

Kirkland Fine Arts Center (KFAC)



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KFAC Policies



GENERAL RULES AND REGULATIONS

(alphabetically by subject)

- **ACCESSIBILITY:** User shall also comply with the Act by providing for accommodating disabled individuals in seating arrangements, ticket printing, and layout considerations. User is additionally responsible for providing interpreters for hearing and sight disabled. All costs for the above accommodations required by the ADA, or any other accommodations required by disabled or handicapped individuals, are entirely the responsibility of the User. The Kirkland Fine Arts Center and Millikin University staff will provide information regarding the ADA upon request.
- **ALCOHOLIC BEVERAGES:** No alcoholic beverages are allowed on campus property.
- **ANIMALS PROHIBITED:** No animals are permitted in Kirkland Fine Arts Center except those certified service animals required to assist a person with a disability. Use of trained animals on stage will be allowed only after written, advance permission is secured by the Director.
- **ASSISTIVE LISTENING DEVICES (ALD):** There are eight ALD receivers available from the box office. They are infrared and transmit sounds via light waves to patrons wearing the receivers. Because they are infrared, they work best when in the line of sight of the transmitter which is located in the house. There is no interference between the ALD's and KFAC's wireless systems.
- **BLOCKING OF HOUSE EGRESSSES:** Due to fire regulations, no aisle or part of an aisle is allowed to be blocked in any manner, i.e. cable, equipment or people. Any cable may run center of the house under all seats. All cable will be taped or covered where patrons will walk.
- **BROADCAST AND RECORDING RIGHTS:** User agrees that no recording device, either visual or audio of any kind, will be allowed during the event covered by this contract without prior written approval from the Director. Millikin has the right to require payment for said privilege. All recording done through the Kirkland systems must be done by Millikin personnel. Arrangements for recording must be made in advance. If User hires a recording company additional time and expense may be required for the recording company to set up and strike.
- **CANCELLATIONS:** Cancellation of any performance will result in a credit or refund at the discretion of the management, after administrative costs are assessed.
- **CHAPERONING OF CHILDREN:** Events incorporating groups of children must have adult supervision at **all** times in **all** areas of Kirkland Fine Arts Center. These adults must be supplied by the client.
- **CLIENT'S EQUIPMENT USED ONSTAGE:** Any equipment used onstage or in any support area that is supplied by the client, i.e. special effects devices, must have the approval of the Managing Director and Technical Director (TD). In accepting delivery of property addressed to the client, KFAC is acting for the accommodation of the client and

shall not be liable for any loss or damage thereof. Client assumes all responsibility for any property which may be placed in storage during or between event(s). No painting, etc. of sets will be allowed in the performance space.

- **COMPANY SWITCHES:.**

Lights

Located stage right, up one level. 25' run to stage right wing
2 – 400 amp legs (800 amp service)
3 phase
4 wire
120/208v a.c.
Cold water or chassis ground

Sound

Located stage left wing
1 – 200 amp
1 – 100 amp
3 phase
5 wire
240 a.c.

- **CONTRACTS:** The client will submit to KFAC, copies of any and all artist contracts, riders, letters of agreement, etc. with the performers whose services form the basis for use of the spaces. All contracts must be signed by the Managing Director and the KFAC TD.
- **CONTROL OF PREMISES:** It is understood that no agreement with the client relinquishes KFAC's right to control the management of the facility and to enforce all necessary laws, rules and regulations.
- **CONTROL OF STAGE EQUIPMENT:** No stage rigging, stage lighting or any other stage equipment can be used or changed without the prior approval of the TD. Line set loft blocks cannot be moved.
- **CONTROLLED SUBSTANCES:** No use or possession of controlled substances is permitted on Millikin University campus.
- **CURTAINS/SOFT GOODS (legs, scrim, cyc, etc.):** Nothing is allowed to be placed within 1 foot up and downstage of flying curtains.
- **CURTAIN TIMES:** Curtain will not be held beyond advertised time except for the following reason: equipment malfunction, inclement weather or difficult traffic conditions. KFAC TD makes the final decision determining the holding of a curtain. Audience will be notified if curtain time will be more than 10 minutes.
- **DEFACEMENT OF FACILITY:** No client shall allow nails, tacks, stage screws, or similar material to be driven or placed in any part of the premises without the approval of KFAC Director and TD. No items may be placed less than one foot upstage and

downstage of flying soft goods. Cost of repair or replacement for all damages to KFAC or equipment is the responsibility of the client.

- **DISTURBANCES:** All patrons must maintain appropriate behavior at all times. Any patron using offensive language, engaging in disorderly conduct, disturbing other patrons, or violating any KFAC Policies may be ejected from the premises and may be subject to arrest. Ejected patrons will not receive a ticket refund.
- **EGRESS ONSTAGE:** Enter/exit the stage by the inside north stage door **only**. Enter/exit the stage after 5:00 pm (for rehearsals) by the outside north stage door **only**. Doors are not allowed to be propped open at any time. The outside north stage door will be open for entering/exiting for any rehearsal/audition/event using KFAC stage only. The outside north stage door and K136 will be open for entering/exiting for any School of Music rehearsal/audition/event. All doors to auditorium will remain locked. **A fee of \$100 will be assessed to the client for violating this policy.**
- **EQUIPMENT:** Anything on KFAC premises, i.e. chairs, tables, carts, etc. are not to be removed from KFAC premises and are to be used for their intended purpose **only**.
- **FIREPROOFING:** All scenic materials brought in by client must be flame-retardant and/or conform to the Uniform Fire Code.
- **FOOD/DRINK:** No food, drink or gum is allowed in any area of KFAC. This includes the light and sound booth areas in the house as well as onstage. No food, drink or gum is allowed near any related items pertaining to the light and sound equipment.
- **GEL:** KFAC carries most colors of Roscolux gel. We will supply this gel to clients at a modest replacement cost. Any other brand of gel, or depleted colors will need to be supplied by the client.
- **GREEN ROOM:** Green room is a common area for all cast and crew. If client requires privacy, the appropriate area is within the dressing room(s) assigned.
- **GUESTS BACKSTAGE:** Guests are not permitted anywhere onstage before, during or after a performance or during intermission. All doors leading to the stage will be locked and no admittance gained following a performance and during intermissions. Guests are welcome to come backstage into the wings if the client wishes and if prior arrangements have been made with the Technical Director, but no admittance to or through the stage will be allowed. This is a safety issue as well as a logistical concern. Stagehands need to be able to do their show work and post-show work quickly and without obstruction. KFAC ushers stand at stage doors in outside hallways and stage stairs in the House to prevent public access.
- **INTERRUPTION OR TERMINATION OF EVENT:** KFAC retains the right to cause the interruption or termination of any event when, in the sole judgment of KFAC, such action is necessary in the interest of public safety. For emergency procedures campus security contacts the Box Office and Front of House personnel will proceed as instructed.

- **KEYS TO FACILITY:** No keys to KFAC will be afforded to any client or artist hired by the client. Keys to stage area are assigned, with KFAC Director approval, only to employees of Kirkland Fine Arts Center. Areas of KFAC shall be opened only by such employees.
- **LATECOMERS:** Late audience members will be seated at the KFAC staff's discretion. Late patrons may be seated in a section other than the one assigned in order to avoid audience distraction.
- **LIGHTING:** KFAC will do everything we can to ensure a successful and attractive performance, however, we will not be responsible for purchasing excessive amounts of gobos, gels, etc. We retain the right to substitute the client's light plot with equivalent inventory. Because of a tight calendar year the light plot must be received a minimum of 4 weeks in advance of the event.
- **LIGHTING INVENTORY:** KFAC has an adequate lighting inventory and the lighting inventory will be used as is. No relamping will be done after the light focus is completed and no additional instruments will be substituted.
- **LOADING DOCK:** The loading dock door is located on the northeast side of KFAC. Trucks must back down a ramp leading to the dock door entrance. Two trucks may back down to the dock, which is an exposed concrete slab – 20' x 16' – raised 42" from the road level. The dock door is 10' x 10' and leads directly to the stage right wing. No dock plates, ramps, or elevators are available for loading and unloading.
- **NON-EXCLUSIVE RIGHT:** KFAC shall retain the right to use and license use of portions of the building not covered in the contract with any individual client, provided, that such use will not interfere with the client's activities.
- **ORCHESTRA PIT:** TD's or Stage Managers (SM's) are the only ones allowed to move the pit. No one is allowed to ride the pit other than the controller and any crew member holding equipment. No performance can occur on a moving pit. Pit doors remain locked until the pit is locked down and safe. No one except the TD's or SM's are allowed to open doors to the pit to allow pit access to others.
- **ORCHESTRA SHELL:** If platforms are used in the set up, they have to stay within the shell and not be removed from it. The platforms can be moved within the shell, if needed. Nothing is allowed to be leaned against or attached to the shell.
- **PARKING:** Trucks may remain in the loading area from load-in through load-out, if desired. Bus parking is available in a driveway immediately behind KFAC or in the parking lot in front of KFAC with security office approval.
- **PAYMENT FOR DAMAGE:** Client agrees to pay costs of repair or replacement for all damages to KFAC or its equipment resulting from use by the client.
- **PROCEDURE FOR OPENING HOUSE:** The House opens 30 minutes prior to performance unless otherwise approved. The TD or SM will find out from the performers when they are ready. All pre-sets, sound and light checks will be completed by this time.

TD or SM will contact Front of House (FOH). FOH **only** will open the doors. The doors remained locked until such time. **A fee of \$100 will be assessed to the client for violating this policy.**

- **PROCEDURE FOR STARTING A PERFORMANCE:** SM will warn performers and crew when house opens and then will give 15 and 5 minute warnings prior to the start of the performance. When performers are ready, SM will notify FOH to close the auditorium doors. Once this is complete, house lights will come to half intensity for a recorded preshow announcement that introduces the show. After this concludes, house lights come all the way down and the performance proceeds.
- **PUBLIC SAFETY:** Client agrees that at all times he/she will conduct his/her activities with full regard to public safety, and will observe and abide by all applicable regulations and requests by duly authorized campus and governmental agencies responsible for public safety. Client assumes responsibility for insurance and safety of patrons.
- **RECORDING SERVICES:** KFAC will try to facilitate any recording requests made in advance by the client. However, it must be understood by the client that the performance space is not a recording studio. Therefore, KFAC does not guarantee the control of the performance space that would be inherent in a studio. KFAC does retain first right of refusal if audio recording is requested.
- **REHEARSAL SPACE:** Backstage halls may not be used as warm-up or rehearsal space. These areas are common public areas and used by everyone backstage. K11, K136 and K138 are available, upon request made at least 30 days in advance of the event, if not otherwise scheduled. K136 rehearsal space will not be available for use at times of a performance on KFAC stage and in some special cases of rehearsals on KFAC stage.
- **SAFETY ONSTAGE:** Shoes must be worn at all time in KFAC including in/around the stage area. The **pit** will not be moved during any performance.
- **SCENERY REMOVAL:** All scenery, props, costumes, equipment, etc. belonging to the client must be removed by the client **immediately** following the final performance. All items not removed immediately from spaces will be assumed trash and disposed of accordingly. KFAC takes no responsibility for removal of any items.
- **SECURITY OF VALUABLES:** No lockbox is provided to clients of the performance space. It is suggested that anything valuable not be brought onto the stage/backstage area. A member of client's staff should collect valuables pre-performance.
- **SMOKING POLICY:** Smoking is not permitted anywhere in the buildings of Millikin University. The **only** exception is if it is a part of the performance and KFAC TD or Scheduling and Events Coordinator has been notified in advance. Illinois state law requires areas 15 feet from entrances, exits, windows and ventilation intakes to be smoke free.

- **SOUND:** Maximum level of 95 db allowed. No equipment is allowed to be rolled over any cabling, i.e. mic, monitor, electrical. For any audio feed needed for video or audio recording, the KFAC staff needs advance notification, at least 6 hours prior to performance. Client is responsible for notification. If a sound person is from an outside source, they are responsible for their own set up. KFAC will not be responsible for placing monitors, running cable, running sound board; unless stated in contract.
- **SPECIAL EFFECTS:** 30 days advance notification and approval is required for these special effects: haze, fire, guns, special rigging and strobe. The Decatur Fire Marshal has final approval on all special effects. Proof of certification is required, in advance, per special field. An announcement will be made prior to the performance to alert the audience of special effects used.
- **STAFFING:** All clients' production needs are coordinated through KFAC Scheduling and Events Coordinator. All KFAC crews are given assignments through his or her supervisor. **KFAC retains the right to determine the appropriate number of staff to service an event.**
- **TOURS: No tour groups are allowed on stage or in the wings.** Exceptions may only be made with pre-approval by the Technical Director and may only be given by a qualified KFAC crew member.
- **WIRELESS SYSTEMS:** KFAC will be using their own wireless systems throughout events. It is the client's responsibility to get approval from KFAC TD if client wireless system can be used for the event. Client also needs to check with KFAC TD to find out if their own wireless system is compatible with KFAC's system. No one but KFAC staff is allowed to use KFAC's wireless system.

Event Information



EVENT INFORMATION

An Event request form must be completed by the user and approved by the KFAC Managing Director and KFAC Technical Director.

EVENTS SCHEDULING PROCEDURE FOR ON-CAMPUS EVENTS

- Approximately 4-6 weeks in advance, a scheduling memo with a blank KFAC scheduling form, choice of orchestra shell configurations and choice of stage set ups will arrive in campus mail or e-mail.
- You must choose, if applicable, one of the four choices of shell configurations and/or stage set ups.
- Return all forms by the date on the memo, which is approximately 3-4 weeks before the event.
- Any changes can be made with a 24 hour notice.
- When band, choir and MDSO have the same basic set up and events on and off over a period of a week – the platforms will stay the same way for all events but chairs, music stands and piano may be moved by event's own personnel, not KFAC stage crew.

PRODUCTION MEETINGS (Rentals, on-campus – Collage, Vespers, Convocations, etc.)

The performance space starts out as bare walls and floor. It is up to the client to inform KFAC Scheduling and Events Coordinator of what is needed in the space. Production meetings are scheduled approximately one month prior to the event. More meetings may be scheduled if there is not sufficient information. The need for additional meetings is determined by KFAC Director, TD or Scheduling and Events Coordinator.

At this meeting, the client will be asked questions regarding times, equipment, staging, etc. It is imperative that the client is able to answer these questions. Final decisions are made at this meeting. Any changes afterward are difficult to facilitate. Technical and human resources are scheduled well in advance to ensure facilitation for all events. It may not be possible to reschedule these resources if the meetings are delayed or if changes are made afterward. A clear and firm understanding of needs must be expressed in the meeting. This is the time to fine-tune options explored beforehand and to finalize those options.

Even though KFAC is a well-equipped facility, there is a finite number of each resource (crew or equipment). Resources are booked on a first-come, first-serve basis. It is therefore important to be at the meeting and have the best information ready. The resources needed for the event may already be booked for another client. In any event, KFAC will make every effort to have the equipment available and in good working order. However, if equipment is out of service for any reason, KFAC will not be responsible for providing replacements. Any malfunction of equipment should be reported to KFAC TD. Last minute changes will result in a fee being charged and the request may not be filled.

GENERAL EVENT INFORMATION

Every rehearsal requires a minimum of 2 KFAC stagehands. They serve the functions of: 1) stage manager and 2) stage crew.

Every show requires a minimum of 4 KFAC stagehands. These stagehands are required whenever the theatre is rented, regardless of any other personnel required by the client. All equipment operation is done by KFAC stagehands.

KFAC front-of-house staffing needs may include: Patron Relations manager, front-of-house manager, ushers and ticket takers. These will be scheduled as deemed necessary by KFAC Director.

Scenery Removal: All scenery, props, costumes, equipment, etc. belonging to the client must be removed by the client **immediately** following the final performance. All items not removed immediately from spaces will be assumed trash and disposed of accordingly. KFAC takes no responsibility for removal of any items.

COSTS FOR RENTAL EVENTS

KFAC will give the best estimate of the event's expenses included with the rental contract. Clients are responsible for costs associated with the setting-up of their event as well as all costs while in the spaces. These set-ups are in-house functions, and need to be expressed at the production meeting. Set-ups occur before the client comes into the spaces.

Every show requires a minimum of 4 KFAC stagehands. They serve the functions of: 1) light board operator, 2) sound board operator, 3) stage left or floor manager and 4) stage manager. These stagehands are required whenever the theatre is rented, regardless of any other personnel required by the client. All equipment operation is done by KFAC stagehands.

Any situation where it is deemed prudent for safety or efficiency, an additional stagehand may be required. These determinations are made by KFAC TD. Examples; curtain opened/closed during event, followspot(s) used, movement of scenery, props, flies.

All stagehands are billed at \$18.00 hourly. The minimum billing for stagehands is \$72.00 hourly (4 stagehands). Stagehands are called the entire time a client is using the stage. For performance calls, the crew is called one hour before curtain and will leave when the client clears the performance space or the space is put back in order, whichever comes last. For rehearsal calls, the crew is called 30 minutes before the client has access and will leave when the client clears the performance space and the space is put back in order. The client needs to have a good understanding of what they need to accomplish during their scheduled time onstage. Stagehands work under the supervision of KFAC TD.



Greenroom Information



USE OF SPACES

All dressing rooms and the green room are located one level below the stage with accessibility via stairwell on stage right and stage left. Wardrobe can be taken to the dressing rooms on the hydraulic lift which is to be operated only by KFAC TD's or SM's. There are no stage-level facilities available.

Rooms Available:

- 2 – large choral dressing rooms (1 – men, 1 – women), approximately 27'x 24' each
- 3 – private dressing rooms (2 people each)
- Dressing rooms have ample mirrors, clothing racks, bathrooms and showers
 - men's choral dressing room has 10 mirrors plus 1 full length mirror
 - women's choral dressing room has 9 mirrors plus 1 full length mirror
 - private dressing rooms have 2 mirrors plus 1 full length mirror each

A drinking fountain and Pepsi machine is located in the green room, adjacent to the women's choral dressing room. A janitor's sink is also available for use upon request.

A washer and dryer are located conveniently near the green room area.

Millikin University campus policy **prohibits** smoking, drinking and eating in the building. With prior approval, the green room may be used for hospitality items only.

There is a phone in Star Dressing Room #2 and in the production office located next to the greenroom. Campus Security emergency phone number is 424-6388.

OTHER SERVICES

Radio Shack: 2965 N. Martin Luther King Jr. Dr., 875-0154

Theatrical Suppliers:

Designlab Chicago
328 North Albany Avenue
Chicago, IL 60612
www.designlab-chicago.com
Tel (773) 265-1100
Fax (773) 265-0800

D' Entertainment Group
824 North Ashland Avenue
West Peoria, IL 61604
www.dentertainmentgroup.com
Tel (309) 699-7200
Fax (309) 699-7300

Brent Theatrical Lighting
2905 Eagle Ridge Court
Springfield, IL 62711
Tel (217) 546-9608
Fax (217) 546-4363

F&G Sound and Topper Lights
1007 North Cunningham Avenue
Urbana, IL 61802
Tel (217) 328-2656
Fax (217) 328-2659

Glossary of Terms



GENERAL

Deck: The stage floor. On deck means on the stage floor.

Flys: Refers to the system on a stage floor in which scenery is moved in and out over the stage floor. Electrics are also moved by use of the flys or flysystem.

Gaffing: The process of hanging, gelling, and focusing lighting instruments. A gaffer is the person doing the gaffing.

Gel: This is the material put in front of a lighting instrument to give color. This material comes in sheets and is cut to size depending upon what size/shape instrument is being used. Gel or color media is made of plastics, mylar-based.

Grip: A stagehand who moves scenery on/offstage.

House Geography: These directions are from the audience's point of view, looking at the stage: House right, house left, etc.

Light trees/Booms: Poles or stands that hang additional lighting instruments generally used for side lighting. These can also be used in positions that would allow lighting from other directions as well. Tree/booms are most often used in dance, ballet, in order to light the dancers' bodies from all sides.

Production Control Panel: Panels located downstage right on the upstage of the proscenium wall of the theatre. Control for house, work and rehearsal lights are duplicated here. These controls are also in the control booth of the theatre.

Proscenium: The wall that separates the stage from the auditorium and provides the arch that frames it.

Softgoods: These are standard equipment, made of fabric, on a stage floor. These include, but are not limited to:

curtains – usually a main curtain at the opening of the stage, which can either be moved open laterally (travelled) or flown out (guillotined) over the stage floor

legs – long, narrow vertical curtains used to mask or hide offstage areas

borders – long, narrow horizontal curtains used to mask above scenery

cycloramas or cycs – huge, unseamed fabric onto which patterns of light, and/or washes of light can be projected

scrims – material, which when backlit, will reveal images behind; when frontlit, will cause images behind to disappear

Stage Geography: This is always from the artist's point of view facing the audience: Stage right, stage left, etc. Upstage is the area farther away from the audience on the stage floor. Downstage is closer to the audience.

Stage Manager or SM: This is the person who calls the show. Calling a show means to give the cues to the stagehands as to when to change lighting, sound, etc.

Technical Rehearsal: This is the time before a show goes into performance when everyone learns and rehearses their stage duties associated with the show. Some are done without actors/dancers/musicians being present. These are known as Dry Techs.

LIGHTING TERMS

Area Lighting: Visibility lighting within a given area. Within a light plot, a determined area of stage has visibility light focused into that area. That same area may have washes, specials, etc. focused into the area.

Board Operator: The stagehand that is physically operating the controls for the lighting during the course of a show.

Catwalks: These are located above the audience and serve as front lighting positions or front-of-house positions.

Cues/cue sheets: These represent the "looks", the changes lighting makes during the course of a show. These are programmed into the light board computer. This is done prior to the performance.

Electrics: These are overhead, onstage pipes that contain circuitry for lighting instruments.

Followspot: These are instruments that will move or track onstage. The movement is manipulated by a stagehand serving as the followspot operator. There are two followspots.

Light Plot: This is a design of lighting used in a given show. A lighting designer designs a light plot according to the needs of that show in terms of lighting intensity, angle of light, color and texture need. It is drafted on plan and section views of the theatre.

Selective Visibility: Within a light plot for a show, there may be need for "highlighting" or focusing on a given area of stage.

Side Slot Doors: These doors front the proscenium. They can remain open in order to allow side lighting from these positions. They are doors leading directly onstage. These are onstage and above stage but not overstage lighting positions, which distinguishes them from electrics. There is a 20' boom positioned on each side of the stage in the side slot.

Specials: These are static or, once placed, immovable lighting instruments focused for a specific purpose on a specific location i.e. a conductor's special. Light would be focused at the conductor's podium for a "punch" of light to highlight the conductor's address to the house.

Visibility Lighting: This is lighting for illumination only.

Washes: These are colors of light focused on stage for mood, atmosphere, effects, etc. Washes are possible in any color needed, limited only by the availability of instruments and circuitry.

SOUND

Dressing Room/Support Areas Monitoring System: From the recording booth the house mix or house mic signals can be selected for audio monitoring in dressing rooms and support areas, such as the lobby, via loudspeakers.

Paging System: Paging into four selective zones can be performed. These selectable zones are the dressing rooms, front-of-house booth, lobby and house. Dressing room volume controls are defeated during paging to assure an intelligible page. The dressing rooms and front-of-house booth page may be made at the recording booth, SR or SL. The lobby page may be made at the Box Office. The house page may be made at the sound board.

Separate Audio Recording Mix: Often a client may make a request to audio-record or provide an audio feed for video recording an event. Depending upon the complexity of the sound set-up, KFAC may recommend a separate audio recording mix and operator for the following reasons:

- A house reinforcement mix will satisfy the auditory needs of the house first
- Often the house sound mix may not include all musical instruments or other sounds from the stage or house to make the live recording complete
- Levels and equalization changes made for the house mix may not be satisfactory for a recording mix
- Having a separate audio recording mix enhances the level of audio quality
- An additional stage hand is required to provide this separate audio recording mix.

NOTE TO USER – During live performances the stage is not a recording studio. The sound consoles being used were purchased for sound reinforcement use, and are not considered studio recording quality.

Sound Playback: This is the playing of recorded music and/or sound effects.

Sound Reinforcement: The use of microphones to amplify live sounds onstage. Sound reinforcement requires a higher level of expertise of a sound board operator, due to the possibility of acoustic feedback.

Stage Foldback: Stage foldback is a type of stage monitoring in which microphones are placed, i.e. in an orchestra pit and stage monitors, or wedges, are placed upstage to provide reinforced audio from the orchestra pit onstage.

Stage Monitor Mix: Mix only heard by performers through on stage monitors, or wedges. Two separate monitor mixes can be derived from SR and eight from SL.

COMMON ABBREVIATIONS USED ON STAGE:

SR – stage right	SL – stage left	CS – center stage
US – upstage	DS – downstage	USC – upstage center
ME – master electrician	HM – house manager	TD – technical director
LD – lighting designer	ALD – assistant lighting designer	
SM – stage manager	ASM – assistant stage manager	

KFAC Production Philosophy



All events are important to KFAC because they are important to our clients who direct/produce them. If KFAC is not part of the creative team that produced the show, **it is important that we be informed of all of the needs of the show well before it comes to our spaces.** These needs include schedules and all resources: human and equipment. In this way, we can prepare well in advance for the needs of our clients, ensuring that all events within our space are facilitated in the best manner possible.

At all times, Kirkland staff maintains a high standard of professionalism, as should the client and their staff. Foul language, lewd jokes and derogatory comments concerning any performance that happens in Kirkland is prohibited. In keeping with this professionalism, a positive attitude concerning the event is required.

KFAC is in charge of everything that occurs onstage or backstage in support areas. KFAC facilitates all performance spaces, dressing rooms, green room, loading dock and all other support areas backstage. The Box Office is in charge of the House (audience area), lobby, box office or any other area at the Front of the House.

Production can sometimes overwhelm and frustrate the uninitiated, especially if the rules of the house have not been made clear before the process begins. **This booklet is an attempt to make the entire process, from production meeting to performance, as user-friendly, and with as few surprises, as possible.**

KIRKLAND EVENT REQUEST FORM
Kirkland Fine Arts Center
Millikin University
1184 West Main St., Decatur, IL 62522
Phone-217-424-6253 Fax-217-362-6417

Date/Time Requested_____

Event Name_____

Sponsoring Organization_____

Contact Person_____

Contact Phone Number_____Fax Number_____

Contact Address_____

Please provide a brief description of your proposed event_____

Contact Person

Date

Request Accepted / Denied

Comments_____

Managing Director
Kirkland Fine Arts Center
Millikin University

Date

Technical Director
Kirkland Fine Arts Center
Millikin University

Date