA Rehearsal Space Policy

- Any official Armory production may request rehearsal space in KCPA.
- Space is scheduled according to availability on a first-come, first-served basis. You may schedule space in KCPA for the 6 weeks that precede your performance date.
- You must request space via email to spacerquest@krannertcenter.illinois.edu. Please include your name, the name and date of your performance, and the dates, times, and Krannert spaces you would like. The more flexible you can be, the more likely it is you will get space. Feel free to schedule a time with the Production Manager to look at the Building Calendar to find potential availability.
- If you discover you will not need a time you have scheduled, please send a note to the space request email. Krannert staff doesn't want to say no to someone else if there can be a space available.
- Your space may be pre-empted for the following reasons:
 - An emergency request from a regularly scheduled class, an emergency request from a mainstage production, an emergency request from a Marquee event,
 - A scheduling error that causes difficulties for a class, mainstage production, Marquee event, or rental.
 - This interruption does not happen very often, but it does happen. You will be notified by email if anything comes up.
- There is no smoking (including electronic or herbal smoking alternatives) in the rehearsal rooms, even if the show demands it.
- Please clean up after yourself, returning room to the "neutral position" at the end of each rehearsal. In Orchestra Rehearsal, chairs should be returned to racks, all music stands stored in bins, all trash placed in receptacles; in Choral Rehearsal or AV Room, chairs should be reset to classroom configuration and trash placed in receptacles; in all other spaces, rehearsal furniture and props need to be cleared from the center of the room and stored neatly around the outer perimeter, and all trash placed in receptacles. If your team does not respect the space you're using, you may lose the privilege of rehearsing in Krannert spaces.

You may tape a ground plan of your set if you choose, but tape must be removed after each rehearsal.

AFT Fire Safety Policies

A fire inspection must occur prior to any public performance. The fire inspection will usually be held the Friday of your residency week. You must comply with all UIUC fire codes. Failure to attend a scheduled fire inspection will result in the cancellation of your residency.

Prohibited

- All fire and fire-making/emitting/creating devices.
- Field fabricated lighting devices

Required

- The announcement of the location of the exits before the beginning of each performance.
- Use proper wiring methods/lighting devices in the Armory Theater. All electrical wiring and lighting installations must comply with the minimum requirements of the National Electrical Code (current edition used by the University) and be performed by qualified persons.
- Scenery materials (including flame retardant treatments, use of foam plastics and storage thereof), must comply with the requirements of NFPA 101 and the standards referenced therein. This includes UL 1975 (the Standard for Fire Tests for Foam Plastics Used for Decorative Purposes) for the use of foam plastics as scenery components. Provide documentation of the dates of fire retardant treatments of all scenery components required to be treated as well as the documentation for the proper application of fire retardant treatments that were used. Also provide documentation of the fire retardant treatment of curtains, etc. that were manufactured using treated or inherently fire-resistance materials.
 - Foamed plastic presents a significant potential for fire. Its inherent fire hazards include rapid ignition and burning, pooling and dripping, rapid and intense heat generation, and development of dense and highly toxic smoke. Therefore, it is important that its use in theater and similar productions be in accordance with the requirements of the Life Safety Code. The following are two excerpts from the Life Safety Code guidelines:
 - Foam plastic used in any scene/set design, must have a heat release rate not exceeding 100 kW tested per the guidelines of UL 1975 OR protected with a flame retardant material used specifically for foam materials (please visit this link to see information regarding a similar product: <http://www.rosebrand.com/product337/Rosco-Foam-Coat.aspx?tid=2&info=foamcoat>).
 - Campus Code Compliance and Fire Safety has determined that it will not issue a certificate of inspection signifying approval of fire safety efforts for a production unless any foamed plastic used for scenery or sets complies with the requirements of the Life Safety Code.

AFT Tool Rental Policy

Residents may bring their own personal tools but they are solely responsible for them.

Residents may borrow these tools from the K-Store:

- impact driver
- driver bits (i.e. square or Philips bits)
- drill
- drill bits
- hammer / rubber mallet
- screwdriver
- framing square
- level
- speed square
- pry bar
- tape measure
- hand stapler

And to keep everyone safe, only individuals who have received tool training in the Krannert scene shop can borrow these tools from Bill in the K-Store (AND only borrow tools they have been trained on):

- jigsaw
- circ saw
- reciprocating saw
- orbital saw
- porta-band saw
- router
- sanders

There is not a compressor in the Armory Theatre, so no pneumatics should ever be checked out

Screws, bolts, and other hardware are residents' responsibility and must be purchased from own funds. Do not take hardware from the Krannert Scene Shop. At the K-Store, you can speak to Bill Kephart and write on your receipt your name, the Armory, and what show you're working on.

Your group is responsible for replacing any damaged tools or bits that break while checked out under your group's residency.

ALL TOOLS MUST BE RETURNED THE MONDAY AFTER YOUR RESIDENCY HAS ENDED!

As for scenery pieces from the Krannert inventory, residents may discuss checking out **scenic pieces** from the Krannert scene shop inventory with Emily Baker (emilyeb2@illinois.edu).

AFT Prop Rental Policy

- All lending requests go through the Assistant Properties Director, Kira Lyon. Kiral2@illinois.edu

- A complete list of the props needed must be requested via email at least two weeks prior to the date of performance.
- Props will not be available for pick up to you until your residency begins. The return appointment will be scheduled when you pick up your items.
- All action requirements surrounding the items rented will need to be discussed with the Asst. Properties Dir. prior to the rental. Meaning; no sitting, standing on, jumping off of, or misuse of furniture or hand props in any way.
- Depending on the scope and scale of your prop needs, the Asst. Properties Dir. will determine if we can accommodate the rental. Rental requests may be denied based on:
 - Time available
 - Lack of funds
 - The item(s) requested
 - Current availability of item in stock
 - **Furniture will be lent on a case by case basis.**
- Any scouting in or pulling from the prop stock will need to be scheduled at least a week prior to the desired date.
- All rentals must provide their own labor for pulling and restocking large items.
- Renters will have one hour and one prop associate to help them with their rental, for both the pulling of and restocking of their props.
- Payment for items rented is paid in trade for your (the renters) labor. We ask that the renter(s) work for two consecutive hours in the Prop Shop, or attend one loadout for a Theatre or Opera production. The shop hours or load out must be completed within the semester that the items are rented.
- The renter agrees to indemnify and hold harmless the University of Illinois and the Board of Trustees as their agents, servants, and employees against all loss, damage and expense they might sustain or become liable for on account of injury or death to or of persons, or on account of damage to or destruction of property resulting in connection with the rental or due to or arising in any manner from the wrongful act or negligence of the renter or their subcontractors or any employees. (Basically, if you hurt yourself or die because of something you rented from us, it's not our fault. So, be careful.)

The fine print.

- All renters are responsible for replacing any damaged items borrowed.
- Props must be stored in a secured location that does not interfere with regular classroom activity, the Prop Dept. is unable to lend road boxes.
- Props are rented on an "as-is" basis and will not be altered by the Prop Dept. or the renter. All items should be returned unaltered. Late return or misuse of any items rented may result in a fine or denied use of props for future projects.
- We are able to purchase items for Small Departmental Projects within the budget you are working with. We will not pay for items out of our shop account. We are only able to purchase items for productions with budgets or projects with funding ie. Tuition Differential.
- **We do not rent the following items.**
 - Weapons or restraints of any kind

- E-cigarettes
- Things you put in your mouth (whistles, harmonicas, pitch pipes, etc.)
- Items that are not easily replaceable, i.e. real antiques, or items we deem delicate or fragile.
- Consumables (to-go containers, paper bags, paper, pens, markers, etc.)

AFT Costume Rental Policy

- All productions should have a costume coordinator.
- The costume coordinator must set up an appointment with the Costume Rentals Director to pull costumes. To do so, fill out an inquiry form at the following link: <https://krannertcenter.com/CostumeRentalsContact> This form is automatically sent to the Costumes Rentals director. When filling it out, please be as specific as possible and include your name, the name of your show, the show dates, and that your production is a part of the Armory season. Once received, the Costume Rentals director will email you with any further questions and to set up your appointment. At this time, they will also ask for credit card information (shared via phone call rather than email for security reasons)- your card will not be charged until costumes have been returned. (Do not use a university-issued P-Card)
- Please do not wait until the last moment to fill out the inquiry form and book your appointment.
- A rental agreement will be made between KCPA and the costume coordinator of the Armory Free Theatre production.
- Personal Garments: Krannert Costume Rentals does not dry clean personal items used in Armory productions.
- For a general sense of cost: you can rent a 3-piece suit for \$7/week. A t-shirt is less than \$3/week.
- For each show, a costume rental agreement will be issued between the renter and KCPA. The final invoice will be issued upon return of all rented costumes.
- Renter must, upon receipt of costumes, check in all items to insure accuracy of the piece list. The Krannert Costumes Rental Director must be notified immediately of any missing items. **Unused pieces are to be returned before opening of the show. Failure to do so will result in full costume rental charges. A non-negotiable restocking fee of \$3.00 per costume will be charged for unused returned costumes.**
- Costumes will be dry cleaned by Krannert after costumes are returned. It is understood that these costumes are rented as is. Any alterations done by the renter must be approved by the Krannert Costume Rentals Director. Altered garments must be restored to their original condition prior to being returned. Dyeing, cutting of fabric, distressing, etc. cannot be done to any KCPA garments unless approved by the Rentals Director.
- Dry cleaning costs will be added to the final invoice. It is also understood that KCPA will charge additional rental, repair, or replacement fees to the renter if (a) costumes are returned in a damaged condition (this includes torn fabric, dyed, or excessive make-up stains); (b) alterations done by the renter are not removed; (c) garments are lost/not returned. The renter will be notified in writing within two weeks of the return of rental of any additional charges. These charges will not exceed the value of the individually rented materials. Any damage to the barcode labels of KCPA costumes will result in an additional charge of \$5 per label for replacement of the label. Do not attempt to remove these labels; it will result in damage to the garment and you will be charged. Eating, drinking, and smoking in KCPA costumes is prohibited unless prior approval is granted by the Costume Rentals Director.

AFT Hair / Make-Up Guidelines

General Guidelines:

- It is general theatre policy that all performers provide their own basic makeup.
- From Stock: The shop has some wigs/facial hair that are no longer used for KCPA productions. These can be rented for Armory productions. These pieces are un-styled and rented as is.
- Rental prices: \$8/wig, \$5/facial hair. A kit will be provided with wig cap and bobby pins or spirit gum/toupee tape. These must be returned the Monday following your residency.
- Wigs may be ordered from a catalog if you have the funds and the time. Synthetic wigs are priced from \$30-\$200.
- If you are thinking about renting a wig/facial hair, please reach out to Andrea Bouck (abouck2@illinois.edu) in advance. Do not wait until the last minute to initiate this conversation.

AFT Basic Sound Operation

Equipment (incomplete)			
Description	Model	Serial Number	Notes
Crown 2 Channel Amplifier			
Crown 2 Channel Amplifier			
JBL Pro Speaker	AC2212/00	10040	
JBL Pro Speaker	AC2212/00	10041	
JBL Pro Speaker	AC2212/00	10045	
JBL Pro Speaker	AC2212/00	10046	

Sound devices can be easily damaged in the power up or down process. To avoid damage please follow these guidelines.

Powering Sound System ON

- To the left of the board, plug aux chord into device
- Turn ON red power switch on grey equipment above the audio mixer.
- Turn ON switch on wall labeled Audio Amp Power above the audio mixer and to the left.

Using the system

- Play cues through QLab or similar program on device. Generally this is where you program volume, fades, stops, and similar effects
- Bring Channels 1 and 2 up to '0' on the lower left of the mixer. Sliders should NOT be set at the maximum, adjust the volume in QLab.
- You can control the monitors on the lower right side of the mixer. For full coverage, bring all sliders up to 0.
 - You can isolate sound using these sliders (or through a program like QLab). There is a document with more information on the wall in front of the mixer.

Powering Sound System OFF

- Bring all sliders all the way down
- Turn OFF switch on wall labeled 'Audio Amp Power'
- Turn OFF red power switch on grey equipment above the audio mixer.
- Unplug your device

Other Notes:

- If you're experienced with audio equipment, feel free to play around with settings and equipment. At the end of your production, settings must be returned to neutral as the next person may not have as much experience. Please do NOT do anything you cannot easily undo- If you unplug something, plug it back in and vice versa.
- Plan to have a soundcheck before your show to troubleshoot any potential errors
- EQ (Blue knobs in the middle of each channel strip): These can drastically affect the sound from a given channel. The top knob is for high-level frequencies, the middle two knobs are for mid level frequencies, and the bottom knob is for low-level frequencies. It is recommended that all the EQ knobs be pointed straight up. This is equivalent of their off position. Feel free to experiment with these on any active channel.

Armory Standard Sound System Set Up





The stock set up for the Armory Free Theatre sound system is as follows and should be restored at the end of your time in the space

Board Channel	Cable	Send
Channel 1	Aux 1 Left	Monitor 1
Channel 2	Aux 1 Right	Monitor 3
Channel 3	Aux 2 Left	Monitor 5
Channel 4	Aux 2 Right	Monitor 7
Channel 5	CD 1 Left	Monitor 1
Channel 6	CD 1 Right	Monitor 3
Channel 7	CD 2 Left	Monitor 5
Channel 8	CD 2 Right	Monitor 7

ADDITIONAL NOTES
GAIN KNOBS for all channels should be turned all the way left
EQ KNOBS should be turned to a "noon" position
MONITOR KNOBS, unless specified, should be turned all the way left
PAN KNOB should be set center for all channels
FADERS should be left all the way down

The MONITOR cables (3 pin XLR) should be plugged into the back of the board as labelled	
Monitor 1	SW
Monitor 3	NW
Monitor 5	SE
Monitor 7	NE
The faders for MONITOR OUT should be left at 0 (three quarters of the way up the fader)	

AFT Clear-Com Instruction (unclear of how accurate this is)

	<p>Turn on power strip underneath booth window. Plug in Hub with labeled cord found in power strip. This should power on the Hub, indicated by a yellow light on the face side.</p>
	<p>Connect female end of XLR sound cable to Hub. XLR sound cable is black with 3 prongs on the male end and 3 receiving holes in the same pattern on the female end.</p>
	<p>Plug male end into female receptor on the back of the belt pack.</p>
	<p>Plug the 4 prong receptor female end of the cable from the headset into the corresponding connector on the back of the belt pack.</p>

- A 100 foot XLR cable has been ran backstage for use with headsets. It is on stage right directly behind the curtains hanging on the wall. It should already be connected to the hub.
- Optional: belt packs can be daisy-chained from one another utilizing the extra male connection on the back of the belt pack. This way, 2 clear-coms can be used backstage without running another 100 foot cable.
- Please put everything away when finished.

AFT Basic Lighting Information (Please Note: Information Is Out of Date)

If the Hog is no longer in the AFT, please consult the TD on how to get started and save.

WHOLEHOG CONTROL

GETTING STARTED:

We will begin by introducing you to the different components of the Wholehog 3PC Lighting Control System. Every component is important to know and will be discussed later in this manual.

- **Dell Laptop:** This computer supports the Hog 3PC software for the system. You should always find this shut and shut-down. If for any reason there is a problem, contact the FM or PM ASAP. You will not be able to continue without it.
- **External Monitor:** Like the wing, this is not necessary to the operation of the system. This monitor will allow the user to operate more efficiently and will allow them more visual access to the software.
- **The Wholehog Wing:** Although the computer supports the software and is capable of running the program on its own; the Wing allows an easier and more efficient control of the system. Here you will find keystrokes for virtually everything that you will need.
- **The Widget:** There is no other name for this component. This takes the USB signal from the Wing and converts it into a DMX signal that communicates with the lighting instruments. Without the Widget, the computer and Wing will not be able to communicate with the instruments.

MAKING SENSE OF IT ALL:

Knowing all of the components to the system is essential to proper use and care of the Wholehog. The system hookup is as follows:

- Laptop connects to External Monitor (via RGB)
- Laptop connects to Wing (via USB)
- Wing connects to Widget (via USB)
- Widget connects to 1st lighting instrument (via DMX)
- 1st lighting instrument starts the chain of DMX through the Rep Plot (via DMX)
- Last lighting instrument connects to Dimmer (via DMX in and outlet under the counter in the booth)

Now you are ready to start up the computer and the Hog 3PC software.

USING THE HOG 3PC SOFTWARE

SETTING UP YOUR SHOW:

FIRST THINGS FIRST:

- Begin by turning on the Laptop and giving it time to boot-up. Once the computer is on, Double-Click on the Hog 3PC Icon (there are two on the desktop, ALWAYS click the top icon)
- After you click the icon, you will be prompted with a start-up screen that lists several options:
 - Launch New Show (this will launch the program as a DEFAULT function. DO NOT USE)
 - Launch Existing Show (this will open any saved shows on the laptop)
 - Connect to Show (this is a network connection that is not capable with our system)
 - Utility (this prompts the control panel/options screen. DO NOT USE)
- We will begin by clicking on Launch Existing Show. To the right of this button should be listed:
 - C:/Users/HogIII(PC/Documents/Flying Pig Systems/Hog 3PC/Shows/Armory Rep Plot
- Highlighted above is the program title that you should always begin your show with. This will have every patch, palette, and program that you will need to successfully create your own show.
- At this point, you have started the Standard Rep Plot software. This means that all fixtures are programmed & patched. It also means that you have been given a pre-set range of palettes & colors.
- You are now ready to ACTUALLY start your show

CONTROLLING THE LIGHTING SYSTEM

QUICK-START VERSION:

FIND AND CLICK ON TECH (CAN BE FOUND ON THE LAPTOP IN THE TOP CENTER OF THE SCREEN)

- This will bring up several screens: Cue List, Palettes, Colors, Groups, and Parameters.
- These screens will be discussed in further detail later.

BRINGING UP A FIXTURE:

- This can be done one of two ways. Firstly, find the keystroke FIXTURE and then use the command line (found on the bottom of the screens) and type in a fixture number (#).
- Secondly, find the type of lighting instrument you desire in the GROUP screen (which is prompted by the TECH button). CLICK on the desired name.
- Command Line: Much like conventional light boards, you may enter fixtures by typing in their unit number. In your technical packet is a MAGIC SHEET that shows you what instrument is addressed to a fixture number

ENTERING AN INTENSITY:

- The only way to do this is through the command line. Once a fixture is chosen, press @ and then a number from 00-100 (always attempt to enter real numbers, integers will not be recognizable). Press ENTER and the instrument desired will come up.

WRITING A CUE:

- After the desired lights are on, it is time to write a cue. Find the keystroke RECORD, find the keystroke CUE, then enter the desired CUE # (this may be any number), and press ENTER. This will write a CUE. After a cue is written, MAKE SURE to find and press the keystroke RELEASE. This will clear all lights that are currently selected and on.

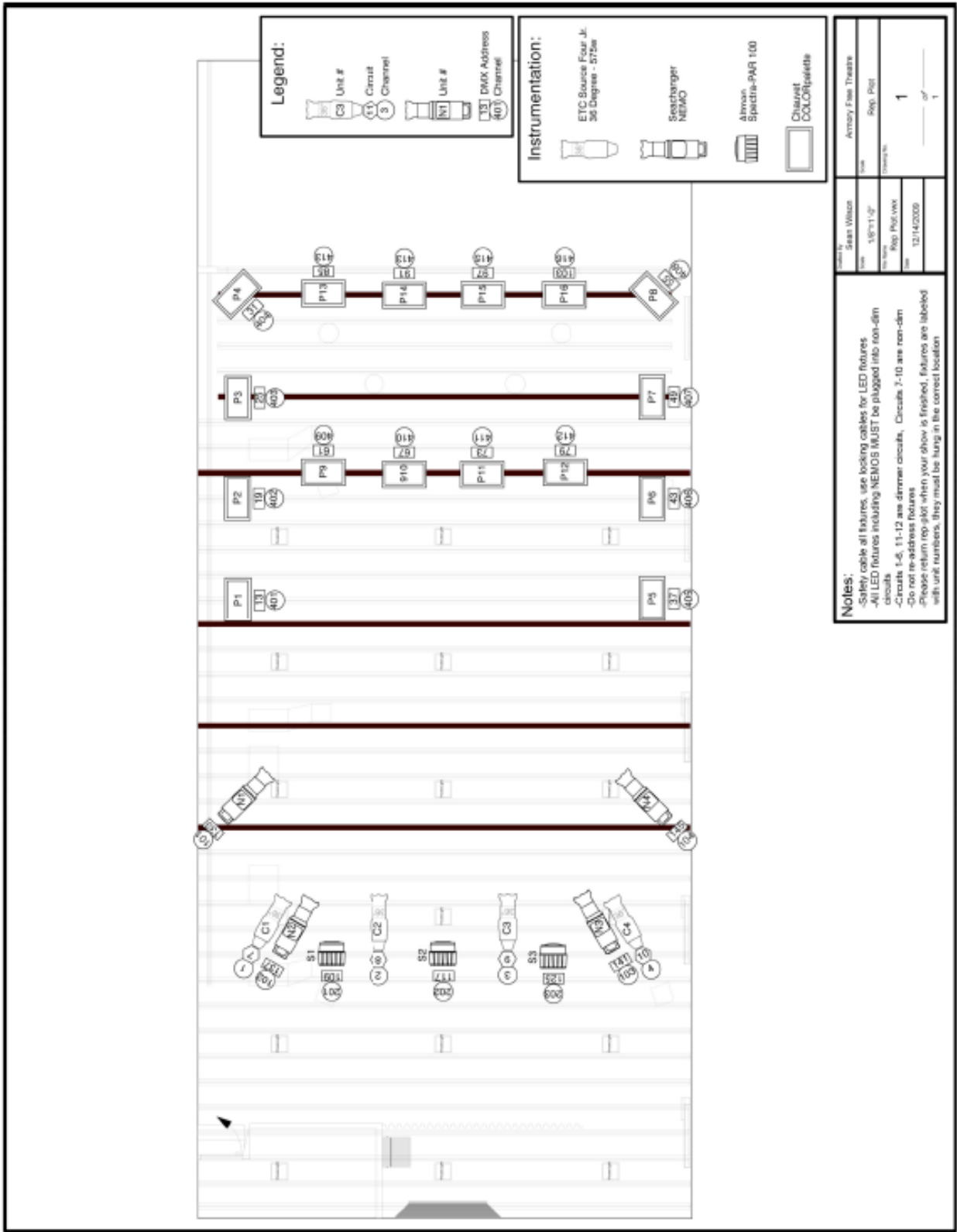
COPYING A CUE:

- Press CUE # (Original Cue), then COPY, Then Cue # (New Cue), Then Enter.

AFT Lighting Packet

ARMORY FREE THEATRE LIGHTING INVENTORY

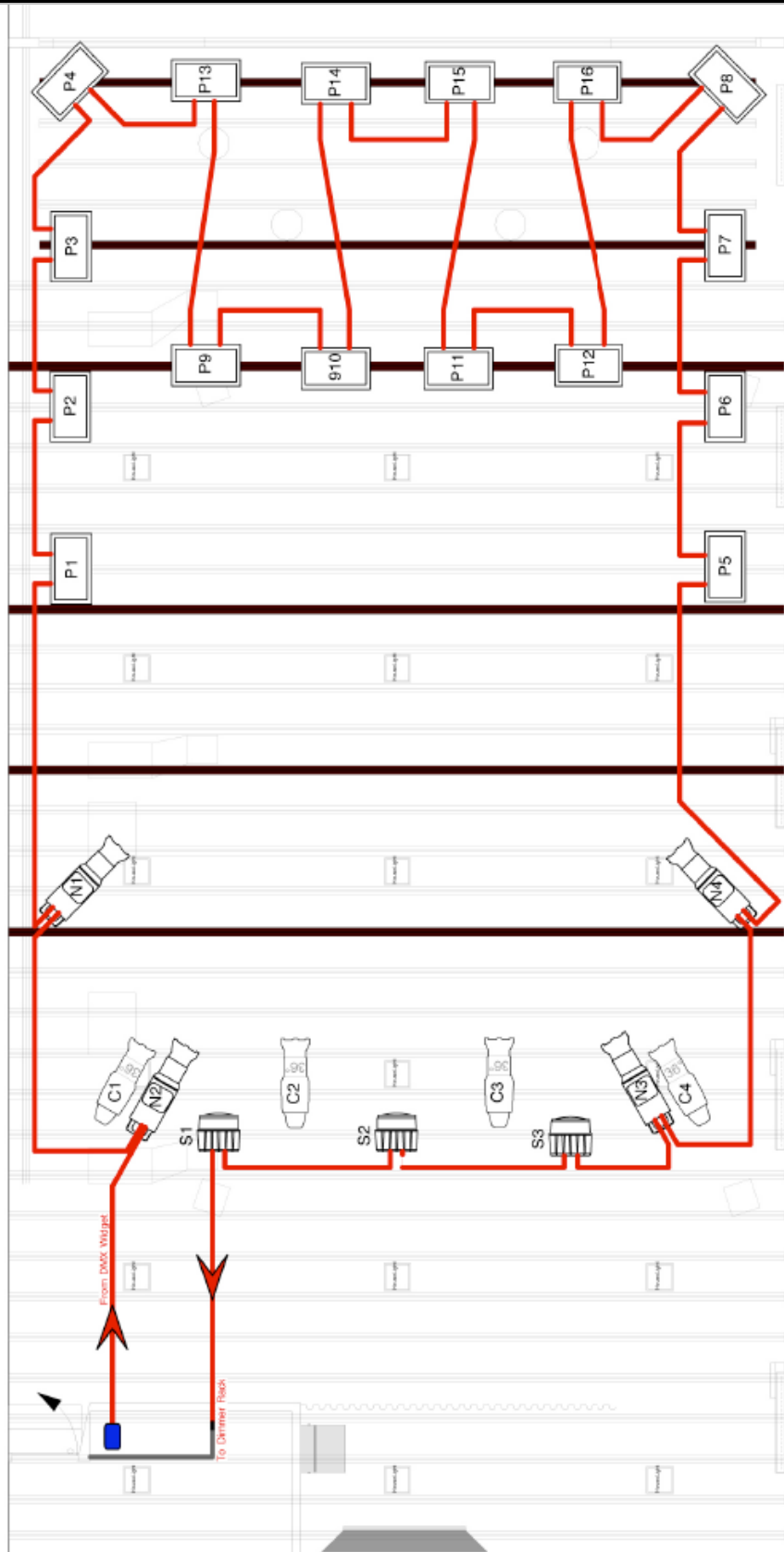
QNTY INSTRUMENT (Conventional)		<i>Not an exact count due to lights hung in the air</i>
20	PAR 56	one needs to be rewired
6	S4 Jr 36 deg	
4	S4 50 deg	Currently with prototype LED caps
4	S4 PAR	One needs a lamp socket
QNTY INSTRUMENT (LED)		
16	Chauvet Colorsplash	One of the Chauvet Colorsplash LCD panel flashes when plugged into DMX but the light works. One of the Chauvet Colorsplash flashes, works sometimes but only after messing with it
5	Chauvet Colorsplash 200B	
4	Back of prototype Ellipsoidal LED (Fits S4)	One of the prototype LED caps doesn't work and 2 work sometimes. Currently all prototype LED caps are on the Source-4 50 degrees
3	Altman Spectra Par 100	
QNTY DIMMING		
1	ETC Usion 12 Channel Control Pack	All Dimmer Modules and CCM modules work, however Leg 3 Pack 1 is a CCM module currently because the data port on that pack doesn't work so a Dimmer Module won't work in that slot
6	D20 Dimmer Module	
6	CC20 Constant Current Module	
QNTY CONTROL		
1	ETC Expression 48/96	
2	Dell Monitor	
2	Enttec D-Split DMX Splitter	
QNTY ACCESSORIES		NEEDS
2	6.25" Top Hat	1 Source-4 PAR lamp socket
1	7.5" Top Hat	6 Altman C-Clamps
1	7.5" Barndoor	1 HPL 575w lamps
QNTY HARDWARE		Tie-line
3	Floor Plate	32 Safety cables
QNTY SPECIAL EFFECTS		Blackwrap
1	Fog Machine (Not DMX)	
QNTY CABLE (120v, Edsion)		
13	5'	
12	10'	
9	15'	
5	25'	
6	Two-Fers	
QNTY CABLE (5-pin DMX)		
5	5'	
2	10'	
QNTY Cable (3-pin DMX)		
20	5'	
4	25'	
2	100'	
QNTY Cable (3-pin DMX)		
5	Male 3pin to Female 5pin DMX adapter	
5	Female 3pin to Male 5pin DMX adapter	
QNTY Cable (Misc.)		
1	Box of VGA Cable	



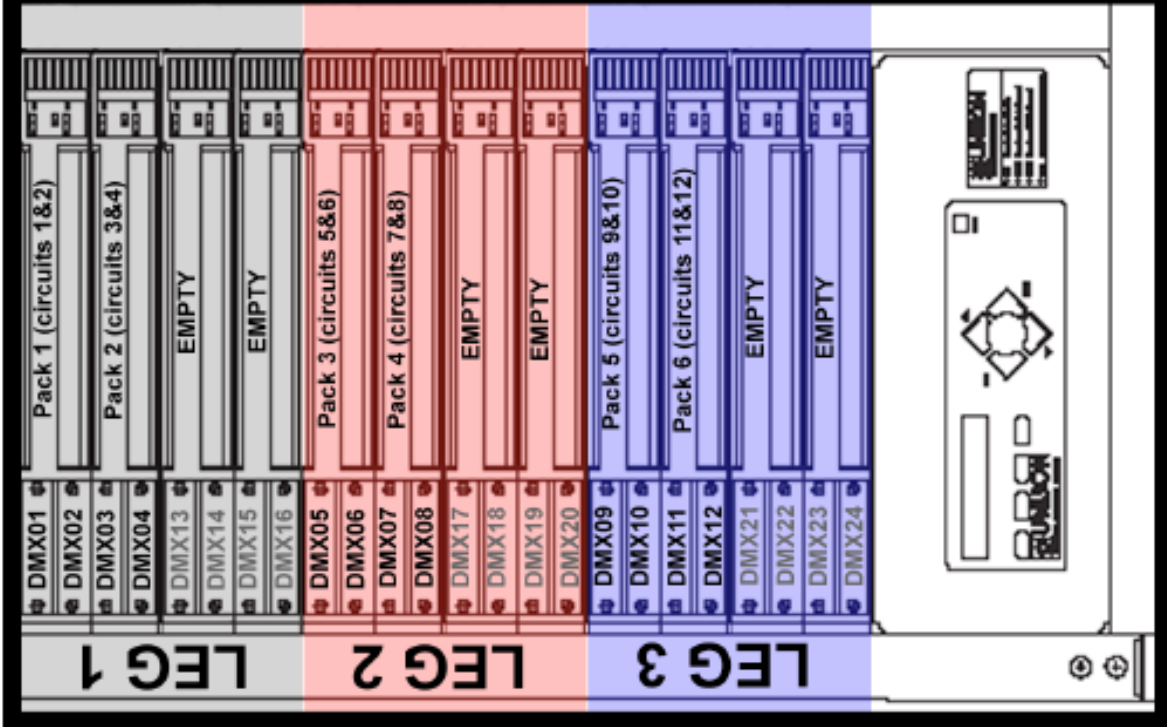
Designed by: Sean Wilson		Approved by: Anthony F. Trezza	
Date: 1/27/11	Rev: 01	Rev: 01	Rev: 01
Drawn by: Sean Wilson		Checked by: Sean Wilson	
Date: 12/14/2009	Rev: 01	Date: 12/14/2009	Rev: 01

Notes:

- Safety cable all fixtures, use locking cables for LED fixtures
- All LED fixtures including NEMOs MUST be plugged into non-dim circuits
- Circuits 1-4, 11-12 are dimmer circuits, Circuits 7-10 are non-dim
- Do not re-address fixtures
- Please return rig plot when your show is finished, fixtures are labeled with unit numbers, they must be hung in the correct location



Armory Free Theatre Dimmer Information



Leg 1 8000 watt maximum	Pack 1 4400 watt maximum	Dimmer1 – 2200 watt max.
	Pack 2 4400 watt maximum	Dimmer2 – 2200 watt max.
Leg 2 8000 watt maximum	Pack 3 4400 watt maximum	Dimmer5 – 2200 watt max.
	Pack 4 4400 watt maximum	Dimmer6 – 2200 watt max.
Leg 3 8000 watt maximum	Pack 5 4400 watt maximum	Dimmer9 – 2200 watt max.
	Pack 6 4400 watt maximum	Dimmer10 – 2200 watt max.
		Dimmer11 – 2200 watt max.
		Dimmer12 – 2200 watt max.

NOTE: It is possible to put a number of lights on a set of two packs such that the packs can handle it but the leg cannot.

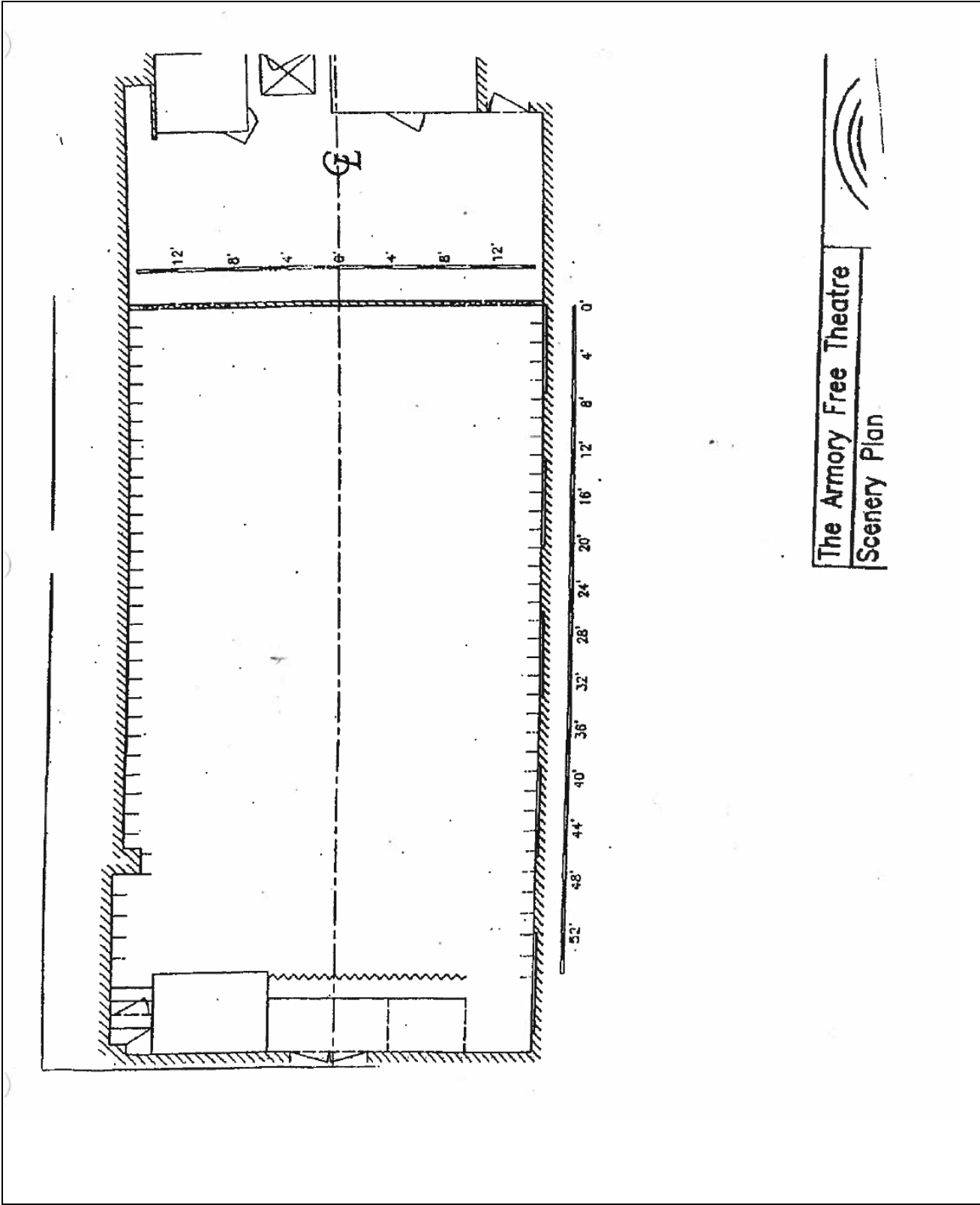
BE SURE that you do not put more than **8000 watts** on any one leg of the dimmer rack.

Wattage for Armory Instruments:

- PAR 56 – 500w
- S4 jr. – 575w
- S4 PAR – 575w
- S4 50° - 575w

Unit #	DMX Address	Fixture Type	Channel Number
C1	7	Desk Channel	1
C2	8	Desk Channel	2
C3	9	Desk Channel	3
C4	10	Desk Channel	4
P1	13	COLORpalette	401
P2	19	COLORpalette	402
P3	25	COLORpalette	403
P4	31	COLORpalette	404
P5	37	COLORpalette	405
P6	43	COLORpalette	406
P7	49	COLORpalette	407
P8	55	COLORpalette	408
P9	61	COLORpalette	409
P10	67	COLORpalette	410
P11	73	COLORpalette	411
P12	79	COLORpalette	412
P13	85	COLORpalette	413
P14	91	COLORpalette	414
P15	97	COLORpalette	415
P16	103	COLORpalette	416
S1	109	SpectraPAR	201
S2	117	SpectraPAR	202
S3	125	SpectraPAR	203
N1	133	NEMO	101
N2	137	NEMO	102
N3	141	NEMO	103
N4	145	NEMO	104

AFT Ground Plan



Not To Scale

AFT Tax Exempt Form



To Whom it May Concern:

The University Theatre at the University of Illinois at Urbana-Champaign participates in the University's tax-exempt status and therefore is not required to pay sales tax on its purchases. The tax-exempt number for the organization is: E9989-9779-06. Our Federal Employee ID Number (FEIN) is: 37-6000511. If further information is required, please call the offices at Krannert Center at 333-7208.

Julia Colpitts, Production Manager
Armory Free Theatre
Krannert Center for the Performing Arts

AFT Resident Artist Contract

I have read the Armory Free Theatre Resident Artist handbook and agree to follow all policies laid forth by the Armory Free Theatre Handbook, Armory Free Theatre staff, and Krannert Center for the Performing Arts. This includes but is not limited to attendance to all meetings, fire inspection, having materials ready and complete at due dates, cooperation with technical staff during the residency, AFT and KCPA policies described during this handbook, and publicity requirements. I understand that my failure to complete any of the above can result in my residency being canceled and/or reimbursement being denied.

I, _____, have read the handbook and understand my responsibilities as a Resident Artist.

Signature: _____ Date: _____