

**University of Illinois
Department of Dance**

2015-2016 Concert Director Handbook

dance at illinois

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I. JOB DESCRIPTION AND RESPONSIBILITIES

A. Concert Director

The Concert Director (CD) oversees the general artistic integrity of the concert, provides artistic advice and guidance, especially to student choreographers and dancers, and ensures clear communication with KCPA Production and Level 21 design students. The CD should be aware of any issues that arise regarding the student cast, crew and production team members and be prepared to act as an arbiter in any potential disputes. S/he is the primary contact with any guest performers, speakers and designers.

Guest Artists – The CD is the liaison with any guest artists in terms of the production of their work. The CD should make sure the guest artist makes contact with lighting, costume and, set designers and understands the proper procedures. The CD should make sure all Guest Artist program information, biography, program information, and any other publicity information is sent to the Stage Manager and Dance TD/Production Coordinator. The Dance Department Head oversees personal logistics for guests such as lodging, and transportation, fees, etc. The Graduate Office Assistant oversees their travel and lodging.

The purpose of this guide is to assist the Director in understanding our collaboration with Level 21 (Krannert Production Team); this includes public relations, technical deadlines, job descriptions, budget issues, and grading instructions. The Concert Director performs a number of specific duties that are outlined below.

Basic Responsibilities

- Responsible for the excellence of the aesthetic and production aspects of the show. Should attend all level sets, tech rehearsals and invited dress.
- Acts as a liaison between Choreographers/Dancers, Space Coordinator/DRK Manager, Dance Technical Director/Production Coordinator, crew, and Level 21 Designers. Acts as the main point of contact for all artistic personnel and technical staff.
- Oversees Public Relations & Documentation (press release, photos, videos, etc.) in coordination with Dance Assistant to the Head and Krannert Publicity Team.
- Program/Posters: Responsible for overseeing program and approving and responsible for the aesthetic design and timely production of the poster.
- Photo and Video shoots are arranged by Head for the Tuesday of Concert week. CD should contact photographer and GMC to arrange the specific details of the shoots. Photographer and Videographers should be given the Program prior to their shoot. Make sure photographer and videographer are on SM's concert list so they receive all emails on concerts.
- All Concert Directors must communicate the following to all choreographers: Copyright: All choreographers must exercise due diligence in obtaining copyright permissions for the use of all music and other media used in works presented by the Department of Dance at UIUC. The Request for Permission Form is on the Dance website and at the end of this handbook. Videos of the performance will not be released to students or faculty unless there is proof of permission. It is expressly forbidden to post videos taken by the Department on any Internet sites unless proof of copyright permission is provided to the department.
- Works with the Production team to create production schedules - a tentative order for the Design Run, a final program order, a warm-up schedule, and a level set schedule.
- Facilitate and plan all talk-backs, and Dessert and Conversation (November and February Dance). CD should moderate or find an informed moderator and gather participants. (Note: Talk backs for Osher Life Long Learning Institute [OLLI] are scheduled through Kate Kuper –

usually following the Friday concerts of November Dance and February Dance. All talk back information should be communicated to SM.

- Educates the students in basic etiquette. Schedules and conducts a full concert meeting just prior to the show to educate students on professional etiquette.
- Educate the student on basic collaboration skills. (Sit with student choreographers during tech runs as they choose lighting set, prop, costumes, etc.)
- Works with the KCPA Production Office to oversee budgets.
- Oversees grading process. Collects Performance Evaluation Forms for all student performers from Choreographers and gives to BFA Director.
- Works with Assistant to Head and Krannert Ticket Office to make sure ticket policies are clear.
- There will no longer be any - Get Out of Class Free Cards to students.
- Works with Dance Assistant to the Head, Space Coordinator/DRK Manager, Dance Technical Director/Production Coordinator (Dance TD/PC), Assistant Production Manager, Stage Manager and Choreographers to oversee all production events
- Works with choreographers, Dance TD/PC, and Space Coordinator/DRK Manager, and stage managers to audition and cast the concerts. Required to be present at casting meetings.

B. Krannert Center Production Director and Assistant Production Manager

The Krannert Center Production Director and Assistant Production Manager represent all concerns related to production in the administrative structure of Krannert Center for the Performing Arts (KCPA) by overseeing all matters related to production.

Basic Responsibilities

- Assists with coordination of communication between choreographers, designers, and production team
- Oversees coordination by KCPA production area supervisors on facility equipment needs and usage per production
- Sets up initial performance
- Schedules of production meetings
- Schedules of designer run-throughs
- Supervises stage management team
- Supervises Dance Technical Director/Production Coordinator
- Creates and supervises production budget
- Approves all production related expenditures
- Handles safety related concerns
- Coordinates safety walk-throughs with the university Fire Marshall

C. Krannert Center Dance Technical Director/Production Coordinator (Dance TD/PC)

The Dance TD/PC is a Graduate Assistant* usually assigned from the Theatre Department/Scenic Technology Program. The Dance TD/PC's job is to realize the technical requirements of all dance productions.

Basic Responsibilities

- Creates clear lines of communication to enhance the production process by attending all Dance Department production meetings and overseeing any follow-up items that arise from the meetings.

- Acts as the liaison with all artistic & production team collaborators on the dance productions, including the Dance Space Coordinator/DRK Manager, choreographers, guest artists, concert directors, rehearsal directors, stage managers, and designers etc.
- Oversees all aspects of the productions and acting as a general Production Manager for the concerts. He/she attends all technical rehearsals and performances.
- Works with KCPA Production office with regards to budget and purchasing needs.
- Distributes information to the Krannert staff such as cast lists to KCPA production including the costume shop and Stage Manager with updates as needed.
- Organizes and directs load-ins and strikes.
- Assigns, trains (or supervises the training) and supervises student crews for each concert.
- Communicates the pit configuration for the November and February Concerts to the Operations Department.
- Assists in establishing and enforcing safe conditions for the dance concerts, including, but not limited to, fire inspections, rigging specification and inspection, floor treatments, and enforcing a clean working environment.
- Works with the Production Office to communicate special seating and access needs to Front of House and Ticket office.

*All student members of the Production team have faculty or staff advisors in their field of expertise. These advisors attend all production meetings as well as run-throughs, level sets, Tech/Dress rehearsals and performances at their discretion.

D. Dance Space Coordinator/DRK Manager (Dance SC/DRK Mgr)

Space Coordinator Responsibilities

- Schedule rehearsal space for all departmental concerts
- Manages auditions for concerts, creates paperwork and distributes cast lists

DRK Manager Responsibilities

- Oversees DRK as a theatrical space including, but not limited to, ordering chairs & risers and arranging sound equipment, technical equipment, and signage for all special events happening in DRK
- Oversees Senior Concerts in DRK
- Inventories DRK equipment and provides a sign-out system for equipment

E. Stage Manager (SM)

The Stage Manager is a graduate or under-graduate student in the Dept. of Theatre/Stage Management Program.

Basic Responsibilities

- Supervises the running of the show during the technical rehearsals and performances
- Creates and distributes production and load-in calendars and contact sheets
- Collects program information and distributes it to the proper KCPA office by deadline
- Facilitates production needs, knowing a show's audio and visual cues, calling the show's cues, managing the running crew, and keeping time for the house and performers
- Prior to the technical rehearsals, the SM informs the crew of all call times, creates the technical rehearsal schedule and sign in sheets and becomes familiar with all choreography.
- Prepares all necessary supplies including pens, clipboard, flashlight, and a fully stocked first aid kit.
- Sends out notices of meetings and rehearsal/performance reports.
- Takes minutes during production meetings and communicates with Production Team.

F. Assistant Stage Manager (ASM)

The assistant stage manager's responsibility is to keep the stage manager and the backstage in constant communication while ensuring backstage stays organized, calm, and quiet. The ASM must be familiar with all equipment, assist the SM during tech rehearsals, and help with backstage duties.

G. Lighting Designer

The Department of Theatre Lighting Program Faculty assigns a graduate or undergraduate student lighting designer for each concert. Often the KCPA Lighting Director or other Faculty designs the February Concert. The DRK Manager recruits and supervises lighting designers for the Senior Concerts and any other produced DRK events.

H. Master Electrician (ME)

Responsible for dimmer checks and must be available for all electrical/Lighting troubleshooting during technical rehearsals and performances. The ME organizes light gels and trains the student dance crew for any gel/pattern changes during the production. S/he dresses all lighting/electrical cable for aesthetic and safety purposes. The ME also trains the Light Board Operator.

I. Costume Designer

Only February Dance supplies a budget for Costume Designers and the building of new costumes. In November Dance, there is money and support for pulling/shopping costumes, but no money is available for new builds. In Studiodance I and Studiodance II there is some support for pulling and altering costumes. The choreographer is responsible for any shopping.

J. Costume Advisor

The Costume Graduate Assistant oversees all aspects of costume needs including:

- Provides advice and assistance to the choreographers in their choice of costumes
- Responsible for minor additions, changes and alteration, dying of costumes
- Pulls necessary items from stock, supervises costume fittings and repairs
- Attends Production Meetings, Dress Parade and Tech/Dress rehearsals
- Supervises and trains the wardrobe crew for Dance Productions.

K. Sound Designer/Coordinator

- Attends all production meetings, level sets, tech/dress, some rehearsals and performances thru opening night (Remains on call during productions as needed)
- Collects audio materials and consults with choreographers to meet audio needs such as editing, CD burning, researching audio material or creating an audio environment as needed.
- Coordinates with other productions areas wherever it affects audio.
- Provides sound reinforcement for live music and microphones for performers as needed.
- Coordinates with Krannert Audio department to arrange for equipment usage.
- Sets up audio equipment on stage and trains the Sound Board Operator.
- Compiles an audio cue sheet for the Sound Board Operator and Stage Manager.
- Coordinates w/Front of House regarding the hearing impaired sound system and reserved seats in the Playhouse Theatre for the soundboard.
- Provides headsets where needed. Troubleshoots the backstage communication system.
- Supervises the strike of all audio equipment.

L. Graduate Scenic Coordinator

Works with the Choreographer and the Dance TD/PC to create scenic designs that meet the aesthetic and budgetary needs of the production. This is a part time position that is not always filled.

M. Properties Master

Furniture and any items, not part of the costume, that are manipulated by the performer are the responsibility of the Props Coordinator. S/he builds or supervises the building of any items that need to be manufactured. The Properties Master purchases, pulls from stock and/or modifies existing props to fit the needs of the production. He/she also supervises the integration of these props into the production (training the performers when appropriate) and supplies rehearsal props when necessary.

N. 2nd Assistant Stage Manager (Dance ASM)

The job of the Dance ASM is to assist the SM and ASM backstage with whatever is required including gel changes and scenery shifts. The Dance ASM is usually stationed stage right in communication with the Stage Manager and must be familiar with headset etiquette. They assist choreographers in rehearsal scheduling onstage.

O. Light Board Operator (LBO)

The light board operator must be familiar with the layout and functions of the light board before tech rehearsals begin. The LBO should also be familiar with how to program the board as instructed by the lighting designer. During Tech/Dress rehearsals and performances the LBO must run the cues as called by the stage manager. The Light Board Operator should ensure that the show is written to disk on the console whenever changes are made. S/he should cover the lighting console, turn out lights, secure the booth and place & turn on the ghost light on stage after each rehearsal/performance and clean the booth at strike. The LBO must be familiar with cue sequences and headset etiquette.

P. Patch Panel Operator (Studio Theatre only)

Because of a limited number of dimmers in the Studio Theatre, a Patch Panel Operator is required to change the lighting patch between pieces during Studiodance performances. This person is trained by the lighting designer and should be familiar with headset etiquette.

Q. Sound Board Operator

The soundboard operator is responsible for the care and safety of sound media and equipment. S/he keeps all audio media cued up and in program order. The SBO records all sound levels as set by the Choreographer and sound designer and runs each cue as called by the SM. The SBO must be familiar with cue sequences and headset etiquette.

R. Properties/Run Crew

The properties/run crew (usually one person) is responsible for organizing and keeping track of all props used in the production. S/he has the props ready and in place for the performers when they need them and properly stores them at the end of each rehearsal/performance. When not working with props he/she assists the gel/run crew as directed by the ASM.

S. Deck/Run Crew

The gel/run crew physically runs the show. The run crew sweeps and mops the stage and backstage areas before each level set, Tech/Dress and performance and whenever required. They are responsible for changing gels, set changes, and performing whatever duties are required for each production. At times the gel/run crew may be asked to perform other duties such as video operator or follow spot operator. They must be familiar with the location and operation of all equipment as well as each piece's backstage duties. The Deck/Run Crew is trained by the Dance TD/PC, the ME and the ASMs under the supervision of the Assistant Production Manager.

T. Fly Crew (Playhouse Theatre only)

The Fly Crew operates the manual rigging system from the fly rail in the Playhouse Theatre. This includes the legs, scrim, blackout panel, main curtain, any flying scenery, snow bags, etc. The Fly Crew must be attentive to details and familiar with headset etiquette.

U. Costume (Wardrobe) Crew

- Assists the Costume Advisor and designers during Costume Parade.
- Preshow - Checks that all garments are correctly gathered in the dressing rooms.
- Keeps a list of any needed repairs/alterations.
- Helps dancers with quick changes.
- Collects and launders washable costumes after each performance.
- Assists with costume repairs as directed.
- At strike: assists with check-in of all items, gathers dry cleaning, removes trim from costumes, restocks accessories and laundered pieces, washes and restocks ditty bags, sprays and restocks shoes and hats, un-labels and restocks rack labels and hand tags.

II. DANCE PRODUCTION RESPONSIBILITY CHART

	Dance TD/PC	KCPA Staff	Dance Department
Hiring Stage Hands	Assess crew needs and work with KCPA staff to hire hands	KCPA Asst TD hires crew as needed	Head approves budget (with KCPA Production Director)
Production Crews	Serves as TA for Production Practicum, holds sign-ups, creates schedules and distributes crew information Updates Crew Bulletin Boards and works with LVL21 and Dance ASMs to manage crews	Asst. Prod Manager oversees Production Practicum for dance students and works with Dance TD/PC	
Production for Dance Class			
Technical Support for Nov. Dance, Feb. Dance, Studiodance I and II	Acts as TD for the four major dance concerts	KCPA Asst. TD oversees graduate assistant	Head approves budget (with KCPA Production Director)
ACDFA			Dance Office Grad Asst. Supports, manages and schedules this event
Production/Rehearsal Supplies	Maintains inventory of basic supplies and reorders as necessary		Dance Head provides budget and approves purchases.
Space Scheduling and Initial Rehearsal Scheduling			Dance Space Coordinator/DRK Manager manages this
Ongoing Rehearsal Scheduling			Dance Space Coord/DRK Mngr. handles, possibly with assistance from Dance ASMs or other practicum students
Equipment			Space Coord/DRK Manager inventories and checks out any DRK equipment.
Senior Concerts	Supports by training board ops and assisting with load-in/strike Handles riser order/load-in with building ops in basic configurations only	Possibly work with LVL21 lighting students to light concerts	Space Coord/DRK Manager manages this event Senior crew their own show
Auditions		Production Office will assign student stage managers to over see auditions	Space Coord/DRK Mngr. manages auditions, creates paperwork and distributes cast lists
Photography			Dance Faculty/Staff/Students
Other Events (BFA Auditions, special presentations, equipment for class or off-site projects, etc.)		Production Office can provide a packet of forms and a checklist for event planning.	Space Coord/DRK Manger will oversee all events in DRK such as ordering riser/chairs, Signage for space, etc. Dance Faculty/Staff will provide own classroom and off-site equipment support
Stage Markings in Studios	Tapes Studios with Theatre dimensions for rehearsals.		

III. PUBLIC RELATIONS AND DOCUMENTATION

A. Press Release and Public Relations

November Dance, February Dance, and Studiodance I – The Concert Director will collect information from choreographers and draft a press release for the show. The Assistant to the Head will edit the press release and work Krannert Center Publication Relations to arrange for articles to be written by the local media. The Concert Director will meet with press if schedules permit.

Studiodance I – The MFA candidates are responsible for writing a press release. The Assistant to the Head will edit the press release and work Krannert Center Publication Relations to arrange for articles to be written by the local media.

B. Poster

The Concert Director should collect photos or artwork for use in the poster and present 3 or 4 of these to the graphic artist. Check with the Assistant to the Head for all photographic resources. When Masterworks are being presented in a concert it is common for the poster to include a photo from the original presentation of that work. Sometimes a poster photo is selected from images of previous concerts and occasionally there is a photo shoot specifically for this purpose. The MFA candidates and Seniors typically choose their own photos or art. The Concert Director should make certain that the photos are of high resolution (300 dpi) and that the photos will work within the unifying look of the season (i.e. vertical orientation vs. horizontal).

C. Program

The Stage Manager collects program information. The Concert Director (CD) should take the lead with any program notes or introductions. The CD must edit all program copies and make sure the choreographers have all approved or edited the drafts. NOTE: Program notes are only for notes about the choreographic work. All thanks should be done in private cards.

D. Photo Documentation

The Department Head hires the photographer and arranges the dates of the photo calls. The Concert Director is responsible for contacting the photographer a week prior to the photo shoot to confirm dates/times and communicate any special photo requests.

E. Video Documentation

The Graduate Media Coordinator (GMC) is responsible for training and scheduling video crew. The video crew typically will practice recording the production during dress rehearsals and film at least two of the actual performances. Typically the crew will shoot the first and final performances. It is up to the Concert Director to inform the GMC of any deviation from this procedure.

IV. THEATER ETIQUETTE

An important responsibility of the Concert Director is to educate student choreographers and dancers in proper professional onstage and backstage behavior. A successful performance is the culmination of the efforts of a great many people working backstage, onstage and well before the production is realized. The Concert Director is responsible for inspiring a level of respect for each person's role in the production. In the Company Meeting, the Concert Director should communicate all policies to dancers, choreographers, crew and technical staff such as attendance and late policies, stage etiquette and warm-up schedule. Below are listed some basic theater etiquette and Krannert Center Theater policies.

- Dancers should never appear in the house in their costumes or wearing any special make-up used as part of their costume. This should be enforced in all concerts including concerts in DRK.
- All visitors should be greeted either in the lobby or in the hallways in level two following the production. Dancers should NOT be seen in costume or special make-up in the lobby or hallways.
- No visitors after half-hour to show. Some people require privacy and a calm environment in order to prepare for their performance.
- No unnecessary noise or activity by crew, technical staff, or performers.
- Respect the dressing room and property of others.
- No unnecessary talk backstage during the performance from crew, technical staff, or performers. Communication on headset should only relate to the running of the performance.
- No food allowed in the theater or the backstage area. Water in closed bottles is the only allowed substance.

V. PRODUCTION DEADLINES

A. Costumes

Choreographers must work directly with the Costume Design Coordinator and Costume Shop Director. The Costume Design Coordinator is an MFA costume design or technology student who works under the direct supervision of the KCPA Costume Shop Director.

November Dance

Initial ideas for costuming should be discussed at the first production meeting. Costumes for this production are purchased or pulled items from inventory and may be altered as necessary. Costume designers are not assigned to this production and with choreographers receiving design assistance from the Costume Design Coordinator. Costumes purchased with Dance Department funds become the property of the University of Illinois and will be placed in the KCPA Dance Vault for use in future productions. Choreographers may choose to purchase costumes with their own funds, however all costumes must be relinquished to the Costume Design Coordinator at the designated date and will be returned to the choreographer following the close of the production.

February Dance

Initial ideas for costumes should be discussed at the first production meeting. Costume Designers are assigned to the choreographers and costume budget amounts are determined by the Costume Shop Director and distributed based on number of dancers and necessary complexity of design. Deadlines for design renderings, research, and materials to be purchased will be communicated at the first production meeting. Costumes are constructed in the KCPA costume shop and become the property of the University of Illinois and will be placed in the KCPA Dance Vault for use in future productions.

Studiosdance I

Initial ideas for costuming should be discussed at the first production meeting. Costumes for this production are purchased or pulled items from inventory and may be altered as necessary. Costume designers are not assigned to this production and with choreographers receiving design assistance from the Costume Design Coordinator. Costumes purchased with Dance Department funds become the property of the University of Illinois and will be placed in the KCPA Dance Vault for use in future productions. Choreographers may choose to purchase costumes with their own funds, however all costumes must be relinquished to the Costume Design Coordinator at the designated date and will be returned to the choreographer following the close of the production.

Studiosdance II

Initial ideas for costuming should be discussed at the first production meeting. Costumes for this production are purchased or pulled items from inventory and may be altered as necessary. Costume designers are not assigned to this production; choreographers receive design assistance from the Costume Design Coordinator. Costumes purchased with Dance Department funds become the property of the University of Illinois and will be placed in the KCPA Dance Vault for use in future productions. Choreographers may choose to purchase costumes with their own funds, however all costumes must be relinquished to the Costume Design Coordinator at the designated date and will be returned to the choreographer following the close of the production.

B. Scenic Elements

Choreographers must work directly with the Dance Technical Director for scenic needs and special effects. The Dance Technical Director is an MFA scenic technology student that works under the direct supervision of the KCPA Assistant Production Manager and KCPA Assistant Technical Director. For all productions scenic needs should be discussed at the initial production meeting and deadlines established. Ample time must be allotted for scenic elements to be drafted and constructed (build time). Scenic build times and additional deadlines will be established at the initial production meeting.

Event	Deadline
Choreography Information	ASAP
Poster Photos & Information ¹	3 weeks before delivery to printer
Program Bios & Information	6 weeks prior to opening
Program Corrections & Minor Changes	Design Run
Major Scenic Request ²	No more than 2 weeks prior to “build” time
Scenery Pull Requests ³	1 week prior to Design Run
Minor Scenic Requests ⁴	Prior to the Design Run; late requests will be considered on a case-by-case basis
Major Properties Requests ⁵	2 weeks prior to Design Run
Minor Properties Requests ⁶	Design Run
Major Costume Pull or Purchase Requests ⁷	2 weeks prior to Dress Parade
Costume Design Ideas (February Dance)	3 weeks prior to costume shop “build”
Minor Costume Requests ⁸	1 week prior to Dress Parade
Major Audio Requests ⁹	1 month prior to Design Run
Normal Audio Requests ¹⁰	Design Run
Minor Audio Requests ¹¹	Level-Sets

1. Poster Photos & Information – The delivery date (to the printers) is set at the beginning of each season. Typically for November Dance it is set for the end of September so the poster and text (names of choreographers) would be due to the graphic designer by the end of the 1st week in September. Approximate dates for other productions: February Dance-mid Dec / Studiodance I-end of Jan / Studiodance II-end of the 1st week of March. *Specific dates may be supplied by the Graphic Designer.*
2. Major Scenic Requests – any scenic/set request that requires design drawings and a shop build.
3. Scenery Pull Requests – any scenery that uses existing stock and does not require major alterations.
4. Minor Scenic Requests – scenery/set additions, subtractions or alterations that can be accomplished relatively quickly outside the scene shop.
5. Major Properties Requests – any props that need to be built or large items that must be pulled from stock and redesigned for dance.
6. Minor Properties Requests – small and/or readily available items that can be easily acquired.
7. Major Costume Pull or Purchase Requests – costumes from stock that need major alterations or to be purchased, especially if not available locally.
8. Minor Costume Requests – items that can be pulled, altered and/or purchased quickly and easily.
9. Major Audio Requests – any live audio recording or any audio request that requires extensive research.
10. Normal Audio Requests – collection of audio from choreographers that may require minor editing and/or CD burning.
11. Minor Audio Requests – Any adjustments to audio that can be quickly and easily accomplished.

VI. SPECIFIC CONCERT DESCRIPTIONS

A. November Dance (Playhouse Theatre)

The November Dance Concert features student and faculty performers with faculty, invited students and guest choreographers. Performers are selected by open audition in the first week of the Fall Semester.

Costumes

Costumes for this concert are pulled from the Dance Vault (EXCEPT for those boxed costumes of specific works which may only be used with the written approval of the Head of the Dance Department or choreographer involved), purchased within the budget guidelines or borrowed/found from other sources. For the remounting of choreographic work with existing costumes, the Graduate Costume Assistant will aid in locating and pulling costumes that are stored in the Dance Vault. The Costume Graduate Assistant is designated as the costumer for this concert. The Costume Graduate Assistant has limited amount of hours, so it is important to weigh the needs of the choreographers and the resources and come up with plausible solutions.

On occasion the Dance Department may have new costumes designed and constructed/purchased for a choreographic work for the concert by an outside costumer/costume designer chosen by the Department. This must be approved by the Head of the Department of Dance. The Costume Shop can provide assistance in selecting an appropriate person, if requested. The work on these costumes will be done off premises and does not fall under the responsibility of the graduate costume assistant or the Costume shop staff.

B. February Dance (Playhouse Theatre)

February Dance is an annual production presenting new and repertory works by resident faculty and guest artists, contemporary professional repertory, and re-constructions of dance masterworks. Performers include resident faculty artists, guest artists, and dance majors selected through audition.

February Dance has the luxury of extra onstage rehearsals due to students and faculty returning early from Winter Break. The Space Coordinator in consultation with the Concert Director will create a special four-week schedule. This schedule incorporates an equitable distribution of daily onstage and studio rehearsals as well as level sets and company calls for tech/dress and performances.

Costumes

This concert receives full costume shop support. Costume designers and coordinators from the Design Program are assigned one or more choreographic works to design for the concert. If there is an insufficient number of student costume designers or coordinators available for the works to be presented, an outside costume designer may be hired by the Dance Department to design or coordinate the remaining works. The number of newly constructed garments to be completed is at the discretion of the Costume Shop Manager who will evaluate the capabilities and workload of Costume Shop personnel. The remainder of costumes needed may be comprised of costumes from the Dance Vault, purchased or found items, and/or garments borrowed from various sources. The Costume Shop will construct, refurbish, alter and dye these items within it's reasonable capabilities and will supply wardrobe training and supervision for February Dance wardrobe crew.

C. Studiodance I (Studio Theatre)

Studiodance I is the MFA Thesis Concert. It consists of new works by graduating MFA candidates in partial fulfillment of MFA degree requirements. Performers are selected through open audition in the first week of the Fall Semester. The choreographers in consultation with the graduate choreographic advisors and the Dance TD/PC make artistic decisions regarding the total concert.

Costumes

Choreographers are ultimately responsible for design/purchase and completion of their costumes. The graduate costume assistant serves as a resource person for design and construction advice, vault access, and supervision of dyeing and altering of costumes. The costume assistant can also help with hands on work to a maximum of 12 hours per week when the choreographer has a heavy load regarding costumes and will provide training and supervision on all costume issues. The graduate costume assistant will train the wardrobe crew, outline the maintenance requirements of the costumes and advise the crew on handling the necessary repairs.

D. Studiodance II (Studio Theatre)

Studiodance II is a student choreography showcase. It consists of new works by students selected by audition. Any dance major (BFA or MFA) is eligible to audition works.

Auditions

The Concert Director should set up an adjudication panel, the audition date, and rehearsal/tech schedule in consultation with the Dance Space Coordinator/DRK Manager (Dance SC/DRK Mgr.). Auditions for Studiodance II are typically on the second day after return from Spring Break. Audition, production, and concert dates should be included in the Dance Department calendar. The Dance SC/DRK Mgr. should post a sign-up sheet for Studiodance II Auditions on the Department Production board outside DRK shortly after the conclusion of the Studio I concert.

Adjudication Panel

An adjudication panel will select the works that appear in the Studiodance II Concert. The Concert Director is responsible for selecting a committee of at least 3 faculty members (including self), and at least one undergraduate and one graduate student who are not submitting work for Studiodance II. The panel will make their selections immediately following the auditions. Prior to the audition the Concert Director should ask for any direct conflicts of interest from the panel. If there are direct conflicts of interest, the panelist should recuse himself or herself in discussion of that particular work.

Policies Regarding Auditioned Works

- The Concert Director must make sure all selected works are assigned a choreographic advisor.
- Both the dance and the sound must be structurally complete at the time of the audition. Structured improvisations will be considered.
- All program copy and choreography information (for press release) is due at the time of the audition. This includes a short choreographer's bio, title of the piece, names of the performers, information about the sound score and any other relevant material.
- Only after pieces are selected for the concert may choreographers make advance reservations for rehearsal space with the Production Coordinator.

Criteria for Selection of Dances

- Idea, substance, originality and consistent point of view
- Cohesive structure
- Technical proficiency and performance projection appropriate to the work
- Choices in regards to sound, space, set, costume, lights that support the point of view of the work where appropriate

Costumes

See Studiodance I costume information above.

E. Senior Thesis Concert (DRK and/or site specific)

This is the culminating choreography/performance project for seniors. Performers are selected by open audition early in the Fall Semester. Artistic decisions regarding the total concert are made jointly by the choreographers in consultation with the Senior Concert Advisor. Seniors are responsible for all production aspects of the concert. Please note that the Seniors are subject to the Donation Allocation policy outlined in the next page.

VII. PRODUCTION BUDGETS

The Production Budget is monitored by the Department Head, Production Director and the Concert Director. The Dance Department Head and Production Director set the budgets for each concert annually.

Many of the budget areas are flexible, but in general, the costume budget is pre-determined.

Occasionally we will need to provide funds for a service or an item that either exceeds the budget for its production area or is not covered by the budget*. Two examples:

- There is no budget item for composers. The Production Director can shift money from another line, with permission from other areas such as Audio or Sets.
- If special circumstances require that we hire a costume designer not covered in the costume budget, funds may be found by moving (with permission) money from the Sound, Lighting and Stage Management budgets.

*Occasionally the Department Head will use money from other budgets to pay for a production special need. Whenever a special circumstance arises that requires the shifting of funds from one production area to another or even from one concert to another, the Concert Director should consult with the Production Director. Any requests for funds from outside the production budgets must be approved by the Dance Department Head.

Senior Concert

Production monies are provided to Seniors by the Department (\$1000). The seniors must manage expenses and work with the Assistant to the Head to make sure expenses are properly tracked.

VIII. PERFORMANCE PRACTICUM CONTRACTS & GRADING

A. Performance Practicum Contracts

The Performance Practicum Syllabus was approved Fall 2012 and can be found online at:

<http://www.dance.illinois.edu/resources/forms>

The syllabus states that each dancer must sign a Performance Practicum Contract (found at the link above) for every piece they are in acknowledging the statements in the syllabus. The choreographers are to collect these forms from their casts and submit them to the Concert Director. The CD must collect forms from each choreographer and submit to the Dance Office Staff. These contracts will be held in the Dance Office during the current season and then recycled.

B. Grading Performers

November/February Dance

Letter grades for dancers in the November and February Dance concerts are assigned online by the Faculty Choreographers. A faculty rehearsal director will assign grades online for guest artists.

Studiosance I

Grades for dancers in Studiosance I or any performance that fulfill thesis requirements are assigned online by MFA Candidates/Choreographers.

Studiosance II/Site-Specific Works/Senior Concert

Performers in Studiosance II/Site-Specific Works/Senior Concerts can only receive an "S" (Pass) or "U" (Fail) grade. Choreographers must complete the Student Works Performance Evaluation Form for their cast (<http://www.dance.illinois.edu/resources/forms>). This form includes a final cast list with a recommended S or U for each performer. If a choreographer assigns a "U" grade, he/she must give an explanation. The CD is responsible for collecting the Student Works Performance Evaluation Form from each choreographer on the last day of the concert. The CD gives these forms to the BFA Director, or instructor of record. BFA Director, or instructor of record, assigns the grades online.

C. Grading Choreographers

Studiosance I

The Concert Director assigns the S/U grade for the MFA Thesis after conferring with the MFA Thesis committee.

Studiosance II

Choreographic Process Faculty assign letter grades to Student Choreographers who have choreographed a piece for class. All other students who wish to receive Choreography Credit will register for an Independent Study credit (DANC 199/451) with the Concert Director during the semester of the performance using the appropriate departmental form (<http://www.dance.illinois.edu/resources/forms>).

Site-Specific

The Concert Director assigns letter grades for Site Specific Choreographers.

Senior Concert

The Concert Director assigns S/U grades to the Senior Choreographers.

D. Grading Crew

The KCPA Assistant Production Manager grades the Dance Department student crew. The Dance TD/PC is the Teaching Assistant for the Crew Productions.

IX. COMPLIMENTARY TICKET* & INVITED DRESS INFORMATION

A. Complimentary Tickets

The Stage Manager collects information for cast and crew complimentary tickets and turns it in to the KCPA Ticket Office. The Concert Director, Assistant to the Head, and Department Head will determine any additional departmental complimentary tickets. The Assistant to the Head will send an electronic copy of the departmental list will be sent to Krannert Center Ticket Office 4 weeks prior to show.

November & February Dance

- Choreographers and Composers (commissioned scores): Two tickets per performance**
- Dancers, Musicians (performing in concert), Crew: Two tickets per event***
- Dance Faculty/Staff: 2 Invited dress passes and two tickets per event
- Dance Production Team: 1 invited dress and two tickets per event
- Dance Students and Accompanists: 1 invited dress pass

Studiosdance I & II

- Choreographers/Composers: 2 tickets per event***
- Dancers/Musicians/Crew: 1 ticket per event
- Dance Faculty/Staff: 2 invited dress passes and 2 tickets per event
- Dance Students/Accompaniments: 1 invited dress pass
- Dance Production Team: 1 invited dress pass and 1 ticket per event
- Thesis Committee Members: 1 ticket per event

*Per IRS Campus Reporting Requirements: One ticket to each event is considered an allowable expense by the IRS and is tax-free. This ticket is to be use only by the Resident Academic Department faculty or staff member. For any additional tickets, in order that you yourself not be taxed on their value, you may provide the name of the person using the ticket (your guest). See KCPA Ticket Office for more details.

**A performance is one showing of the concert (i.e. 2 tickets/performance for November Dance = 6 tickets)

***An event is an entire run of a concert series (i.e. 2 tickets/event for November Dance = 2 tickets)

Senior Concert

There are no tickets for this free concert. However, there is limited seating and Seniors are responsible for inviting faculty & reserving seats. The Senior Concert Director oversees this process.

B. Obtaining Your Complimentary Ticket From the KCPA Ticket Office

Complimentary ticket privileges do not assure you of a seat for any given performance. Complimentary ticket requests should be made as early as possible because individual performances do sell out (especially since tickets for many events now go on sale in July). Remember that failure to use a comp ticket issued to you for an otherwise sold-out performance robs the producing organization of the chance to sell the ticket.

- Comp tickets are available at the Ticket Office counter from 10:00am to 6:00pm daily.
- Comp Ticket may be reserved over the phone, but must be picked up in-person.
- Comp tickets will not be issued after 7:00pm, so that the ticket office may better serve customers purchasing tickets for those evenings performance.
- In order to ensure availability, please request your tickets early.

C. Invited Dress Passes

The Office Support Specialist will distribute invited dress passes each semester, which will admit the bearer into the Invited Dress Rehearsal of any Performing Arts Department performance at KCPA. Faculty/Staff will receive 2 passes per semester and dance majors will receive 1 pass per semester. Additional Invited Dress Passes must be borrowed from other members of the Dance Department Community.

X. GET OUT OF CLASS FREE POLICY

There will be no “Get Out of Class Free Cards.”

(Old Policy: At the discretion of the Concert Director “Get Out of Class Free” cards can be distributed to any student cast or crew who works past 10:00pm any Sunday through Thursday night during level-sets or production week. The “Get Out of Class Free Card” allows the student an excused absence from one technique class during the performance week. Students may receive only one card. Cards are not issued during the week of level sets. Concert Directors must contact the Office Manager to obtain the Cards.)

XI. COPYRIGHT POLICY (10/30/2012)

All choreographers (including students, faculty and guest artists) must determine if copyright permission is needed to use any music and other media in performances presented by the University of Illinois at Urbana-Champaign Department of Dance and must obtain copyright permission where required by law. A sample Request for Permission Form is available on the Department of Dance website, <http://www.dance.illinois.edu/resources/forms>.

Upon request, videos of the performance taken by the Department may be released to students, faculty, or guest artists who participated in the performance. Requestors may use videos taken by the Department only for personal, non-public uses. However, personal public posting is allowed only if appropriate copyright permissions are obtained. Requestors are expressly forbidden from publicly displaying videos taken by the Department, including posting these videos on Internet sites, if they do not have needed copyright permissions.

For further information, please refer to the [GMC HANDBOOK](#) and the department's copyright blog at <http://publish.illinois.edu/copyright-for-arts/>.

XII. DESCRIPTIONS OF PRODUCTION EVENTS

A. Initial Production Meetings

November & February Dance

The production process for the November and February concerts begin with an initial meeting where the choreographers present their ideas and initial technical/design requirements to the production team. Subsequent production meetings are used to facilitate communication and to keep all abreast on any information related to the production as a whole. The KCPA Production Director or the Stage Manager run these meetings. Typically, there will be an initial meeting, a mid-process meeting and another meeting following the Designer Run. Additional meetings may be called at the discretion of the Concert Director and KCPA Production Manager.

Studiosdance I

This is an MFA Thesis concert and therefore the initial concept meetings begin in the Thesis class in the fall semester. The KCPA Production team, Students, and Concert Director have an initial production meeting in the fall semester. Please note that if the MFA students want to change the structure of the Studiosdance Concert (i.e. change to an A/B format or change the times of the concert), they must clear the idea with the Dance Department Head and KCPA by February of the year prior to their concert.

Studiosdance II

This production has an accelerated timeline with the initial production meeting being the adjudication immediately following auditions. The first and only production meeting with all parties involved follows the Designer Run/Dress Parade.

B. Shop Builds

*Scene Shop**

There are two Scene Shop "Builds" that last three days each. The first is usually scheduled in late September/early October and the 2nd during the first three days of the Thanksgiving break. During this time the primary resources of the Scene Shop are dedicated to building whatever sets or scenic materials are required by the November and February Dance, respectively. These "Builds" are directed by the Dance Technical Director/Production Coordinator under the supervision of the professional staff of the Krannert Scene Shop. Scenery for either concert can be built during either Build.

To use the build periods, the dance department should supply the following to the shop no less than two weeks before the build:

- A list of all scenic units to be built
- Accurate scale drawings of any scenic units
- A ground plan including the onstage placement and storage of any scenic units
- A cost estimate that shows the necessary materials, suppliers, and costs

The Dance TD/Production Coordinator (Dance TD/PC) builds the scenery for Studio Productions during his/her assistantship hours. The Dance TD/PC must arrange for build time and space in the shop at least 1 week prior to the anticipated build time.

*Costume Shop**

The February Concert is the only Dance production that is fully supported by the Costume Shop. A time is set aside during the Fall Semester (2 or 3 days, depending on the needs of the

production) when the primary resources of the Shop are dedicated to the construction and/or alterations of dance costumes for February Dance. Support for other productions includes advice, costume pulling, and some alterations, but no construction of new costumes.

*Props Shop**

The Props Shop does not have a designated "Build" time for Dance. Within the strictures of time, personnel and budget they are happy to work with the choreographer to fulfill the props needs of a particular dance work.

*Any scenic elements, props, costumes or other production materials paid for completely or in part by the University of Illinois are owned by the University. Any of these materials used in outside productions NOT sponsored by the Dance Department are subject to rental fees. Costumes used for outside productions connected to the university are subject to dry cleaning fees, which will be covered by the department. Costumes built or purchased for Dance productions are stored in the dance vault in the costume storage area and are reserved for Dance Department events. Sets or props built for Dance productions are typically destroyed and/or recycled. If the Dance Dept. wants to keep a particular set or prop and reserve it for future use then the Dept. must provide for storage. Any sets or props that are stored by the Krannert Center are made available to all FAA Production Departments.

C. Designer Run

Every production has a Designer Run in DRK scheduled approximately two weeks prior to Level Sets. After viewing all the works in rehearsal, the Concert Director should set a tentative program order for this run. This is usually the first time all the pieces of a production are run together. A production meeting follows where, among other issues, decisions are made regarding the final program order and level set schedule. The Designer Run is coordinated by the Stage Manager and attended by the Concert Director, the Dance TD/PC, all members of the Design and Production Team and Advisors. The run is recorded by the Video Crew. Video files are shared with the Stage Manager and Designers following the Designer Run.

D. Dress Parade

Except for February Dance, the Dress Parade is combined with the Designer Run. The purpose is to view all the costumes to be used in the upcoming production to insure proper fit and suitability as well as the approval of the choreographers and Concert Director. In addition to personnel already mentioned, the Dress Parade is attended by Costume/Hair & Makeup Advisors, and is run by the Stage Manager. The Costume Running Crew is required to assist with the Dress Parade.

E. Level Sets

Level Sets are scheduled in the Theatre on Wednesday, Thursday and Friday evenings the week prior to the concert opening. All lighting and sound levels and cues are set for each piece. This is usually the first time that all the elements of the production including, costumes, lights, props, sets & scenery are integrated with the dancers on stage and any problems regarding such are worked out. Except for February Dance, the first level set is when crew training specific to each production takes place. Costumes are required for level sets. The Running Crew Choreographers, Performers, Lighting & Sound Designers, Stage Manager, Dance TD/PC, and Advisors as well as the Concert Director for the Studio Concerts are required to attend. Costume Crew does not attend level sets. The Concert Director for the November and February Concerts do not have to attend except for a guest or student work or unless there is a special need.

F. Company Meeting

Company meetings are called at the discretion of the Concert Director and the Stage Manager. For most productions the first time that all the personnel involved are together in one place is on the Monday Tech/Dress of production week. The purpose of the company meeting is to instill a sense of company unity, encourage publicity (students should all be assigned to put up posters and spread word of mouth excitement), make announcements, introductions, go over the schedule, pep talks, etc.

G. Load-In

For most productions, the dance floor and scenery are loaded-in on the Monday prior to level sets. Lighting and sound load-in follow and may continue through the Tuesday prior to level sets. These load-ins are completed by the professional staff of the Krannert Center and/or practicum students from the Theatre Department and attended by the Dance TC/PC*.

*The Dance TD/PC must supply the Scene Shop with a ground plan and line set schedule that show the position of the sprung floor (if used), the marley floor, change booths, drapery, lift positions, and any scenery.

H. Technical/Dress Rehearsal

The Monday before a production opens is typically the first Technical/Dress rehearsal. This is usually the first time a production is run in program order on stage with all the technical/design elements in place. Sometimes, if problems with individual pieces or the transitions between them need to be worked out, they will be performed more than once. It is important that the CD keep track of time, ensuring that the last piece in the concert has time to run fully before the mandatory end time (11:00 PM). The Tuesday Tech/Dress will continue this process except that in order to practice smooth transitions, any problems encountered are worked out after the Tech rehearsal.

I. Photo Call

A photographer is called in to document each production, usually at the Tuesday Tech/Dress. This person will photograph each piece in progress during the run. Depending on the priority and length of the production, the Photographer may also take stop-and-go photographs of scenes selected by the Choreographer immediately following each piece. This is usually limited to 5 minutes per choreographer. This is at the discretion of the Concert Director.

J. Invited Dress

For all the productions in the Playhouse or Studio Theatres, there is an invited dress rehearsal on the Wednesday of the performance week. This is open to all Faculty, Staff and students of the Performing Arts Departments in the College of Fine and Applied Arts (FAA) with Invited Dress Passes. Although all attempts are made to run this non-stop, the audience is reminded that it IS a rehearsal and may have to stop to work out technical problems as required.

K. Talk Back

A Talk Back is an opportunity for dialogue between the audience and choreographer and/or performers. A Talk Back may be scheduled by the Dance Department Head or the Concert Director before and/or after a performance. The Concert Director should consult with the Department Head about planned Talk Backs, and inform the Dance TD/PC, and Level 21 crews about these events in order to prepare, microphones, chairs, announcements, etc.

L. Strike

After the final performance of any production, the Dance TD/PC directs the Dance Crew in strike, i.e. striking the marley floor* and any scenery or props. November and February Dance performers are not usually asked to assist. Performers in Studiodance I & II are required to assist in strike. In the Studio Theatre, all soft goods including legs, cyclorama and scrim are added to the strike requirements. For the Senior Concert in DRK, Dancers and Crew must also strike lights and chairs and anything else as directed by the DRK Manager and Dance TD/PC. In the Playhouse and Studio Theatres, strike of lights, sound equipment, and the sprung dance floor* is conducted by the professional staff and/or Theatre Dept. practicum students.

*Traditionally, the Dance Department hires an extra help crew to strike the sprung floor on the Sunday following the final performance. The Dance TD/PC leads this crew. The sprung dance floor is under the control of the Events office at the Krannert Center and its use is dependent on availability. The Dance Department controls a marley floor that is cut to fit the Playhouse Theatre and the Studio Theatre proscenium configuration. This vinyl floor is used in all mainstage productions as well as the Senior Concert in DRK. It is crucial that the Dance TD/PC understand the various uses of the floor and alert the Dance Department and Level 21 if the floor is being scheduled for two spaces at the same time.

M. Production Post-Mortem

A post-mortem meeting may be called after the conclusion of a production at the discretion of the Concert Director or Department Head. This meeting should be attended by the Dance TD/PC, Dance Department Faculty and Staff. Depending on the agenda, the Concert Director may choose to invite certain members of the KCPA Production Team.

XIII. CASTING GUIDELINES & PROCEDURES

A. Casting Guidelines (approved by faculty May 2014)

We will make a 4-year commitment to this policy. The Department of Dance places educational value on performance and therefore we are committed to facilitating opportunities for all majors to perform.

- Dancers may only rehearse for 3 pieces at the same time.
- Every student is cast in a main stage piece at least once during their matriculation through the dance program.
- Every senior is cast in a main stage or Studio I piece.
- Faculty commit to using as many students as possible.
- Faculty commit to sharing the responsibility to cast under-used dancers.
- Faculty will not organize a senior piece. Students may create a senior piece to be performed in Senior concert. This will be self-directed.
- Freshmen will be able to audition.
- When necessary, we will use the following hierarchy in determining casting:
 - Guest artist
 - Tenured/tenure-track faculty
 - Non tenure-track faculty
 - Returning professional graduate students
 - Graduate students
 - Seniors
 - Graduate composition classes
- We will consider the casting of the previous year as follows:
 - Dancers who work with Choreographer A in one year will work with Choreographer B-Z in the next year. In other words, a choreographer who has worked with a particular dancer does not get priority in casting that dancer the subsequent year.
- Exceptions to consider:
 - Special talents/special needs of the choreographer
 - If B-Z (above) does not need the dancer
 - Making a piece for a particular class (seniors)
 - Promotion/tenure, continuing research

B. Casting Procedures (updated August 2014)

- All cast lists must be given to the Dance Space Coordinator/DRK Manager by the deadline listed below. Failure to do so will result in reducing the choreographer's ability to pick dancers. Choreographers that miss the deadline will only be able to cast after all other casting is completed.
- Any choreographer that needs to re-cast a dancer must check with the Dance Space Coordinator/DRK Manager prior to talking to the dancer. If a student is already cast in 3 pieces, the student cannot be considered. Any choreographer that needs to change rehearsal times must work within the existing schedule.
- Rehearsal times must be set at the same time as casting so the next tier of casting can make the appropriate choices based on students' availability and conflicts.

C. Casting Order

- November & February Dance Choreographers (Faculty/Guest/Students)
- MFA Thesis
- Senior Thesis Concert

D. Casting Information by Concert

NOTE: Yearly notes will be provided to address specific issues each year.

November & February Dance & Studiodance I

Casting for these concerts must be completed prior to the Senior Thesis casting

- Casting Meeting - first Friday afternoon of the Fall Semester
- Casting Deadline –Saturday before the second week of school.

Senior Thesis Concert

- Casting Meeting – immediately following the Senior Concert Auditions
- Casting Deadline - Saturday before the second week of school.

XIV. 2015-16 CONTACT LIST

The Stage Manager will distribute contact sheets specific to each production.

A. Department of Dance

Title	Name	Phone	Email
Department Head	Jan Erkert	333-1010	erkert@illinois.edu
Assistant to the Head	Becky Ferrell	333-1011	rferrel@illinois.edu
Dance Space Coordinator / DRK Manager	Charlie Maybee	(703) 232- 0092	maybeecm@illinois.edu
Office Manager	Cindy Masko	333-1010	dance@illinois.edu
GMC	Momar Ndiaye		lacadanses@gmail.com
Photographer	Natalie Fiol	722-1826	nataliemfiol@gmail.com

B. Krannert Center for the Performing Arts

Title	Name	Phone	Email
Ass't Artistic Services Director	Tammey Kikta	333-6703	kikta@illinois.edu
Audio Director			
Ass't. Audio Director	Rory Murphy	300-3594	rmurphy1@illinois
Ass't. Dir. of Client Relations	Lisa Lillig	244-6298	lillig@illinois.edu
Costume Shop Director	Anne De Velder	333-9717	avelder@illinois.edu
Costume Shop Ass't Dir.	James Edaburn	244-4086	edaburn@illinois.edu
Costume Shop Grad Asst.		244-4086	
Digital Media Design & Production for Live Perform.			
Public Info. Director	Bridget Lee-Calfas	333-6282	bkleee@illinois.edu
Dance Technical Dir./Production Coor.			
Electrician	Joe Butsch	265-5328	jbutsch@illinois.edu
Ass't. Director Events	Daniel Pozzebon	244-8592	dchaimp2@illinois.edu
Intermezzo	Jolene Perry	333-8412	jmperry@illinois.edu
Facility Manager (day)	John Williams	333-6702	jowillia@illinois.edu
Facility Manager (night)	John Hazelbaker	333-6702	hazelbak@illinois.edu
Hair/Make-up Director		333-7519	
Lighting Director	Michael Williams	300-3788	william7@illinois.edu
Ass't. Lighting Director	Lisa Kidd	300-6245	lisakidd@illinois.edu
Piano Technician/Tuner	John Minor	333-3106	jminor@illinois.edu
Posters / Graphic Designer	Vanessa Burgett	333-4864	vburgett@illinois.edu
Interim Production Director	Tom Korder	300-6250	kordertv@illinois.edu
Associate Production Manager	Terri Ciofalo	265-6969	tciofalo@illinois.edu
Props Director	Binky Donley	300-3779	adonley@illinois.edu
Ass't. Prop Director	Julie Rundell	300-6224	jrundell@illinois.edu
Facility Supervisor	Ken Egan	300-3780	kegan@illinois.edu
Scene Shop	Floor Phone	244-3136	
Production Stage Manager	Cynthia Kocher	244-6734	ckocher@illinois.edu
Technical Dir.	Beth Martell	300-6255	bmartell@illinois.edu
Ass't Tech Dir./Scenic	Andrea Stewart	333-6700	ags@illinois.edu
Space Request (Krannert non- dance)			space- request@krannertcenter.illinois.edu

XV. Copyright Permission Form

UNIVERSITY OF ILLINOIS AT URBANA - CHAMPAIGN

Department of Dance

907½ West Nevada Street
Urbana, IL 61801-3810



Playhouse :674 seats

Festival: 979 seats

Great Hall: 2066

Studio Theater: 200

To:

From:

Date:

Re: Permission to use a work in University Dance Performance

To Whom It May Concern:

I am writing as a choreographer in the Department of Dance at the University of Illinois Urbana-Champaign. We are asking your permission to use the following work(s) in public performance:

Title	Artist	Release (CD title, other compilation information)
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The requested work(s) will be used in a dance concert sponsored by the University of Illinois Department of Dance, with specific details as follows:

Performance date(s):

Performance location:

Maximum seating capacity:

Ticket price range: \$ to \$

Audience type (such as students only, mixed group, etc.):

Choreographer name:

Title of Dance:

Amount of this musical selection to be used (all, timing(s) of section(s):