

PCSD Auditorium Feasibility Study

Recommendations for Spatial, Technical
and Programming Optimization

January 21st, 2021

DRAFT

MASS.

Table of Contents

Introduction & Overview

- Introduction
- Process & Engagement
- Report Components

Part 1 - Analysis & Recommendations

- School Overview
- Programming Analysis
- Spacial Analysis
- List of Recommendations
- Phased Plan Layouts
- Breakdown of Recommendations
 - Programming and Management
 - Auditorium Entry
 - Auditorium and Balcony
 - Stage
 - Ancillary Spaces
- Next Steps

Part 2 - Engagement Summary

- PCSD Focus Groups
- External Focus Groups
- Consultants
- Site Visits

Part 3 - Appendix

- Lighting Inventory
- Rigging Inventory
- Sound Proposal from Pro Sound Associates



Introduction & Overview

Introduction

The Poughkeepsie High School auditorium will be rejuvenated as a nexus of congregation, collaboration, exploration and creativity for the entire School District and community partners.

For many students, involvement in the performing arts is not simply an activity; it is an outlet for personal expression, creativity, technical skill-building, career exploration and collaboration. The stage is a platform to showcase the incredible talent present in the Poughkeepsie City School District (PCSD), foster pride, and cultivate a sense of purpose and belonging. The renovation of the High School auditorium is an opportunity to communicate the critical role of the performing arts in the district and the opportunity to make one of the largest performance venues in the Hudson Valley accessible to local and regional partners. The Poughkeepsie auditorium has the potential to become a beautiful, functional, and accessible space for learning, skill-building, discovery, cultivation of talent, cultural expression and celebration.

The PCSD is full of talented students participating in the performing arts or with a desire to do so. Yet the high caliber of talent among our youth is not reflected in the spaces in which they perform. Access to operational auditoriums, with the appropriate theatrical lighting, sound, and media systems, should be a right of all students. Furthermore, the operation and management of these spaces could offer valuable training and development opportunities for students.

This feasibility study was born out of a pressing need for an operational auditorium at the High School. By April of 2021, the space is scheduled to be used for a number of events, including a music festival and celebration and showcase of the arts. For this, it is paramount that lighting, sound and overall aesthetics are fit for public events. However, the study would be incomplete without also taking into consideration related work taking place at the High School, throughout the district, in the local community, and all over the world. High School principal, Ms. Keleyann Royce is already making preparations for a new media lab and dance studio at the High School. As sibling programs to the auditorium, these new programs are part of a broader paradigmatic shift towards an emphasis on alternative pathways to graduation, including culinary and performing arts.

Additionally, the passing of the new district-wide bonds means that there is funding available for infrastructure upgrades, including needed improvements to roofs, HVAC systems, and bathrooms in all of the schools. In addition to these high priority needs, this report seeks to ensure that improvements to the auditorium will be integrated with this work, rather than siloed or delayed. As a district-wide facility and asset, the High School auditorium should be viewed as

a critical opportunity to unify and re-brand the district as a whole.

The COVID-19 pandemic also frames this work in the context of a future in which safe, well-ventilated performance spaces will be non-negotiable. Spaces meant for instruction, entertainment, and enjoyment are suddenly vectors for the spread of infectious, and potentially fatal, disease. Even with the introduction of a vaccine, indoor instruction cannot resume without ensuring that school spaces are designed to protect and maintain the health of its occupants through adequate ventilation, cleanliness, and social distancing protocols. Now is the time to take a challenging situation and leverage it to not only respond to the immediate threat of the pandemic, but also rethink school design with health and dignity at the forefront. The auditorium is poised to become the first piece of this effort for the PCSD and a potential leader in the design and creation of post-COVID performance spaces both state and nation-wide.

MASS Design Group, in collaboration with representatives from the Poughkeepsie City School District and local performing arts advocates, has put together the following feasibility report, which synthesizes information from:

- An inventory and assessment of the existing space and its equipment
- Visits to exemplary nearby High School auditoriums
- Meetings with school faculty, staff and students
- Meetings with community performance-based

- organizations
- Consultations with performing arts and space experts

It has been our pleasure to collaborate with so many incredible performance arts advocates and professionals to generate the recommendations in this report and to witness the incredible momentum present throughout the district and from community partners to efficiently implement those recommendations. We remain fully supportive of this effort and others at the PCSD to advocate for educational facilities that enable and enhance the achievement of our students' full potential.

“Our arts students will be celebrated in this district.”

– Dr. Rosser

Process & Engagement

Every project is a collective journey that evolves over time through the incorporation of varied perspectives and expertise.

Over the course of 3 months, a core team of individuals, including representatives from MASS, the school district, and the community met with partners, stakeholders, and advisors to establish current conditions, past experiences, needs, and aspirations relating to the High School auditorium space. For full documentation of these meetings, see Part 2. All meetings and site visits were arranged and categorized into five clusters:

- 1. Core Team** – The core team was responsible for scheduling and coordinating meetings, conducting the inventory of the spaces and equipment, documenting existing conditions, and providing feedback and recommendations. This report is a synthesis of this group's collective expertise and generous commitment to the project.
- 2. PCSD Focus Groups** – The PCSD focus groups were organized by topic and represented various auditorium users, operators, and administrators. Collectively, these groups provided information on current conditions and functionality of the space and indicated future goals and aspirations that auditorium should strive to accommodate in both the near and long-term future.
- 3. Consultants** – Various consultants with valuable experience in the realm of theater, performance, and performance venues,

visited the auditorium and generously provided us with their observations, recommendations and, in some cases, proposals for services. While not all of the consultants' recommendations were in concurrence, their perspectives were invaluable in determining and prioritizing recommendations that will offer the greatest impact with the least amount of time and capital.

- 4. Site Visits** – We managed to connect with representatives from Arlington and Rhinebeck High Schools in order to set up tours of their performing arts facilities. Arlington High School was renovated around 2008 and Rhinebeck was newly constructed around 2010. Touring these spaces allowed us to understand each school's management structure, renovation or design process, and key lessons learned since completion. Being able to compare the PCSD facility to others was useful in determining key areas of improvement and opportunities.
- 5. Community Partners** – We also met with partners external to the PCSD, including theater and dance groups that have or would like to use the auditorium space in the future. They gave us a sense of what amenities a rentable space should have in order to be functional for their needs.

Cluster 1 – Core Team

Evelina Knodel	MASS
Allison Spear	MASS
Gully Stanford	Volunteer
Keylleyann Royce	High School Principal
Neal Grover	High School Technical Director
Bob Lechterman	Volunteer
Chris Burney	Artistic Director, NY Stage & Film

Cluster 2 – PCSD Focus Groups

Art, Dance & Theater	Stacey Lee	Co-director of Culture Shock
	Danielle Green	Co-director of Culture Shock
	Heather Duncan-Carter	Art Department Chair
Media & Presentation	Mary Ellen Iatropolis	Director of Education & Experience, The Art Effect
	Tim McQueen	Leader of Ilharmonic
Rentals	Robert McDow	Facilities Manager
	Sue Stevens	Assistant Principal
Music	Joe North	Music Department Chair
	Brandon Codrington	Orchestra Teacher
	Jay Lynch	Chair for Elementary School Music
	Mike Colucci	Head of the Middle School Music Department
	Kris Giangreco	E-Tech Principal and Musician
Students	Culture Shock Students	

Cluster 3 – Consultants

Anthony Scarrone	Director, Beacon Players @ Beacon High School
Jim Brady	Theater Director
Dominick Campana	Pro Sound Associates, LLC

Cluster 4 – Site Visits

Arlington High School	Carlene O'Connor	Theater Arts Teacher, Arlington High School
Rhinebeck High School	Albert Cousins	Superintendent of Rhinebeck School District

Cluster 5 – Community

Poughkeepsie Youth Theater	Shawn Fisher	Director
Poughkeepsie Performing Arts Academy	Liz Dahmen	Founding Artistic Director
New York Stage & Film	Chris Burney	Artistic Director
	Thomas Pearson	Executive Director
	Liz Carlson	Artistic Producer

Report Components

The report is broken into two parts. **Part 1** is a summary of recommendations, both short and long-term. Part 1 begins with an overview of general information and analysis of the auditorium, its current and potential programs and users, and an analysis of each of the spaces associated with the auditorium and their relative conditions. This analysis is followed by a master table of recommendations. This list was organized spatially into the following groups:

1. Programming & Management
2. Auditorium & Balcony
3. Stage
4. Ancillary Spaces

Within these groups, each recommendation is accompanied by four variables designed to assist in the prioritization and decision-making process. These variables are:

- **Priority** – this variable is meant to indicate both relative urgency and importance of the recommendation, regardless of cost. On a scale of 1 to 5, 1 indicates items that are still recommended, but do not need to be done right away or won't make a big difference to the initial goal of achieving a fully operational space. 5 indicates items that are urgent and/or critical to the functionality of the space. High priority does not necessarily mean these items are recommended for Phase A.
- **Phase** – The recommendations have been placed into three phases (See Figure 1).
 - *Phase A* is the initial phase expected to take place this year in anticipation of the new arts festival in the Spring. These tend to be low-hanging fruit items that are both physically and financially feasible to

accomplish in a short amount of time. This phase also includes items that are already in progress, such as fixing and acquiring new lighting fixtures and curtain repairs.

- *Phase B* is the phase that aligns with Proposition 1 implementation. This work will need to be coordinated with the design and construction teams selected by the school district. It is recommended that if the architect selected by the district for the capital improvement project does not already have specific expertise in the realm of performance space design, a sub-consultant or advisor design team be brought on to assist with the implementation of auditorium-specific work, as outlined here. This report is designed to be a guide for any team selected to take on such scope of work. Phase B work would ideally take place in the next 1-2 years.
- *Phase C* work might eventually align with Proposition 2, though it is more likely to precede the timeline of the capital improvement project. This depends largely upon the fundraising efforts for Phase B. These items are not considered to be as urgent as items listed under Phase B. They could be implemented on a timeline of 2-5 years. However, if enough capital can be raised, it is recommended that all remaining items on the list be sequenced together.
- **Relative Cost** – We have not provided cost estimates for every item on this list. Those that have been provided are just very rough estimates that will need to be vetted by a cost estimator. In places where we do not provide an estimate, we have included an estimated price range. The low range (\$) would be below

\$20,000. The medium range (\$\$) would be between \$20K and \$50K, and high range recommendations are \$50K and above. It should be noted that some items on this list are already included in the capital improvement plan and budget and would not be additional. These items are still included here so that it is clear how that work will impact High School performance facilities.

- **Category** – Each recommendation falls into one of the following categories. These categories are provided as an alternative way to explain, organize and prioritize auditorium work:
 - Management, Maintenance & Security
 - Space & Layout
 - Finishes & Furnishings
 - Technical Needs
 - Ancillary Spaces
 - Systems

The master list of recommendations is followed by two plan diagrams that spatially depict proposed modifications for Phases B and C. These are a precursor to the more detailed breakdown of each recommendation that follows. The "Breakdown of Recommendations" section provides an explanation and associated diagrams or images associated with each item on the list. In some cases, these sections expand upon the reasoning behind the recommendation. In others, they provide options or proposals that require further research and evaluation before costing and implementation.

Part 1 concludes with some brief recommendations for next steps, particularly as they pertain to implementation of Phase A. However, these recommendations should still be considered within the broader context of Phases

B and C items. As important as it is to reach the goal of Phase A implementation by May, the long-term vision is to leverage this year's efforts and activities to build momentum and support for the realization of every item on the list ahead of the timeline of the Capital Improvement Project.

Part 2 is a compilation of notes and reports from all the meetings and site visits that took place as a part of this study, including focus group meetings, consultations with experts, and site visits to other schools. Key takeaways and quotes from these meetings are highlighted and can be referenced as supplementary testimony and information as the project moves forward.

The Appendix includes detailed inventory of equipment provided generously by members of the Core Team. These inventories also live as spreadsheets on a Google Drive that can be shared and updated as needed.

This feasibility report seeks to provide a set of recommendations for auditorium upgrades within the next year, and a framework to guide longer term renovation plans that will support the transformation of the high school auditorium into a state of the arts facility. This study was guided by voices both within and tangential to the school district, performing arts experts, instructors, performers, parents, and advocates. The content presented here is not intended to be used as design drawings, but should help to lay the necessary groundwork for an inclusive and efficient renovation project and build momentum around a vision of a facility that uplifts our youth, re-brands the Poughkeepsie City School District, and cultivates a culture of collaboration and unity district-wide and beyond.

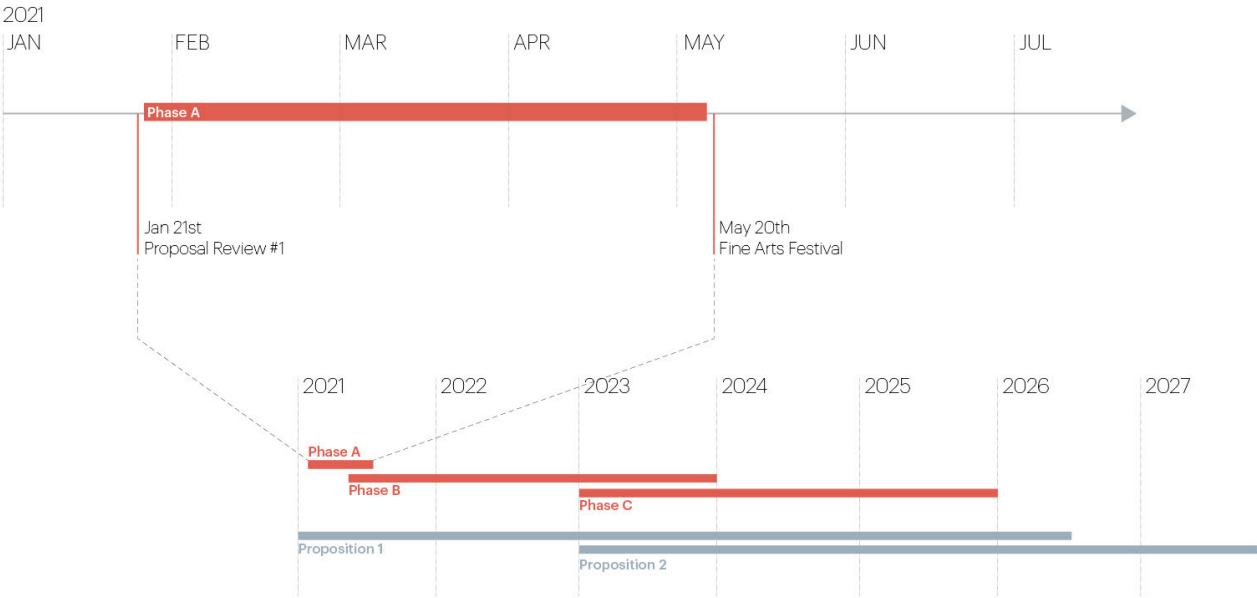


Figure 1: Timeline depicting how the phases proposed in this report (in red) relate to Propositions 1 and 2 of the Capital Improvement Project.



Part 1

Analysis & Recommendations

School Overview

Poughkeepsie High School

70 Forbus Street
Poughkeepsie NY 12603

Overview

Year of latest renovation	2002
Maximum capacity (# of seats)	1,047
Balcony? (Y/N)	Y
Balcony accessible from auditorium? (Y/N)	N
# of public entry doors	5
Light/sound traps at entrances? (Y/N)	N

Technical Equipment

Projection	
Location of projector	None (rolled in classroom projector)
Front or rear projection?	Front
# of screens	1
Scrim? (Y/N)	N
Lighting	
LED's? (Y/N)	N
Type of house lights	Recessed
Location of light board	Second floor light/sound booth
Sound	
Acoustical panels? (Y/N)	N
Location of panels	N/A
Intercom? (Y/N)	N
Location of sound board	Second floor light/sound booth

Stage


Floor material	wood
# of loading doors	1
Loading door type	Large double doors
ADA accessible? (Y/N)	N
Proscenium Stage? (Y/N)	Y
Pit? (Y/N)	N
Fly system? (Y/N)	Y
Dance floor? (Y/N)	N
Band shells? (Y/N)	N
Risers? (Y/N)	N
Ventilated? (Y/N)	N

Ancillary Spaces

Black Box Theater	0
Band Room	1
Chorus Room	1
Dance Studio	0
Recording Studio	0
Scene Shop	0
Wardrobe/Costume Room	0
Prop/Scenery Storage	0
Ticket Booth	0
Dressing Rooms	0

Programming Analysis

P = Primary
S = Secondary
O = Occasional

 Proposed

Users	Program	Type	Frequency & Duration	Spaces of Interest							
				Auditorium	Stage	Band Room	Music Room	Recording Studio	Dressing/ Practice Rooms	Media Lab/ Dance Studio	Workshop
Music Department	Band Rehearsal	PCSD Curricular	2/Wk		S	P		O			
	Orchestra Rehearsal	PCSD Curricular	2/Wk		S	P		O			
	Chorus Rehearsal	PCSD Curricular	2/Wk		S	P					
	Music/Piano Instruction	PCSD Curricular	2/Wk				P		S		
	Winter Concert	PCSD Curricular	1/Yr	P	P						
	Spring Concert	PCSD Curricular	1/Yr	P	P						
	All Elementary Concert	PCSD Curricular	1/Yr	P	P						
	Middle School Band Concerts	PCSD Curricular	2/Yr	P	P						
PCSD School District (General)	New Staff Convocation	PCSD Sponsored	1/Yr	P	P						
	Board Meetings	PCSD Sponsored	Monthly	P							
	Guest Speakers/ Presentations	PCSD Sponsored	--	P	P						
	Assemblies	PCSD Sponsored	--	P	P						
	Fine Arts Festival	PCSD Sponsored	1/Yr	P	P						
	Graduation	PCSD Sponsored	1/Yr	P	P						
	Testing	PCSD Sponsored	2/Yr	P							
Culture Shock	Talent Show	Extracurricular	1-2/Yr	P	P			S	S	S	
	Theater Show	Extracurricular	1/Yr	P	P			S	S	S	S
The Art Effect	Media Lab	Extracurricular	Varies					S		P	
	Film Festival	Extracurricular	1/Yr	P	P						
Step Team	Rehearsal	Extracurricular	1-2/Wk		S					P	
Cheer Squad	Rehearsal	Extracurricular	1-2/Wk		P					S	
Vassar Empire State Grant	Theater (Shawn Fischer)	Extracurricular	1/Wk	S	P				S		S
Betty Jean's School of Dance	Dance performances	Community	1-2/Yr	P	P				S		

Users	Program	Type	Frequency & Duration	Spaces of Interest							
				Auditorium	Stage	Band Room	Music Room	Recording Studio	Dressing/ Practice Rooms	Media Lab/ Dance Studio	Workshop
New York Stage and Film	Powerhouse workshops/ performances	Community	1/Yr	P	P				S		S
Dutchess Music Academy	Music rehearsals/ performances	Community	1-2/Yr	P	P		S	S			
Bardavon	Young Playwright's Program	Community	1/Yr	P	P				S		S
City of Poughkeepsie	PK Go Events	Community	1-2/Yr	P	P						
	First Fridays	Community	1/Yr	P	P						

Spatial Analysis



Space Tag	Space Name	Size (SF)	Condition of Space
1	Auditorium	7337	C - Many seats are in poor condition and paint on the walls is beginning to crack
2	Balcony	2500	D - Ceiling is flaking and many seats are damaged. Space is not currently functional
3	Stage	2865	C - Space is functional, but could significantly benefit from technical equipment upgrades, optimization of space, refinishing of the stage floor, and repair of curtains
4	Music Room	938	B - Room is in fairly good condition
5a	Restroom 1	42	D - In need of plumbing work and refinishing
5b	Restroom 2	42	"
6	Band Room	1200	B - Room is in fairly good condition
7a	Classroom 1	132	C/D - In need of HVAC attention
7b	Classroom 2	139	C/D - In need of HVAC attention
7c	Classroom 3	118	C/D - In need of HVAC attention
7d	Classroom 4	96	C/D - In need of HVAC attention
7e	Classroom 5	74	C/D - In need of HVAC attention

Space #1: The Auditorium



Space #3: The Stage



Space #2: The sound/light control booth @ the balcony

Spaces #7a-7e: The Classrooms



Spaces #5a & 5b: The Bathrooms



Space #4: The Music Room



Space #6: The Band Room

Master List of Recommendations

\$ = <\$20,000
\$\$ = \$20 – \$50,000
\$\$\$ = \$50,000 +

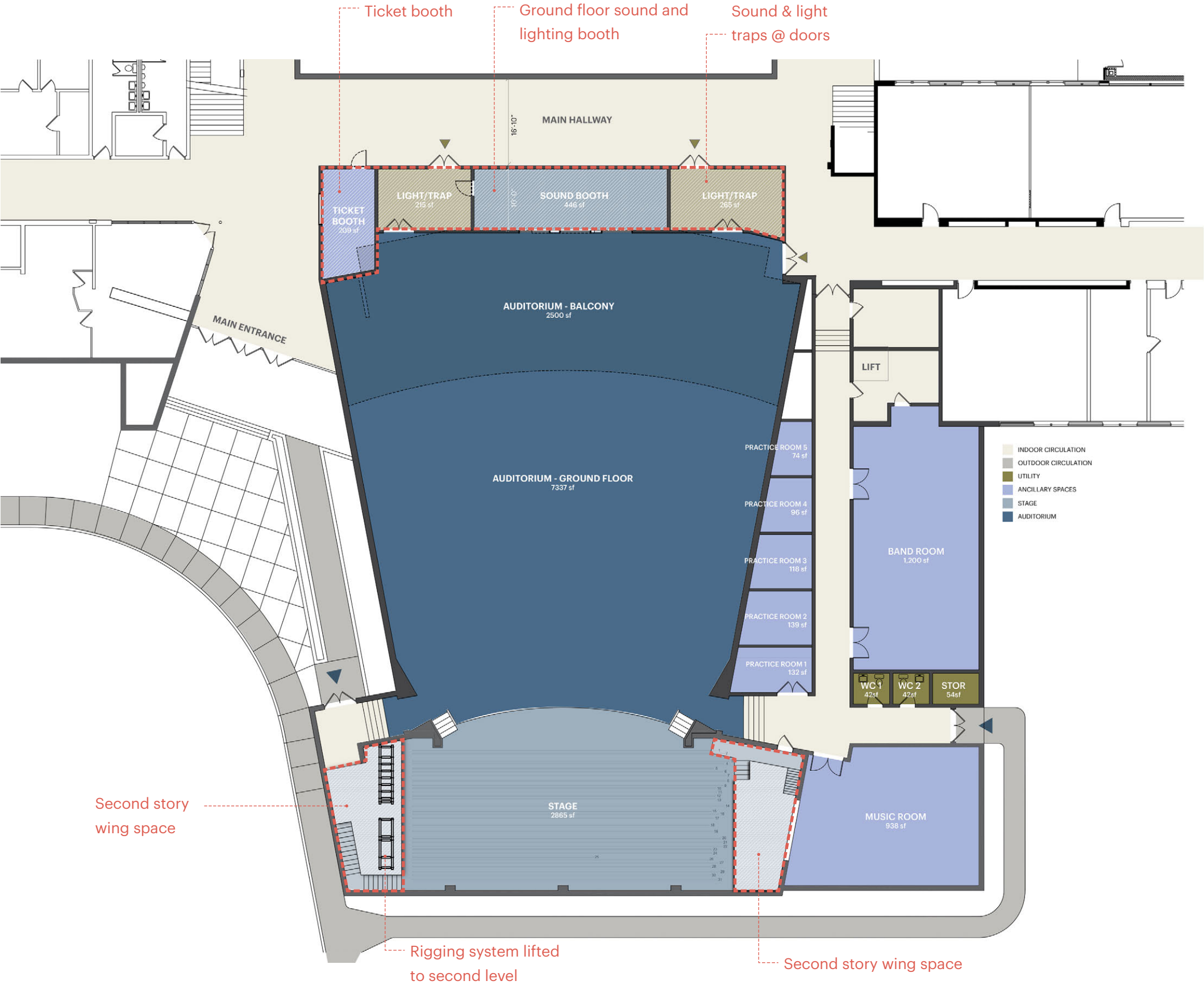
Item #	Location	Description	Priority	Category	Qty	Unit	Unit Cost (\$)	Estimated Cost		
								Phase A	Phase B	Phase C
Programming & Management										
1	N/A	Restructure Stage and Technical Management	5	Management, Maintenance & Security				\$		
		Establish new Technical Director position								
		Establish a team of "Student Techs"								
2	N/A	Complete trainings in School Dude software for all users	5	Management, Maintenance & Security				\$		
3	N/A	Hire and train a head janitor and designated janitorial staff	5	Management, Maintenance & Security					\$\$	
		Hire a Head Janitor at the High School								
		Designate specific janitorial staff for the auditorium and associated spaces								
4	N/A	Allocate a small fund specifically for use by the Technical Director for auditorium technical needs	5	Management, Maintenance & Security					\$20,000	
Auditorium & Balcony										
5	Main Hall Entry	Extend the north wall of the auditorium into the main hall in order to add a sound booth, sound and light traps around the doors, and a ticket booth	4	Space & Layout					\$18,010	

Item #	Location	Description	Priority	Category	Qty	Unit	Unit Cost (\$)	Estimated Cost		
								Phase A	Phase B	Phase C
		New sheetrock walls			1230	SF	7		\$8610	
		New double doors w/ electric strike			2	ea	1000		\$2000	
		New single doors w/ electric strike			2	ea	300		\$600	
		Operable interior windows & installation			4	ea	1000		\$4000	
		New lighting & installation			8	ea	350		\$2800	
6a	Auditorium & Balcony	Repair and replace non-functional seats	4	Finishes & Furnishings	30	ea	300	\$9,000		
6b	Auditorium & Balcony	Repair and replace damaged seats	3	Finishes & Furnishings	70	ea	300		\$21,000	
7	Balcony	Repair and refinish balcony ceiling	4	Finishes & Furnishings					\$20,000	
		Removal and disposal of old ceiling			2500	SF	1.5		\$3,750	
		New sheetrock ceiling			2500	SF	3		\$7,500	
		Painting the ceiling			2500	SF	3.5		\$8,750	
8	Auditorium & Balcony	Repaint the walls	2	Finishes & Furnishings						\$\$
9	Auditorium & Balcony	Add acoustic panels on ceiling and/or walls per acoustic specialist recommendations	3	Finishes & Furnishings						\$
Stage										
10	Stage	Add a second level and lift the rigging system	4	Space & Layout	515	SF			\$15,772.50	
		Structure			515	SF	6.5		\$3,347.50	
		Platform			515	SF	4		\$2,060	
		New stairs and hand rails			2	ea	3000		\$6,000	
		Railings			97	LF	45		\$4,365	
		Move the rigging system								
		Automate the rigging system								
11	Stage	Refinish/replace the stage	4	Finishes & Furnishings	2865	SF			\$25,785	

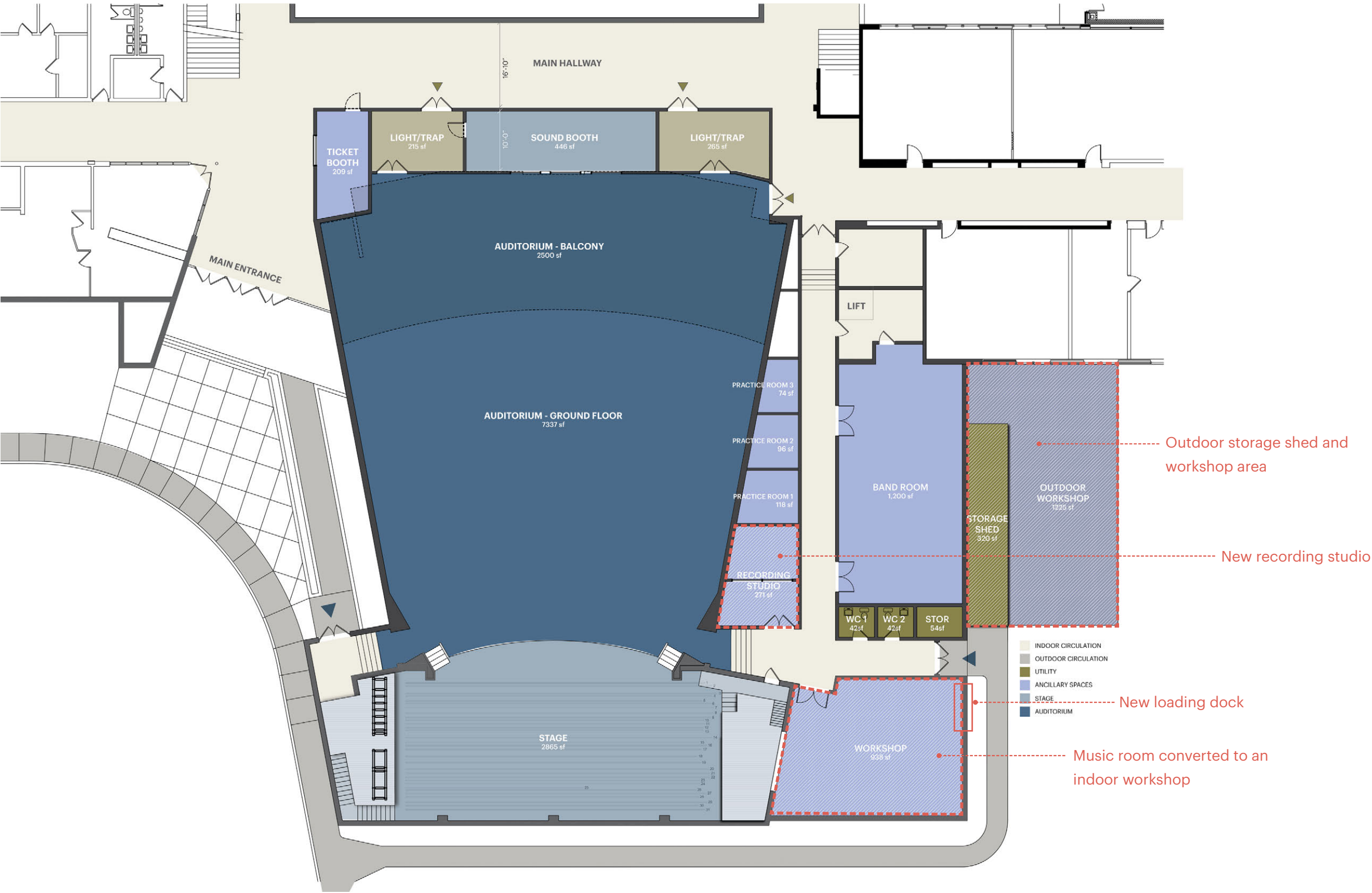
Item #	Location	Description	Priority	Category	Qty	Unit	Unit Cost (\$)	Estimated Cost		
								Phase A	Phase B	Phase C
		Removal of old floor + new sub-floor system			2865	SF	3		\$8,595	
		New surface (MDF, wood or vinyl)			2865	SF	6		\$17,190	
12	Stage	Add a roll-up door @ the loading dock	3	Space & Layout	1	ea	1,500		\$1,500	
13	Stage	Repair damaged curtains	4	Finishes & Furnishings	1	LS		\$		
14	Stage	New projection system and audio upgrades (per Pro Sound Associates)	5	Technical Needs	1	LS		\$54,000		
15a	Stage & Auditorium	Lighting Repairs & Upgrades	5	Technical Needs	1	Allow		\$5,000		
		Fixture repairs								
		New fixtures								
15b	Stage	Replace strip lights with more adjustable lights and movable foot lights. Replace old flood lights with new ones that are easily adjustable	3	Technical Needs					\$\$	
15c	Stage & Auditorium	Upgrade new lights to LEDs	3	Technical Needs					\$\$	
16	Stage	Ensure proper ventilation of stage area	5	Systems					\$\$	
17	Stage	Add an ADA accessible lift to the stage	4	Space & Layout					\$10,000	
Ancillary Spaces										
18	Classrooms	Fix ventilation and plumbing for the classrooms. Fix plumbing, ventilation and ceilings in both restrooms	5	Systems					Bond \$	
19	Old Tech Room	Prepare room for the new Art Effect Media Lab and dance studio	4	Ancillary Spaces				\$4,550		
		New technical equipment (not provided by Art Effect)								
		New flooring (?)			910	SF	5	\$4,550		
		Wall mirrors								

Item #	Location	Description	Priority	Category	Qty	Unit	Unit Cost (\$)	Estimated Cost		
								Phase A	Phase B	Phase C
20	Classrooms	Turn classrooms into functioning dressing rooms and practice rooms	3	Ancillary Spaces				\$		
		Add acoustical paneling to the walls								
21	Classrooms	Combine two classrooms to become a recording studio	3	Ancillary Spaces						\$7,500
		New interior windows			2	ea	3000			\$3,000
		Acoustical wall treatments			68	LF	22			\$1,500
		New equipment								
22	Other	Add an additional music rehearsal space	3	Ancillary Spaces					\$	
23	Music Room	Convert music room into a workshop and add an outdoor shed/ shipping container for large storage needs	2							\$2,000
		Shipping container storage shed (320 SF)			1	ea	2000			\$2,000
		Workshop equipment & materials								
		New loading dock			1	ea				
Phase A Preliminary Total								\$72,550		

Space & Layout – Phase B



Space & Layout – Phase C



Section 1 – Programming & Management

Scheduling and coordinating use of the auditorium by both district and external users falls primarily to Sue Stevens, Assistant Principal. Rental applications go first to the Principal, then to Sue who forwards relevant information to the custodial staff and Stage Left lighting. Sue mentioned that she appreciated having technical assistance outsourced to Stage Left Lighting because he was able to manage all equipment and set-up needs for the renters. However, having an external party with sole access to and knowledge about the technical equipment in the auditorium means that there is little to no opportunity for district staff, students, and volunteers to participate in or learn about equipment

After school clubs like Culture Shock are typically unable to book the auditorium until one week before the public viewing, often leading to technical difficulties and malfunctions.

In general, there seems to be a lack of notice before performances are to take place for both district and non-district users. This makes it difficult to ensure that the space is adequately cleaned and that equipment is working and ready. Additionally, it has been noted that there is a lack of custodial staff at the High School. In particular, lack of a head custodian has made it difficult to train and coordinate staff who can manage large spaces like the auditorium.

Recommendation 1: Restructure stage & technical management



It is recommended that a Technical Director position for the auditorium be established. This process is already under way , and Neal Grover has stepped up to the plate. As Technical Director, Neal will be able to oversee management, maintenance, and access to the auditorium. He will also be able to assist with coordination of scheduling and rentals for use of the space. Additionally, we are recommending the creation of a team of "Student Techs" (or similar) who would be trained to assist Neal in the management of technical equipment for the auditorium. This is a model that was observed at the Beacon theater program and was very successful. Providing training opportunities for students beyond the stage itself is critical to a well-functioniing space able to expand potential.

Recommendation 2: Optimize use of School Dude



The district is in the process of switching to SchoolDude software to manage scheduling and rentals (Figure 1). Use of this new tool could prove to be very useful for digitizing and making accessible the auditorium schedule and availability and ensuring that all technical managers and custodial staff are informed well in advance of events and rentals. Proper use of the tool, however, will require adequate trainings for staff and (potentially) students.

Recommendation 3: Create a more robust maintenance & security team



It has already been acknowledged that the High School is need of a head janitor who can oversee and coordinate custodial staff. Janitors should be able to use SchoolDude to view the auditorium schedule and should have ways to easily communicate with one another and the Technical Director. The head janitor would also assist in the efficient communication of maintenance needs to the head of facilities, such as plumbing, electrical or mechanical issues.

Recommendation 4: Allocate an annual auditorium fund for technical needs



Low budget technical needs that come up throughout the year, such as new lamps or replacements for broken fixtures, are not currently being met due to a complicated approvals process. The amount of time and communication required to approve and acquire such items can prove to be a significant barrier to the proper functioning and operation of the auditorium. It is recommended that a reasonable portion of funding (to be determined by school staff, administrators, and board) be allocated at the beginning of each year for operational needs of the auditorium, and that these funds be available to use at the discretion of the Technical Director without the need for additional approval. Income received through space rentals should be used for such purposes.

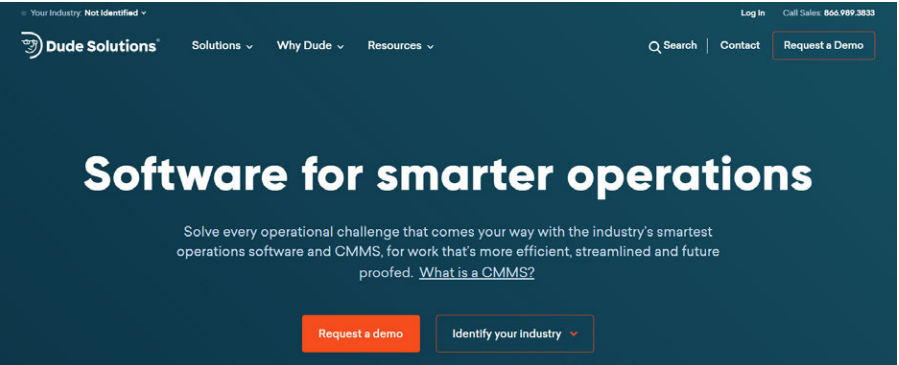
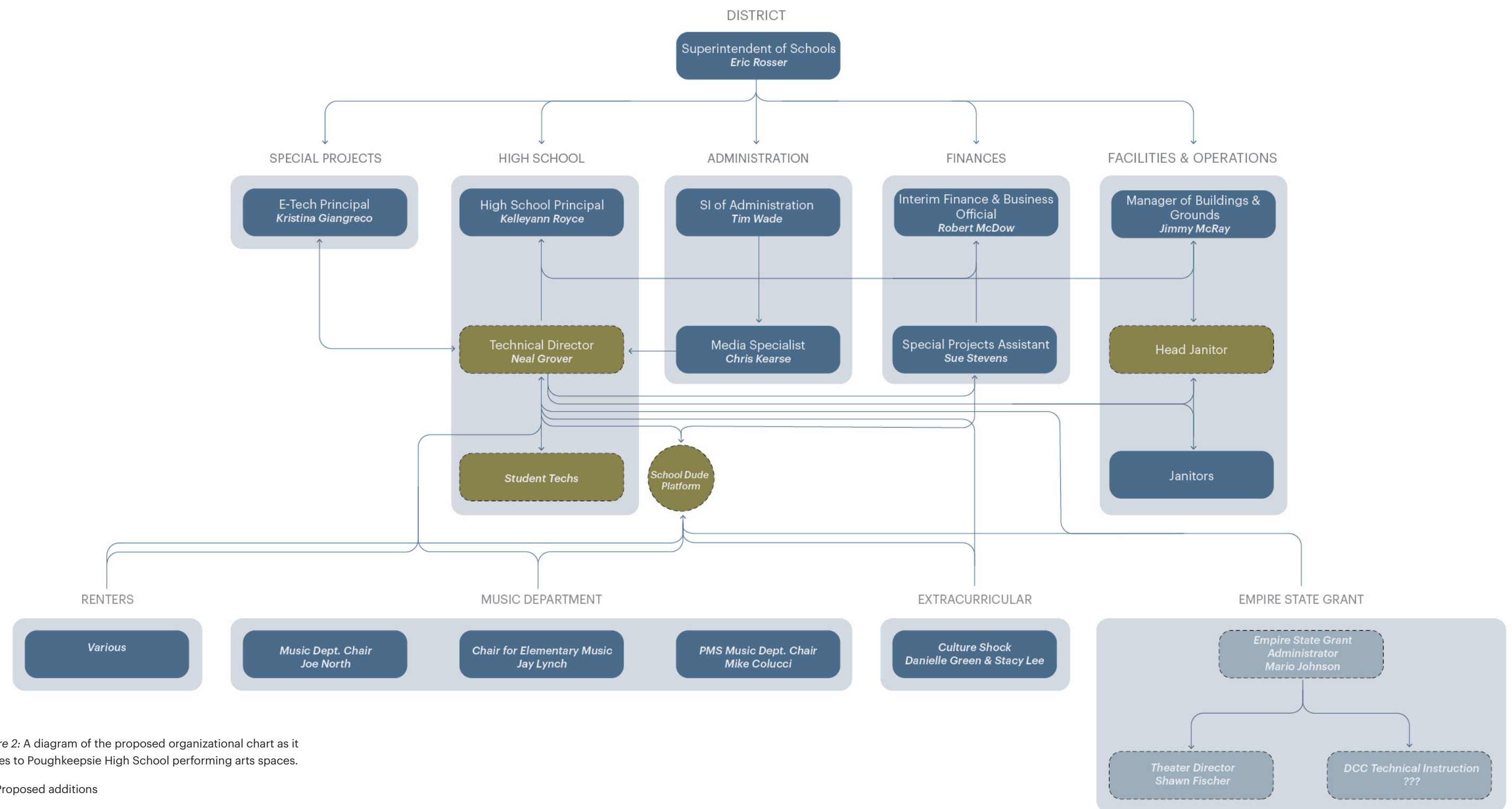


Figure 1: SchoolDude was recently introduced at the PCSD and should be a useful tool in managing and optimizing inventory, scheduling and space rentals for the auditorium.



Section 2 – Auditorium & Balcony



The auditorium and balcony spaces could benefit significantly from an addition on the north end, from which sound and lighting boards could be located. This section also covers an assessment of finishes and furnishings, such as the chairs, walls, and ceilings. Broken chairs and a peeling ceiling are immediate concerns that negatively impact the aesthetics of the space. Fixing these items as soon as possible will go a long way towards improving public perception and showing that the space is cared for, though they are not as high in priority as technical needs.

Recommendation 5: Build an addition at the north wall of the auditorium



Extending the north wall of the auditorium into the main hallway would allow for the creation of a sound booth, light and sound traps around the doors, and a ticket booth. There is enough space in the hallway to provide these additions. Light and sound traps are features that were observed in both of the auditoriums the team visited and were recommended by the consultants. The current doors lead directly into the hallway, meaning that light and sound can easily enter and potentially disrupt events taking place inside the auditorium (Figures 3 & 4). Light and sound traps would simply be pockets of space around each of the doors that would help capture any light and sound before it enters the space and could be fairly easily built out into the space of the wide hallway.

Though there is already a light and sound booth on the second floor, consultants noted that the best location for sound control is the back of the ground floor. This location is the best vantage point for sound techs to get an accurate read on the sound quality coming from the stage and be able to adjust accordingly. It is recommended that a pocket of space from the hallway be added to the back of the auditorium for the relocation of the sound and lighting boards. The space would include two large sliding windows with a direct view down the center aisle towards the stage, a security gate for the windows, and a secure access door (Figure 5).

Located close to the main entrance to the building, the northwest corner of the auditorium would be a logical location for a ticket booth. This recommendation is not a high priority, but could be easily added in tandem with light traps and a ground floor sound booth. The ticket booth would require an operable window and security gate, as well as a new secure access door.

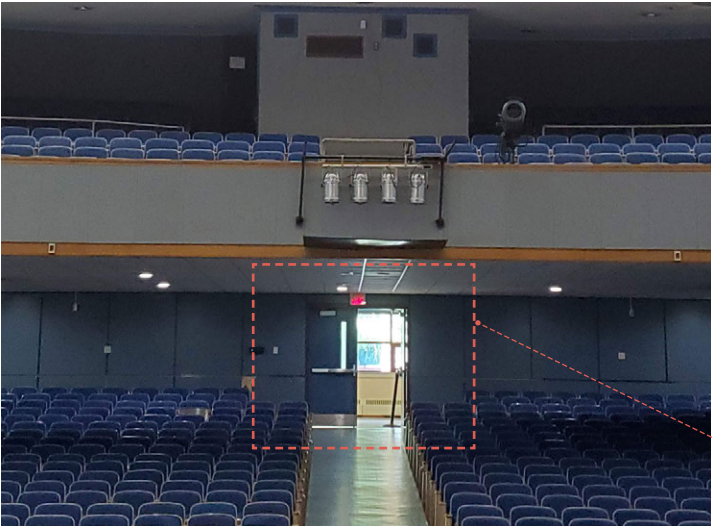


Figure 3: Rear doors lead directly to the hallway, meaning direct and potentially disruptive sound and light infiltration into the auditorium.

Sound light from the hallway can enter the auditorium directly

PLAN DIAGRAMS

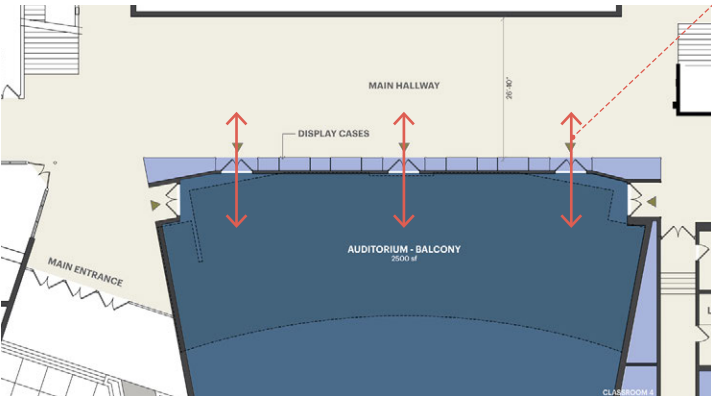
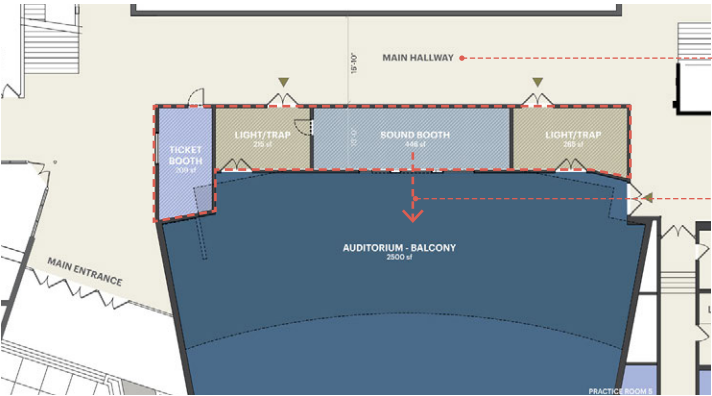


Figure 4: Existing plan layout.



The hallway would narrow slightly to accommodate the proposed addition, but there is still ample space.

The new sound and lighting control booth would have large windows with a direct view down the center aisle towards the stage.

Figure 5: Proposed addition of sound and light traps, a ground floor sound booth, and a ticket booth. This layout is based on the design observed at Arlington High School. Square footage shown is only a first iteration and could be modified.

Recommendation 6a/b: Repair and replace non-functioning & damaged seats

Category	Priority
 FINISHES & FURNISHINGS	
Phase	Relative Cost
A	\$


Many of the seats in both the main and seating area and balcony are in need of repair or replacing. In some cases, the upholstery is torn or worn away. In others, the seat itself or the spring mechanism to raise the chair is broken. Most of these issues can be addressed through repairs or replacement of select seats, beginning with those that no longer function. This recommendation is broken into two parts. Part A would take place during Phase A, and would involve replacing seats that are broken and non-functional. Part B would take place during Phase B, and would involve repairing or replacing the remaining seats that are damaged or torn. Depending on the extent of the damage, it might eventually make sense to get new seating for the entire auditorium, though this would be a very expensive undertaking. As seats get replaced, it might be worthwhile to look into seats with side tables for testing, a feature that was observed in the Rhinebeck auditorium (Figures 6-8).

Recommendation 7: Repair & refinish the ceiling

Category	Priority
 FINISHES & FURNISHINGS	
Phase	Relative Cost
B	\$\$

Paint from the ceiling, particularly in the balcony, has begun to flake away due to moisture damage (Figures 9 & 10). Once appropriate roof repairs have been made, the ceiling will need to be repaired and refinished. It will need to be determined whether or not the existing ceiling contains any lead, mold, asbestos, or other potentially hazardous substances that will need to be remediated before moving forward with this work. Due to the extent of the damage at the balcony, the existing sheetrock that has already begun falling off will need to be removed and replaced. Acoustic ceiling tiles could be considered as an alternative to new sheetrock. The ceiling substrate itself appears to be damaged in many places and will need to be repaired and assessed for structural stability before a new ceiling is installed. This portion of work is a high priority, but should be included in Proposition 1 of the recently passed bond.

Recommendation 8: Paint the walls

Category	Priority
 FINISHES & FURNISHINGS	
Phase	Relative Cost
C	\$\$

The paint on the walls of the auditorium are beginning to crack in places, but are still in fairly good shape. Refinishing them is not considered a high priority item. However, painting the walls can also be seen as an opportunity to modify the character of the space. For example, the existing blue might



Figure 6: The highest priority for replacing seats is for those that do not function, like this one.



Figure 7: Seats that are damaged this badly need to be reupholstered or replaced.



Figure 8: Many seats have been badly vandalized. These seats do not require immediate replacement, but should be addressed in Phases B and C.



Figures 9 and 10: Peeling ceiling in the balcony, likely caused by moisture damage from the roof.



Figure 11: Ceiling damage near the stage

be replaced with a more neutral gray so as not to detract from the stage, it could be painted by students with a mural to help liven the space, or it might be covered by acoustic panels. This decision should be made with input from the administration, students and an acoustic specialist (Figure 12).

Recommendation 9: Add acoustic panels



By most accounts from those interviewed for this report, the sound quality in the auditorium was deemed to be decent. The biggest concerns regarding sound had to do with lack of proper and functional equipment. However, it is likely that sound quality could be improved with the addition of well-designed acoustic panels on the ceiling, walls, or both. Both auditoriums we visited had some form of acoustic panels (Figures 13 & 14), and given the size of this auditorium, panels would likely help distribute sound throughout the entire space in desirable ways. It is planned that a number of acoustic specialists will do a walk-through of the space in the new year, and will be able to provide more detailed expert recommendations on this topic.



Figure 12: A view of the walls in the main auditorium.




Figures 13 & 14: To the left are two examples of acoustic panels in other local High Schools. The left is a photo from Arlington High School and the right is a photo from Rhinebeck High School.

Section 3 – Stage



The stage is in many ways the most critical zone of the auditorium, as it is the focal point of attention and the center of action and preparation for performances and presentations. It is also a critical rehearsal space when it is not being used for performances. The bulk of Phase A recommendations are in this section.


Recommendation 10: Add a second level in the wings

Category	Priority
 SPACE & LAYOUT	1
Phase	Relative Cost
B	\$\$\$

Ceilings are 26' in height at the stage and in the wings, allowing for a fly system that was installed in 2002. Unfortunately, the rigging is directly in the path between the loading doors and the stage and take up quite a bit of space (Figure 16). This obstruction is a high priority issue that should be addressed as soon as possible in order to clear the loading path and open up wing space for storage (Figure 15). The anchors could be lifted to the level of a second story, which could also be used as additional storage space above head height. The proposed layout, which shows the addition of a second story in both wings (Figures 17-20), could accommodate 516 SF of additional space. The cost of implementing this recommendation will depend on the amount of structural reinforcement that will be required to support the rigging anchors and should be evaluated by a structural engineer.

Additionally, the rigging would be much easier to control with an automated system. Installed in 2002, the existing system is still fairly new, so this recommendation is not a high priority and should be considered in future phases, especially is other work is planned on the rigging. The feasibility of implementing this is also dependent upon the electrical capacity of the existing stage connections.

Recommendation 11: Refinish/replace the stage

Category	Priority
 FINISHES & FURNISHINGS	5
Phase	Relative Cost
B	\$\$\$

The auditorium stage looks to be structurally sound, but is in need of refinishing. Options for refinishing the stage include sanding down and refinishing the existing hardwood flooring, adding a layer of a new material over the top of the existing floor, or replacing the existing floor with a new sprung floor system. If the floor is to be replaced, adding a sprung floor is highly recommended by theater and dance experts alike. A sprung floor system would add a bit of give to the otherwise hard, rigid surface and would



Figure 15: The wings tend to get crowded quickly. Some of the items being stored there, including a set of bleachers, are not used very often and would be better stored elsewhere to open up storage space for more heavily used items.

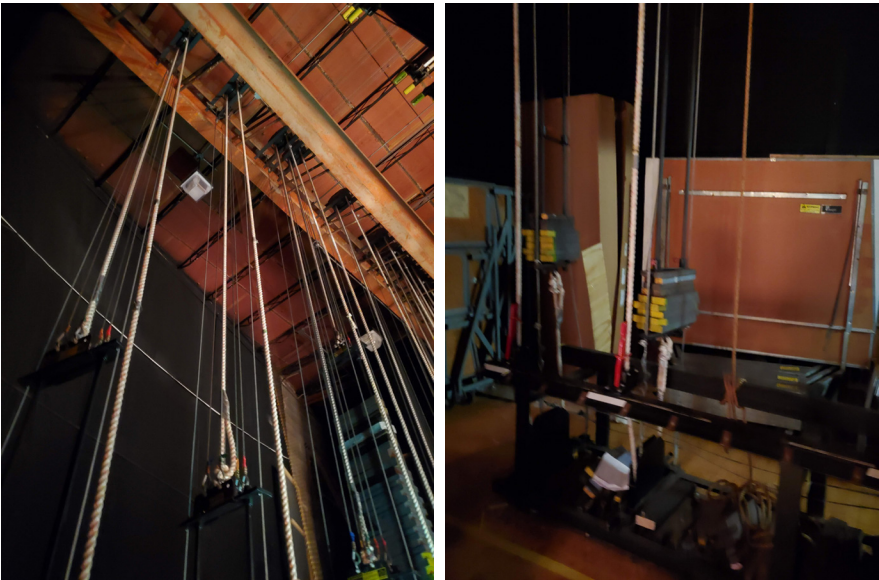



Figure 16: The stage left wing is mostly consumed by the rigging anchors. It is recommended that these be raised to a second level to add storage space and clear the route from the loading dock to the stage.

be easier on the bodies of performers. The current floor does not look to be beyond repair, but is close to the end of its functional life. It is recommended that in the next phase of work, a new sprung floor be added to replace the wood (Figures 22-24).

In terms of surfacing options, the cheapest would be masonite or MDF painted black. Tempered, FSC certified MDF is recommended over Masonite, as it is a denser and more durable material less likely to buckle or pull apart from moisture and tape (Figure 25). Plyron is a higher end composite hardboard option that would be slightly thicker and more expensive, but also more durable and longer lasting (Figure 26). Vinyl and other synthetic products, such as Stagelam are also options that tend to be very resilient and functional. However, they can be more expensive (Figures 28 & 29).

Our recommendation is to have the floor looked at by a flooring professional who will better be able to assess whether or not refinishing the existing wood floor would be worthwhile or would need to be replaced. Should the school opt to replace the wood flooring, black MDF over a sprung floor system would be our recommendation. The addition of a sprung floor should only add \$1-2 extra per square foot and would increase the comfort and versatility of the stage for a diversity of uses. If the wood flooring is getting removed, now would be the best opportunity to make such an addition. We would also stress that longevity of the stage, regardless of which material is chosen is also dependent on proper climatic control of the space. High humidity can cause the surface to buckle and wear more quickly.

Recommendation 12: Add a roll-up door at the loading dock

Category	Priority
 SPACE & LAYOUT	1 ————— 5 ▲
Phase	Relative Cost
B	\$

The existing loading dock doors are very tall, but would be more useful if they could be replaced with a roll up door and, if possible, widened. Roll up doors are more practical for loading zones and were highly recommended by the representatives from Rhinebeck High School (Figure 21).

PLAN DIAGRAMS

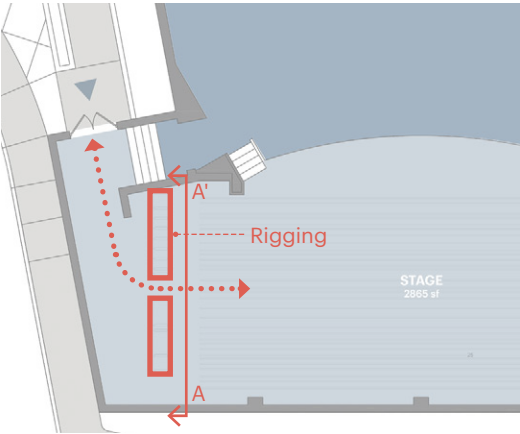


Figure 17: Existing plan obstruction

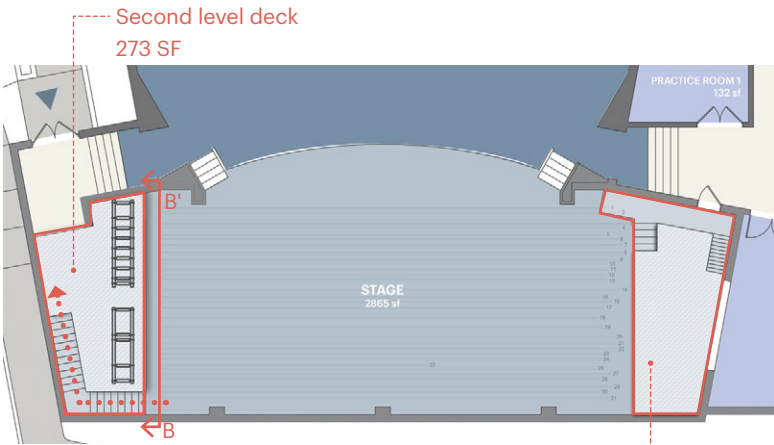


Figure 18: Proposed second level additions

SECTION DIAGRAMS

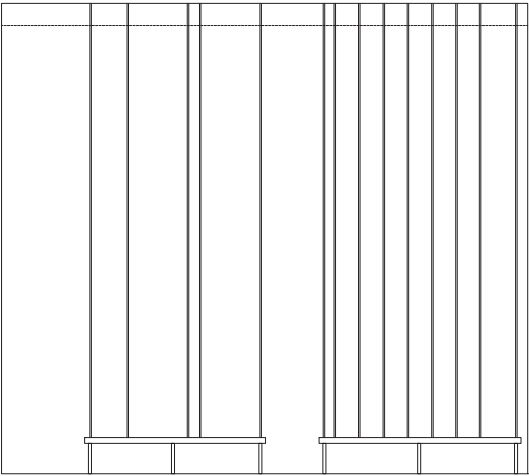


Figure 19: Existing section A-A'

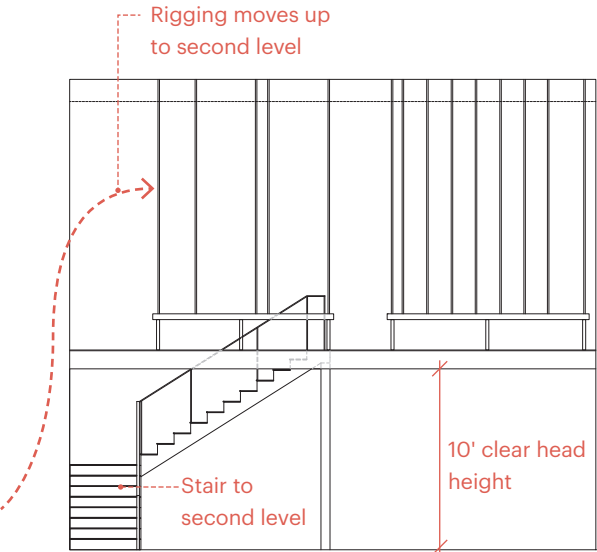



Figure 20: Proposed section B-B'



Figure 21: On the left is an image of the loading doors at Poughkeepsie High School. On the right is the roll-up door we saw at Rhinebeck High School. As the Poughkeepsie auditorium only has one set of loading doors, it is recommended that they be upgraded to a roll-up door.

Recommendation 13: Repair curtains

Category	Priority
 FINISHERS & FURNISHINGS	1 ————— 5 ▲
Phase	Relative Cost
A	\$

After a comprehensive analysis of the rigging system and all of the curtains, it was determined that a number of curtains were torn in places and in need of repair (Figure 30). Much of this damage is due to the movement of heavy bleachers across the stage that easily snag on the curtains. After the repairs are complete, it is recommended that these bleachers be stored elsewhere to avoid future curtain damage. Needed repairs are already underway and should be completed as part of Phase A at relatively little cost. For a full rigging inventory, see Appendix 2.

Recommendation 14: New projection system and audio upgrades (per Pro Sound Associates)

Category	Priority
 TECHNICAL NEEDS	1 ————— 5 ▲
Phase	Relative Cost
A	\$\$

Advisor Dominick Compana has already done a walk-through of the auditorium and submitted a scope of work for proposed upgrades regarding sound and projection systems. He has recommended a high definition video projection system with 10K Lumen, laser projector, and 20'x12.5' rear projection screen. For a copy of his proposal, see Appendix 3.

Per comments from Neal Grover, Poughkeepsie's soon-to-be technical director, and an assessment and proposal from Dominick Compana of ProSound Associates, the following systems upgrades and equipment additions are recommended, to be implemented as soon as possible:

- New microphones
- Boundary mics
- Two digital wireless microphone systems (1 handheld, 1 headset) with rechargeable batteries and dock
- Remote controlled audio mixer w/ noise gate and active feedback killing
- Simple auto/manual A/V switch in existing stage rack
- Digital signal processor for audio interface and future audio upgrades
- Four audio input wall plates (2 on stage apron, 1 behind each proscenium wall)
- Re-aim existing loudspeakers for improved performance
- New wiring for audio and video devices
- *Add P/A and live fee connections back stage and in dressing rooms*

*This is not an immediate need, but was recommended by representatives from Rhinebeck High School.

For a copy of the proposal from ProSound Associates, see Appendix 3.

FLOORING SYSTEMS



Figure 22: Professionally sand down and refinish existing floor
\$2-3/SF



Figure 23: Level and cover existing floor
\$1-2/SF

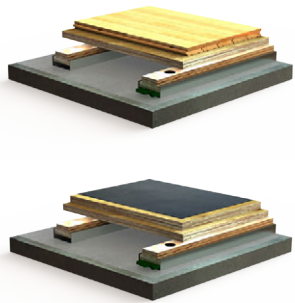


Figure 24: Remove wood and add sprung floor
\$2.50-3/SF

FLOOR SURFACE OPTIONS



Figure 25: Tempered MDF/Masonite, 1/4"
\$1.80/SF (not including paint)



Figure 26: Tempered Plyron, 3/4"
\$4-5/SF



Figure 27: Hardwood
\$6-10/SF



Figure 28: Stagelam
\$6/SF




Figure 29: Vinyl Harlequin Standfast
\$6.40/SF

Recommendation 15a: Repair and replace lights

Category	Priority
 TECHNICAL NEEDS	1  5
Phase	Relative Cost
A	\$

A full lighting inventory was completed for this study, through which it was determined that a number of fixtures needed repair or replacement. Requests for acquiring these fixtures have already been made (Figures 32-34). For a copy of the full lighting inventory, see *Appendix 1*.

Recommendation 15b/c: Phase in more flexible & movable lights

Category	Priority
 TECHNICAL NEEDS	1  5
Phase	Relative Cost
B	\$\$

The existing stage lights are growing increasingly impractical for the needs of the auditorium because they not only use a lot of electricity, but they do not offer very much versatility or flexibility. Anthony Scarrone, director at Beacon Players Theater, recommends looking at foot lights and movable lights, such as rolling light racks that students can more easily manipulate and adjust. As lights get phased out, it is also recommended that outdated lights be replaced with new, state of the art, LED lights that are safer to use, easier for students to be able to adjust, and more energy efficient. Though LEDs are very expensive, the transition will be feasible if it is done gradually. There are also incentives available through NYS and various energy providers for transitioning to LEDs, and the amount of money saved through electrical bills will quickly make up for the initial expense and save the district money (Figure 35).

Recommendation 16: Ensure ventilation of the stage

Category	Priority
 SYSTEMS	1  5
Phase	Relative Cost
B	\$\$

Based on photos of the ductwork (Figure 35), it is unclear whether or not the HVAC system reaches the stage area. Especially after the COVID-19 pandemic, it is important that all parts of the auditorium be properly ventilated. This item should be addressed as part of Proposition 1 of the recent bond.

Recommendation 17: Add an ADA accessible lift

Category	Priority
 SPACE & LAYOUT	1  5
Phase	Relative Cost
B	\$\$

Direct connection between the ground floor and the stage is required by ADA standards. Currently, a lift exists in the hall adjacent to the auditorium, meaning that the stage technically meets requirements. However, it is recommended that a mobile lift be acquired for direct wheelchair access between the auditorium level and the stage (Figures 37 and 38).



Figure 30: Curtain damage

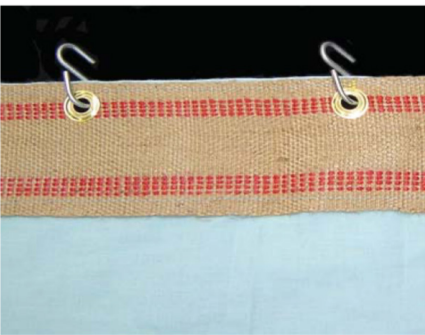


Figure 31: An image of the hanging mechanism for the curtains



Figure 32: House Lights



Figure 33: Light Tree



Figure 34: Old Leko



Figure 35: The strip lights shown here are very inefficient and don't provide much flexibility. It is recommended to eventually phase these out in favor of more adjustable and movable options.

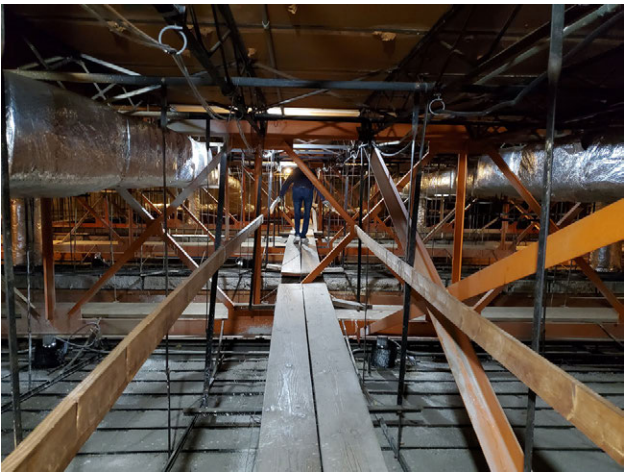


Figure 36: It's important to ensure that the HVAC ductwork extends and provides adequate ventilation all the way to the stage area.

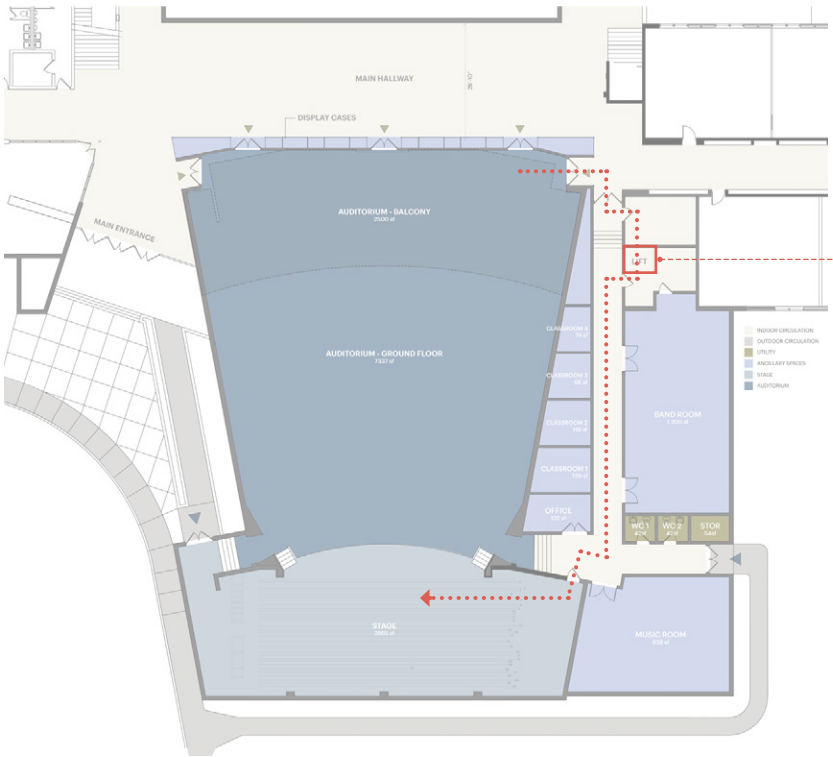


Figure 37: The lift in the hallway does make the stage ADA accessible per requirements. However, the route to the stage is not an easy one. It is recommended that a lift be added to the stage to create a more direct connection between the auditorium level and the stage.

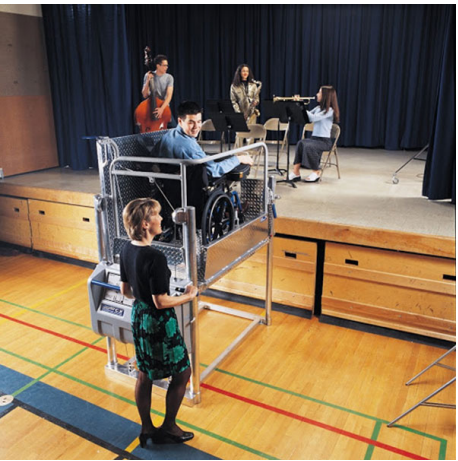


Figure 38: Example portable stage lift

Section 4 – Ancillary Spaces



Though the primary focus of this study was the auditorium, it is also important to understand use and functionality of the spaces adjacent or related to the auditorium. This includes music rehearsal spaces, practice rooms, storage, restrooms and/or dressing rooms, media/recording, and any other spaces used for practice or rehearsal of the performing arts programs. These spaces support and enable the functional and efficient use of the auditorium.

Recommendation 18: Ventilation and plumbing repairs

Category	Priority
 SYSTEMS	1  5
Phase	Relative Cost
B	\$\$\$



The bathrooms and many of the classrooms in the hallway adjacent to the auditorium are in desperate need of plumbing, ventilation, and basic finishing repairs to bring them up to a functional capacity. These upgrades should be included in Proposition 1 of the recent bond (Figures 39-41).

Recommendation 19: New media lab & dance studio

Category	Priority
 ANCILLARY SPACES	1  5
Phase	Relative Cost
A	\$\$

Principal Royce has already secured a room to be used for a new media lab run by the Art Effect and a dance studio. The room is the former Tech Office located in the east wing. Both the media lab and dance studio are indirectly related to programming that takes place in the auditorium itself. The dance studio, for example, may be a useful rehearsal space for after school clubs like Culture Shock, and much the Art Effect programs could become a key component in documenting and portraying performing arts work in the years to come. Much of the equipment for the Media Lab will be provided by the Art Effect, but the district will need to decide what equipment it would make sense to own outright. Additionally, the dance studio will require certain upgrades including a new dance floor and wall mirrors (Figure 42).

Recommendation 20: Outfit classrooms as practice rooms/dressing rooms

Category	Priority
 ANCILLARY SPACES	1  5
Phase	Relative Cost
B	\$

The current classrooms in the adjacent hallway currently function as storage space and practice rooms. However, none of these rooms are well designed for music practice. If additional storage can be found elsewhere, it is recommended that all of the rooms be converted into practice rooms/small rehearsal spaces. This will likely require the addition of acoustic panels on the walls, rugs or carpet on the floor, and lighting may need to be upgraded. The rooms that already contain sinks can also double as dressing rooms during performances, and will require additional outfits, such as mirrors and small vanities (Figure 42).



Figure 39

Figure 40

Figure 41

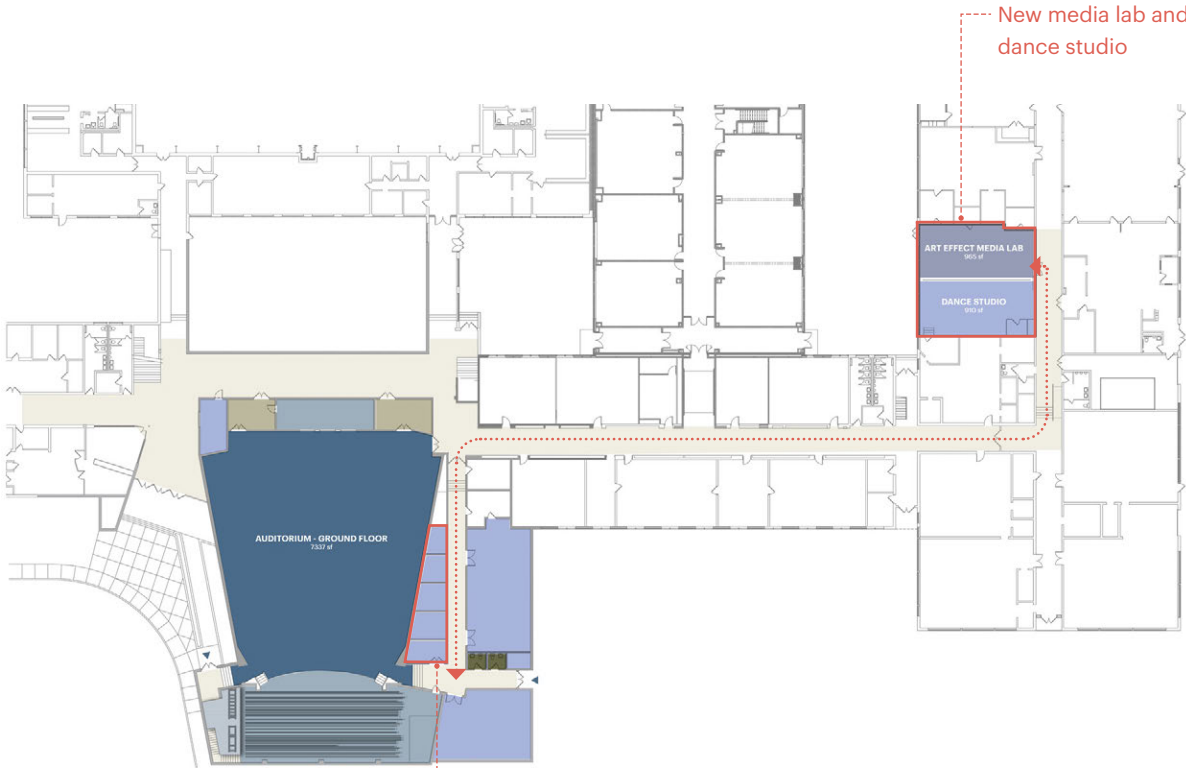




Figure 42

Recommendation 21: Convert two classrooms into a recording studio

Category	Priority
 ANCILLARY SPACES	1  5
Phase	Relative Cost
C	\$\$


As part of Phase C, it is recommended that two classrooms be combined and renovated to create a recording studio. However, if there is enough demand, this should be done in Phase B. This studio could be used by the music department, after school programs like Culture Shock and the Art Effect, and for Hip Hop Therapy, a program tried and tested by Ms. Royce in New York City. The rooms will need to be evaluated for viability, but this renovation would require at a minimum set of windows in the wall between two rooms and robust acoustical wall and ceiling treatments (Figure 43).

Recommendation 22: Add an additional rehearsal space

Category	Priority
 ANCILLARY SPACES	1  5
Phase	Relative Cost
B	\$

It was heard loud and clear during the conversation with the music department that there is a need throughout the department for more rehearsal space. Though space is tight at the High School, it is recommended to try and find a space near the current music wing that could be used for rehearsals not only for the music department, but also for dance, theater or other programs.

Recommendation 23: Convert the music room into a workshop

Category	Priority
 ANCILLARY SPACES	1  5
Phase	Relative Cost
C	\$\$

As theater programs take off at the High School that require large sets and props, having a workshop space near to the auditorium stage would be a welcome addition. The workshop would include some storage, carpentry tools and raw materials for construction of sets. As we observed at Arlington High School, the workshop could be a great opportunity for students to design and build sets themselves with oversight from a carpentry expert. In conjunction with a new workshop, the space just outside the east doors in this wing could be converted into an outdoor work space with a shipping container or shed for storage. The space would also greatly benefit from the addition of a loading dock on this side of the building (Figure 44).

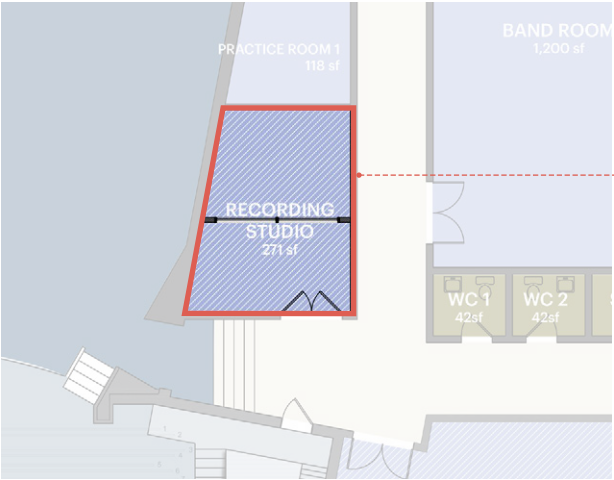


Figure 43

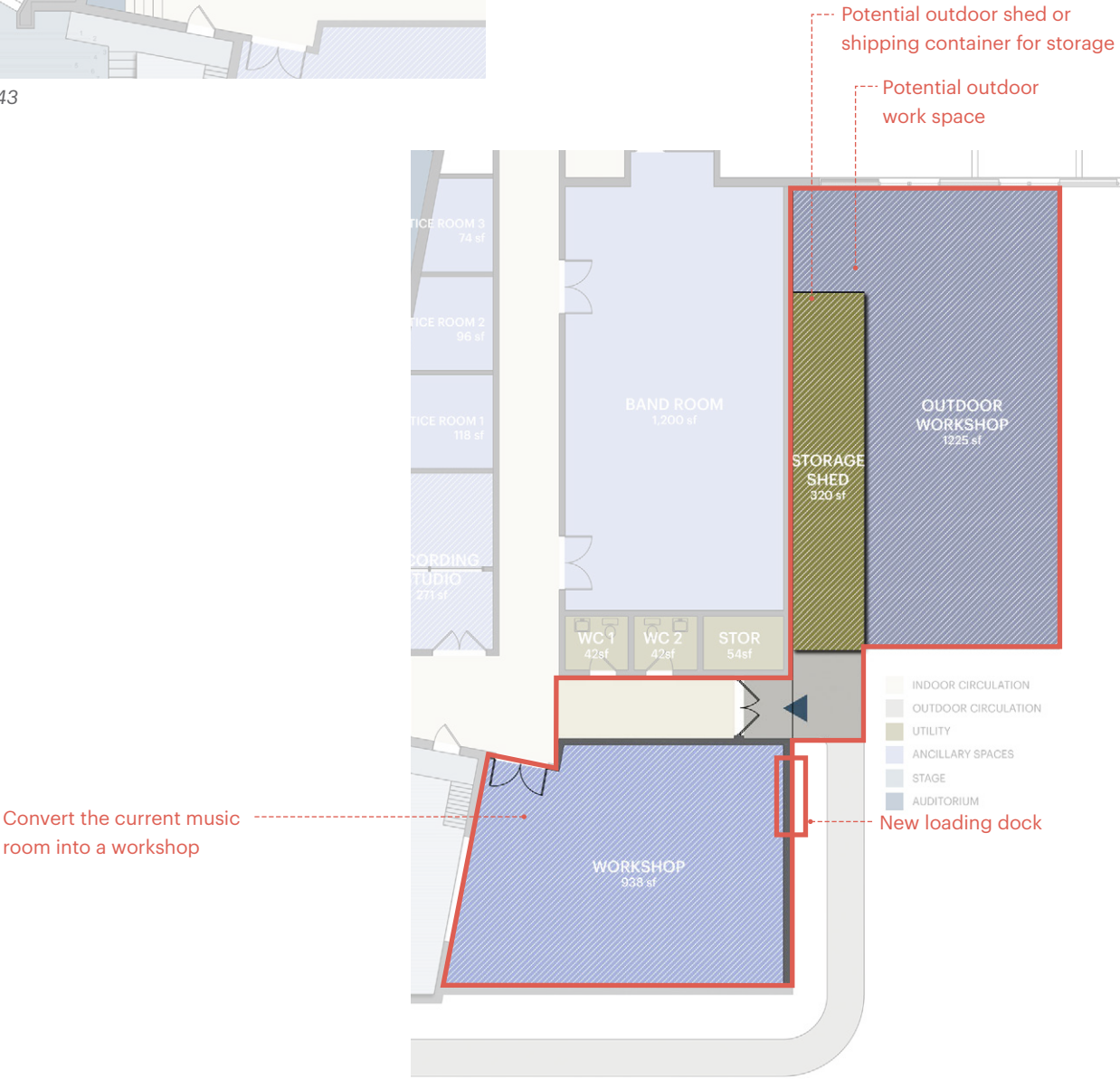


Figure 44

Next Steps

Next Steps & Recommendations

“This process needs to be student-centered.” - Kelleyann Royce

- Host a walk-through with sound experts to evaluate acoustic quality of the space.
- Get students involved! Interview Culture Shock (and other) students. Establish a student advisory committee to assist with the upcoming work.
- Present the report and proposed Phase A items to the board and district administrators for input and approval.
- Meet with the architect and contractor responsible for the capital improvement project to coordinate efforts.
- Acquire a more detailed cost estimate and budget for Phase A work.
- Make a decision about hiring Dominick Compana from ProSound Associates to complete his proposed scope of work for projection and sound.
- Identify funding mechanisms for Phase A work.
- Establish new relationships with community partners able or interested in being involved or contributing to the project.
- Begin Phase A work.
- Begin outreach and fundraising for Phases B and C.

Phase A Recommendations

Item #	Location	Description	Priority	Category	Qty	Unit	Unit Cost (\$)	Estimated Cost
								Phase A
Programming & Management								
1	N/A	Restructure Stage and Technical Management	5	Management, Maintenance & Security				\$
		Establish new Technical Director position						
		Establish a team of "Student Techs"						
2	N/A	Complete trainings in School Dude software for all users	5	Management, Maintenance & Security				\$

Item #	Location	Description	Priority	Category	Qty	Unit	Unit Cost (\$)	Estimated Cost
								Phase A
3	N/A	Hire and train a head janitor and designated janitorial staff	5	Management, Maintenance & Security				\$
		Hire a Head Janitor at the High School						
		Designate specific janitorial staff for the auditorium and associated spaces						
Auditorium & Balcony								
6a	Auditorium & Balcony	Repair and replace non-functional seats	4	Finishes & Furnishings	30*	ea.	300	\$9,000
13	Auditorium & Balcony	Repair damaged curtains	4	Finishes & Furnishings				\$
14	Auditorium & Balcony	New projection system and audio upgrades (per Pro Sound Associates)	5	Technical Needs	1	LS	\$54,000	\$54,000
15a	Auditorium & Balcony	Lighting Repairs & Upgrades	5	Technical Needs	1	Allow	\$5,000	\$5,000
		Fixture repairs						
		New fixtures						
19	Old Tech Room	Prepare room for the new Art Effect Media Lab and dance studio	4	Ancillary Spaces				\$4,550
		New technical equipment not provided by the Art Effect						
		New dance flooring			910	SF	5	\$4,550
		Wall mirrors						
20	Classrooms	Turn classrooms into functioning dressing rooms and practice rooms	3	Ancillary Spaces				\$
		Add acoustical paneling to the walls						
Phase A Preliminary Total								\$72,550

Section 2

Engagement Summary



Meeting Summary

PCSD Focus Group - Art, Dance & Theater

Tuesday, October 27th, 2020

4:30 PM via Zoom

Participants:

Core Group

Stacy Lee	Co-Director, NY Stage & Film
Danielle Green	Co-Director, NY Stage & Film
Heather Duncan-Carter (via email)	Art Department Chair

Goals of Engagement

- Understand how the art department and Culture Shock have used the auditorium in the past
- Understand challenges, concerns, and opportunities relating to past and future art and club programming
- Note participant suggestions or recommendations

“We need to create a platform for kids to be seen outside the classroom...and to cultivate and foster an all inclusive school environment” - Danielle Green

Key Takeaways

- Culture Shock began about 5 years ago by Stacy Lee and Danielle Green, two history teachers interested in promoting expression of self-identity, empowerment and culture. It is now a popular after school club that puts on a yearly talent show, performances for black history month, and other cultural celebrations. **The club's ultimate goal is to foster an all-inclusive school environment.**
- As an after school program, they do not have regular access to the auditorium. Rehearsals primarily take place in classrooms.
- They are able to book the auditorium one week before the performance. However, there have been times when they were unable to pull all of the pieces together on stage until the day of the performance, leading to technical difficulties.
- They have struggled with having functional lights and getting in touch with Stage Left lighting when needed. A couple of their performances were done largely in the dark.
- There are not enough microphones, and no wireless mics for theatrical performances.
- There is no way to communicate between the sound booth and the stage.
- They have no operational budget, so they have to get creative with props and costumes.

In the Future...

- Culture Shock would like to host a talent show 3-4 times a year, rather than just once.
- They are interested in a good projection system so that they can project large images on the back wall of the stage
- Some day, they would like to put on a bull blown musical.
- They are interested in a recording studio so that kids can create their own tracks.
- They would make use of a dance studio, as many of their performers are dancers.
- They would like to dressing rooms with mirrors, fairly close to the stage.
- The art department has expressed interest in turning the auditorium into an education-friendly and discussion-friendly gallery space.
- The art department would also be able to promote student artist’s development and participation in event promotion image-making, such as playbills, posters and other hard media

Meeting Summary

PCSD Focus Group - Media & Presentation

Wednesday, October 28th, 2020

3:00 PM via Zoom

Participants:

Core Group

Mary Ellen Iatropolis	Director of Education & Experience, The Art Effect
Tim McQueen	Leader of Ilharmonic

Goals of Engagement

- Understand how the Art Effect and Illharmonic has been involved with High School performances in the past
- Brainstorm ways in which community organizations, such as the Art Effect and Illharmonic, can better integrate into school programming, both within and outside of the school curriculum
- Understand the spatial and technical needs of such programming
- Understand how community organizations interpret the concept of "Community School"

“The auditorium could become a community asset, source of income, and hub of community and civic life.” - Mary Ellen Iatropolis

Key Takeaways

The Art Effect Media Lab

- New workforce development media programs will be held at the HS with the creation of the Media Lab. The Media Lab is set to be located in the room that was previously the "Tech Office" and shared with a new dance studio. The Art Effect is finding funding to supply equipment that will bridge the gap between what the Art Effect has and what the school owns.
- The Lab will be used on Saturdays during Saturday Morning Lights program for HS college and career track
- The Lab will also serve as a more permanent in-classroom resource for various classes. They will work with various partners to put on 2-week workshops created by the students
- They envision using the Auditorium for film screenings, screenings of work, educational work, and entertainment.
- Ideas about future events in the Auditorium include: partnering with PKGO or First Fridays for festivals and events, a mini film festival with film makers, the Reel Expressions film festival, exhibitions
- The Media Lab may also be able to partner with other performance groups to provide better coverage of performances. They can also act as documentarians for the process of Auditorium transformation and build the argument for the need for new state of the art equipment at the High School.

Illharmonic

- Illharmonic was born out of an experience at one of the winter concerts when turn-out was very sparse. He realized how important it was to get the community more excited about and supportive of music and performance arts, both inside and outside of the school environment. Illharmonic is an outlet for musical and technical development as well as entrepreneurship.
- Tim believes that a hands-on vocational training program for students is critical
- He also wants to open up opportunities for other interests, such as Podcasting and sound mixing - could make use of a recording studio if one existed
- The auditorium needs a state-of-the-art projector, an upgraded sound board, a live mixing board, and really good quality lighting
- Illharmonic members have become role models for current High School students - there might be opportunities for mentorship

Meeting Summary

PCSD Focus Group - Music

Thursday, October 29th, 2020

11:00 AM via Zoom

Participants:

Core Group	
Joe North	Music Department Chair
Brandon Codrington	Orchestra Teacher
Jay Lynch	Chair for Elementary School Music
Mike Colucci	Head of the Middle School Music Department
Kris Giangreco	E-Tech Principal and Musician

Goals of Engagement

- Understand how the music department typicall make use of the auditorium and rehearsal spaces
- Understand spatial and technical needs as it relates to musical instruction and performances
- Understand opportunities for future performances and collaboration within and byond the music department

“The auditorium is more than just the High School auditorium; it is a place for the entire district to come together to experience the talent of our youth.” - Joe North

Key Takeaways

- Elementary School concerts have been consolidated into an all-elementary concert once a year at the High School or Middle School auditorium
- The High School and Middle school have a collaborative concert every year, usually at the High School auditorium
- The space is very large - 80-90 students can fit on stage and over 1,000 in the audience. This is one of the largest performance spaces in Dutchess County and can allow for combined concerts. If the space were maintained better, this could be a huge resource both for the district and beyond
- **Vision from the district level:** Dr. Rosser is adamant that our arts students will be celebrated in this district. He wants to find at least 15 different ways to recognize our K-12 art students so that they are celebrated by the community both in and out of the school
- Neal is working with Sue Stevens to have more control over the auditorium calendar so that it is easier to coordinate and optimize use of the space throughout the year – the district is moving to School Dude booking software for space, rental, and scheduling management
- Key collaborators include: Dutchess Music Academy, the Bardavon and the County Government

Needs

- Proper sound and a P/A system
- Great amplifiers and great speakers,
- A good sound board and more microphones
- Adequate lighting – Parents can’t see their kids
- Ensure curtains are functional
- Another large rehearsal space for chorus
- The Middle School auditorium is unusable and needs to be addressed as well
- More rehearsal and performance spaces district wide
- Costume room and equipment storage
- More wing space – storage of the risers takes up a lot of space that could be better used
- Look into including risers that are built into the stage and push in and out
- Recording studio to create, mix, and edit for auditioning tapes, demo tracks, and more
- Radio station for podcasts, morning announcements

Meeting Summary

PCSD Focus Group - Rentals

Thursday, October 29th, 2020

10:00 AM via Zoom

Participants:

Core Group

Robert McDow	Facilities Manager
Sue Stevens	Assistant Principal

Goals of Engagement

- Understand the rental process and what organizations have rented the auditorium in the past
- Understand challenges and barriers to renting the auditorium
- Understand the renovation plans associated with the capital bond process
- Understand security and maintenance procedures and challenges

The goal is to create a self-sustaining theater through rental income. - Neal Grover

Key Takeaways

Rentals

- No rentals this year due to COVID – still working on new facility use requirements to account for safety
- Dance groups are regular users - there are five groups that come back regularly
- Stage Left used to work with the groups to manage their technical needs, but his contract was not renewed this year
- The proposed new Technical Director, Neal Grover will help with managing rentals moving forward
- Current Process: Initial applications for rentals goes to the Principal, then to Sue who works up the fees. A copy of the user contract goes to custodial staff and another to Stage Left who then coordinates with the renter about technical needs. Stage Left would send his invoice for time worked back to the district.
- The district is moving to School Dude software to streamline the booking and billing process
- They would love to get everything to be electronic, including billing, scheduling, and invoicing, but

they need someone on the technical end to assist

- Sue, Neal and other potential users need to go through a tutorial on School Dude

Security & Maintenance

- The Security Director is in charge of assigning security workers to work when there are events
- The High School is in need of a new head custodian who is responsible for assigning workers for events
- There hasn’t been a regular cycle of maintenance in the past, and there are no regularly accessible electricians or HVAC mechanics to assist when there are issues
- The Director of Facilities has been in and out – a new permanent Director is needed
- With the help of a new Facilities Director, they need to figure out how best to spend money and whether or not its worthwhile to bring in an electrician and HVAC specialist
- They know they need to ramp up their maintenance work – the floors are not in great shape, and poor maintenance and cleaning deters users and renters
- Kids have been pretty destructive when it’s being used for a holding area - eating, tearing up seats, etc.– The room will now be scheduled for academic and performance related activities, and it will be locked when not in use
- Returning of keys when staff leave is not great. It would be easier to have a swipe entry system and electronically keep tabs on who accesses the auditorium and when. However, keys will function for now, as long as there is also lockable storage for equipment

Facilities

- With the passing of Proposition 1 of the school bond, improvements to the roofs, infrastructure and HVAC systems district-wide are high priorities. The first goal is to fix the roofs.
- An RFP is out for architects and construction management teams to run the capital improvement process Once a team is selected, they will need to work to determine how much funding will be allocated to the High School for Proposition 1, and how that can address some of the auditorium needs
- The A/C went down last summer and definitely needs upgrading
- They used to have an electrician on staff, but he retired a couple of years ago because he was nervous about all of the problems

Meeting Summary

Community Focus Group - New York Stage & Film

Thursday, November 19th, 2020

5:00 PM via Zoom

Participants:

Core Group

Chris Burney Creative Director, NYS&F

Liz Carlson Artistic Director, NYS&F

Thomas Pierson Executive Director, NYS&F

Goals of Engagement

- Understand the mission and values of New York Stage & Film
- Understand the current Powerhouse program and how it might develop in the future
- Brainstorm opportunities for further collaboration between the Poughkeepsie City School District and NYS&F

We want to become a better community partner. - Chris Burney

Key Takeaways

- NYS&F has a 35 year relationship with Vassar, out of which the Powerhouse program has remained a consistent collaboration
- They are eager to preserve the elements of that relationship that make sense for everyone, but to keep exploring new ways that NYS&F and be of service within the artistic and local community. They want to be deeply and more widely impactful.
- They are currently in the process of determining how Powerhouse might change in the near future. An immediate need is to find places where they can do their work next summer, knowing that Vassar will be in a somewhat compromised place
- They could envision using the auditorium for readings as a part of the Powerhouse festival. This would require minimal technical equipment and use of the space for about a week in the summer. This could be a great opportunity for a larger audience to connect with the Powerhouse artists.
- NYS&F could augment the system in place – They will be able to bring in a lot of the equipment they will need as long as the space has a clean, functional foundation
- **Missed opportunity:** engagement with the local workforce - artists, students of the area
- They are not in a position to create a specific program for youth. However, they can provide access and training opportunities via observation and active internships
- 5-10-year goal: a model like The Yard theater in London where members of the local community are hired, but also have a separate community space that is run by the community, but supported by The Yard.
- Summer Leadership Forum - targeted meetings throughout the summer with interns. Open to the community and students to be brought in for workshops and to see how the art is made.

Meeting Summary

Community Focus Group - Poughkeepsie Youth Theater

Tuesday, November 17th, 2020

10:00 AM via Zoom

Participants:

Shawn Byrd Founder and Director, Poughkeepsie Youth Theater

Goals of Engagement

- Understand the history and mission of Poughkeepsie Youth Theater
- Understand spatial and technical needs of the program
- Understand upcoming plans for after school theater programs in the High School via the Empire State Grant

What do you want to say about the world you live in? How do you say it?. - Shawn Byrd

Key Takeaways

- Poughkeepsie Youth Theater began 4 years ago in the Family Partnership Center
- Young people from 13+ come together to make original theater about what they care about – “divising”
- The productions are all about: "What do you want to say about the world you live in? How do you say it?"
- They have always worked very minimally – very few technical attributes, no body mics, and very little budget. For props and costumes, they usually just use what they can get their hands on
- Her husband is a sound designer and typically manages their sound effects
- They typically use just one follow spot and a basic light grid
- Next year Shawn will be moving into the High School as part of the Empire State grant with Vassar to run an after school theater program – she hopes to collaborate, not compete, with Culture Shock, who already does something similar
- The new program will be a more traditional theater approach - to put on plays. Young people will learn traditional acting techniques, but she still wants it to be reflective of who these young people are. Designed to complement one another? She expects them to meet once per week after school for 3 hours and hopes to use the auditorium for rehearsals
- The Empire State Grant provides 3 years of funding specifically for community-based programs that provide supplemental offerings to the students

Spatial and Technical Needs

- Up-stage pass-through
- Wing-space
- Dressing rooms
- Storage room
- Follow spot booth up high
- Wireless mics for performers
- Sound mixer within the house
- Good speakers
- Screen for projection
- Would definitely use a black box theater
- Probably wouldn't use the fly system

Meeting Summary

Community Focus Group - HV Performing Arts Lab

via Email

Participants:

Liz Dahmen

Founding Artistic Director, HV Performing Arts Laboratory

Goals of Engagement

- Understand the history and mission of the HVPAL
- Understand the scheduling, spatial and technical needs of the program
- Understand goals and plans for the future of the program

If this is a learning environment, we want to train them on the most up to date technology out there. - Liz Dahmen

Key Takeaways

- The most important aspect of a performance space is how modular it could be. A traditional proscenium stage is not much use to them, as the work they do tends to be experimental in nature. They soften the border between audience and performer, so working in a black box, where they could constantly modify where the audience is in relation to the performance is a big boon for them
- Good acoustics and a modern light board are key
- In the rehearsal space, a floor that is forgiving (not concrete or tile) is important for movement and dance. A sprung wood floor is ideal
- They would also love to incorporate storage for cubes so it is easy to work in an empty space or bring in prop "furniture" as needed
- With a proscenium stage, the option to build out a thrust or apron would be exciting – anything that softens the line between actor and audience
- For students, they (ideally) would have a performance space that mimics a professional theater space exactly. Technical theater training (lights and sound) should be fully outfitted
- Need wireless mics and a lighting grid
- Projection capabilities would be amazing
- They would be excited to make use of a fly system

Meeting Summary

Consultant - Anthony Scarrone

Thursday, October 1st, 2020

8:00 AM @ the PCSD Auditorium

Participants:

Core Group

Anthony Scarrone

Director, Beacon Players

Goals of Engagement

- Understand the history, development and current operation of the Beacon Players Group and its auditorium
- Record recommendations from a knowledgeable and experienced director

Don't be afraid to collaborate with other local schools. - Anthony Scarrone

Key Takeaways

Funding

- Received a NYS Grant of \$25K for sound and lighting
- All technical and equipment needs go through the district
- All other costs are paid for by performance and rental income
- Fundraising: silent auctions,

History

- Started as a “drama club”
- Set up a series of general meetings and gradually worked their way up from 3 to 30 kids
- Got the chorus teacher, art dept involved
- Began going to parent meetings and found super talented parents who could help
- Put on “Beacon Celebrates the Arts” - big event at the school including local restaurants and businesses

Personnel (see Beacon Players Organization Chart, Appendix __)

- Good staff is critical to their success
- Scarrone was able to find parents with useful skillsets to assist him
- District
- Superintendent, Principal, Head of Facilities (Anthony Dumato), Faculty Advisor (Lori Ladue), Randy Carusso (Technical Theater Director) - paid for by the district
- Lighting director (volunteer)
- Theater Techs (paid students): each tech leads a specific crew (set, costumes, sound, lighting...) - paid for through earnings
- All renters go through the techs
- Mandated weekly production meetings with all the Techs and directors

Equipment

- Equipment inventory is done every year -usually starts in July and is stored as an online database managed by the students
- Equipment that they did not use goes to the Middle School
- Gets a lot of equipment donations
- Loves using foot lights (Troy Atkinson donated)
- 3 scrims
- Really likes to use moving lights and is in the process of transitioning to LEDs
- Moving lights vs. strip lighting allows for more flexibility and are easy for the students to manipulate
- Highly recommends getting rid of the very old lights as opposed to trying to fix them up
- Rolling lighting racks for excess equipment
- Their sound board is in the middle of the ground floor space, which is not recommended. The sound board should be on the ground floor in the back
- Beacon has beautiful acoustic panels on the ceiling
- Projection capabilities allow the space to be used for board meetings, public assembly meetings, etc.
- A large projector drops from ceiling
- 1 large screen + rear projection screens – Beacon has two rear projection screens he could donate
- Stage: recommends black masonite (8 yr lifespan)
- Beacon typically build sets on stage (connects to an outdoor workspace)
- They have one small room for costumes and one prop room
- They are in the process of securing 2 sheds for storage from athletic department
- They use the library, the chorus room and classrooms for rehearsals when they can't use the auditorium
- Ceiling: suggested using a dropped house truss for speakers and lighting

Meeting Summary

Consultant - Jim Brady

Thursday, October 22nd, 2020
4:00 PM @ the PCSD Auditorium

Participants:
Core Group
Jim Brady

Goals of Engagement

- Record key recommendations from a theater and performance space expert

Key Takeaways

- Set aside a predetermined amount of money specifically for quick upgrades (i.e. new bulbs, fixture rehab, new gel, paint, replacement chairs, etc.) Jim recommends around \$20-25K. This amount should be a stipend available through next year without the need to get approval from the financial officer every time.
- Add another floor to the wings that can be used for storage
- Lift the fly system off the ground to allow for loading/unloading and add another floor for storage
- Put in sound/light boxes at the rear 5 doors to keep sound and light from interrupting performances
- Look into options to make the stage ADA accessible - lift/ramp
- Lighting - LEDs are around \$1000 per fixture. Worth looking into, but will need to be phased
- Find an architect for the upgrades that has prior experience designing auditoriums and performance spaces. Include a list of recommendations on architects and sub-consultants
- Balcony should be made more accessible if it is to be used
- Walls - may want to think about painting a more neutral color or

- covering with a mural or acoustic panels - have an acoustical expert evaluate the space
- Add a workshop
- Could the underside of the stage be used for storage?
- Can the bathrooms be enlarged?
- Loading dock should have a roll up door
- Add a wardrobe room? (Should include washer and dryer)

Meeting Summary

Interview - Kelleyann Royce

Monday, December 21st, 2020

1:30 PM via Zoom

Participants:

Kelleyann Royce, High School Principal

Neal Grover, High School teacher

Evelina Knodel, MASS Design Group

Goals of Engagement

- Understand Ms. Royce's background and vision for the Poughkeepsie High School and performing arts throughout the district
- Hear about specific programs Ms. Royce is planning to implement in the coming years
- Gain perspective on the role of the performing arts in transforming the lives of students in this district

No more broken promises. - Kelleyann Royce

Key Takeaways

Describe your vision for performance arts in the Poughkeepsie City School District.

- *Performing has always been a part of my life since I was a child, and knowing my personal experience of being on stage, and all the hard work paying off once you get to the stage and get to feel that sense of accomplishment. I know what that feels like and I want my students to be able to feel that too.*
- *I want to provide a safe space for students through the performing arts to be able to express themselves, dive into their talents, and figure out if they have a passion.*
- *Performing arts also provides opportunities behind the scenes - the performance can't go*

on without sound, lighting, music, back drops, props, make-up, and costumes... This is where so many different parts of having a performance come to life.

What do you see as the primary barriers to students pursuing careers in the arts in the PCSD?

- *I only had 4 weeks in the building before COVID, so there was not enough time to see it and speak to the children, but based on what I do know, we talk a lot about the achievement gap and closing the achievement gap. Are we providing enough opportunities to our youth? If the opportunities aren't available, that is a barrier.*

- *We also need to provide more opportunities externally - expose them to the arts. Put them in spaces where the arts are occurring in the community and in the field. That way they have reflective opportunities for them to decide if this is a career they want to pursue. For example, internships and field trips - allow them to see shows and Q&A with actors and technical crews. Allow them to ask questions of the experts. What are they curious about?*
- *Good local programs include County Players in Wappingers, the Bardavon, and the Vassar theater program.*

What new programs are you planning to implement in the coming year?

- *Big projects include: upgrading the theater, creating a new dance studio/black box space for spoken word, poetry slams, smaller performances, etc..., and a new Art Effect Media Lab. Media lab after school programs would be here in the building, and students will be able to earn elective credits towards an alternative path to graduation.*
- *Other ideas include: a radio station for podcasts. There is already a room outside the library that can be used for this.*
- *Full recording studio - this could be used for hip hop therapy in the music wing.*
- *All of these spaces should be just for in school programs - kids should have access not only during out of school hours, but after graduation*

Tell me more about Hip Hop Therapy

- *Hip Hop Therapy is not a dream, but something I've done before in New York City. I have connections and evidence that it can work (JC Hall, Social Worker).*

- *Hip hop therapy has been proven to increase graduation rates through the love of music and academia and working on self. It doesn't stop at graduation.*
- *It isn't music therapy. Hip hop and rap can really tell a story in a short amount of time*
- *I want to increase digital media arts as a full time program*
- *Performers need agents, because it's hard to talk about yourself. You need others who can advocate for you. You need an environment of more encouragement rather than students believing you're not good enough leading to very low self esteem*
- **Neal Grover:** *You need credible people to walk in and say you are good enough and you are meant to be here - now, how can you get better? You need to provide opportunities for young people to build confidence in the work that is accomplished*
- *We want to teach children how to sell themselves without it having to be something super grand - be competitive, but do it subtly*

Describe your vision for the auditorium - what district events are hosted there? How might it be used by the community? Who is managing and running the space?

- *First of all, everyone can use it – Mi Casa Su Casa.*
- *I don't want their first day in High School to be their first time meeting me. The doors should be open - you should be able to get exposure at younger ages.*
- *I want to bring the community in-house*
- *I'm working on building an amazing team that will set a high bar so that people in the community want to use the theater,*

feel welcomed, feel supported and want to make this their space - whether its meetings, performances, fashion shows, fundraising events. Why not?

What are your goals for the coming year and this first phase of auditorium work?

- *As we move this forward, I just want to get children involved in the process and to stay in the process and watch the fruits of the labor truly come to fruition.*
- *No more broken promises*
- *Students are tired of being told something is happening and not seeing it happen.*
- *The process and the facility need to be student-centered.*



Site Visits

Arlington High School

William J Sweeney Performance Hall

1157 State Route 55
Lagrangeville, NY 12540

Date of Tour: October 29th, 2020
Attendees: Carlene O’Connor (Head of Theatre Arts , AHS), Gully S, Neal G, Chris B, Chris Greco, Robert L, Evelina K, Alison S

Overview

Year of latest renovation	2008-10
Maximum capacity (# of seats)	1208
Balcony? (Y/N)	Y
Balcony accessible from auditorium? (Y/N)	Y
# of public entry doors	4
Light/sound traps at entrances? (Y/N)	Y

Technical Equipment

Projection	
Location of projector	Mounted under balcony
Front or rear projection?	Front
# of screens	1
Scrim? (Y/N)	N
Lighting	
LED's? (Y/N)	N
Type of house lights	Use theatrical lights as house lights
Location of light board	Back of ground floor
Sound	
Acoustical panels? (Y/N)	Y
Location of panels	Ceiling only
Intercom? (Y/N)	Y
Location of sound board	Back of ground floor

Stage

Floor material	Black masonite + black FRP over proscenium (not recommended)
# of loading doors	3
Loading door type	Large double doors
ADA accessible? (Y/N)	N
Proscenium Stage? (Y/N)	Y
Pit? (Y/N)	N
Fly system? (Y/N)	N
Dance floor? (Y/N)	N
Band shells? (Y/N)	N
Risers? (Y/N)	Y
Ventilated? (Y/N)	Y

Key Takeaways

Curriculum

- Theater arts is taught as part of the curriculum by Carlene O’Connor (5 classes - drama, production, actor studio...). The theater program is called the “Admiral Players”
- The music and theater departments share the auditorium and the black box for both instruction and performances
- Music classes typically practice and store instruments on stage
- Theater rehearsals take place in Black Box Theater as Band is mostly using auditorium

Management Personnel

- Director of Facilities (manages external bookings)
- Technical Director
- Music Dept Coordinator

Ancillary Spaces

Black Box Theater	1
Band Room	1
Chorus Room	1
Dance Studio	1
Recording Studio	0
Scene Shop	1
Wardrobe/Costume Room	1
Prop/Scenery Storage	Shipping container outside
Ticket Booth	1
Dressing Rooms	0 - use wardrobe room

- Theater Director (Carlene)
- Hoping for an operations manager for supplies, replacements, maintenance

Rentals

- They rent out mostly to dance schools and for graduations

Budget

- No specific budget for auditorium needs
- Budget for “Admirals (theater) Club” - remains at around \$30-35K

Ancillary Spaces

- Black box theater
- Music suite (band room, choir room)
- Dance studio (connected to PE programs, but used for rehearsal for Step team, KPop,

Bollywood...)

- Scenery shop: behind auditorium, has small loading dock with a volunteer “Master” Carpenter” to oversee students
- Trailer in back for storing theater props/scenery (also stored in hallway)
- Costume shop (no washer/dryer) - also used in lieu of dressing rooms

Entrance and details :

- The auditorium has its own dedicated entrance with a ticket booth and restrooms nearby. Carlene noted that the ticket booth was too close to the doors, causing back logs.
- There is a hearing aid and children’s booster seat distribution window located beyond ticket booth
- Music storage & practice rooms have dedicated locations in a "music wing"
- Lighting rentals go through 4Wall Lighting (based in NJ)
- Lighting /Sound Booth is located in dedicated space at back of theatre on the ground floor
- Light/sound trap spaces flank sound booth at the entrances

Auditorium

- Presently has an extended proscenium stage with black FRP on top and a scaffold substructure - no storage beneath and no pit
- No fly system, which often limits the possibilities of their productions
- Catwalk access only to prequalified/trained persons with safety harnesses difficult to access houselights
- Stage Floor is black masonite, which is good quality but has been compromised in the past due to high humidity

- Multiple large loading doors are key to being able to move large sets from the workshop to the stage

Lighting

- Theatrical lights are used as houselights – not LED’s
- Access to the house lights is limited

Sound

- Acoustics are good. There are acoustic panels on both the walls and the ceiling
They are in need of a new sound board
- They have very nice sound trees on either side of the stage
- Sound equipment is rented from Four Wall Entertainment

Black Box Theatre

- Very nice to have and has a lot of flexibility in terms of use. The space serves as a classroom for theater students, Carlene's office, and occasionally a location for band practice. It's nice to have a space where it is easy to rearrange everything.
- Band uses the space for more or less 3 weeks when auditorium is in use by the theater program. The space is too small and too loud for band practice.
- Has a steel deck raised floor which functions as performance area - may be better without it



▲ It's nice to have a ticket booth near the building entrance, but its proximity to the entrance causes a back log on performance days.



▲ This auditorium includes a zone at the entry for sound and light traps around the doorways, a sound and light booth, ticket booth, and stairways to the balcony.



◀ Very large and fairly new projector hung from the balcony ceiling.

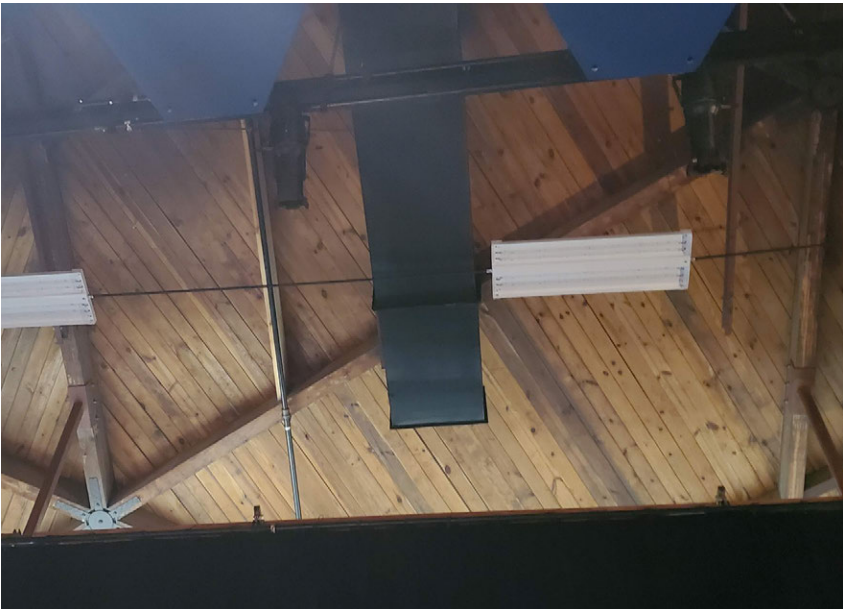


▲ The balcony and its structure were added during the renovation in 2008-10, making the ceilings in the back quite low



◀ Large acoustic panels fill the ceiling, but not the walls

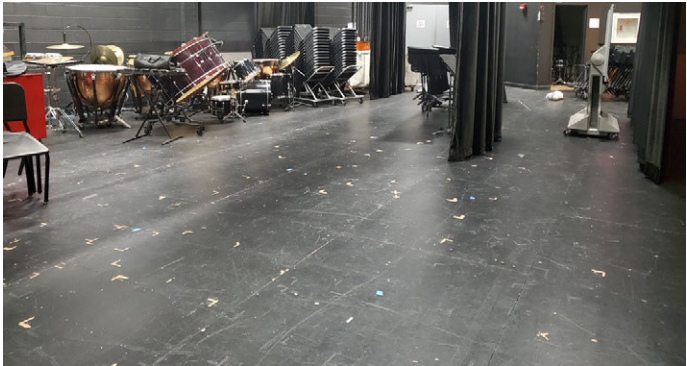
Band instruments are typically stored on stage and are moved when there are performances ►



▲ It is important that ventilatiion extends all the way to the rear stage area



▲ Black RFP covers the proscenium extension – this material is not recommended as it is slippery.

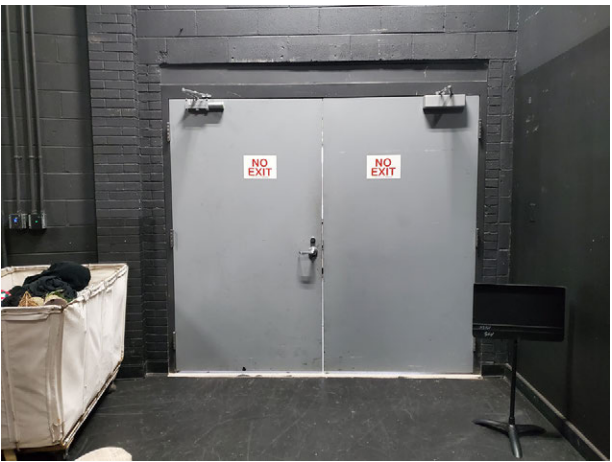


◀ The floor is black masonite, which performs well for music, theater, and dance. However, high humidity can cause it to bubble.

This is a view of the sound/light booth in the back of the auditorium. ▼



▲ This is a view of the ticket booth located in the back of the auditorium



▲ Large loading doors are important for being able to move sets into and out of the space



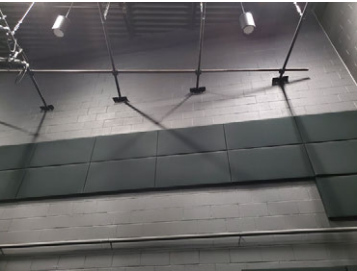
This is the large costume shop/dressing room



Many props and pieces of past sets get stored in a large hallway that runs along the edge of the auditorium



A prior mechanical room was transformed into a workshop for sets run by a master carpenter



The black box theater is used as a theater rehearsal space and is occasionally used for band practice when the theater groups are using the auditorium. It has very tall ceilings. However, the acoustics are fairly poor.



Site Visits

Rhinebeck High School

45 North Park Road
Rhinebeck, NY 12572

Date of Tour: November 5th, 2020
Attendees: Albert Cousins (Superintendent), Facilities Director, High School Principal, Middle School Principal, Gully S, Neal G, Chris B, Kelleyann Royce, Robert L, Evelina K, Alison S

Overview

Year built	2006-07
Maximum capacity (# of seats)	639
Balcony? (Y/N)	N
Balcony accessible from auditorium? (Y/N)	N/A
# of public entry doors	2
Light/sound traps at entrances? (Y/N)	Y

Technical Equipment

Projection	
Location of projector	Light and sound booth above
Front or rear projection?	Front
# of screens	2
Scrim? (Y/N)	Y
Lighting	
LED's? (Y/N)	N
Type of house lights	Pendant and recessed
Location of light board	Light and sound booth on second floor
Sound	
Acoustical panels? (Y/N)	Y
Location of panels	Ceiling and walls
Intercom? (Y/N)	Y
Location of sound board	Center of ground floor

Stage

Floor material	Black masonite + wood over proscenium
# of loading doors	2
Loading door type	Large roll-up doors
ADA accessible? (Y/N)	Y
Proscenium Stage? (Y/N)	Y
Pit? (Y/N)	Y
Fly system? (Y/N)	Y
Dance floor? (Y/N)	N
Band shells? (Y/N)	Y
Risers? (Y/N)	Y
Ventilated? (Y/N)	Y

Key Takeaways

Recommendations

- Have a designated auditorium manager
- P/A and live feed in the dressing rooms, sound/light booth and on stage for communication
- Seats that are comfortable, but don’t promote slouching
- Pits are great, but make sure the stage is easy to install/uninstall
- Get a large screen and make it automated
- Ample storage
- Deep stage
- Band shells?
- Large roll-up doors at the loading dock
- Sound-proof practice rooms

Management

- Really interested in having an auditorium manager who can help with rentals, upkeep, technical management, etc.
- House manager (stipended position)

Ancillary Spaces

Black Box Theater	0
Band Room	1
Chorus Room	1
Dance Studio	0
Recording Studio	0
Scene Shop	0
Wardrobe/Costume Room	1
Prop/Scenery Storage	Shipping container outside
Ticket Booth	1
Dressing Rooms	2

- Director of facilities
- Designated custodian cleans and secures the space
- No vocational program for technical production. Often tap students who have graduated to come back and help with technical production
- Suggestion to have a performing arts coordinator to manage external relations
- Light and sound advisor
- Artistic director
- Production managers - specific to each production
- Fall/Spring musical director and choreographer are paid a stipend through an out of school budget
- Dutchess County school board association - has a list of stipend

Security

- Custodians, music dept and production

managers have keys

- Keep the space locked throughout the day

Schedule

- Building production calendar (developed 1 year in advance)
- Concerts, rehearsals, blackout rehearsals,
- Develop hierarchy for space usage:
- 1. School curriculum 2. Extracurricular activities 3. School sponsored activities 4. External
- Do they need the entire auditorium or just the stage?
- More communication, more collaboration, fewer silos

Budget

- There is no designated budget for the auditorium, but it is not difficult to address equipment needs - go through facilities manager
- Larger budget items do need to be negotiated as a piece of the district-wide budget
- HS principal has a budget for specific productions, especially musicals. Revenue from ticket sales goes back to support future productions

Ancillary Spaces

- Chorus room
- Band room (sometimes used as a dressing room) - has a built-in P/A system
- 2 classrooms
- Gym locker rooms (used as dressing rooms)
- 2 bathrooms
- Storage shed outside (old shipping container) - for sets and props
- Wardrobe is stored in the basement

Projection

- front projection from upper booth (hard to get to quickly, far away)
- Prefer to set up a portable projector
- Built in intercom
- 1 small electric screen (wasn’t big enough)
- Larger screen that was brought in but not automated
- Psych and scrim - used quite a bit

Seating

- Seats in the back have side tables so they can be used for testing
- Seats are comfortable, but promote slouching. Recommend looking at the seats in Marist’s Fusco Hall

Lighting

- Theatrical lights are used as houselights – not LED’s
- Access to the house lights is limited

Sound

- Using a very old sound board located in the rear middle of the room..
- In need of a new sound and light board
- Upper sound and lighting booth is nice, but not heavily used because it isn’t super accessible
- Acoustical panels on the ceiling and walls
- Good acoustics and lighting based on experience

Stage

- Stage is not very deep - difficult to move around during productions
- Have a pit, but very difficult to swap out the stage for the pit and vice versa



▲ The sound board and control equipment are located at the rear of the front seating area.



◀ The sound board is very outdated and needs to be replaced.



The second floor contains a 3-bay space for sound and lighting control. While this is still used, it is more convenient to control sound and projection from the ground floor, especially for small events. ►



Acoustic panels line the ceiling and walls ►



◀ This stage has a pit in front. There is a proscenium stage apparatus that extends out over the pit when it isn't needed, but it takes a considerable amount of effort and time to install and dismantle, so it is only switched out once a year.



◀ The rigging supports a small automated screen and a larger non-automated one. Automation is highly recommended, as is making sure the screen is large enough. This stage has a scrim in back, but many production sets still involve painting the back wall directly.

Boundary mics are set up around the stage to improve sound quality



◀ A view of the band room, just down the hall from the auditorium. The band room sometimes doubles as a dressing room during theatrical performances.

A view of the sound/lighting booth on the second floor. The space is a great addition, but is not used on a regular basis due to accessibility constraints.

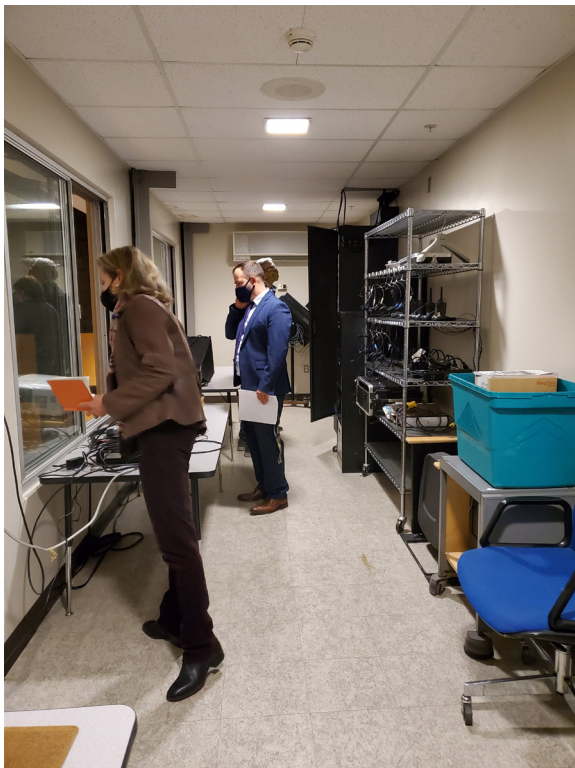


▲ The stage is black masonite that has already seen a lot of wear and tear, but functions well.

◀ Large roll-up loading doors are very useful for moving large equipment, sets, and instruments.



▲ Props and sets are stored in a shipping container just outside the loading dock door for the auditorium. Additional costume and set storage is located in the basement.





Appendix

Appendix 1 – Lighting Inventory

LOCATION	CIRCUIT	INSTRUMENT	LAMP	CONDITION
House	1	All ceiling floods except balcony		Replacements needed
	2	Balcony floods		Replacements needed
	5	Fluorescents		
	6	"Pit" floods		11 replacements needed
LX1 – Stage	1	Border white x 4	Flood	
	2	Border blue x 44	Flood	
	3	Border red x 4	Flood	
	4-9	Unused		
	10	2 x Fresnel 1 x Leko		1 working Working
LX2 – Stage	11-12	Unused		
	13	Border white		
	14	Border green		
	15-17	Unused		
	18	Center Leko		Not working, taken down
	19	2 Lekos		Working
	20	Unused		
LX3 – Stage	21-23	Unused		
	24	Border white		
	25-26	Unused		
	27	Border white		
	28-29	Unused		
	30	2 Lekos		
??	31-36	Unused		
Ceiling Bay	37	Leko #8 Altman	HPL 575	
	38	Leko #7 Altman		
	39	Leko #6 Altman		Lekos #1-5 not working – New lamps requested 9/21
	40	Unused		
DSR Pros Wall	41			With 52
DSL Pros Wall	42			
DSL Pros Wall	43			
SL Floor	44			
SL Floor	45			
??	46-49			

LOCATION	CIRCUIT	INSTRUMENT	LAMP	CONDITION
SR Floor	51			
DSR Pros Wall	52			With 41
??	53			
SL Tree	54	Unused		
	55	2 Lekos Strand	GLA 575	1 (19*), 2 (26*) 4 (19*), 3 (26*)
	56	2 Lekos Strand		1&4 (Pink) = 55 2&3 (Blue) = 56
	57	Unused		
SR Tree	58	Unused		
	59	2 Lekos Strand		6 (26*), 5 (19*) 7 (26*), 8 (19*)
	60	2 Lekos Strand		6&7 (Pink) = 59 5&8 (Blue) = 60
	61	Unused		
??	62-63			
DSR Apron	64	Unused		
??	65			
DSR Apron	66			
??	67			
DSP Apron	68			

Appendix 2 – Rigging Inventory

PIPE	TYPE	LOAD	NOTES
1	CW-1	Proscenium Header	
2	Dead Hung	Main Curtain	
3	CW-2	Bare Pipe	
4	Dead Hung	Bare Curtain Rail	
5	CW-3	Teaser	
6	Dead Hung	Legs/Curtain	
7	CW-4	Movie Screen	Motor stage right
8	CW-5	LX1	
9	Dead Hung	Legs	
10	CW-6	Teaser	
11	Dead Hung	Adjustable Legs	
12	CW-7	Movie Screen	Not in use
13	Dead Hung	Bare Rail with Pulley	
14	CW-8	LX2	
15	CW-9	Teaser	
16	Dead Hung	Bare Curtain Rail	Gap center stage
17	Dead Hung	Legs	
18	CW-10	Teaser	
19	Dead Hung	Legs	
20	Dead Hung	Full Stage Curtain	SR section not working
21	CW-11	LX3	
22	CW-12	Bare Pipe	
23	Dead Hung	Bare Legs Rail	
24	Dead Hung	Bare Legs Rail	
25	Hemp Line	Left of Center	
26	CW-13	Teaser	
27	Dead Hung	Full Stage Curtain	
28	Dead Hung	Bare Legs Rail	
29	CW-14	Bare Pipe	
30	Dead Hung	Legs	
31	Dead Hung	Full Stage Curtain	

Appendix 3 – Quote & Proposal from ProSound Associates



Dominick Campana
PRO SOUND ASSOCIATES, LLC (vendor # 15951)
P.O. Box 336 Guilderland, NY 12084
phone/fax 888.715.1176 mobile 518.894.3826
Dominick@ProSoundAssociates.com

November 12, 2020

POUGHKEEPSIE CITY SCHOOL DISTRICT
70 Forbus Street Poughkeepsie, NY 12603
phone 845.451.4850 fax 845.451.4807

c/o Gully Stanford
GullyStan@gmail.com

QUOTATION # 011520-01

JOB INFORMATION: Poughkeepsie high school auditorium video projection system plus sound system updates.

SYSTEM SUMMARY & SCOPE-OF-WORK: Per attached.

BILL-OF-MATERIALS: Per attached.

SCHEDULE: To be mutually agreed to by all parties.

MATERIALS COST:	\$ 35,000.00
INSTALLATION COST:	\$ 19,000.00
TOTAL COST:	\$ 54,000.00

WARRANTY: Manufacturers warrantees are administered for a period of one year after purchase. All workmanship is guaranteed for a period of two years after provision.

TERMS: Pricing valid for 30 days. A fully executed Purchase Order is required to proceed. Invoices will be generated upon shipment of materials and/or provision of services.

- CREDIT CARD ORDERS ARE SUBJECT TO A 3% PROCESSING FEE.
- ANY/ALL PAST DUE BALANCES ARE SUBJECT TO A 2% MONTHLY LATE FEE.

Submitted By: Dominick Campana 11.12.20
Dominick Campana, Owner Date

POUGHKEEPSIE HIGH SCHOOL

rev. 11.11.20

AUDITORIUM VIDEO PROJECTION SYSTEM & AUDIO UPGRADES

SYSTEMS SUMMARY

- A. HIGH DEFINITION VIDEO PROJECTION SYSTEM WITH:
10K LUMEN, LASER PROJECTOR & 20FT X 12.5FT ELECTRIC REAR PROJECTION SCREEN
- B. HDMI AND USB-C AUDIO-VIDEO INPUTS ON STAGE APRON AND AT F.O.H. MIX POSITION
- C. BLU-RAY / DVD & USB VIDEO PLAYER
- D. SIMPLE AUTO/MANUAL A/V SWITCH IN EXISTING STAGE RACK
- E. DIGITAL SIGNAL PROCESSOR FOR AUDIO INTERFACE AND FUTURE AUDIO UPGRADES
- F. FOUR AUDIO INPUT WALL PLATES (2 ON STAGE APRON, 1 BEHIND EACH PROSCENIUM WALL)
- G. TWO DIGITAL WIRELESS MICROPHONE SYSTEMS (1 HANDHELD, 1 HEADSET)
WITH RECHARGEABLE BATTERIES & DOCK
- H. RE-AIMING OF EXISTING LOUDSPEAKERS FOR IMPROVIDED PERFORMANCE
- I. NEW WIRING FOR AUDIO & VIDEO DEVICES
- J. RACK MOUNT UTILITY MIXER & AUDIO UPGRADES REQUIRED FOR NOISE-FREE OPERATION

SCOPE OF WORK

- K. REMOVE AND TURNOVER EXISTING EQUIPMENT TO OWNER
- L. FURNISH AND INSTALL MATERIALS PER BELOW AND AS REQUIRED FOR FUNCTIONALITY AS INTENDED
- M. SETUP, PROGRAM, CALIBRATE & TEST SYSTEM FOR OPTIMUM PERFORMANCE
- N. COORDINATE WITH AND PROVIDE OPERATIONAL AND MAINTENANCE TRAINING TO STAFF
- O. COORDINATE ON-SITE ACCESS & SCHEDULING

PRICING SUMMARY

MATERIALS	35,000.00
LABOR	19,000.00
TOTAL	54,000.00

BILL OF MATERIALS & SERVICES

LINE	QTY	MODEL / PART #	MANUFACTURER / DESCRIPTION
1	1	Lightning to 3.5mm-f	Apple audio adapter (STMINI from USB-C)
2	1	ne24.24M-12X8	Ashly 12x8 digital matrix processor
3	2	AT-HDVS-210U-TX-WP	Atlona audio/video input - HDBaseT transmitter plate
4	1	AT-LC-H2H-2M	Atlona portable HDMI cable
5	1	AT-LC-UC2UC-2M	Atlona portable USB-C cable
6	1	AT-UHD-SW-5000ED	Atlona video/video switcher - HDBaseT transmitter
7	1	WMA2	Chief heavy duty wall mount
8	1	CMS-012	Chief extension pipe
9	1	VCMU	Chief heavy duty projector mount
10	1	PG-3A	Chief projector cage
11	1	TENSIONED PROFESSIONAL ELECTROL	Da-Lite 283in (20ft W x 12.5ft W) rear projection screen
12	1	DN-312X	Denon 12x3 rackmount mixer
13	1	QLXD24/SM58-H50	Shure digital handheld wireless microphone system
14	1	QLXD24/SM35-H50	Shure digital headset wireless microphone system
15	2	SB900A	Shure rechargeable battery pack
16	1	SBC200-US	Shure dual charging dock w/ power supply
17	1	GFW-MIC-2020	Frameworks microphone stand w/ telesoping boom
18	1	VPL-FHZ101L	Sony 10k lumen HD projector
19	1	VPLL-Z4111	Sony zoom lens
20	4	MIP3B	Whirlwind audio input wall plate
21	4	MKQ25	Whirlwind premium portable mic cable
22	1	MST10	Whirlwind portable audio cable (StMini)
23	1	MST2R10	Whirlwind portable audio adapter cable (DualRCA to StMini)
24	1	MST2R25	Whirlwind portable audio adapter cable (DualRCA to StMini)
25	1	LOT-1	Various rigging & electrical hardware
26	1	LOT-2	Various interconnects, wire & hardware
27	1	FREIGHT-1	TBD shipping & handling
MATERIALS			35,000.00

28	LABOR-1	Admin - Design & Project Management
29	LABOR-2	Tech - In Shop Prep & Travel
30	LABOR-3a	Tech - On Site Install (Electrical)
31	LABOR-3b	Tech - On Site Install (System Assembly)
32	LABOR-4	Tech - Commissioning (Programming, Testing)
33	LABOR-5	Tech - Commissioning (Training)
34	MISC-1	Tech - Installation Expenses
LABOR		19,000.00

TOTAL	54,000.00
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