FINE ARTS BUILDING (FNAR)

Restoration / Renovations Study

UNIVERSITY OF ARKANSAS

August 2017

Prepared By

SCM ARCHITECTS

with

THEATRE PLANNERS
LIGHTING DESIGNERS
Schuler Shook

TABLE OF CONTENTS

CONTINUED ON NEXT PAGE

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The study entailed evaluation of the original Fine Arts facility designed by architect Edward D. Stone, including the concert hall, theater, and minor additions to the facility. This study does not include assessment of the attached George & Boyce Billingsley Music Building (MUSC). However, the scope of this study does consider this facility's relationships within this core district of the University Campus. The intent and objectives of this study include:

• Verify and develop a space program based on facility needs of the art, theater, and music department for the Fine Arts building.

• Analyze, preliminarily test, and propose adaptive space use concepts within the existing facility and/or building additions.

• Evaluate the existing facility to identify key issues which need to be addressed in a restoration and renovation of the facility.

• Analyze the space needs, restoration / renovation requirements, and technical requirements for the performance spaces in effort to produce a probable construction cost for the scope of work identified.

At the outset of the study, it was communicated by stakeholders that the restoration and renovation effort for the Fine Arts facility should reflect and support the high caliber and upward trajectory of the Art, Theater, and Music departments and respond to the recent focus and advancement of the arts in the northwest Arkansas region. Regarding restoration efforts, it was commonly established that portions of the project to be restored should be considerate of the highest standards of practice and minimally meet the Department of Interior guidelines for restoration. As the first Modernist academic building on campus, the building was designed and constructed to house the fine and applied arts, architecture, dance, music, sculpture, painting, and drama. The building has historic significance on campus as a key structure of the University of Arkansas Campus Historic District which is listed on the National Register of Historic Places (2009). The building's designer, Edward Durell Stone, was a renowned architect of the Modernist era. Stone was born and raised in Fayetteville, Arkansas and was a student at the University of Arkansas.

The study is organized in the five primary areas of focus: The Site, Classroom Wing (existing studio wing), Lobby and Library Core, Stella Boyle Smith Concert Hall, and the University Theatre. The process of this study entailed the collection of information from Art, Theater, and Music departments regarding space needs as well as general assessment of the facility conditions of the existing Fine Arts building.

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The study has yielded two potential concepts for the restoration and renovation of the Fine Arts facility:

Concept 'A':

1. Assumes that a Fine Arts Library building or addition will be constructed at a future date, not as part of the Fine Arts facility project this study outlines.
2. Places University Theatre lab space, office spaces, storage space, and other support spaces in a new structure located south of the theatre stage. This structure represents a building site identified in the University's master plan.

Concept 'B':

1. Assumes that a Fine Arts Library building or addition will be constructed either concurrently or as part of the Fine Arts facility restoration / renovation project.
2. Places University Theatre lab space, office spaces, storage space, and other support spaces in the basement and a portion of the 1st floor of the Fine Arts Library structure.

CLASSROOM WING (EXISTING STUDIO WING): The primary factor in consideration of the spaces to be created in the existing classroom (studio) wing is the intent to relocate all studio spaces and their support spaces to the new Art + Design District at the south edge of campus. With all studio spaces relocated, the existing space on the 1st and 2nd floors of the classroom (studio) wing are proposed to be utilized for general art education classrooms, art history classrooms, and smaller seminar classrooms for use by the art and art history programs. With the exception of art education classrooms, the classrooms and seminar spaces shall be designed for general use as well as departmental use. The 3rd floor of the classroom wing shall be utilized for faculty and staff office space. Renovation of the interior spaces of the classroom (studio) wing should consider appropriate respect of the building structure module and historic window mullion spacing in effort to best preserve the geometry of the window fenestration. Other special considerations include updated high CRI (Color Rendering Index) lighting for the art education classrooms and updated A/V equipment and dimmable lighting for art and art history classrooms.

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LOBBY AND LIBRARY CORE: The lobby and library core represent a key restoration component of the building as they are typical examples of Modernist era architecture. Key considerations for this area include complete restoration of the lobby structure, its windows and entries, and possibly restoration of the original ticket booth. The current gallery space will be relocated off site. Relocation of the gallery will open the existing lobby space to be utilized as it was intended by the original design of the facility. The lobby will offer needed circulation space for theater and concert hall events as well as offer a much needed space for various receptions, small student exhibitions, and other departmental events. In Concept 'A', the Fine Arts Library space may undergo restoration and renovation. As well, the library space is expanded to the east within the Classroom (Studio) Wing. In Concept 'B', the Fine Arts Library Space is proposed to be relocated to a new facility adjacent the east side of the University Theater space due to the need for additional program space and updated facilities for the library. Because of the need for more classroom space, the portion of the Fine Arts Library currently occupying the 1st floor of the classroom wing will become classroom and office space. The current area of the library located in the building core is proposed to be sensitively adapted to become the Art chair's office suite and departmental office support spaces such as conference spaces and resource spaces as well as a box office space. In both Concepts 'A' & 'B', new restroom space is proposed for the basement area of the core structure beneath the Stella Boyle Concert Hall. This would require creation of new basement space beneath the existing concert hall floor and will require further structural investigation. The existing restrooms in the basement are proposed to be renovated as unisex or family restrooms. As well, the elevator will require renovation to travel to the basement floor, to which it currently does not travel.

STELLA BOYLE SMITH CONCERT HALL: The concert hall has minor acoustic deficiencies, requires equipment updates, and is greatly lacking in back stage support spaces to serve as a contemporary performance space. The additional space needed to properly support the concert space is approximately 4,300 square feet. The performance hall does not have backstage support spaces such as Musician Warmup, Dressing Rooms, adequate storage for piano, harpsicord, percussion instruments, stage furnishings storage (such as risers, stands, chairs), and front of house to back of house circulation. This study proposes an addition to the north side of the concert hall composed of a basement floor level and ground floor level. The massing of this addition should be sensitive to the original structure and is recommended to be clearly articulated as an addition to the historic structure with low, unimposing geometry.

(CONTINUED FROM PREVIOUS PAGE):

UNIVERSITY THEATRE: The theater and its support spaces are near or beyond life expectancy. The support spaces are under sized or non-existent and thus do not offer adequate support for the current theater program. Kimpel Hall currently houses faculty and classroom space for the theater department. Proximity to other academic spaces in Kimpel is often a source of acoustic conflict, as the theater student activities often create loud speech and sound. The issues noted here are of great concern for the Theater Department's continued accreditation by the National Association of Schools of Theater (NAST). A recent report indicates the theater program, when compared to other similar size and caliber programs, falls significantly behind in the amount of square feet per student provided. The report notes Arkansas at 29.83 square feet per student compared with similar programs at 54, 73 and 135 square feet per student. The theater department requires additional theater support space and departmental space totaling approximately 12,225 square feet. This study proposes approximately 19,925 square feet of theater support space be added at the Fine Arts facility site which would accommodate moving theater department spaces from Kimpel Hall. It is important to note this additional area does not include a rehearsal space (perhaps a "black box theater") which may contain 3500 to 6000 square feet. This study proposes two concepts ('A' & 'B' as described above) to address the additional theater support space need. The scope and detail of the needs and deficiencies for the theater department are too involved to expand upon in this summary. Please refer to the sections below describing the concerns and potential solutions for the theater department.

II. STUDY SCOPE

The scope includes the performance of a study and evaluation of the Fine Arts Center facility located at 340 N. Garland Avenue. The study entailed evaluation of the original facility designed by Edward D. Stone, including the concert hall, theater, and minor additions to the facility. This study does not include the attached George & Boyce Billingsley Music Building (MUSC). However, the scope of this study does consider this facility's relationships within this core district. The intent and objectives of this study include:

- Verify and develop a space program based on department facility needs.

- Analyze, preliminarily test, and propose adaptive space use concepts within the existing facility and/or building additions.

- Evaluate the existing facility to identify key issues which need to be addressed in a restoration and renovation of the facility.

- Analyze the space needs, restoration / renovation requirements, and technical requirements for the performance spaces in effort to produce a probable construction cost for the scope of work identified.

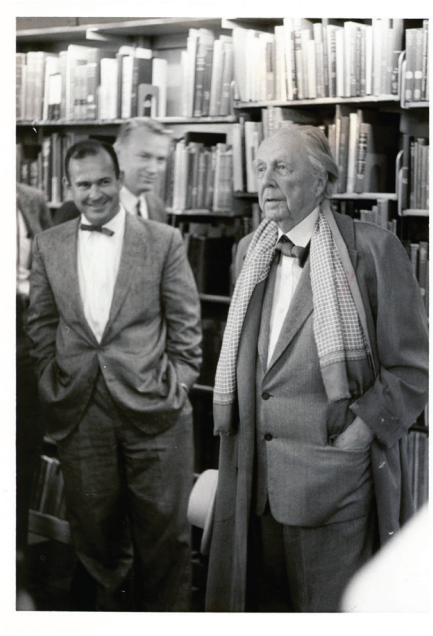
At the outset of the study, it was communicated by stakeholders that the restoration and renovation effort for the Fine Arts Facility should reflect and support the high caliber and upward trajectory of the Art, Theater, and Music departments. The facility should reflect the nationally recognized excellence of these programs and respond to the recent focus and advancement of the arts in northwest Arkansas region. Regarding restoration efforts, it was commonly established that portions of the project to be restored should be considerate of highest standards of practice and minimally meet the Department of Interior established guidelines for restoration. Given the facility's historical importance and the fact that it is a home to the fine arts, key pieces of the restoration should achieve a museum quality type of restoration.

The study includes visual assessment of existing electrical and mechanical systems (including specialty lighting and ventilation), accessibility, and life safety. Additionally, the study includes assessment of the theatrical equipment, audio / visual, and back of house spaces and systems which serve the performance spaces.

BASIC DATA

Constructed	1951
Style	International Style
Size	82,000 square feet (not including Music addition)
Use	Educational – Classrooms, Faculty Offices, Concert Hall, Theater
Architect	Edward Durell Stone, New York / Haralson & Mott, Fort Smith

As the first Modernist academic building on campus, the building was designed and constructed to house the fine and applied arts, architecture, dance, music, sculpture, painting, and drama. The building has historic significance on campus as a key structure of the University of Arkansas Campus Historic District which is listed on the National Register of Historic Places (2009) (Refer to existing site drawing).
The landscape and hardscape was designed by landscape architect Christopher Tunnard. The landscape design consisted of a sculpture courtyard, amphitheater, and open lawn entry area on the east side, all of which were designed in a modernist style consistent with the building architect's vision. The building's designer, Edward Durell Stone, was a renowned architect of the Modernist era. Stone was born and raised in Fayetteville, Arkansas and was a student at the University of Arkansas. As a distinguished practitioner and educator of architecture, Stone was awarded the AIA Medal of Honor by the New York chapter of the American Institute of Architects in 1955. Other significant works by Stone include Museum of Modern Art in New York City, U.S. Embassy in New Delhi, India, and the John F. Kennedy Center for the Performing Arts, Washington D.C. The Fine Arts Building stands as an important piece of work at the University's core by an Arkansas native who was a noteworthy Modernist architect with significant national reputation.



Historic images of Fine Arts Building exterior, studios, and Frank Lloyd Wright visit to University of Arkansas Campus (1958) Courtesy of University Libraries Special Collections (online).

ANALYSIS: SPACE PROGRAM ANALYSIS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS
The study is organized in five primary areas of focus for the study:

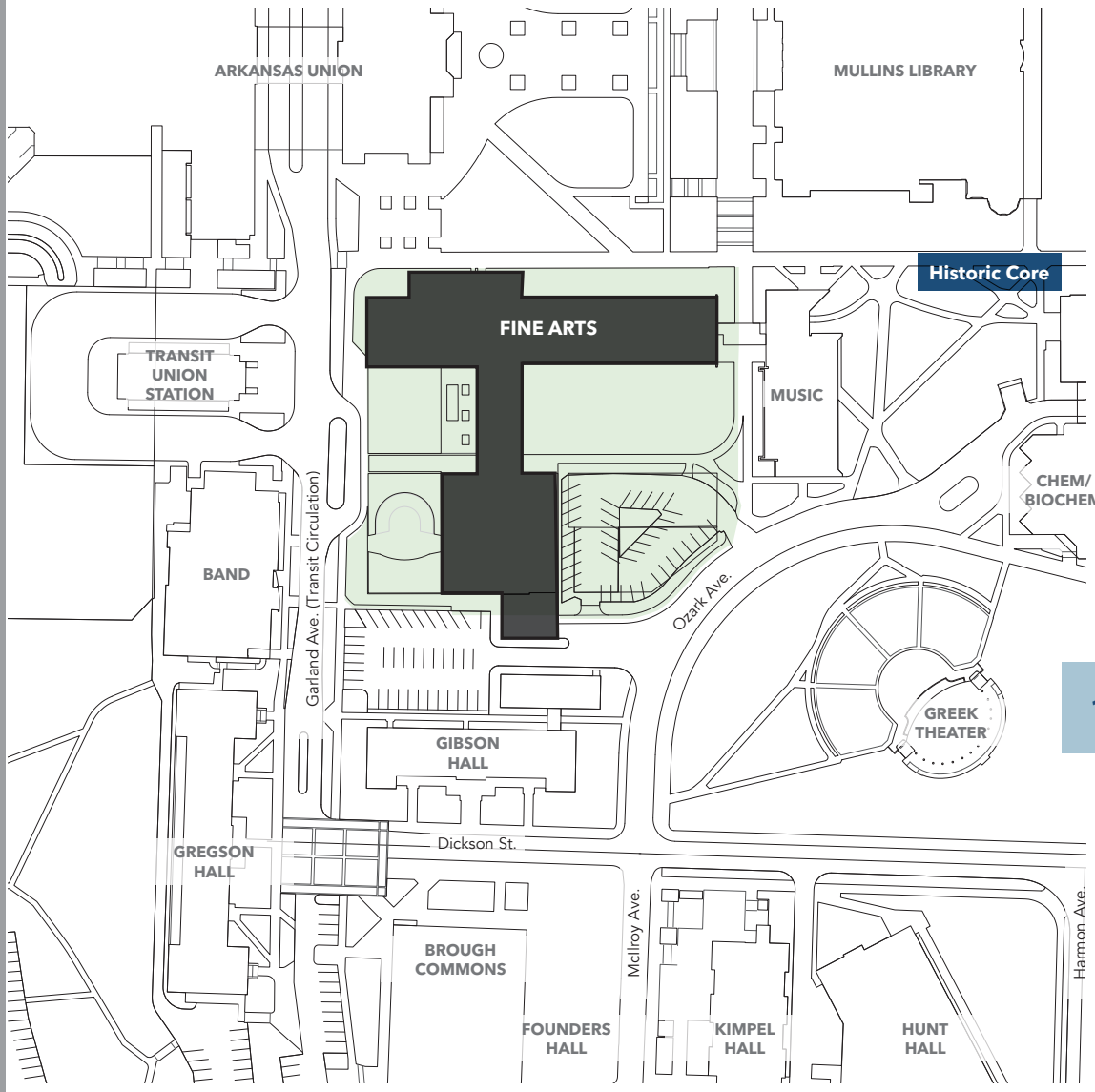
The Site, Classroom (Studio) Wing, Lobby and Library Core, Stella Boyle Smith Concert Hall, and the University Theatre

The process of this study entailed the collection of information from Art, Theater, and Music departments regarding space needs as well as general assessment of the facility conditions of the existing Fine Arts building. The following narrative represents the factors and considerations which influenced the proposed space assumptions and probable cost analysis. Additional information regarding specific facility deficiencies is included in the following section titled "Assessments & Key Issues (Architectural, MEP, Fire Sprinkler, Theater Equipment & Systems, Concert Hall Equipment & Systems)."

The study has yielded two potential concepts for the restoration and renovation of the Fine Arts facility:

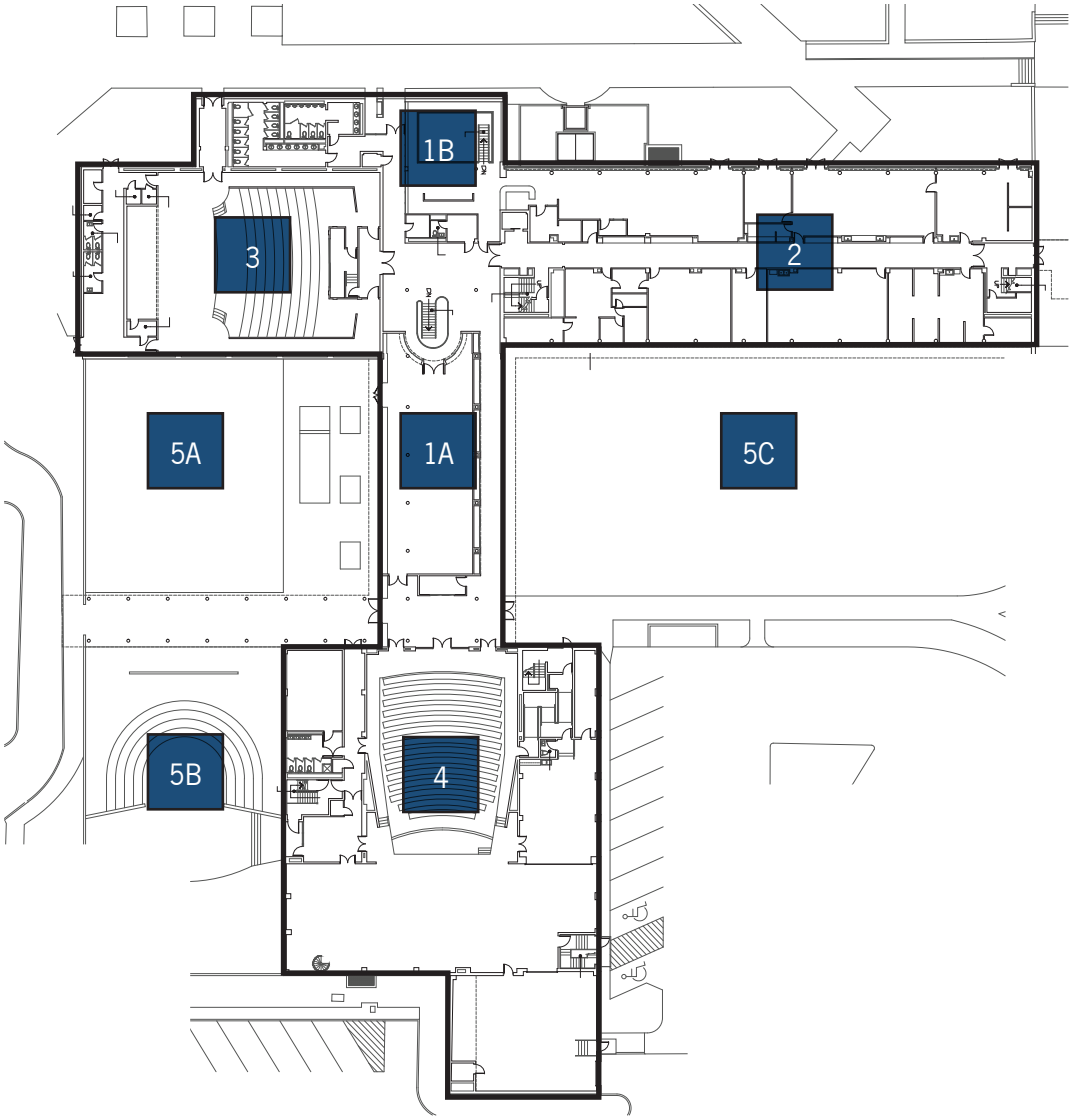
Concept 'A':
1. Assumes that a Fine Arts Library building or addition will be constructed at a future date, not as part of the Fine Arts facility project this study outlines.
2. Places University Theatre lab space, office spaces, storage space, and other support spaces in a new structure located south of the theatre stage. This structure represents a building site identified in the University's master plan.

Concept 'B':
1. Assumes that a Fine Arts Library building or addition will be constructed either concurrently or as part of the Fine Arts facility restoration / renovation project.
2. Places University Theatre lab space, office spaces, storage space, and other support spaces in the basement and a portion of the 1st floor of the Fine Arts Library structure.



EXISTING SITE
Not to Scale

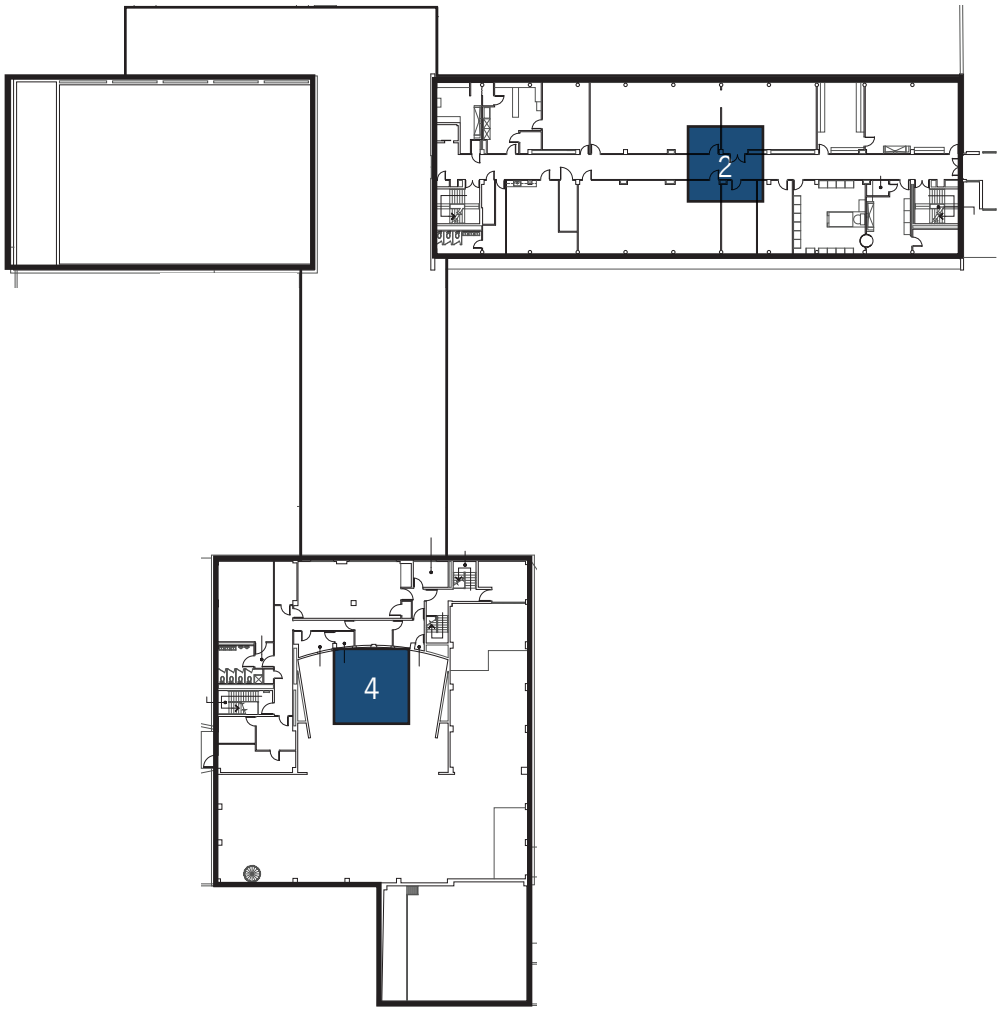
N



EXISTING FIRST FLOOR
Not to Scale

N

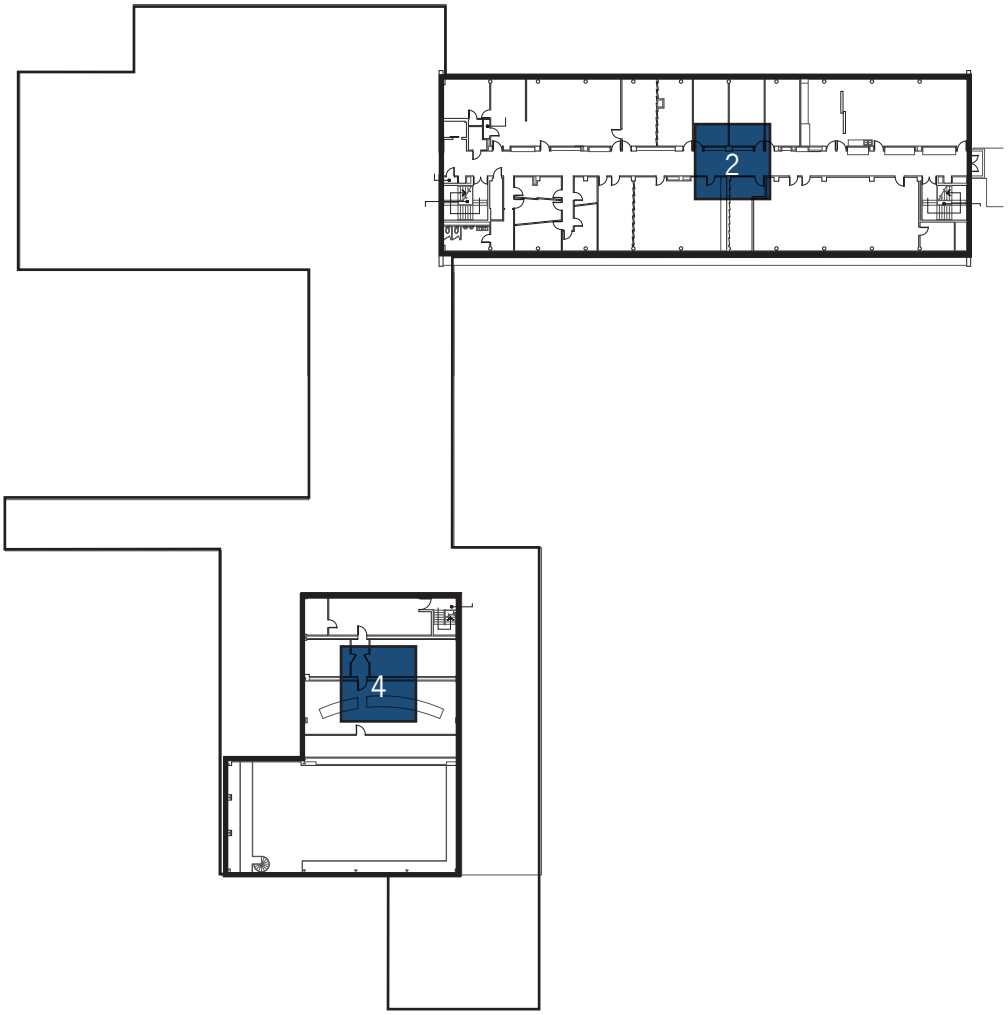
1A	EXISTING GALLERY / LOBBY	4	UNIVERSITY THEATRE
1B	EXISTING FINE ARTS LIBRARY	5A	SCULPTURE COURTYARD
2	CLASSROOM (STUDIO) WING	5B	AMPHITHEATRE
3	STELLA BOYLE SMITH CONCERT HALL	5C	EAST LAWN



EXISTING SECOND FLOOR
Not to Scale

N

1A	EXISTING GALLERY / LOBBY	4	UNIVERSITY THEATRE
1B	EXISTING FINE ARTS LIBRARY	5A	SCULPTURE COURTYARD
2	CLASSROOM (STUDIO) WING	5B	AMPHITHEATRE
3	STELLA BOYLE SMITH CONCERT HALL	5C	EAST LAWN

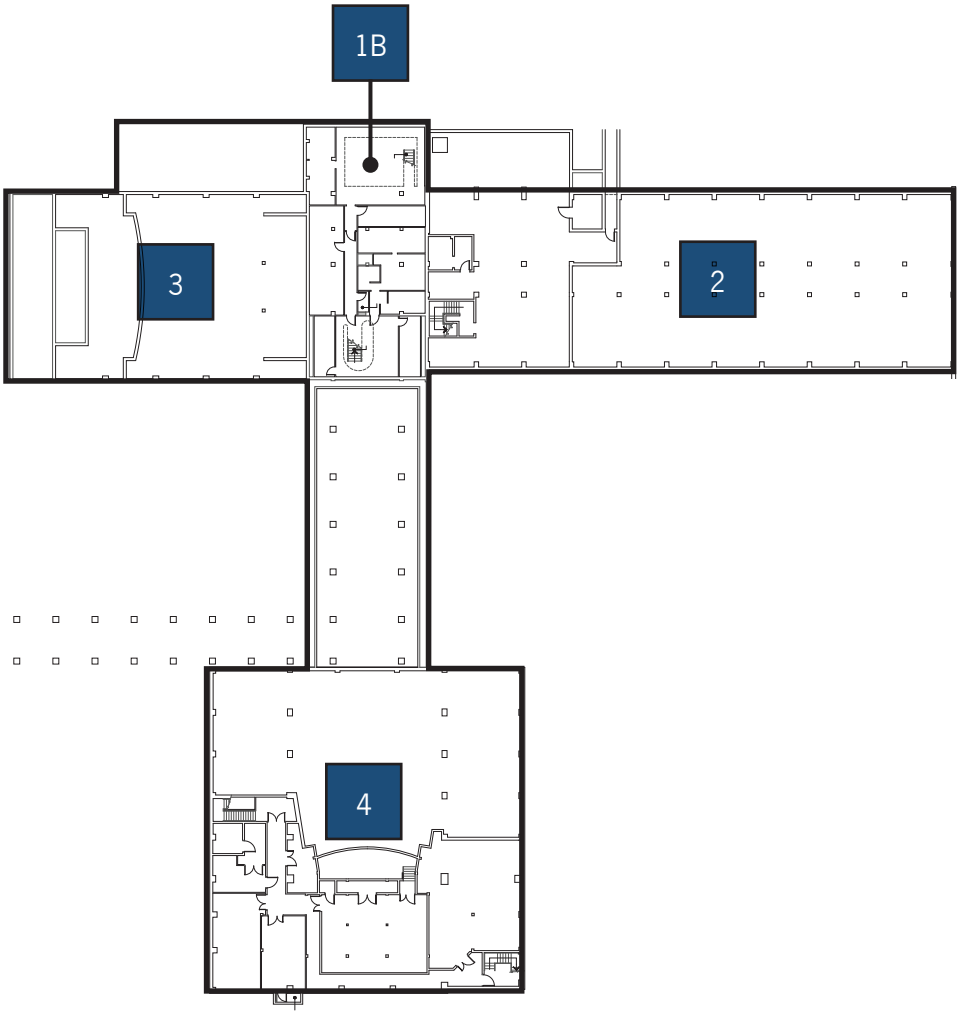


EXISTING THIRD FLOOR

Not to Scale

N

1A	EXISTING GALLERY / LOBBY	4	UNIVERSITY THEATRE
1B	EXISTING FINE ARTS LIBRARY	5A	SCULPTURE COURTYARD
2	CLASSROOM (STUDIO) WING	5B	AMPHITHEATRE
3	STELLA BOYLE SMITH CONCERT HALL	5C	EAST LAWN



EXISTING BASEMENT

Not to Scale

N

1A	EXISTING GALLERY / LOBBY	4	UNIVERSITY THEATRE
1B	EXISTING FINE ARTS LIBRARY	5A	SCULPTURE COURTYARD
2	CLASSROOM (STUDIO) WING	5B	AMPHITHEATRE
3	STELLA BOYLE SMITH CONCERT HALL	5C	EAST LAWN

CODE ASSUMPTIONS

Occupancy: Theater, Concert Hall, Lobby: A-1 Assembly
Classroom / Library: B Business

Structure Type: IIB or IIIB with area modifications

i. Fire Sprinklering required.
ii. Occupancy Separations: A-I / B = I hour

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Site

The site scope should include the following:
Restoration of the east yard landscape.
Restoration of west courtyard (Sculpture Court).
Restoration of the amphitheater.
Restoration of the west entry canopy.

(Refer to drawing plate 1.1)

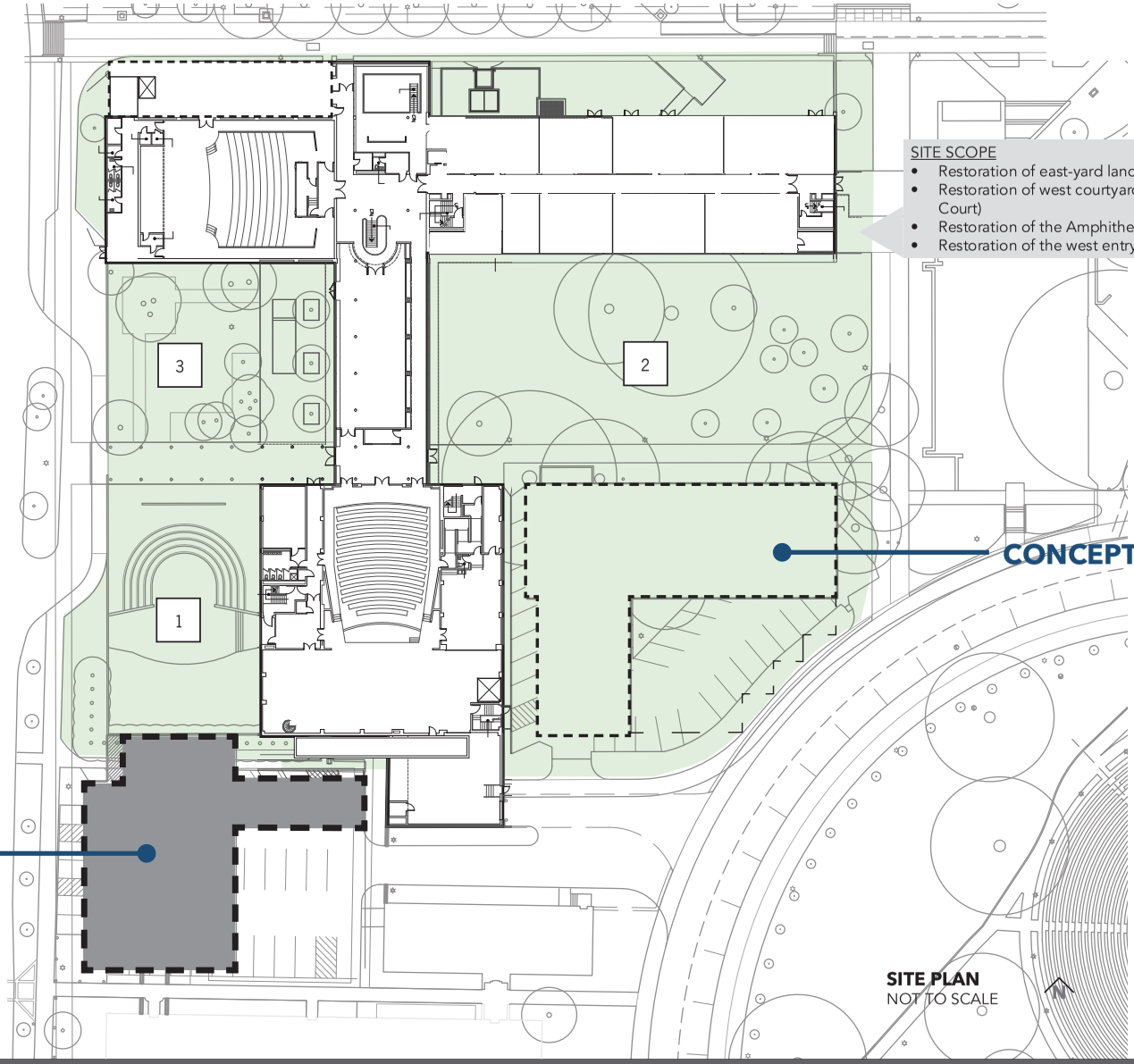
1 AMPHITHEATER RESTORATION

2 EAST YARD LANDSCAPE RESTORATION

3 WEST COURTYARD RESTORATION

PROPOSED ADDITION FOOTPRINT (FINE ARTS LIBRARY WITH THEATER SUPPORT SPACES)

PROPOSED ADDITION FOOTPRINT -ALTERNATIVE CONCEPT 'A'



ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Site (CONTINUED)

Probable Costs:

Restoration / Renovation	$340,000
Furniture, Fixtures, Equipment	$ 90,000
Total	$430,000

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Classroom (Studio) Wing

The primary factor in consideration of the spaces to be created in the existing Classroom Wing is the intent to relocate all studio spaces and their support spaces to the new Art + Design District at the south edge of campus. With all studio spaces relocated, the existing space on the 1st and 2nd floors of the Classroom Wing shall be utilized for general art education classrooms, art history classrooms, and smaller seminar classrooms for use by the art and art history programs. Art history and seminar classrooms may be used as general classrooms when campus scheduling requires. The 3rd floor of the Classroom Wing shall be utilized for faculty and staff office space.

General classroom and seminar space layouts were tested within the existing structural layout to determine classroom modules which respect the structural layout and historic window bay layout. As well, office module layouts were tested with the window mullion spacing to assure an adequate office quantity may be achieved at the 3rd floor. (Refer to the classroom and office test layouts on drawing plates 6.0 and 6.1.) Any renovation of the interior spaces of the classroom wing should consider appropriate respect of the building structure module and historic window mullion spacing in effort to best preserve the geometry of the window fenestration. Other special considerations include updated high CRI lighting for the art education classrooms and updated A/V equipment and dimmable lighting for art and art history classrooms. (Refer to the attached drawing plates 2.0-A, 2.0-B, 2.1, 2.2)

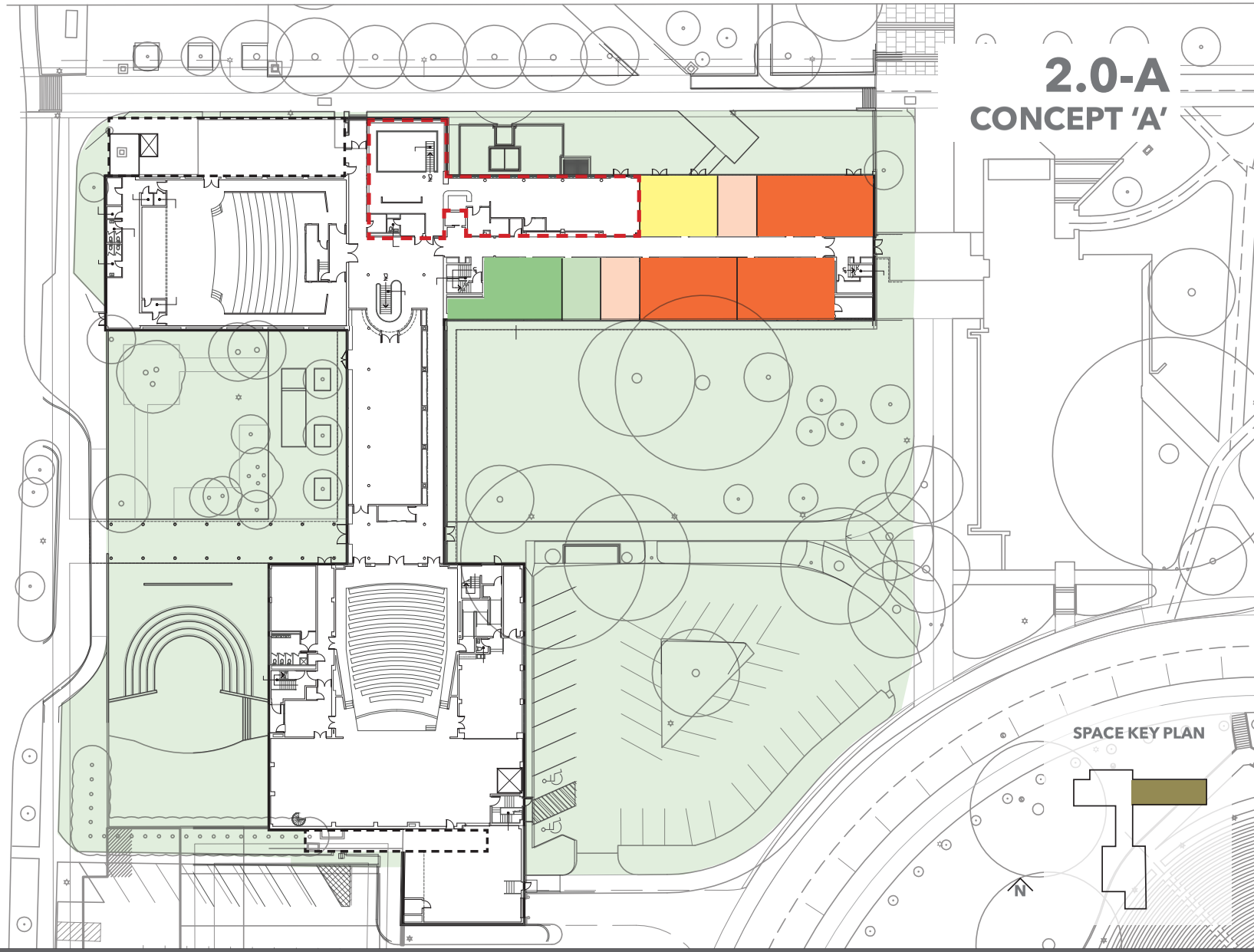
Concept 'A' calls for the existing Fine Arts Library space to be restored / renovated (1st floor & basement levels) and minor expansion of the Fine Arts Library space at the 1st floor within the Classroom (Studio) Wing of the structure. As well, the Department Chair's office suite is to be restored / renovated with minor expansion for meeting space. (Refer to the attached drawing plate 2.0-A)

Concept 'B' calls for the existing Fine Arts Library space to be restored and adaptively renovated into the Department Chair's office suite at the Core & Lobby area of the existing space. The Fine Arts Library space currently located in the Classroom (Studio) Wing is called out to be renovated into seminar spaces and art education classrooms. (Refer to the attached drawing plate 2.0-B)

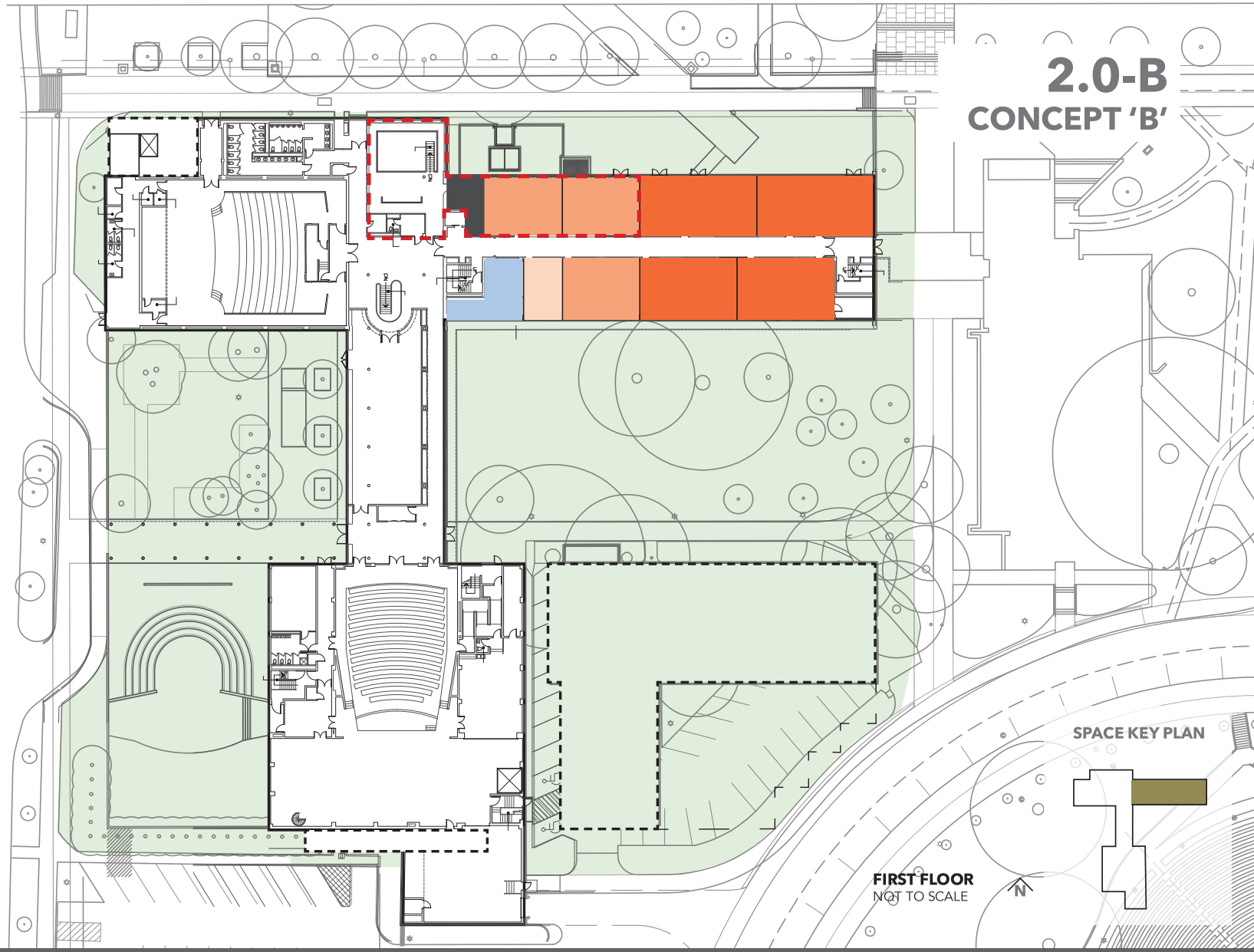
Space Title	Space Request: Unit	Space Request: No. Spaces	Space Request: Requested Total	Proposed Concept: Unit sqft.	Proposed Concept: No. Spaces	Proposed Concept: Space Subtotal	Programmatic Function(s)	Number of Occupants	Sqft / Occupant
Classroom wing - 1st Floor - CONCEPT 'A'									
ARED - Art Education Room (A)	1000	4	4000	1,200	1	1,200	lab / classroom	20-25	50
ARED - Art Education Room (B)				1,000	2	2,000	lab / classroom	20	50
Seminar Classroom (Large)	850	2	1700	0	**0**	0	classroom	18-34	44 - 23
Seminar Classroom (small)			0	400	2	800	classroom		
Fine Arts Library (existing)				2,000	1	2,000	library		
Fine Arts Library - Expansion Space				800	1	800	library		
Dept. Chair Suite (existing - see breakout below)				944	1	944			
Dept. Chair Suite - Expansion				400	1	400			
			0	0	0	0			
Net Total 1st Floor						8,144			
Grossing, MEP, circulation, infrastructure, misc.						2,394			
Gross Total 1st floor						*10,538*			
Art Dept. Chair Suite / Departmental Space Detail (CONCEPT 'A')									
Dept. Chair Office (existing)				144	1	144		12 - 15	
Reception (visitor seating)				150	1	150		3	
Admin. Assistants				70	2	140		1	
Conference Room				325	1	325		12 - 15	
Faculty Work Room				150	1	150		4	
Small Meeting				150	2	300		2 - 4	
General Storage				150	1	135			
						0			
Net Total						1,344			
Classroom Wing - 2nd Floor - CONCEPT 'A'									
Art History Classroom (Medium)	1650	3	4950	1,200	3	3,600		55 - 60	20
Art History Classroom (Small)	960	3	2880	800	3	2,400		32 - 34	24
Seminar Classroom (Small)	510	3	1530	400	3	1,200		12 - 18	26
			0			0			
			0			0			
Net Total 2nd Floor						7,200			
Grossing, MEP, circulation, infrastructure, misc.						3,338			
Gross Total 2nd floor						*10,538*			
Classroom Wing - 3rd Floor - CONCEPT 'A'									
						0			
Art Ed. Faculty Offices	140	8	1120	144	8	1,152		1	144
Art History Faculty Offices	140	13	1820	144	13	1,872		1	144
Support Faculty Offices (Art)	140	6	840	144	**4**	576		1	144
ARED Graduate / Doctoral Offices	70	18	1260	68	**15**	1,020		1	68
ARHS Graduate / Doctoral Offices	70	18	1260	68	**15**	1,020		1	68
			0			0			
			0			0			
			0			0			
Net Total 3rd Floor						5,640			
Grossing, MEP, circulation, infrastructure, misc.						4,898			
Gross Total 3rd floor						*10,538*			

Space Title	Space Request: Unit	Space Request: No. Spaces	Space Request: Requested Total	Unit sqft.	No. Spaces	Space Subtotal	Programmatic Function(s)	Number of Occupants	Sqft / Occupant
Classroom wing - 1st Floor - Concept B									
ARED - Art Education Room (A)	1000	4	4000	1,200	2	2,400		20-25	50
ARED - Art Education Room (B)				1,000	2	2,000		20	50
Seminar Classroom (Large)	850	2	1700	800	**1**	800		18-34	44 - 23
Seminar Classroom (small)			0	0	0	0			
Seminar Classroom (Large) - constructed after Fine Arts Library relocation to addition			0	800	2	1,600			
Dept. Chair Suite (refer to Lobby/ Library Core space program)				0	0	0			
Net Total 1st Floor						6,800			
Grossing, MEP, circulation, infrastructure, misc.						3,738			
Gross Total 1st floor						*10,538*			
Classroom Wing - 2nd Floor - Concept B									
Art History Classroom (Medium)	1650	3	4950	1,200	3	3,600		55 - 60	20
Art History Classroom (Small)	960	3	2880	800	3	2,400		32 - 34	24
Seminar Classroom (Small)	510	3	1530	400	3	1,200		12 - 18	26
			0			0			
			0			0			
			0			0			
			0			0			
Net Total 2nd Floor						7,200			
Grossing, MEP, circulation, infrastructure, misc.						3,338			
Gross Total 2nd floor						*10,538*			
Classroom Wing - 3rd Floor - Concept B									
						0			
Art Ed. Faculty Offices	140	8	1120	144	8	1,152		1	144
Art History Faculty Offices	140	13	1820	144	13	1,872		1	144
Support Faculty Offices (Art)	140	6	840	144	**4**	576		1	144
ARED Graduate / Doctoral Offices	70	18	1260	68	**15**	1,020		1	68
ARHS Graduate / Doctoral Offices	70	18	1260	68	**15**	1,020		1	68
			0			0			
			0			0			
Total 3rd Floor						5,640			
Grossing, MEP, circulation, infrastructure, misc.						4,898			
Gross Total 3rd floor						*10,538*			

2.0-A
CONCEPT 'A'



2.0-B
CONCEPT 'B'



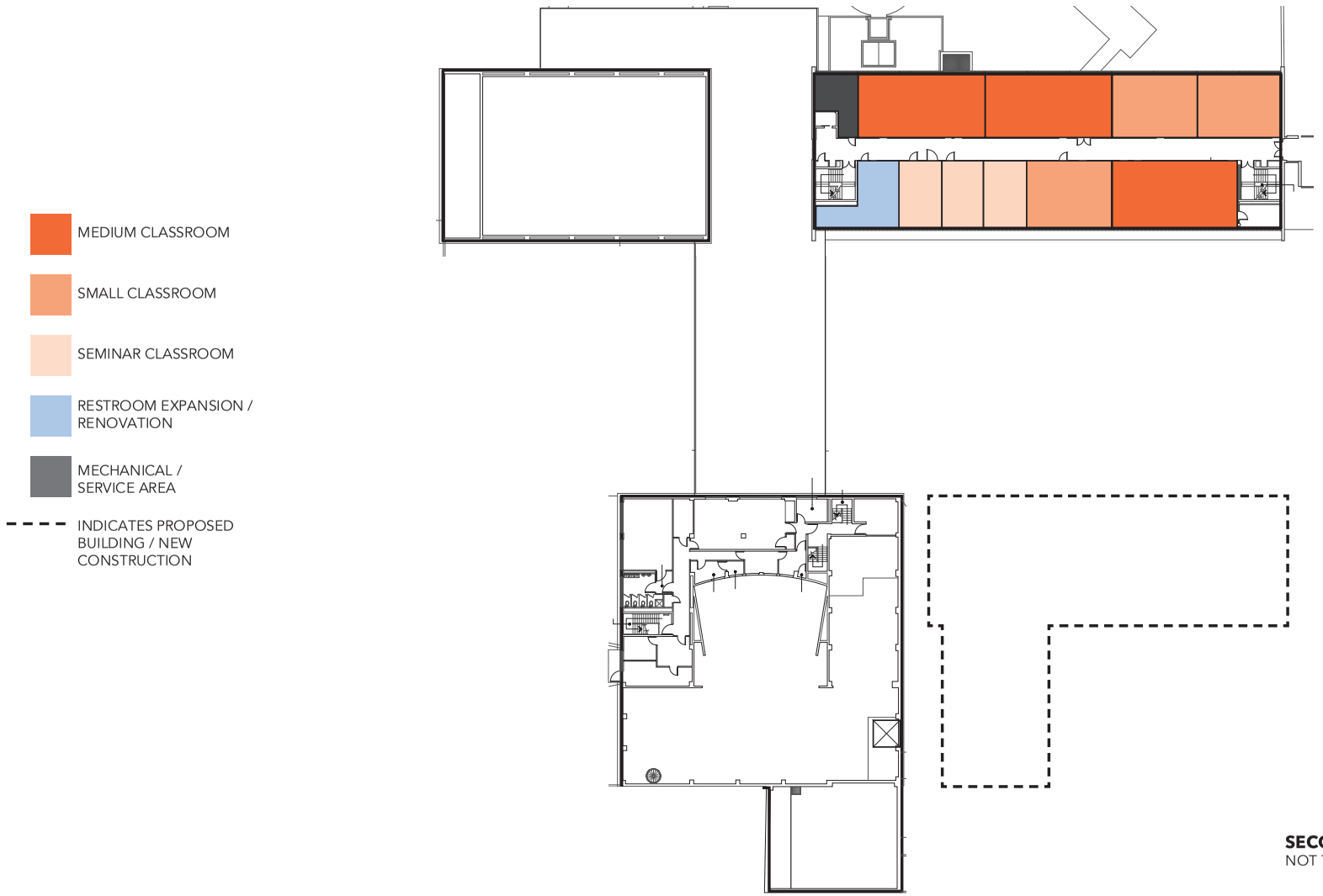
SCM ARCHITECTS

Fine Arts Building Restoration / Renovations Study

August 2017

UNIVERSITY OF ARKANSAS

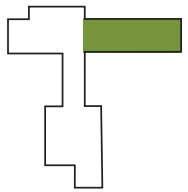
2.1
CONCEPTS 'A' & 'B'



SECOND FLOOR
NOT TO SCALE

N

SPACE KEY PLAN



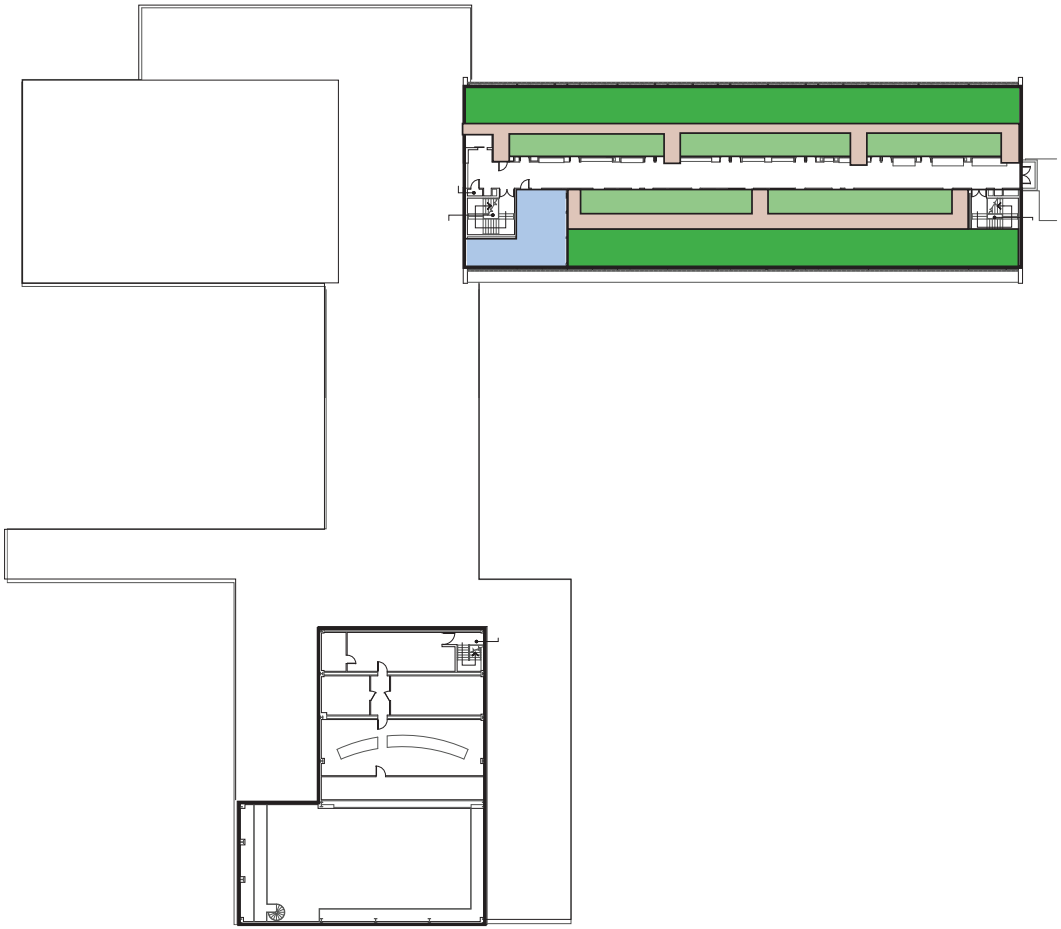
2.2
CONCEPTS
'A' & 'B'

GRAD/ DOCTORAL OFFICE

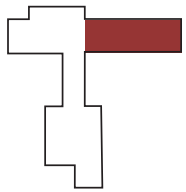
FACULTY OFFICE

INTERNAL CIRCULATION

RESTROOM EXPANSION / RENOVATION

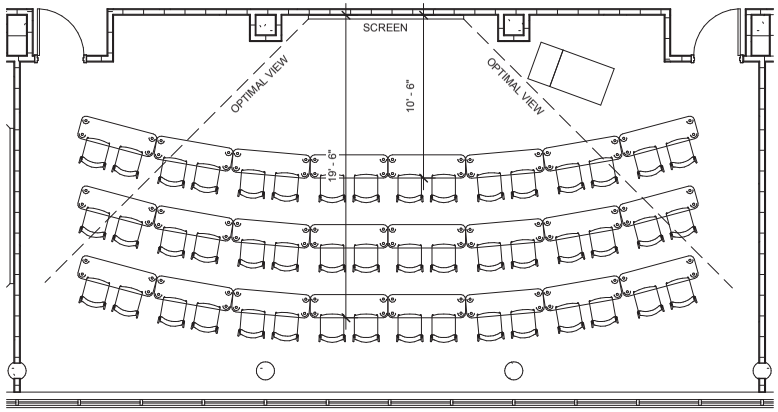


SPACE KEY PLAN



THIRD FLOOR
NOT TO SCALE

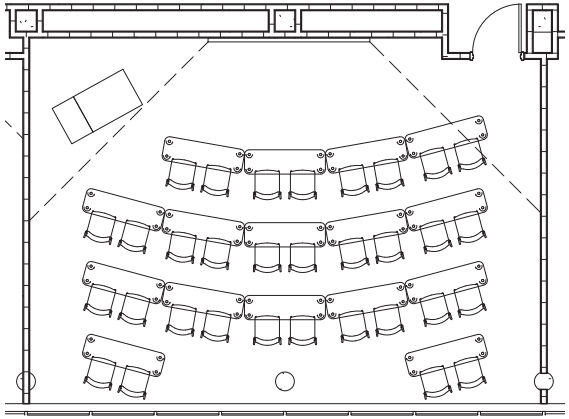
N



Seat Count: 48

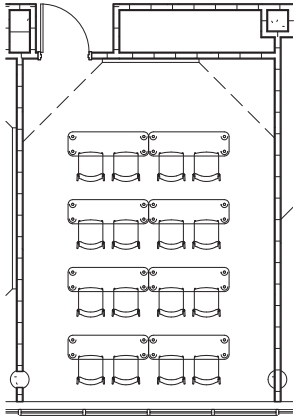
Assumed Screen Size: 10' W
Assumed White Board Size: 12' W
Assumed Minimum Font Size: 2"

CLASSROOM (MEDIUM)



Seat Count: 32
Assumed Screen Size: 10' W
Assumed White Board Size: 12' W
Assumed Minimum Font Size: 2"

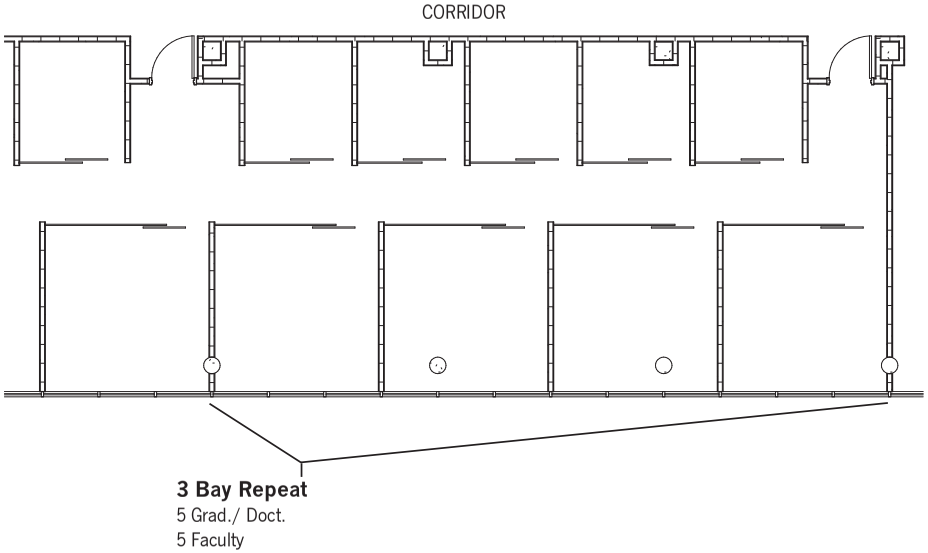
CLASSROOM (SMALL)
SEMINAR CLASSROOM (LARGE)



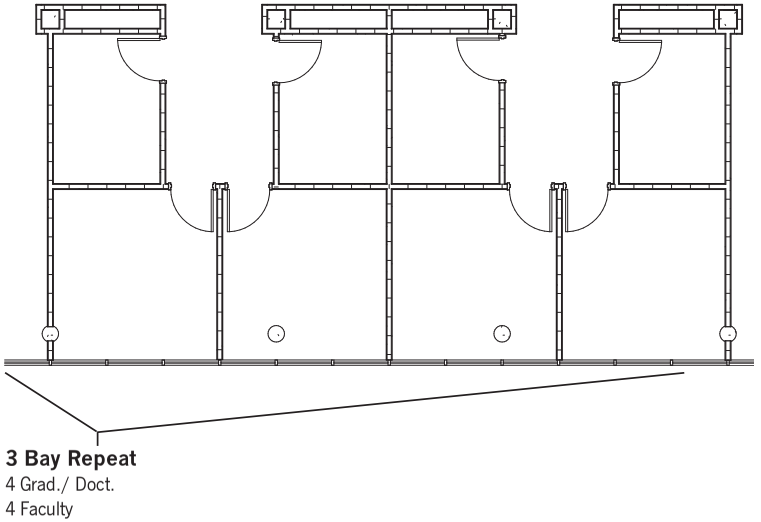
Seat Count: 16

Assumed Screen Size: 8' W
Assumed White Board Size: 8' W
Assumed Minimum Font Size: 2"

SEMINAR CLASSROOM (SMALL)



OFFICE BLOCK SCENARIO 'A'



OFFICE BLOCK SCENARIO 'B'

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Classroom (Studio) Wing (CONTINUED)

Probable Costs:	
Restoration / Renovation	$5,816,000
Furniture, Fixtures, and Equipment	$ 410,000
Total	$6,226,000

Construction Scope Summary: The following represents primary scope items considered in the probable cost analysis.

- Brick / precast sill restorations and cleaning
- Window restoration
- Exterior door restoration or replacement
- Replacement / restoration of exterior metal trims
- New exterior lighting
- New walls / partitions constructed for space adaptation
- New interior finishes
- Millwork, storage cabinetry, sinks at art education rooms
- New interior lighting / high CRI lighting systems at art education classrooms
- Removal of existing ventilation systems no longer required
- Complete renovation of air distribution system and fresh air system
- Required renovations and reconfiguration of fire sprinkler systems
- Replace hot water variable air volume (VAV) terminals in the mechanical room
- Replace pneumatic controls with DDC controls
- Replace main electrical distribution panels located in the basement
- Extensive renovation / replacement of electrical distribution system
- Addition of fire alarm devices to existing system for code compliance
- Complete renovation of 2nd / 3rd floor restrooms including fixtures, finishes, and lighting. Expand restrooms for ADA compliance.
- Creation of restroom on ground floor directly below existing 2nd/ 3rd floor restrooms (Concept 'A').
- FFE costs include: classroom furniture, art education classroom furniture, office furniture, meeting room furniture, classroom audio/video.

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Lobby & Library Core

The influencing factors for the re-programming of space at the Lobby & Library Core are two-fold:
One, the current gallery space will be relocated off site. Relocation of the gallery will open the existing lobby space to be utilized as it was intended by the original design of the facility. The lobby will offer needed circulation space for theater and concert hall events as well as offer a much needed space for various receptions, small student exhibitions, and other departmental events.
Two, the Fine Arts Library Space is proposed to be relocated to a new facility adjacent the east side of the Fine Arts theater space (Concept 'B') due to the need for additional program space and updated facilities for the library.

In Concept 'A', the current area of the Fine Arts Library is proposed to be restored / renovated and to remain the Fine Arts Library until a new library facility is constructed. (Refer to the attached drawing plates 3.0-A, 3.1-A, and 4.2)

In Concept 'B', the current area of the library located in the building core is proposed to be sensitively adapted to become the art department chair's office suite with departmental office support spaces such as conference spaces and resource spaces as well as a small box office space. (Refer to the attached drawing plates 3.0-B, 3.1-B and 4.2)

For both Concepts 'A' or 'B', new restroom space is proposed for the basement area of the core structure beneath the Stella Boyle Concert Hall. It is recommended the men's restroom have a minimum water closet / urinal fixture count of 10 and the women have a minimum water closet fixture count of 15. These counts are greater than code minimums, however with two venues and intermission surges these minimum counts are recommended per performance venue consultants. The existing (or original) restrooms in the basement are proposed to be renovated as unisex or family restrooms.

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Lobby & Library Core (CONTINUED)

Existing Elevator: The existing elevator serving this area of the building does not provide service to the basement area. To provide accessibility to the basement where the restrooms and portions of the department chair's office suite are proposed to be located, the existing elevator and shaft is proposed to be renovated so that the elevator will access the basement.

The lobby and library core represent a key restoration component of the building as they are typical examples of Modernist era architecture. Key considerations for this area includes complete restoration of the lobby structure, its windows and entries, and restoration of the original ticket booth. Concern should be given to installation of fire sprinkler system that is completely concealed and period lighting, furniture, and finishes should be carefully included in the restoration. The west entry to the lobby space should be made ADA compliant. The library space should be considered a key space where the original architecture may be restored and the space sensitively adapted to use as departmental office space. Light fixtures in this area should be given consideration for restoration. (Refer to the attached drawing plates 3.0-A, 3.1-A, 3.0-B, 3.1-B and 4.2)

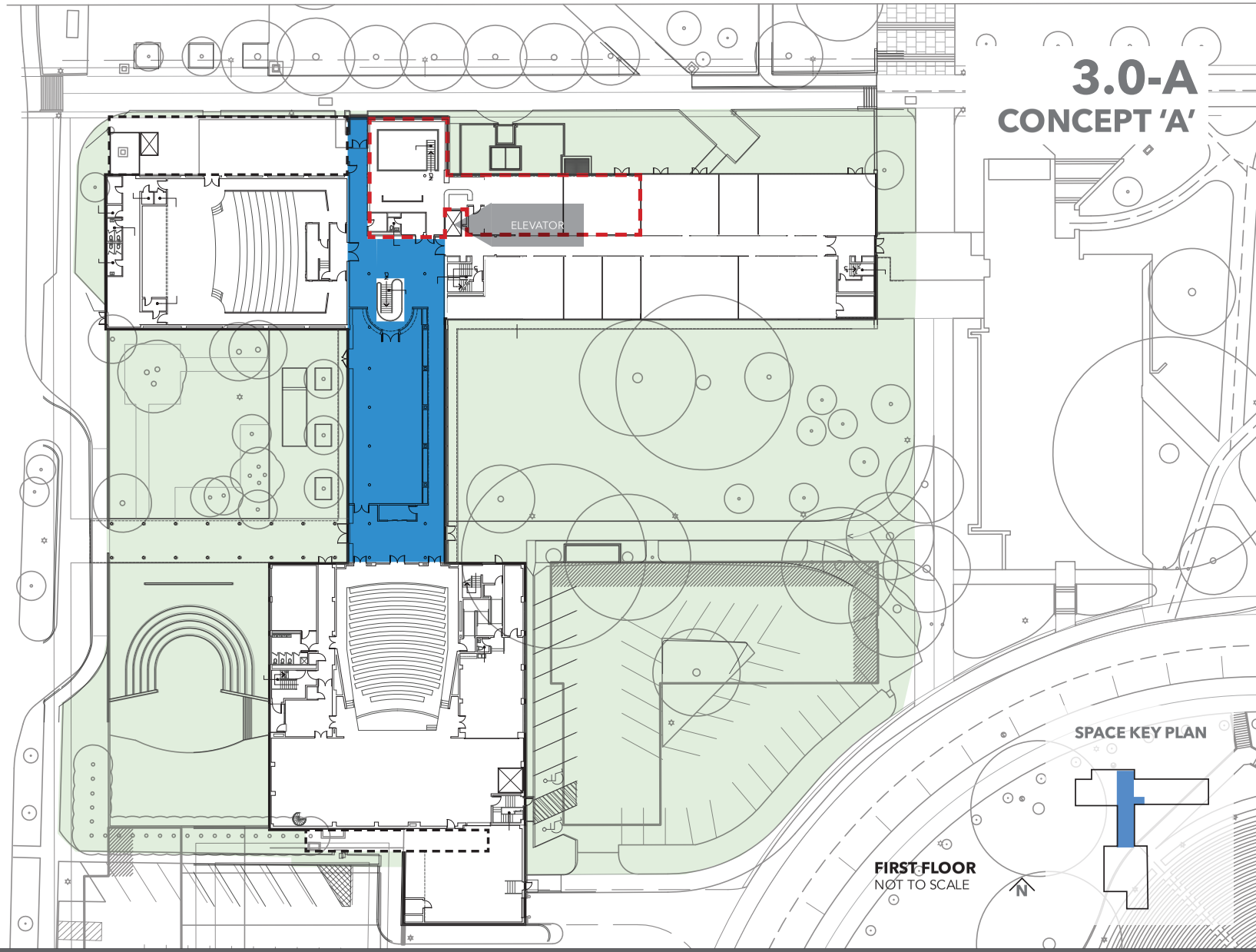
Space Title	Existing Space Unit	No. Spaces	Total	Unit sqft.	No. Spaces	Space Subtotal
Lobby / Library Core - CONCEPT 'A'						
FIRST FLOOR						
Lobby (& existing Gallery)	5793	1	5793	5,660	1	5,663
Box Office (in lobby area)	0	0	0	130	1	130
Library Area *(not including classroom wing)*	1130	1	1130	1,130	1	1,130
Restrooms (see Stella Boyle spaces)	0	0	0	0	0	0
	0	0	0	0	0	0
First Floor Gross Subtotal			6923			6,923
BASEMENT						0
Library Area (restoration / renovation)	2478	1	2478	1,675	1	1,675
Lobby / original restrooms	1102	1	1102	1,102	1	1,102
Lobby / circulation expansion				950	1	950
	0	0	0	0	0	0
Basement Gross Subtotal			3580			3,727
Gross Total			10503			10,650

Space Title	Existing Space Unit	No. Spaces	Total	Unit sqft.	No. Spaces	Space Subtotal
Lobby / Library Core - Concept B						
FIRST FLOOR						
Lobby (& existing Gallery)	5793	1	5793	5,793	1	5,793
Box Office	0	0	0	130	1	130
Library Area *(not including classroom wing)*	1130	1	1130	0	0	0
Restrooms (see Stella Boyle spaces)	0	0	0	0	0	0
Dept. Chair Suite/ Office Support (see below)	0	0	0	1,000	1	1,000
First Floor Gross Subtotal			6923			6,923
BASEMENT						0
Library Area	2478	1	2478			0
Lobby / original restrooms	1102	1	1102	1,102	1	1,102
Lobby / circulation expansion				950	1	950
Dept. Chair Suite/ Office Support (see below)	0	0	0	1,675	1	1,675
Basement Gross Subtotal			3580			3,727
Gross Total			10503			10,650

Art Dept. Chair Suite / Departmental Space Detail (placed at 1st & Basement floors of existing library space.)			
Dept. Chair Office	212	1	212
Administrative Assistants (2 positions)	100	2	200
Reception	300	1	300
Faculty Workroom	200	1	200
Faculty Conference Room	300	1	300
Small Meeting Room	150	2	300
Storage	200	1	200
Display / Gallery	200	1	200
circulation	250	1	663
Restroom	100	1	100
Sub-total			2675

This area is included in the tot

3.0-A
CONCEPT 'A'



LOBBY RESTORATION

EXISTING FINE ARTS LIBRARY - RESTORATION

INDICATES PROPOSED BUILDING / NEW CONSTRUCTION

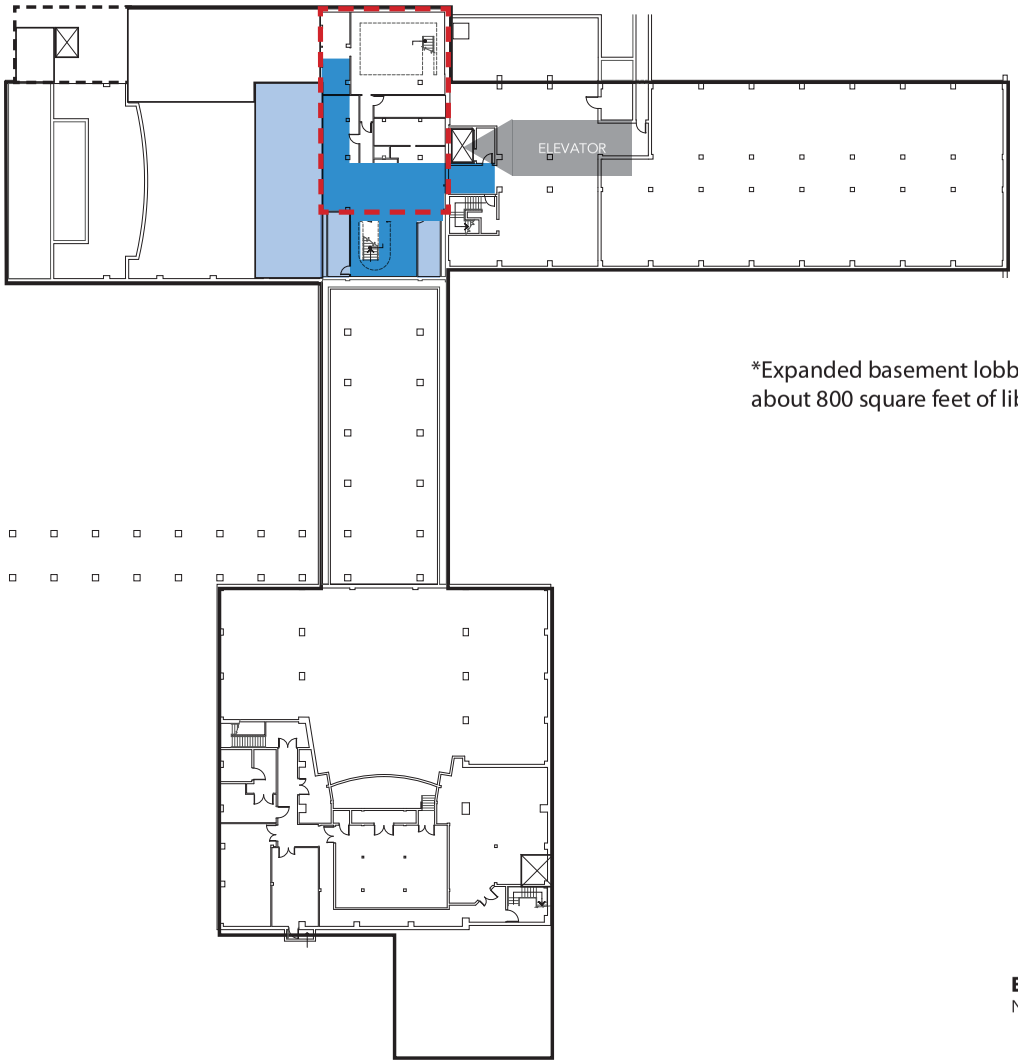
SCM ARCHITECTS

Fine Arts Building Restoration / Renovations Study

August 2017

UNIVERSITY OF ARKANSAS

3.1-A
CONCEPT 'A'



LOBBY RESTORATION / RENOVATION

RESTROOM RELOCATION

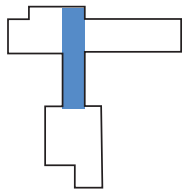
EXISTING FINE ARTS LIBRARY - RENOVATION / RESTORATION

*Expanded basement lobby space claims about 800 square feet of library space

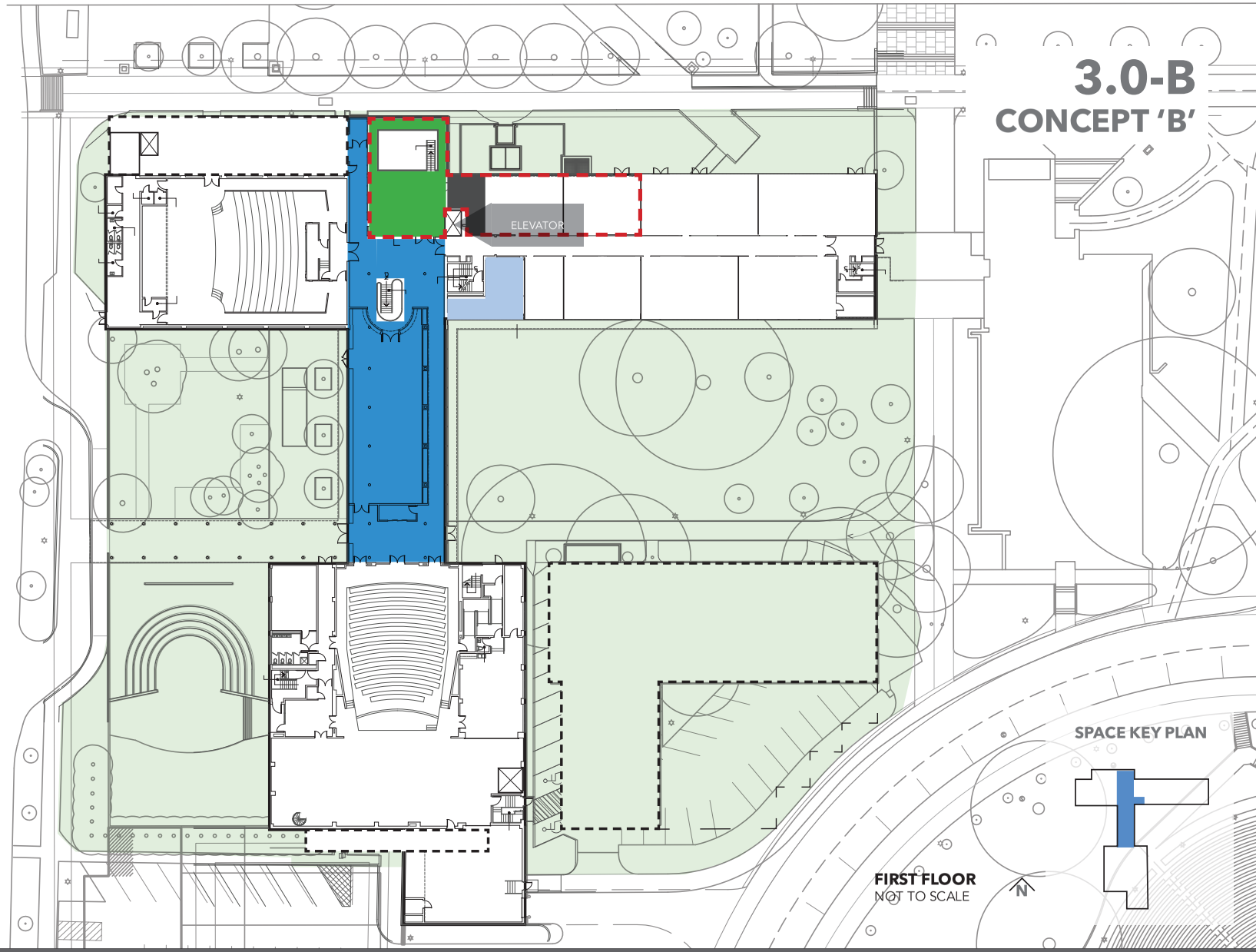
BASEMENT
NOT TO SCALE

N

SPACE KEY PLAN

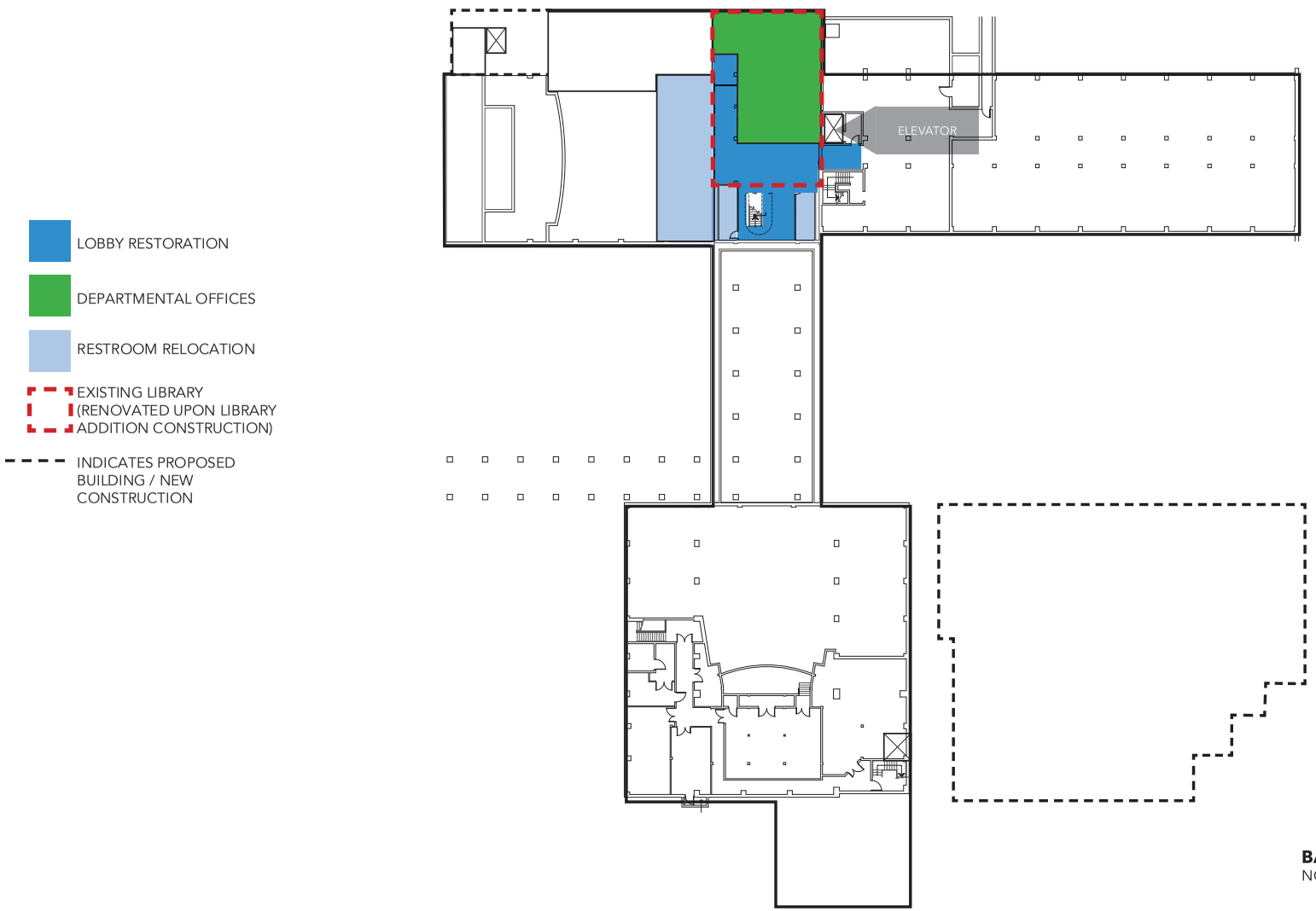


3.0-B
CONCEPT 'B'



- LOBBY RESTORATION
- DEPARTMENTAL OFFICES
- RESTROOM RELOCATION
- EXISTING LIBRARY (RENOVATED UPON LIBRARY ADDITION CONSTRUCTION)
- MECHANICAL / SERVICE AREA
- INDICATES PROPOSED BUILDING / NEW CONSTRUCTION

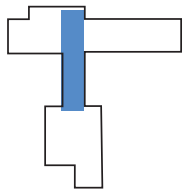
3.1-B
CONCEPT 'B'



BASEMENT
NOT TO SCALE

N

SPACE KEY PLAN



ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Lobby & Library Core (CONTINUED)

Probable Costs:

Restoration / Renovation	$2,578,000
Furniture, Fixtures, Equipment	$ 170,000
Total	$2,748,000

Construction Scope Summary: The following represents primary scope items considered in the probable cost analysis.

- Brick / precast sill restorations and cleaning
- Complete window restoration and replacement of modern window / door systems with replicated historical systems
- Exterior door restoration or replacement
- Replacement / restoration of exterior metal trims
- New exterior lighting (period sensitive)
- Restoration of lobby space and monumental stair
- New interior lighting (period sensitive)
- Restoration of key finishes and light fixtures in the library area
- Adaptive renovation of the library area for box office, departmental offices (Art), office support space, and meeting space.
- Renovation of elevator pit and elevator to travel to basement level
- Complete renovation of existing (original) basement restrooms as unisex / family restrooms
- Required renovations and reconfiguration of fire sprinkler system (effort should be made to hide sprinkler piping)
- Extensive renovation / replacement of electrical distribution system
- Addition of fire alarm devices to existing system for code compliance
- Replace all lighting at Lobby with new, high CRI LED lighting appropriate to the restorations effort.
- Replace / restore light fixtures in library area
- Addition of fire alarm devices to existing system for code compliance
- FFE costs include: lobby furniture, ticket booth restoration. (office, meeting room furniture for library renovated areas are included in Classroom Wing costs.)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Stella Boyle Smith Concert Hall

In short, the concert hall has minor acoustic deficiencies, requires equipment updates, and is greatly lacking in back stage support spaces to serve as a contemporary performance space. The additional space needed to properly support the concert space is approximately 4,300 square feet. The performance hall does not have backstage support spaces such as Musician Warmup, Dressing Rooms, adequate storage for piano, harpsicord, percussion instruments, stage furnishings storage (such as risers, stands, chairs), and front of house to back of house circulation.

The Concert Hall is somewhat "land locked" in its position on the northwest corner of the site. To the west of the hall is a key campus circulation path for the bus system with adjacent key north-south sidewalks. To the south of the Concert Hall lies the historic, original west courtyard space (Sculpture Court) which is proposed to be restored. To the north is a restroom addition, not original to the structure and directly adjacent to a key east-west sidewalk. Thus, in the course of the study, the logical location to add the much needed support space is to add a two level structure on the north side of the concert hall. This study proposes the addition be composed of a basement floor level and ground floor level. The massing of this addition should be sensitive to the original structure and is recommended to be clearly articulated as an addition to the historic structure with low, unimposing geometry. Given these spaces will be stacked between a basement level and ground floor level, stairs and an elevator will be required at the west end to facilitate access to the back stage area.

Adding the Concert Hall support space addition at the north side will require the existing restroom addition be demolitioned and replaced. With the precedence of the original public restrooms being located in the basement level of the Lobby core, the study proposes placing the new, upgraded restrooms below the east half of the Concert Hall. (Refer to plate 4.3) Refer also to the "Lobby & Library Core" discussion in this section. (Refer to the attached drawing plates 4.1, 4.2, 4.3.)

Space Title	Existing Space Unit	Existing Space No. Spaces	Existing Space Total	Unit sqft.	No. Spaces	Space Subtotal	Programmatic Function(s)	Number of Occupants	Sqft / Occupant	General Description / Notes
Stella Boyle Smith Concert Hall & Support Spaces - 228 seats - Concepts A&B										
PUBLIC AREAS										
Audience Chamber & Circulation	2777	1	2777	2,777	1	2,777		228		
Public Restrooms	857	1	857	1,100	1	1,100				
Restroom circulation	184	1	185	0	0	0				new circulation in Lobby Core
PERFORMANCE AREAS										
Platform	1247	1	1247	1,247	1	1,247				
Organ Loft	390	1	390	390	1	390				
TECHNICAL / BACKSTAGE AREAS						0				
Artist circulation to Front of House	0	1	0	500	1	500				
Backstage Crossover & Circulation	560	1	560	560	1	560				
Control - Audio	89	1	89	80	1	80				
Control - Lighting	89		0	60	1	60				
Control - Projection Room	0		0	80	1	80				
Musician Warmup	0		0	300	1	300				
Loading Dock	0		0	144	1	144				
Receiving	120	1	120	180	1	180				
Restroom 1 (Backstage)	82	1	82	64	1	64				
Restroom 2 (Backstage)	57	1	57	64	1	64				
Rack Room - Audio	25	1	25	25	1	25				
Rack Room - Dimmers	25	1	25	25	1	25				
Rack Room - Video	0		0	100	1	100				
Dressing Room 1	0		0	120	1	120		1		
Dressing Room 2	0		0	120	1	120		1		
Dressing Room 4	0		0	120	1	120		1		
Dressing Room 5	0		0	120	1	120		1		
Storage - General, Multipurpose, Cases	67	1	67	300	1	300				
Storage - Percussion	0		0	400	1	400				
Storage - Piano	247	1	247	250	1	250				
Storage - Risers, Stands, Chairs	0		0	300	1	300				
Storage - Technical Equipment	0		0	300	1	300				
Custodial (Back of House)	0		0	30	1	30				
			0			0				
FRONT OF HOUSE OPERATIONS										
Custodial Area	0		0	36	1	36				
Storage (Front of House)	0		0	100	1	100				
			0			0				
			0			0				
Net Total Program			6728			9,892				
Grossing - circulation, MEP, other misc.			1294		1	2,473				
Gross Area			**8022**			**12,365**				
Space *delta (additional space required)*						***4,343***				

4.0 CONCEPTS 'A' & 'B'

Artist Circulation	580 SF
Rack Rooms (3)	150 SF
Storage - Percussion	400 SF
Storage - Piano	250 SF
Vertical Circulation (Stair / Elev.)	300 SF
Storage - Risers, Stands, Chairs	300 SF
	2280 SF

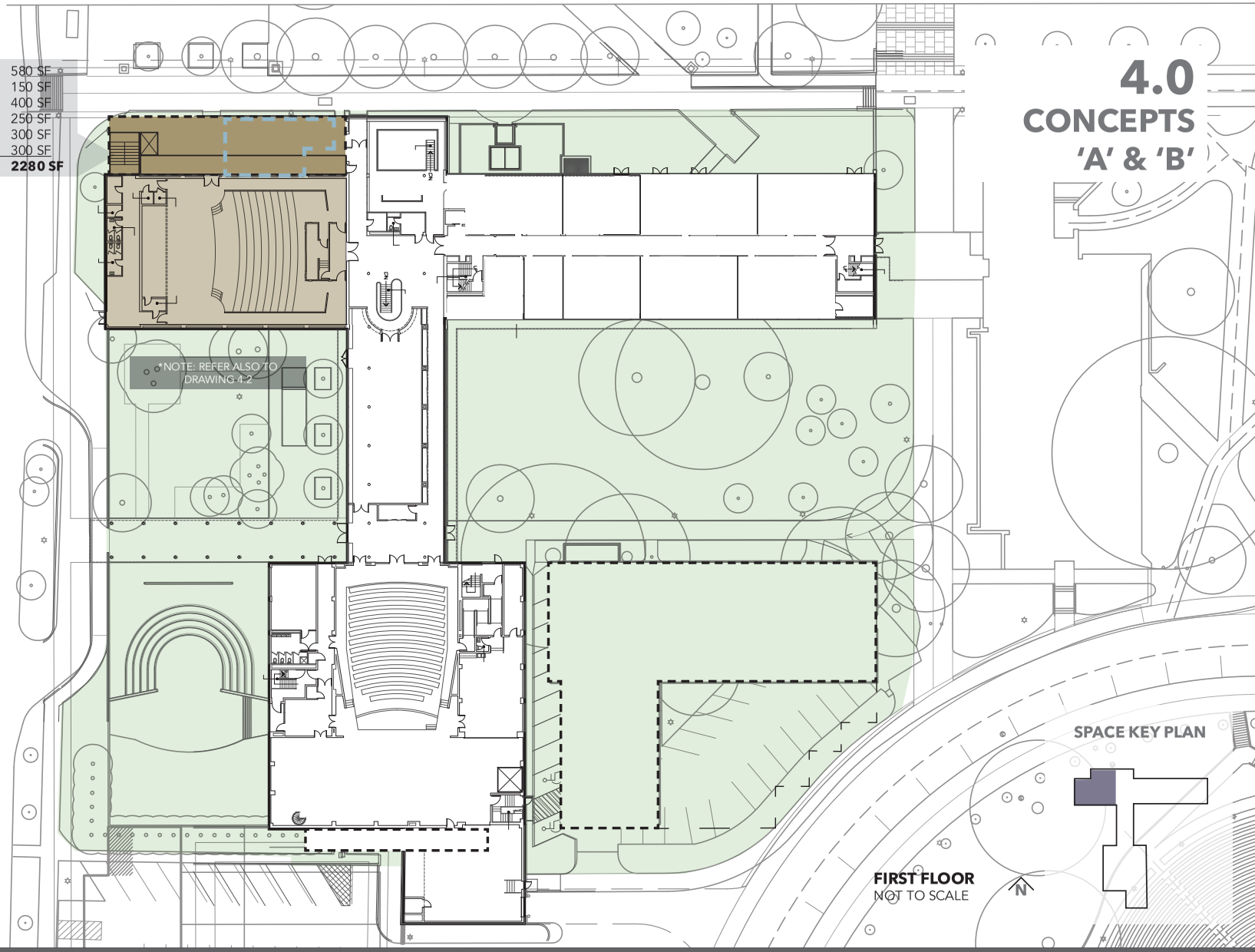
PERFORMANCE HALL SUPPORT

RESTORED / RENOVATED CONCERT HALL (STELLA BOYLE SMITH)

FUTURE RENOVATION AREA (EXISTING LIBRARY)

CURRENT RESTROOM LOCATION FOOTPRINT

INDICATES PROPOSED BUILDING / NEW CONSTRUCTION



SCM ARCHITECTS

Fine Arts Building Restoration / Renovations Study

August 2017

UNIVERSITY OF ARKANSAS

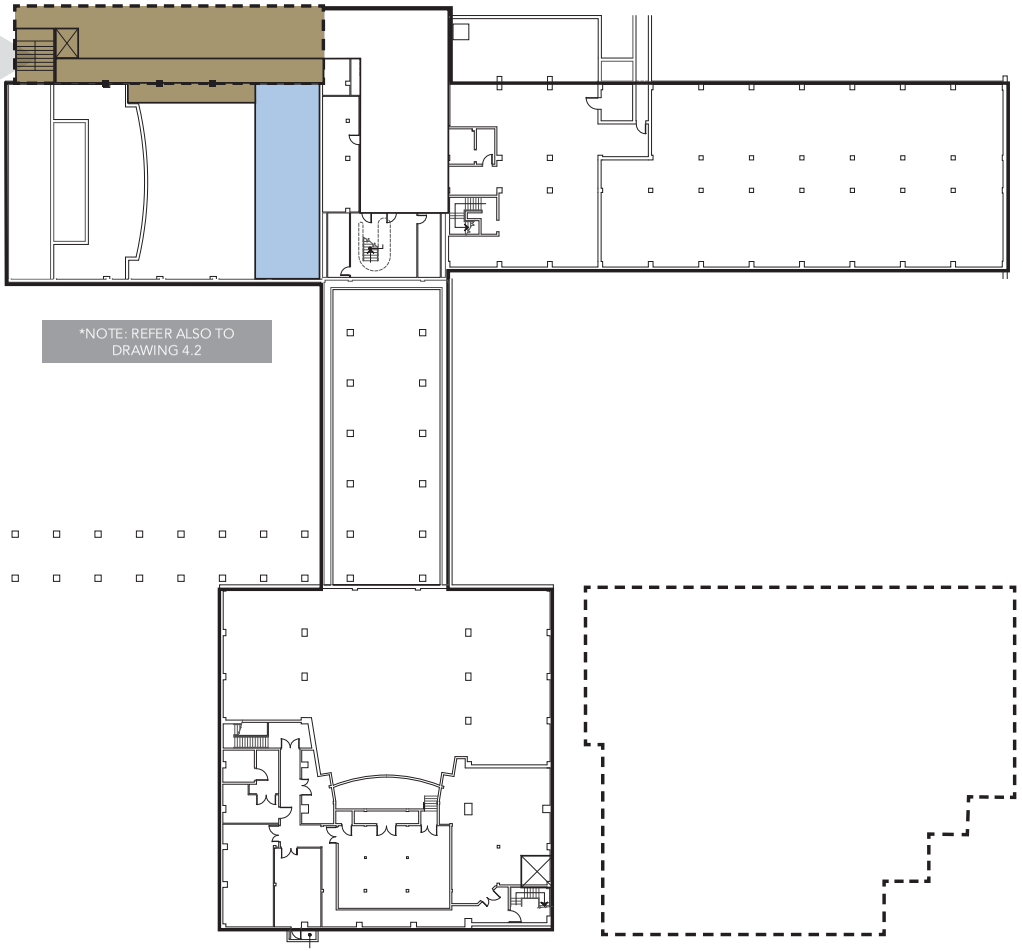
4.1
CONCEPTS
'A' & 'B'

Musician Warmup	300 SF
Backstage Restrooms (2)	128 SF
Dressing Rooms (4)	480 SF
Rack Rooms (3)	150 SF
Storage - Gen. / Multi., Cases	300 SF
Storage - Technical Equipment	300 SF
Vertical Circulation (Stair / Elev.)	300 SF
Artist Circulation	580 SF
	2538 SF

PERFORMANCE HALL SUPPORT

RESTROOM RELOCATION / RENOVATION

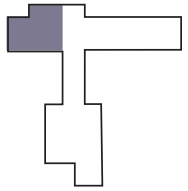
INDICATES PROPOSED BUILDING / NEW CONSTRUCTION



BASEMENT
NOT TO SCALE

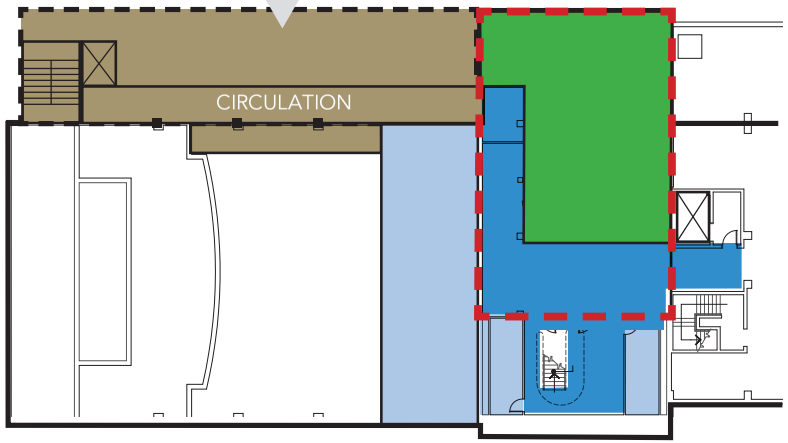
N

SPACE KEY PLAN



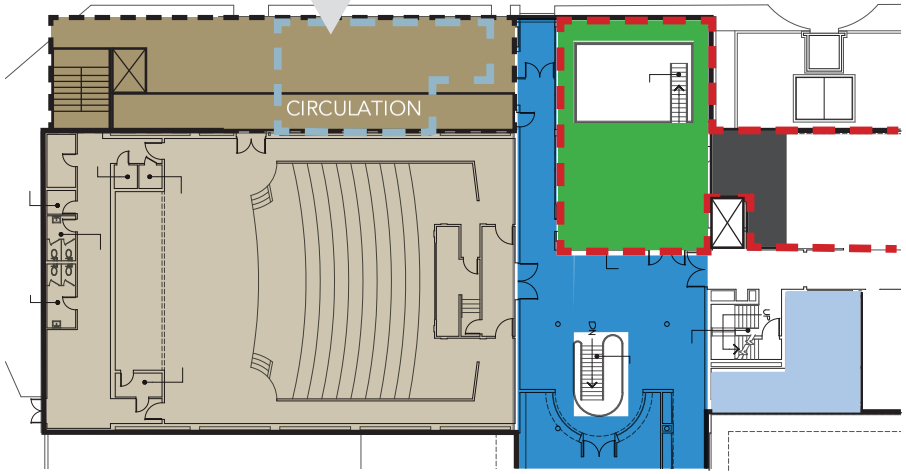
4.2
CONCEPT 'B'

Musician Warmup	300 SF
Backstage Restrooms (2)	128 SF
Dressing Rooms (4)	480 SF
Rack Rooms (3)	150 SF
Storage - Gen. / Multi., Cases	300 SF
Storage - Technical Equipment	300 SF
Vertical Circulation (Stair / Elev.)	300 SF
Artist Circulation	580 SF
	2538 SF



CONCERT HALL BASEMENT
NOT TO SCALE

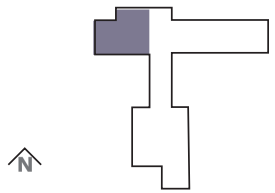
Artist Circulation	580 SF
Rack Rooms (3)	150 SF
Storage - Percussion	400 SF
Storage - Piano	250 SF
Vertical Circulation (Stair / Elev.)	300 SF
Storage - Risers, Stands, Chairs	300 SF
	2280 SF



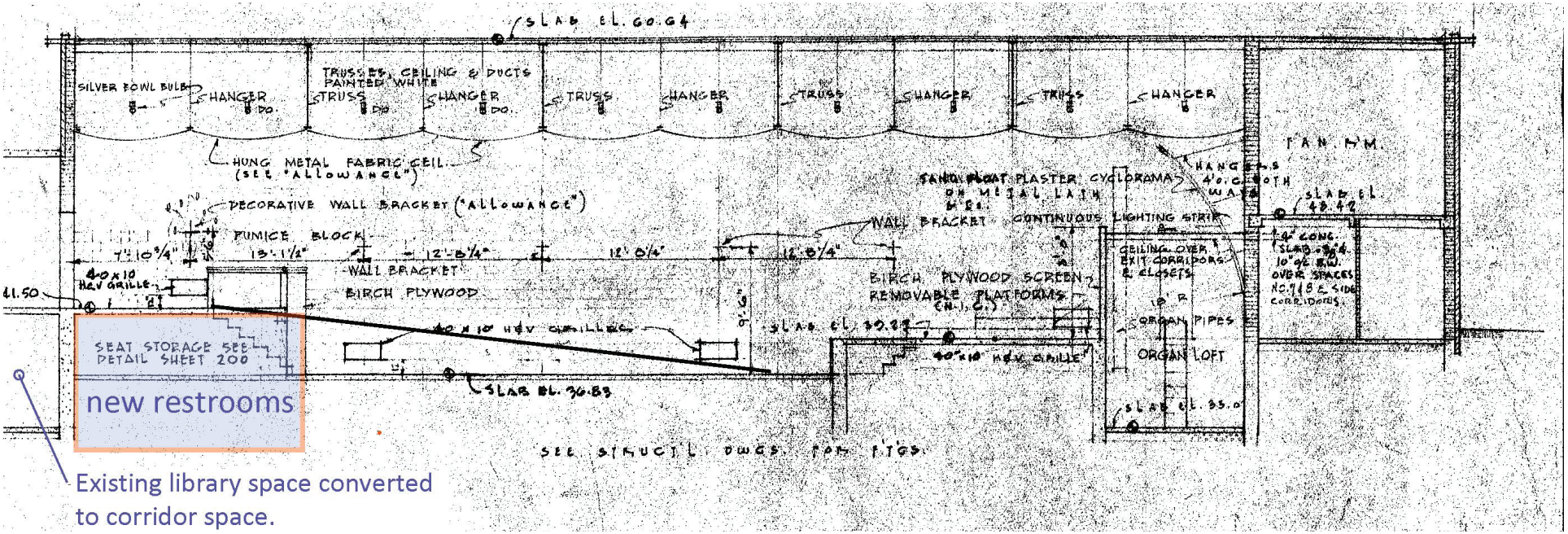
CONCERT HALL FIRST FLOOR
NOT TO SCALE

- PERFORMANCE HALL SUPPORT
- RESTORED / RENOVATED CONCERT HALL (STELLA BOYLE SMITH)
- RESTROOM RELOCATION / RENOVATION
- FORMER RESTROOM LOCATION FOOTPRINT
- LOBBY RESTORATION
- DEPARTMENTAL OFFICES
- INDICATES PROPOSED BUILDING / NEW CONSTRUCTION
- EXISTING LIBRARY (RENOVATED UPON LIBRARY ADDITION CONSTRUCTION)

SPACE KEY PLAN



SECTION AT STELLA BOYLE SMITH CONCERT HALL



Existing library space converted to corridor space.

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Stella Boyle Smith Concert Hall (CONTINUED)

Probable Costs:

Restoration / Renovation	$3,125,000
Furniture, Fixtures, Equipment	$ 808,000
Total	$3,933,000

Construction Scope Summary: The following represents primary scope items considered in the probable cost analysis.

- Brick / precast sill restorations and cleaning
- Exterior door restoration or replacement
- Replacement / restoration of exterior metal trims
- New exterior lighting (period sensitive)
- Minor architectural renovations of audience chamber for relocation of control / sound booth
- Construction of new large public restroom space below audience chamber floor
- Required renovations and reconfiguration of fire sprinkler systems
- Addition of fire alarm devices to existing system for code compliance
- Addition of ventilation air
- Renovation of air distribution to eliminate noise issue
- Minor renovations to the electrical distribution system
- Replacement of architectural lighting
- Built-in fixtures & equipment:
    - Replace stage curtain
    - Replace Platform Dimming / Control system
    - Replace House Dimming / Control system and fixtures
    - New stage lighting instruments, automated fixtures and effects equipment
    - New audio reinforcement, playback and cue-communication systems
    - New fixed theater seating
    - Miscellaneous loose equipment
    - Miscellaneous stage furniture

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre

The theater and its support spaces are near or beyond life expectancy. The support spaces are under sized or non-existent and thus do not offer adequate support for the current theater program. Kimpel Hall currently houses faculty and classroom space for the theater department. While the Kimpel spaces are functional at a baseline level, the sizes and quantity of space is limited and additional space is needed. Proximity to other academic spaces in Kimpel is often a source of acoustic conflict, as the theater student activities often create loud speech and sound. The issues noted here are of great concern for the Theater Department's continued accreditation by the National Association of Schools of Theater (NAST). In a recent consultant report, several points of concern were raised citing specific NAST standards regarding facilities. In short, three key facility factors are of concern with regard to NAST standards. One, the age and generally out dated or poor condition of the theater facilities. Two, the proximity or localization of spaces to allow for a cohesively functioning program. And three, the adequacy and total space provided to support the program (i.e. classroom, lab, rehearsal, technical, and storage spaces). Additionally, dedicated spaces such as rehearsal space and labs/studios must meet NAST standards for student use in "other than scheduled class times".
A recent report indicates the theater program, when compared to other similar size and caliber programs, falls significantly behind in the amount of square feet per student provided. The report notes Arkansas at 29.83 square feet per student compared with similar programs at 54, 73 and 135 square feet per student. (Refer to Theater Program Facility Area Comparisons in the Appendix of this report.)
Support Space: The theater department requires additional theater support space and departmental space totaling approximately 12,225 square feet. This study proposes approximately 19,925 square feet of theater support space be added at the Fine Arts facility site (FNAR). This additional space on site at the Fine Arts building represents the additional space need plus moving the spaces from Kimpel to the FNAR site. It is important to note this additional area does not include a rehearsal / performance space which may contain 3500 to 6000 square feet (often fulfilled by the development of a "black box theater".) At present, the auditorium space at the Global Campus located in downtown Fayetteville is partially fulfilling this need.
(Refer also to "Site & Additions" below for further information regarding building additions for theater support space.)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

To accommodate the additional theater support space, this study presents two concepts:

Concept 'A': The concept places University Theatre lab space, office spaces, storage space, and other support spaces in a new structure located south of the theatre stage and fly loft. (Refer to "Concept 'A' – Addition / Theatre Support Space" below)

Concept 'B': This concept assumes that a Fine Arts Library building or addition will be constructed either concurrently or as part of the Fine Arts facility restoration / renovation project. The concept places University Theatre lab space, office spaces, storage space, and other support spaces in the basement and a portion of the 1st floor of the Fine Arts Library structure. The concept also proposes a building addition at the south side of the stage and fly loft to house the additional shop space needed. (Refer to "Concept 'B' – Additions / Theatre Support Space and Fine Arts Library" below)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Other specific theater challenges include:
• The accessible ramp on the east side of the auditorium is awkward and offers only an exterior, separate entry. The accessible access to the audience chamber should be rethought completely and designed to accommodate patrons from either the interior lobby space or a vestibule space at the north end of the audience chamber.
• Elevator: There is no elevator to the 2nd and 3rd floor levels of the theater support spaces. Strong consideration for a small elevator to these levels should be given to the renovation effort as key spaces such as dressing rooms and technical control spaces are proposed for these areas.
• Fly Loft: Stage right (east side of the stage), does not have fly loft space. The lack of loft space at stage right impedes scenery drops and limits off stage functionality during performances. The addition of one structural bay at the east end of the fly loft may need to be considered; however, such an addition represents significant change to the original geometry of the building and thus may be deemed inappropriate due to the structure's historic significance.
• Generally, the audience chamber finishes are tired and need to be replaced with period sensitive materials. Acoustics should also be considered in the design of and selection of wall and ceiling geometry and materials.
• Costume Lab: The costume lab is inadequate in size, not accessible, and limits class size which can be increased with a larger space. Costume storage is located over the audience chamber and stage, raising concern for access.
• Dressing Rooms / Makeup stations: Rooms are undersized for the current program and performances. Makeup stations are antiquated and need upgraded lighting.
• Design Laboratory: There is currently no space for a design laboratory for research, design, and creative work necessary to support productions.

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

• Proscenium: Stage left proscenium is 1" lower than stage right. This has apparently been monitored for some time and is reported to be slowly dropping. Structural repair is required.
• Other spaces needed and required include: classrooms, performers lounge (green room), various storage spaces, faculty offices and support spaces, and required control spaces. (Refer to the "Space Assessment Program" attached to this document for complete list of required spaces for the renovation.)
• Refer also to "Theater Equipment & Systems" below under "Key Issues & Assessments"

Space Title	Existing Space			Space Need			Programmatic Function(s)	Number of Occupants	Sqft / Occupant	General Description / Notes
	Unit	No. Spaces	Total	Unit sqft.	No. Spaces	Space Subtotal				
Theater & Support - 313 Seats - Concepts A&B										
PUBLIC AREAS										
Audience Chamber & Circulation	2928	1	2928	3,310	1	3,310		313		285 - 300 seats acceptable
Accessible access	382	1	382			400				
			0			0				
			0			0				
PERFORMANCE AREAS										
Orchestra Pit	322	1	322	411	1	411				
Ante Proscenium	500	1	500	500	1	500				
SL Ante Proscenium			0			0				
SL Wing			0			0				
SR Ante Proscenium			0			0				
SR Wing			0			0				
Stage	3898	1	3898	3,898	1	3,898				
Rigging Wall			0			0				
			0			0				
			0			0				
THEATER SUPPORT SPACES										
Backstage Crossover	0	0	0	750	1	750				
Control - Audio	45	1	45	80	1	80				
Control - Follow Spot Booths	20	1	20	70	2	140				
Control - Lighting	45	1	45	60	1	60				
Control - Projection	105	1	105	80	1	80				
Costume Shop	684	1	684	1,500	1	1,500				
Custodial (Backstage)	12	1	12	36	1	36				
Dressing / Makeup Room 1 (SMALL)	0	0	0	210	1	210		2		
Dressing / Makeup Room 2 (SMALL)	0	0	0	309	1	309		6		
Dressing / Makeup Room 3 (MEDIUM)	510	1	510	451	1	451		9		
Dressing / Makeup Room 4 (MEDIUM)	510	1	510	568	1	568		12		
Dye Room	25	1	25	120	1	120				
Laundry	75	1	75	120	1	120				
Loading Dock	0	0	0	180	1	180				
Paint Shop	0	0	0	200	1	200				
Performers Lounge	333	1	333	400	1	400		20		
Rack Room - Audio	92	1	92	92	1	92				
Rack Room - Dimmers	92	1	92	92	1	92				
Rack Room - Video	0	0	0	180	1	180				
Receiving	0	0	0	180	1	180				
Restroom 1 - Backstage	140	1	140	64	1	64		1		
Restroom 2 - Backstage	140	1	140	64	1	64		1		
Restroom & Shower 1 (SMALL)	25	1	25	96	1	96		1		
Restroom & Shower 2 (SMALL)	25	1	25	96	1	96		1		
Restroom & Shower 3 (LARGE)	0	0	0	174	1	174		2		
Restroom & Shower 4 (LARGE)	0	0	0	174	1	174		2		
Scene Shop	2845	1	2845	2,845	1	2,845				
Storage - Audio Equipment	0	0	0	200	1	200				
Storage - Costume	1445	1	1445	2,000	1	2,000				
Storage - General	746	1	746	300	1	300				
Storage - Lighting	0	1	0	200	1	200				
Storage - Piano	0	1	0	80	1	80				
Storage - Prop	2206	1	2206	1,100	1	1,100				
Storage - Scenery	0	0	0	1,200	1	1,200				
Storage - Video Equipment	0	0	0	150	1	150				
Trap Room	0	0	0	930	1	930				
			0			0				
FRONT OF HOUSE OPERATIONS										
Custodial Area	0	0	0	36	1	36				
Box Office Storage	0	0	0	80	1	80				
Storage (Front of House)	0	0	0	275	1	275				
			0			0				
CLASSROOMS - THEATER										
Light Lab	0	0	0	625	1	625		12		
Audio and Video Mix Lab	0	0	0	360	1	360		4		
Audio Recording Booth	0	0	0	80	1	80		2		
Video Mix Lab	0	0	0	80	1	80		2		
Makeup Classroom	0	0	0	600	1	600		12		
Scene Design Studio	0	0	0	600	1	600		12		
Technology Lab	0	0	0	750	1	750		12		
General Classroom (Acting)	0	0	0	800	2	1,600		25-30		
Rehearsal Space, Experimental Classroom Theater Space or Black Box Theatre ??	0	0	0	0	0	0				A space seating 75 to 99 with a min. 20'x20' fully equiped stage is needed. approximately 3500 - 6000 sqft. (if located off FNAR site, support space such as dressing rooms, storage, etc have to be included.)
			0			0				
OFFICE SPACE *(refer also to Kimpel Hall space below)*										
Dept. Chair Office	0	0	0	210	1	210		1		
Reception (w/ 2 admin. assistants)	144	1	144	300	1	300		2		
Director of Marketing / Box Office Manager	60	1	60	144	1	144		1		
*Business Manager / Publicity Director	0	0	0	144	1	144		1		currently located off site
*Full Time Staff Office	0	0	0	140	3	420		3		currently located off site
*Full Time Faculty Office	0	0	0	140	17	2,380		17		currently located off site
Graduate / Doctoral Office	212	1	212	70	20	1,400		20		
Faculty Workroom	0	0	0	150	1	150		2		
Faculty Conference Room	0	0	0	250	1	250		12		
Small Meeting Space	0	0	0	150	1	150		4		

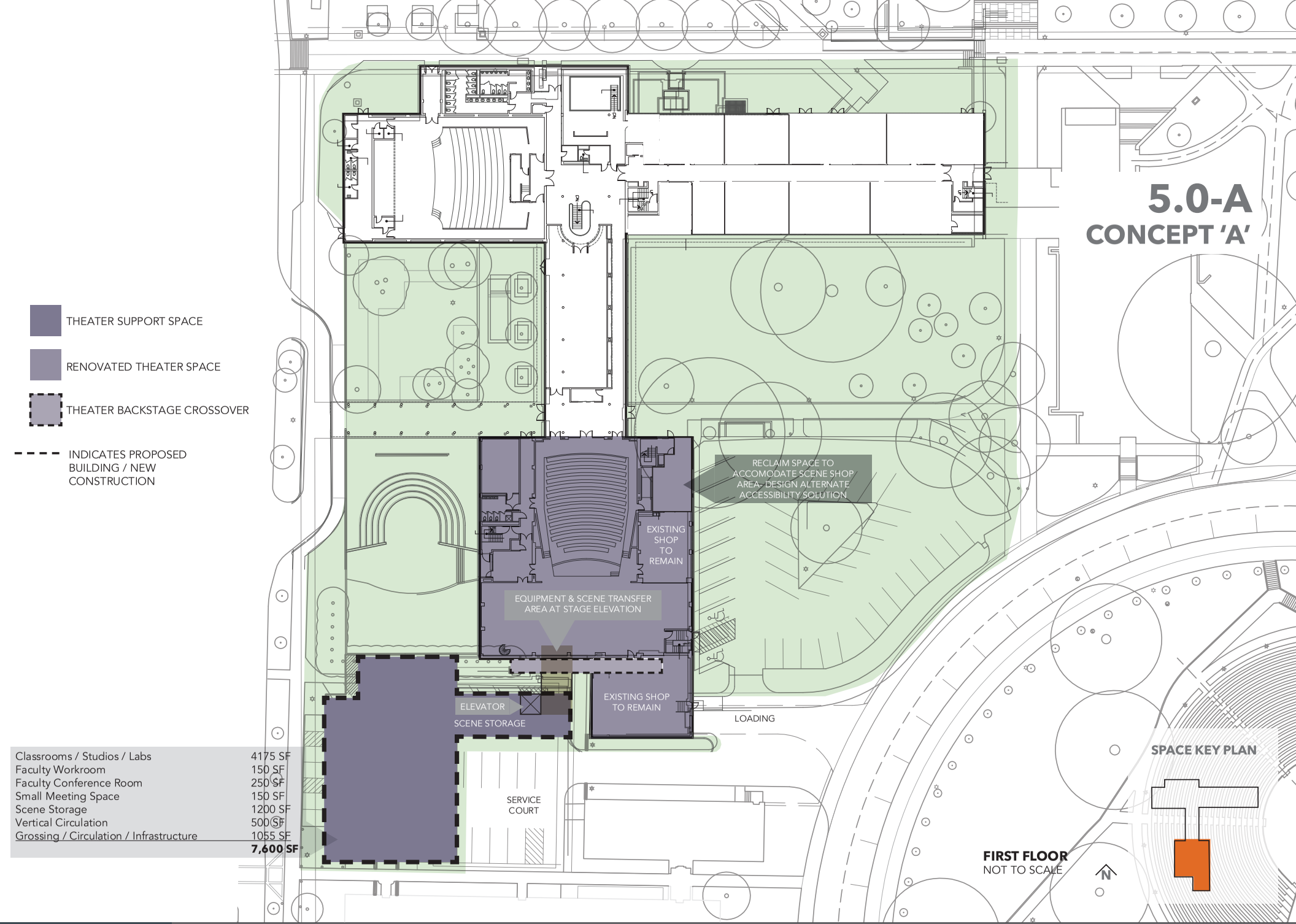
Space Title	Existing Space Unit	Existing Space No. Spaces	Existing Space Total	Space Need Unit sqft.	Space Need No. Spaces	Space Need Space Subtotal	Programmatic Function(s)	Number of Occupants	Sqft / Occupant	General Description / Notes
THEATRE ANALYSIS										
Net Total Existing Space at FNAR			18,566							
Net Total Space at Kimpel *(see detail below)*			7,702							
Net Total Space FNAR + Kimpel			26,268							

FNAR Comparison	Existing Space		Space Need
Net Total Program FNAR	18,566		34,574
Grossing - circulation, MEP, other misc.	8,183		12,101
Gross Total Space FNAR	**26,749**		**46,675**
Gross Space *delta Existing FNAR vs. Need*	**19,926**	*space deficit*	

Total Program Comparison	Existing Space		Space Need
Net Total Program FNAR + Kimpel	26,268		34,574
Grossing, circulation, MEP, misc.(FNAR)	8,183		12,101
Gross Total Space	**34,451**		**46,675**
Total Gross Space *delta Existing vs. Need*	**12,224**	*space deficit*	

EXISTING KIMPEL HALL SPACE							
Design / Computer Classroom - 204	590	1	590		0	10	
Acting Classroom - 204B	950	1	950		0	19	
Acting Classroom - 402	815	1	815		0	16	
Multi-use Classroom / Meeting Room - 401	645	1	645		0	30	
Experimental Classsroom Theatre - 404	1460	1	1460		0	29	
Outer office - TA & dressing room - 406	170	1	170		0	1	
Storage - props, lighting, sound - 404A	125	1	125		0		
Storage - office equip. - 600E	25	1	25		0		
Departmental Office - 619	232	1	232		0	1	
Chair Office - 622	220	1	220		0	1	
Faculty Office - 217 (2 occupants)	185	1	185		0	2	
Faculty Office - 406A	240	1	240		0	1	
Faculty Office - 609	180	1	180		0	1	
Faculty Office - 615	265	1	265		0	1	
Faculty Office - 617	260	1	260		0	1	
Faculty Office - 624	230	1	230		0	1	
Faculty Office - 623	230	1	230		0	1	
Faculty Office - 620 (3 occupants)	205	1	205		0	3	
Faculty Office - 614	215	1	215		0	1	
Faculty Office - 723	230	1	230		0	1	
Faculty Office - 701	230	1	230		0	1	
Kimpel Hall net sub-total			7,702				

5.0-A
CONCEPT 'A'



Classrooms / Studios / Labs	4175 SF
Faculty Workroom	150 SF
Faculty Conference Room	250 SF
Small Meeting Space	150 SF
Scene Storage	1200 SF
Vertical Circulation	500 SF
Grossing / Circulation / Infrastructure	1055 SF
	7,600 SF

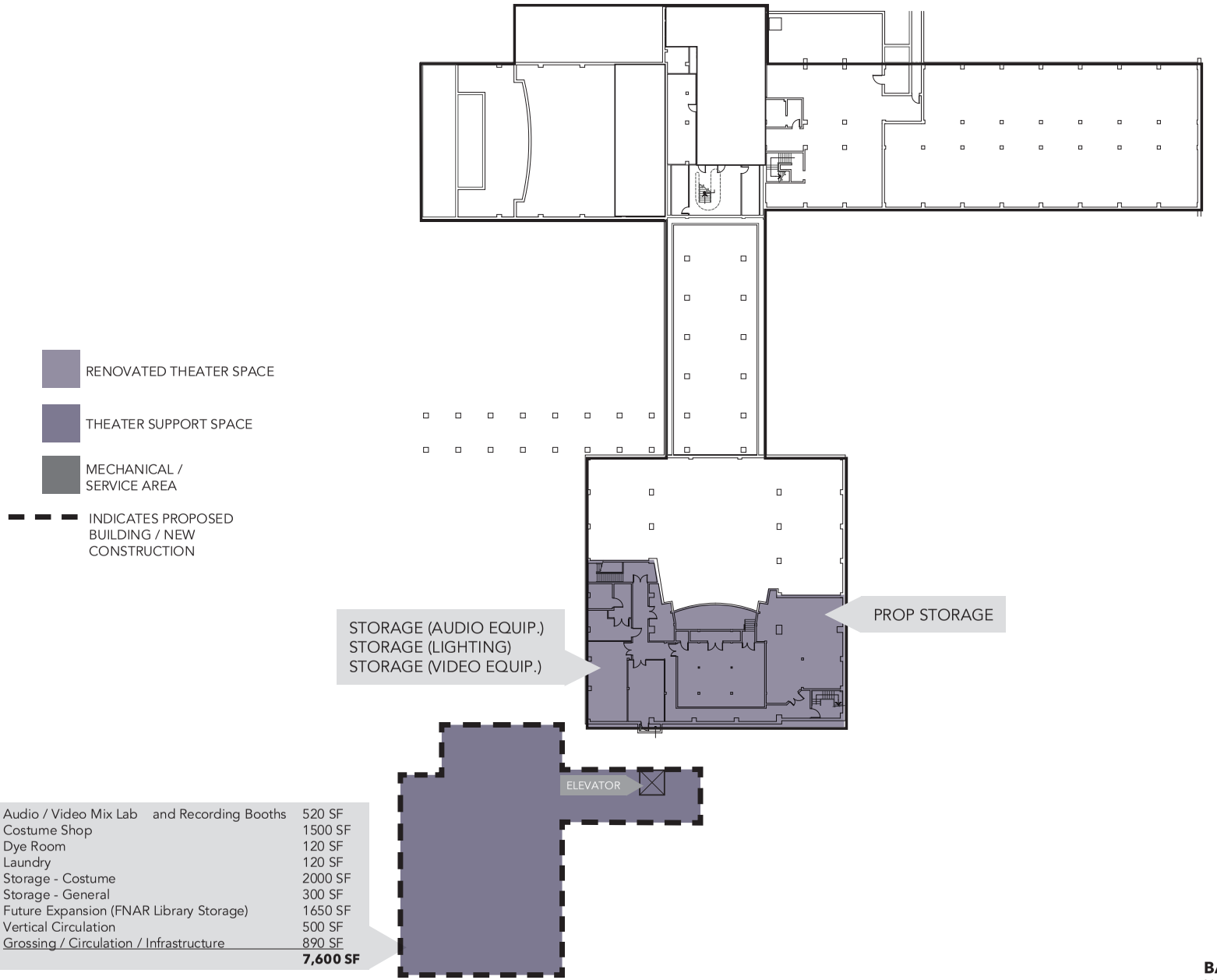
SCM ARCHITECTS

Fine Arts Building Restoration / Renovations Study

August 2017

UNIVERSITY OF ARKANSAS

5.1-A
CONCEPT 'A'

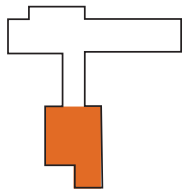


Audio / Video Mix Lab and Recording Booths	520 SF
Costume Shop	1500 SF
Dye Room	120 SF
Laundry	120 SF
Storage - Costume	2000 SF
Storage - General	300 SF
Future Expansion (FNAR Library Storage)	1650 SF
Vertical Circulation	500 SF
Grossing / Circulation / Infrastructure	890 SF
	7,600 SF

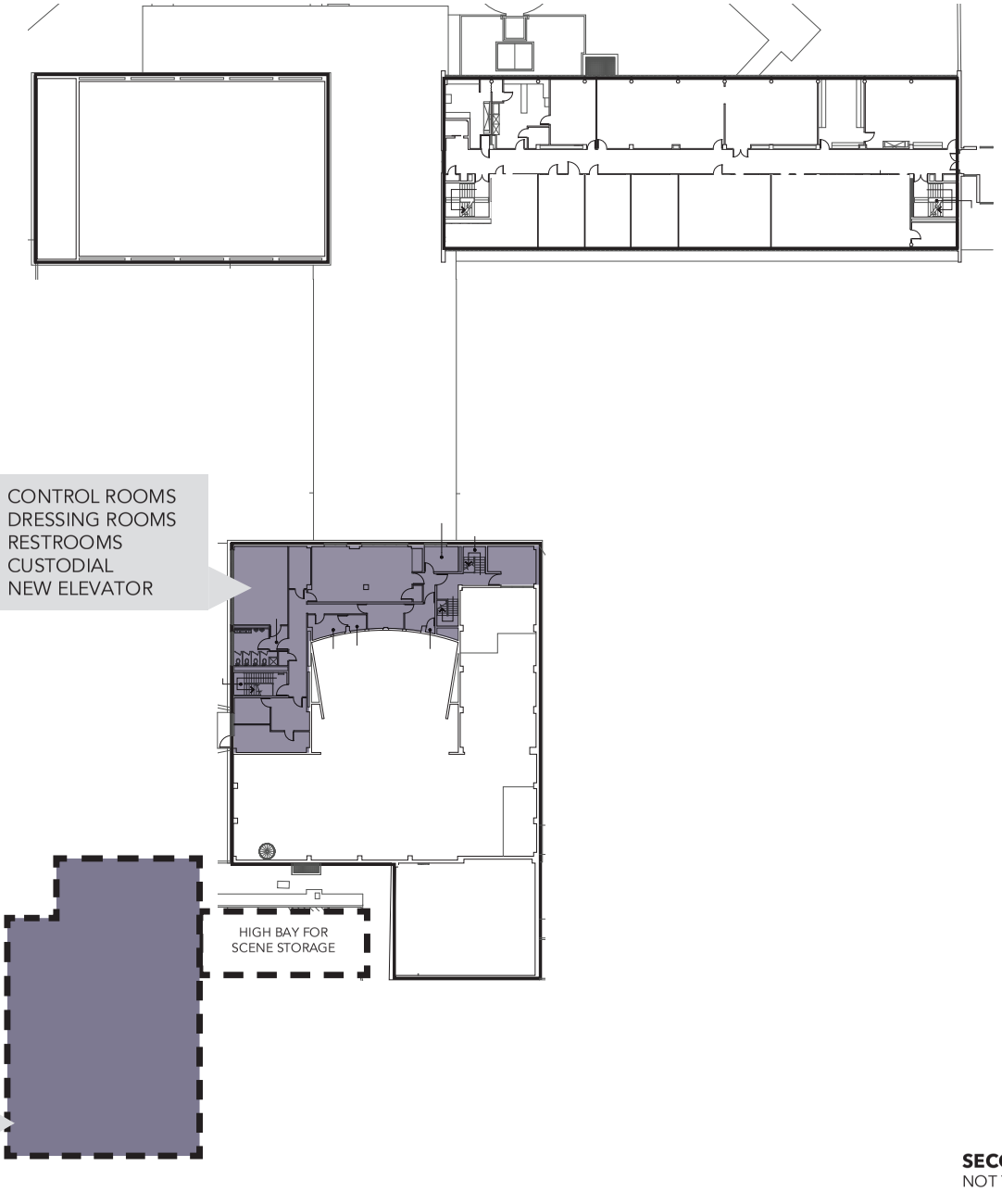
BASEMENT
NOT TO SCALE

N

SPACE KEY PLAN



5.2-A
CONCEPT 'A'

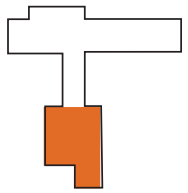


Graduate / Doctoral Offices (20)	1400 SF
Full Time Faculty Offices (17)	2380 SF
Dept. Chair Office	210 SF
Reception	300 SF
Dir. of Mktg. / Box Ofc. Mgr.	144 SF
Bus. Mgr. / Publicity Dir.	144 SF
Full Time Staff Office (3)	420 SF
Vertical Circulation	500 SF
Grossing / Circulation / Infrastructure	902 SF
	6,400 SF

SECOND FLOOR
NOT TO SCALE

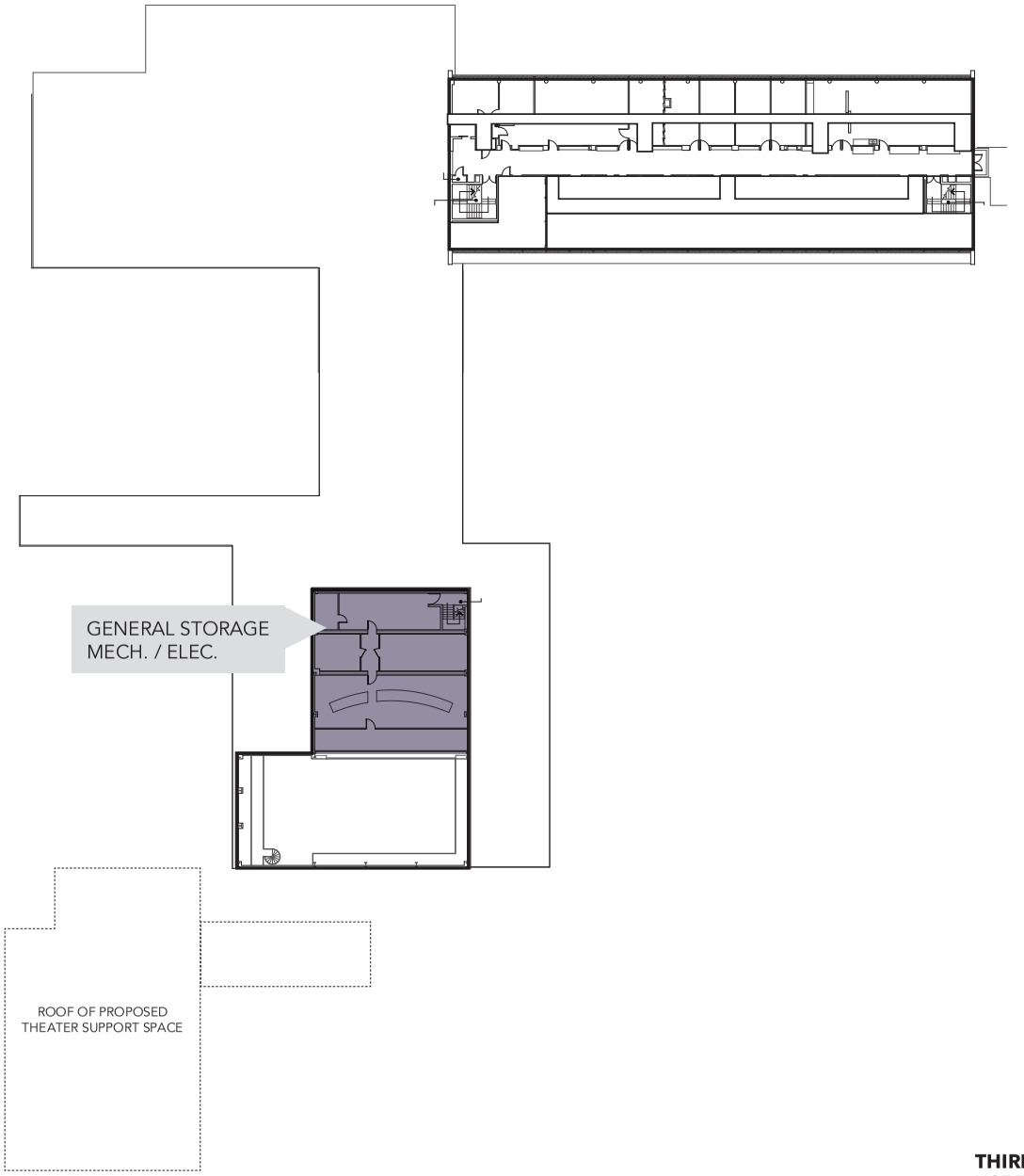
N

SPACE KEY PLAN

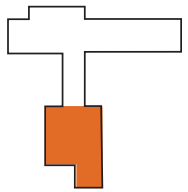


5.3-A
CONCEPT 'A'

RENOVATED THEATER SPACE



SPACE KEY PLAN



THIRD FLOOR
NOT TO SCALE

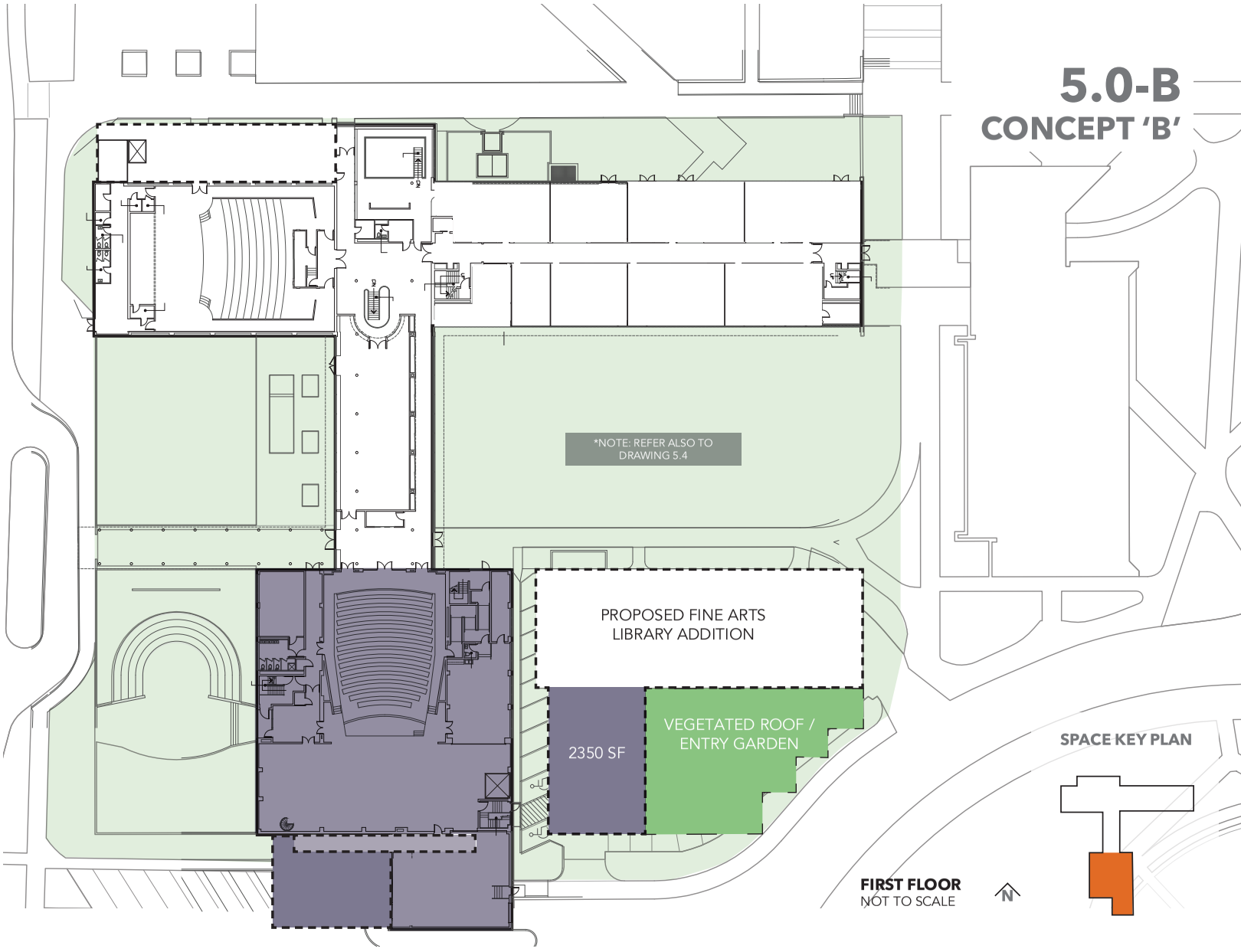
N

5.0-B
CONCEPT 'B'

RENOVATED THEATER SPACE

INDICATES PROPOSED BUILDING / NEW CONSTRUCTION

THEATER SUPPORT SPACE PROPOSED FOR GROUND FLOOR OF FINE ARTS LIBRARY ADDITION



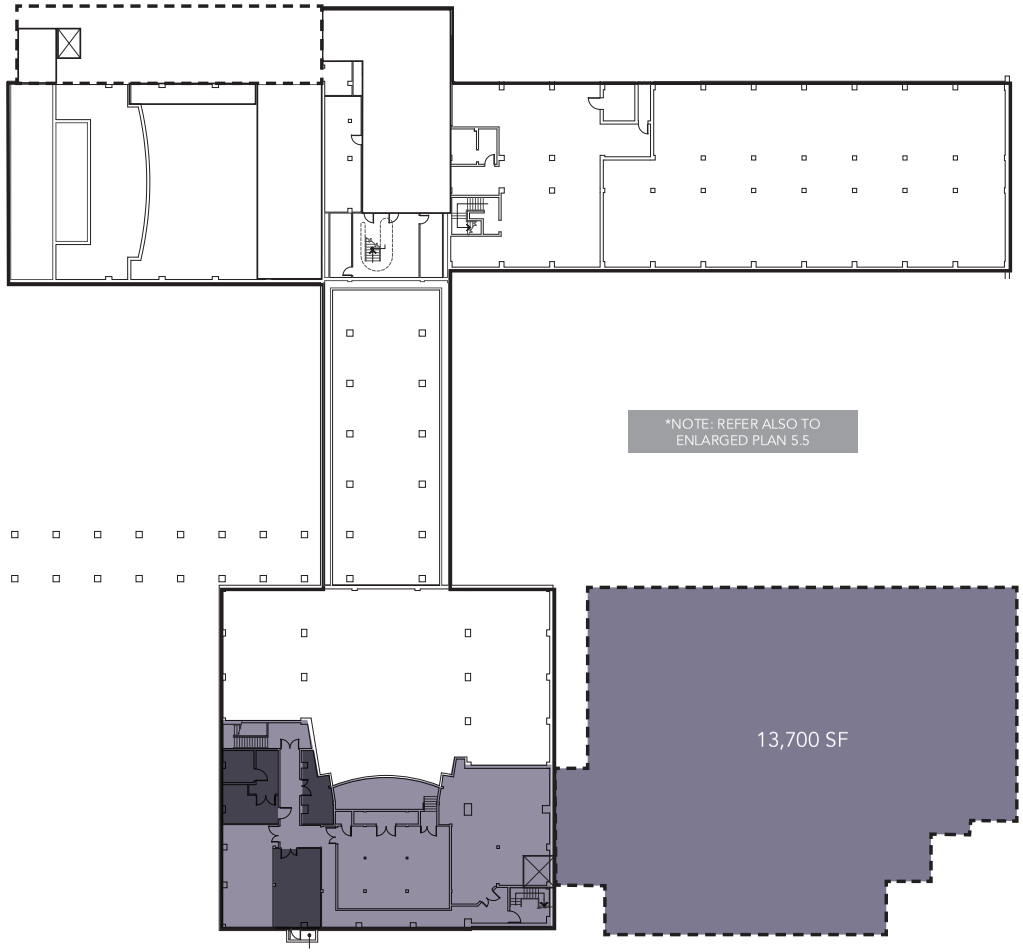
5.1-B
CONCEPT 'B'

RENOVATED THEATER SPACE

THEATER SUPPORT SPACE PROPOSED FOR BASEMENT OF FINE ARTS LIBRARY ADDITION

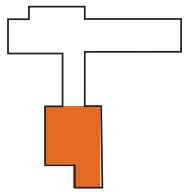
MECHANICAL / SERVICE AREA

INDICATES PROPOSED BUILDING / NEW CONSTRUCTION



BASEMENT
NOT TO SCALE

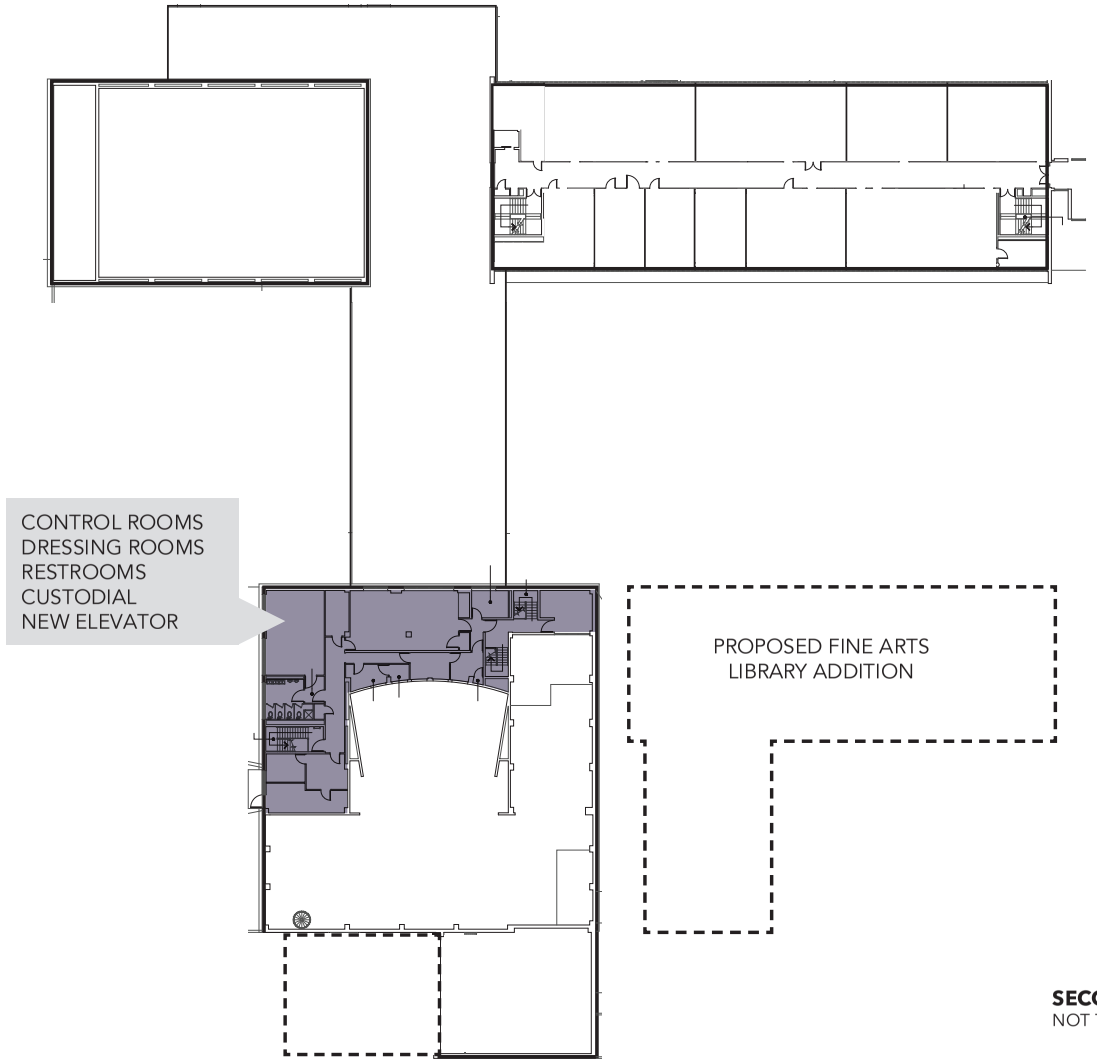
SPACE KEY PLAN



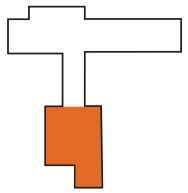
5.2-B
CONCEPT 'B'

RENOVATED THEATER SPACE

INDICATES PROPOSED BUILDING / NEW CONSTRUCTION



SPACE KEY PLAN

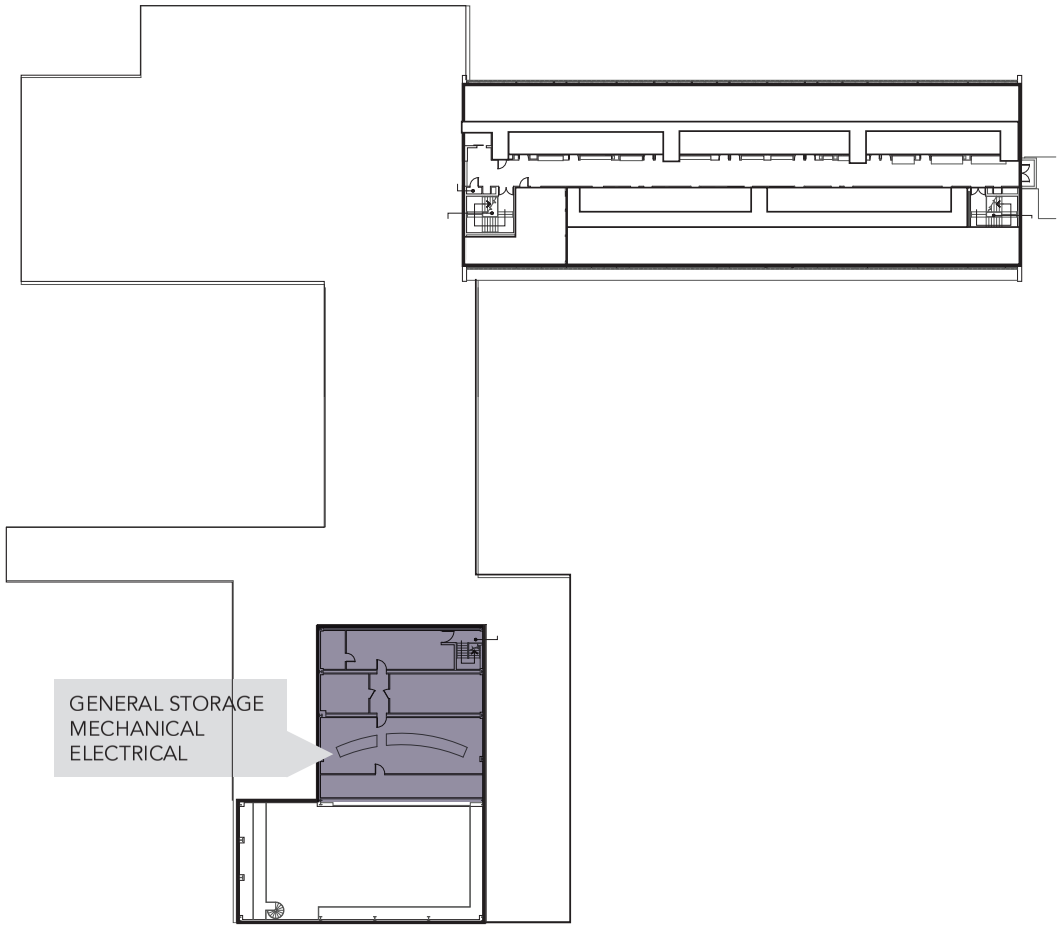


SECOND FLOOR
NOT TO SCALE

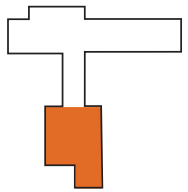
N

5.3-B
CONCEPT 'B'

RENOVATED THEATER SPACE



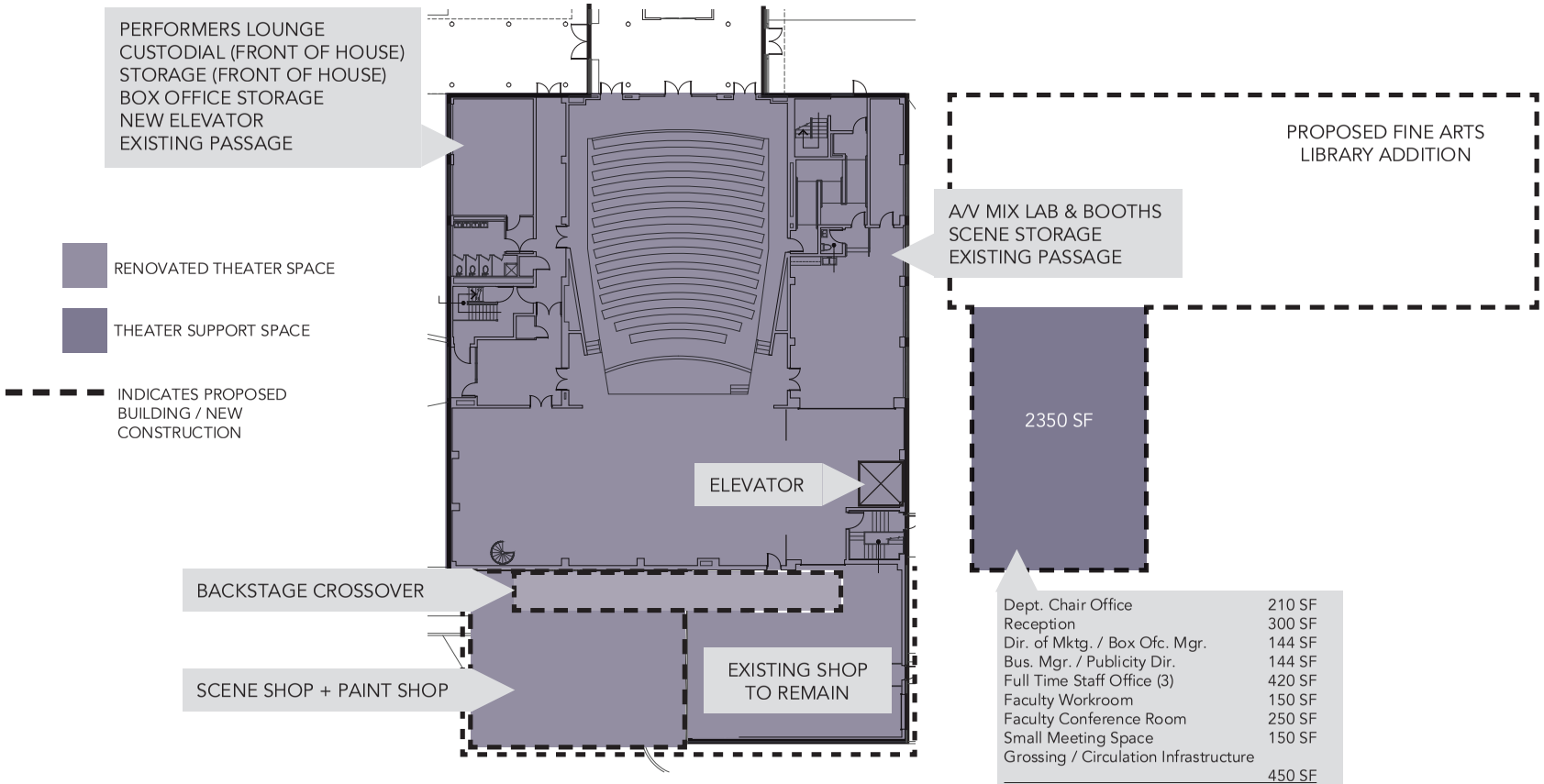
SPACE KEY PLAN



THIRD FLOOR
NOT TO SCALE

N

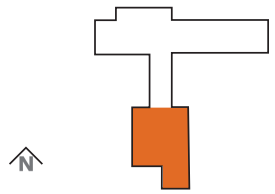
5.4-B
CONCEPT 'B'



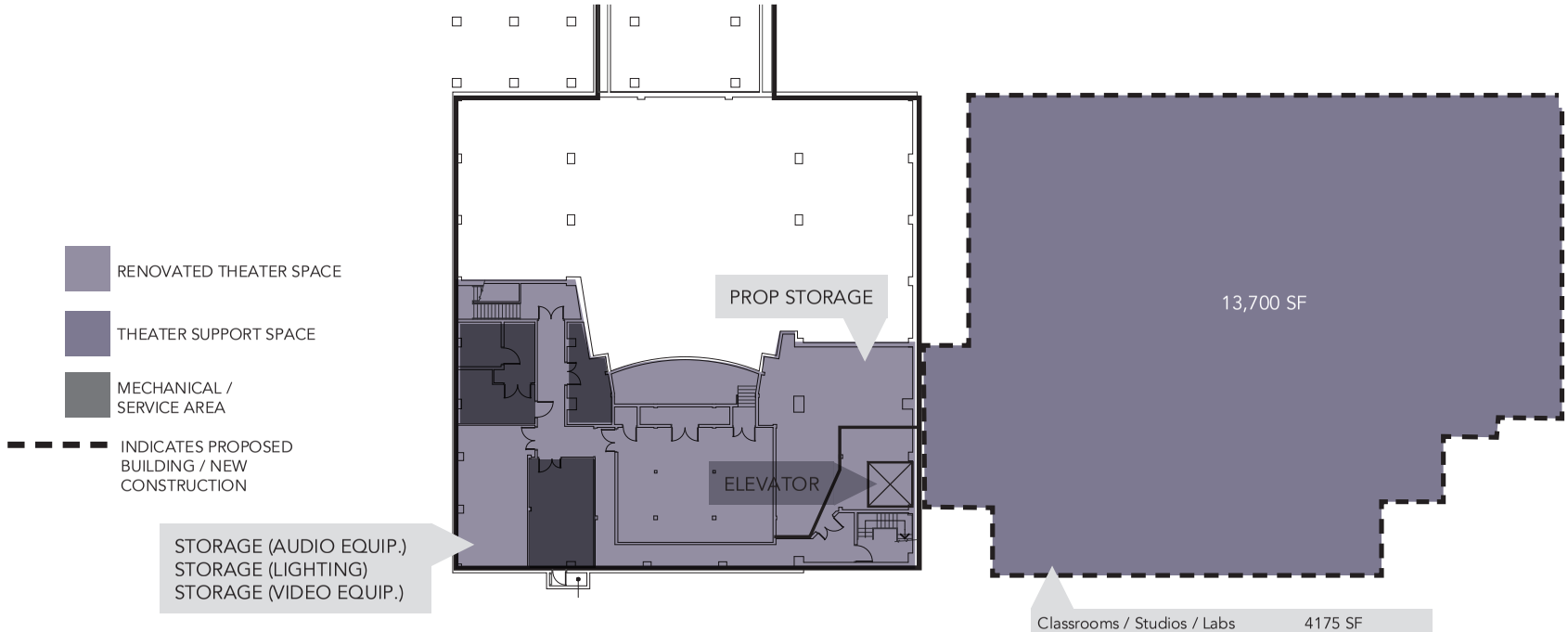
Dept. Chair Office	210 SF
Reception	300 SF
Dir. of Mktg. / Box Ofc. Mgr.	144 SF
Bus. Mgr. / Publicity Dir.	144 SF
Full Time Staff Office (3)	420 SF
Faculty Workroom	150 SF
Faculty Conference Room	250 SF
Small Meeting Space	150 SF
Grossing / Circulation Infrastructure	450 SF
	2218 SF

THEATER FIRST FLOOR
NOT TO SCALE

SPACE KEY PLAN



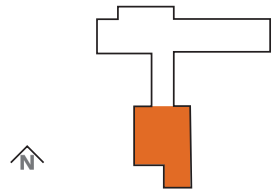
5.5-B
CONCEPT 'B'



Classrooms / Studios / Labs	4175 SF
Graduate / Doctoral Offices (20)	1400 SF
Full Time Faculty Offices (17)	2040 SF
Costume Shop	1500 SF
Dye Room	120 SF
Laundry	120 SF
Storage - Costume	2000 SF
Grossing, Circulation, Infrastructure	2345 SF
	13,700 SF

THEATER BASEMENT
NOT TO SCALE

SPACE KEY PLAN



ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Probable Costs:

Restoration / Renovation	$ 9,284,000
Theater Equipment	$ 3,715,000
Furniture, Fixtures, Equipment	$ 622,000*
Total	$ 13,621,000

*$303,000 of this FFE cost to be placed in theater support building

Construction Scope Summary: The following represents primary scope items considered in the probable cost analysis.

- Brick / precast sill restorations and cleaning
- Window restoration
- Exterior door restoration or replacement
- Replacement / restoration of exterior metal trims
- New exterior lighting (period sensitive)
- Complete architectural renovation of audience chamber including house lighting and acoustical treatments and devices
- Complete renovation of 2nd and 3rd floor areas per space program needs
- Complete renovation of basement area.
- Minor renovation of shop areas
- Addition of stage cross-over space
- Addition of shop space / paint shop
- Complete renovation and reconfiguration of fire sprinkler system
- Addition of fire alarm devices to existing system for code compliance
- New hydronic hot water supply and return piping
- Completely new air distribution system and fresh air system
- Complete replacement of electrical distribution system
- New restroom fixtures, finishes, and lighting (back stage area)
- Renovation of east shop area to Scene Storage space
- Built-in theater fixtures / equipment:
    - Stage Rigging and Curtain Systems
    - Stage dimming / control system
    - House dimming / control system and fixtures
    - Stage lighting instruments, automated fixtures and effects equipment
    - Portable stage dimming equipment
    - Cue light system
    - Audio reinforcement, playback and cue-communication systems

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Construction Scope Summary (CONTINUED):

Pit lift system
Fixed theater seating
Loose theater seating
Stage floor trap system

- Theater FFE:
  - Loose theater equipment
  - Scene shop equipment upgrades (safety related)
  - Scene design studio furniture
  - Scene design studio equipment
  - Costume storage fixtures
  - Costume lab furniture
  - Laundry & Dye equipment
  - Storage racks and shelving systems for theater storage spaces

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Concept 'A' – Addition / Theatre Support Space

Scene Shop, Scene Storage, Back Stage Crossover: Concept 'A' keeps the scene shop spaces as they are currently configured, however minor renovations and upgrades to the existing spaces should be considered. At the northeast corner of the existing theatre structure, the area containing the existing accessible ramp to the seating may be reclaimed by the scene shop to provide needed additional space. The accessible ramp should be considered in the renovation of the seating chamber and building spaces at the west side of the building in effort to get the accessible route entry within the interior of the building. A Back Stage Crossover space is proposed to be added to the south side of the stage. Consideration should be given to the addition's architectural design as it relates to the historical structure. The scene storage is conceptually located in the theatre support building and located directly south of the stage to facilitate easy transfer of scenery and equipment between the stage and the storage space.

A theater support building is located at the southwest corner of the Fine Arts building on a building site identified by the University's master plan. Conceptually, this approximately 22,000 square feet structure may house the additional theatre support space needed as well as contain space to which the Kimpel hall theatre department spaces may be transferred. Conceptually, the basement may contain storage spaces, audio/ video labs, and expansion space. The ground floor may contain classrooms, labs, studio space, faculty offices and the scene storage space. The second floor may contain offices and meeting space.

The drawings attached to this section (see drawing plates 5.0-A, 5.1-A, 5.2-A, 5.3-A) offer graphic depiction of the proposed concept and identifies the programmed spaces contained in the additions.

Probable Construction Costs for the theater support space building:

New Construction	$7,440,000
Furniture, Fixtures, Equipment	$ 303,000
Total	$7,743,000

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Concept 'B' – Additions / Theatre Support Space and Fine Arts Library

Scene Shop and Scene Storage: In effort to create the needed scene storage and a contiguous shop space for the scene and paint shops, an addition to the existing shop (an earlier addition to the structure) is proposed at the southwest corner of the theater. The earlier shop addition (at the southeast corner of the theater) lacks architectural clarity and articulation as an addition to the historic structure. (As well, the brick does not completely match the original building brick.) By adding this shop addition, the entire shop "pod" may be refaced and constructed to architecturally read as an addition to the historic building; a concept consistent with the Secretary of Interior's standards for building additions to historic structures. The current shop space directly east and adjacent the audience chamber can be converted to scene storage; which is a near perfect location for this storage space. This proposed solution is somewhat crucial as it provides a functional shop space and scene storage which must be at stage level. Additionally, imbedded within the shop structure additions, the stage cross-over space can be added at stage level utilizing the space above the cross-over for mezzanine storage in the shop area. (This addition will also require relocation or a tunnel for key utilities entering the building.)

This study proposes the majority of the theater support and departmental space, approximately 14,000 square feet, be included as a basement level in the proposed future Fine Arts Library Addition. The concept calls for the basement containing the theater support spaces be directly connected to the existing Theater basement space. Within the existing back stage theater space, a new freight elevator can be located directly adjacent an underground connecting space to the Fine Arts Addition basement. The freight elevator and underground connecting space will facilitate movement of stored equipment to and from the Theater. Another key to this concept is to design the basement level occupied spaces in a manner as to provide natural daylighting to classroom, lab, and office spaces.

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Concept 'B' – Additions / Theatre Support Space and Fine Arts Library (CONTINUED)

The motivating thought behind placing the theater support spaces in the basement is twofold. One, the concept places the theater support spaces adjacent the theater for accessibility as described above. Two, by placing this square footage in a basement level, it allows the massing of the Fine Arts Library building to be kept minimal and more sensitive to the lower geometry of the historic Fine Arts building. The larger area of the basement will create basement space beyond the footprint of the upper floors. This excess area underground could potentially be topped with a vegetated roof at grade which may act as a small court space and entry to the facility.

This study is proposes to locate theater department faculty offices and support space at ground level. These spaces could be contained within the 2016 Mullins and Fine Arts Library Study ground floor building footprint by shifting library spaces to the second floor which is programed for less space, or the theater department offices could be added by expanding the proposed ground floor footprint of the Fine Arts Library Building.

The 2016 Fine Arts Programming Study indicates the Fine Arts Library building as an approximately 16,000 facility. Adding the 17,000 square feet of theater support space to the proposed facility brings the facility total to approximately 33,000 square feet.
The drawings attached to this section (see drawing plates 5.0-B, 5.2-B, 5.3-B, 5.3-B, 5.4-B, 5.5-B) offer graphic depiction of the proposed concept and identifies the programmed spaces contained in the additions.

Probable Construction Costs for the Fine Arts Library with Theater support spaces in the basement:
New Construction $10,574,000

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

Additions: Fine Arts Library

Drawing from 2016 Mullins and Fine Arts Library programming study (by Miller Boskus Lack and Perry Dean Rogers Architects).

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

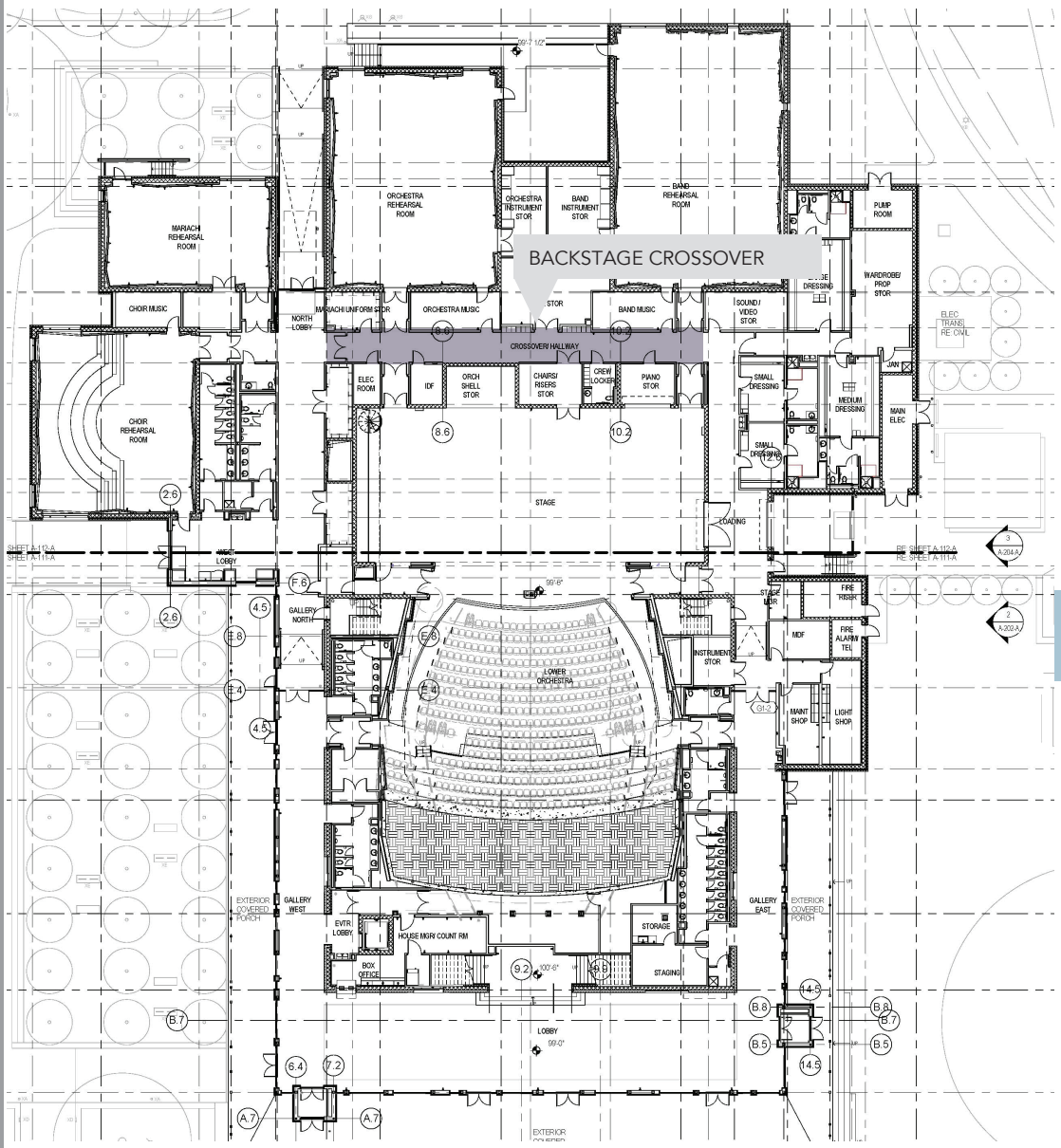
University Theatre (CONTINUED)

Example Images of Theater Support Spaces: CONTROL
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

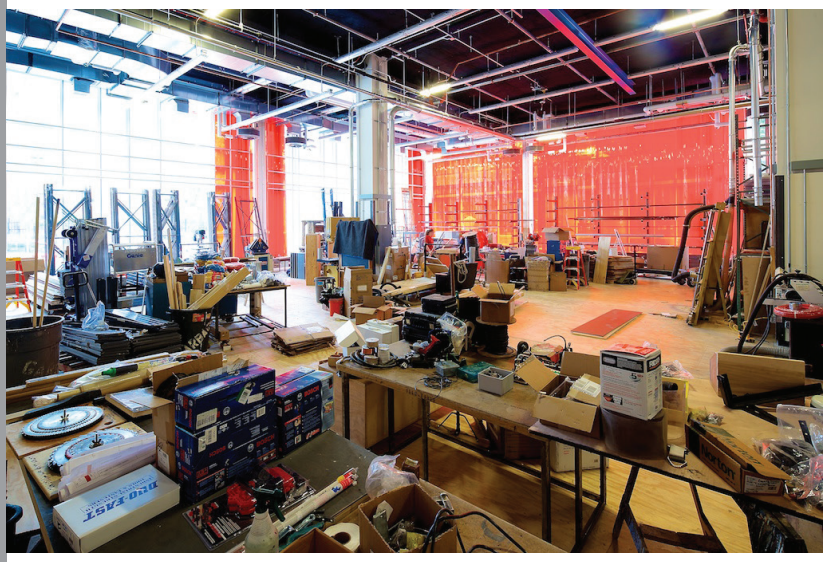
Example Images of Theater Support Spaces: CROSSOVER
(*Image courtesy of Schuler Shook Theatre Planners & Lighting Designers)



ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Example Images of Theater Support Spaces: SCENE SHOP
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)



Example Images of Theater Support Spaces: PAINT SHOP
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Example Images of Theater Support Spaces: COSTUME
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

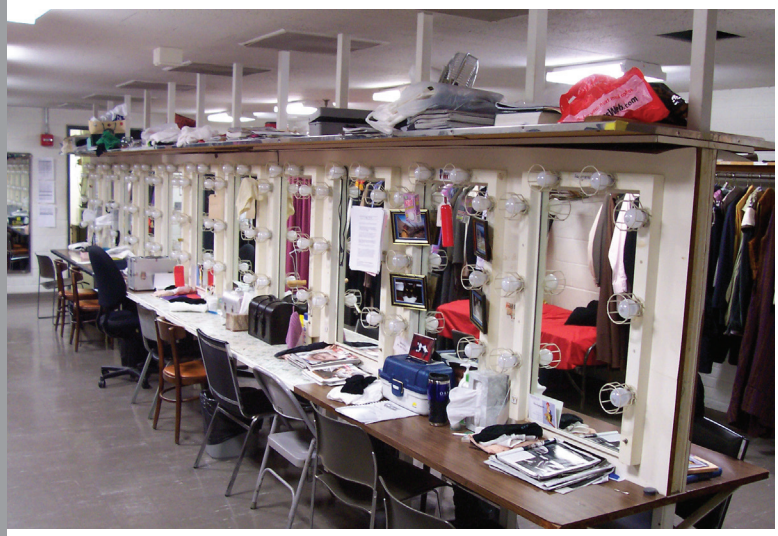
University Theatre (CONTINUED)

Example Images of Theater Support Spaces: DRESSING / MAKEUP
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Example Images of Theater Support Spaces: DRESSING / MAKEUP
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)



ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

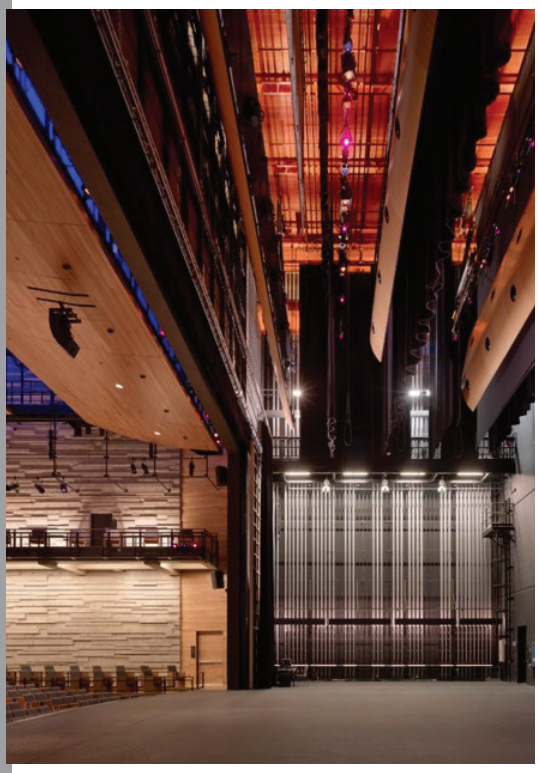
University Theatre (CONTINUED)

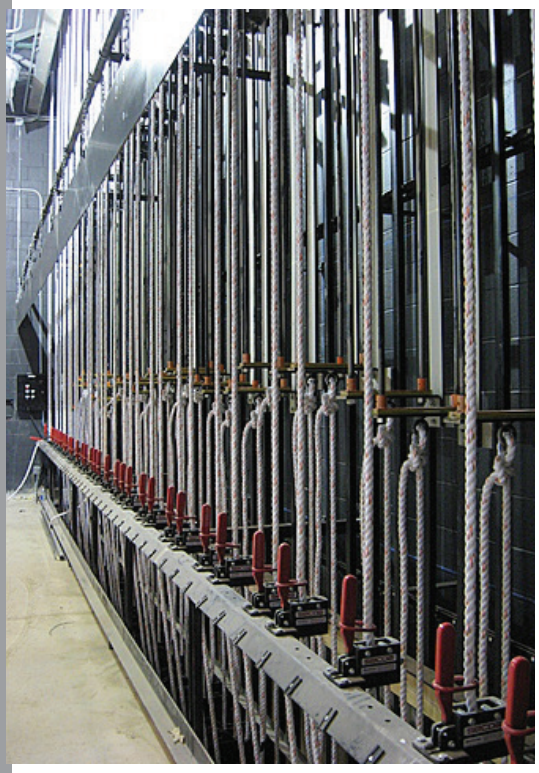
Example Images of Theater Support Spaces: ORCHESTRA PIT
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)

ANALYSIS: SPACE PROGRAM & NEEDS, RESTORATION / RENOVATION ISSUES, DRAWINGS, COSTS

University Theatre (CONTINUED)

Example Images of Theater Support Spaces: RIGGING & TRAP ROOM
(*Images courtesy of Schuler Shook Theatre Planners & Lighting Designers)





ASSESSMENTS & KEY ISSUES

Classroom (Studio) Wing

MEP / Fire Sprinkler

The existing air handling units are nearly 20 years old, but they are high quality Temtrol custom air handling units that should have significant useful life left if they were maintained properly. The hot water variable air volume (VAV) terminals visible in the mechanical room show considerable age and should be replaced. The air distribution was replaced in recent years, however the extent of the renovations proposed will require a complete renovation of the air distribution in effort to, one, provide proper air volumes to the reconfigured spaces, and two, to restore the proper aesthetics in the classroom wing.

The steam, chilled water, and heating water for the building enters in the Classroom Wing basement mechanical room, and appear in good condition. There are a several pumps that show signs of past leakage and should be considered for replacement. There is also a mixture of DDC and pneumatic controls present. The pneumatic controls will be replaced with DDC controls.

The rooms that are currently art labs with dedicated exhaust will be converted back into normal classrooms, so all exhaust systems not required for the new space usage will be removed.

The classroom wing has been sprinkled in recent years, however most of the piping is exposed. With the extent of the proposed space renovations for the classroom wing, a vast majority of the piping will require reconfiguration. The sprinkler piping system reconfiguration or replacement during the restoration / renovation should minimize or eliminate exposure to provide an aesthetic consistent to the original architecture.

All plumbing fixtures and associated piping will be replaced per the proposed restroom renovations.

ASSESSMENTS & KEY ISSUES

Classroom (Studio) Wing (CONTINUED)

The existing electrical distribution system is vastly original and has only minor updates. Several spaces have been modified to add additional devices which utilized surface mounted conduits. Several electrical panels are located in corridors and not in electrical rooms. The panel covers were locked, but the electrical panels are accessible to the public. The main electrical distribution panels located in the basement are original Frank Adams panels. These panels are no longer available, do not have spare parts, and should be replaced in this restoration. The existing exposed electrical distribution will require replacement and reconfiguration to per the proposed space renovations.

Most of the lighting has been updated with replacement lamping. The replacement bulbs do not provide the best color rendering in the art classrooms. The lighting in the art education classrooms should be replaced with a high quality, high Color Rendering Index (CRI) lighting system engineered for art application. An LED system should be considered for the new, high CRI LED Lighting system, as it will provide a good balance of long life, dimming and the proper lighting for art work. Traditional incandescent systems are currently favored by many institutions, however the high quality LED systems are quickly advancing.

The fire alarm system has been updated during the life of the building; however, some additional devices will be added in order to meet the current building codes and some reconfiguration will need to take place per proposed space renovations.

ASSESSMENTS & KEY ISSUES

Lobby & Library Core

MEP/ Fire Sprinkler

The four-pipe fan coils that serve the space appear to be at end of life and will need to be replaced in this restoration / renovation.

The lobby has been sprinkled in recent years, however most of the piping is exposed which will need to be addressed during the renovation. The sprinkler piping system reconfiguration or replacement during the restoration / renovation should minimize or eliminate exposure to provide an aesthetic consistent to the original architecture of the lobby and library spaces.

All plumbing fixtures and associated piping will be replaced as much as is feasible.

Additional mechanical and plumbing systems shall be provided as required for future build-out spaces to fulfill the department's programming requirements.

The existing electrical distribution system is mostly original and has only minor updates. The existing exposed electrical distribution will be replaced and adjusted to meet building code and respond to the architectural restoration / renovation.

The existing lighting is dated and completely inconsistent with the period architecture of the space. The lighting should be replaced with new, high CRI LED lighting appropriate to the restorations effort. The new high CRI LED Lighting would provide a good balance of long life, dimming and the proper lighting for the lobby and library spaces as well as provide for proper lighting of art work which may be displayed in the spaces. The emergency lighting in all of the spaces will need to be replaced and expanded in an architecturally sensitive manner to provide the proper coverage.

The fire alarm system has been updated during the life of the building; however, some additional devices will be added in order to meet the current building codes. Replacement of all devices in the Lobby and Library area will be done to establish a consistent aesthetic in the space.

ASSESSMENTS & KEY ISSUES

Stella Boyle Smith Concert Hall

MEP/ Fire Sprinkler

The existing air handling unit and air distribution within the space is noisy. The noise output of the system will be addressed and mitigated during the restoration of this space to provide a minimum noise level acceptable for the types of performances programmed for the hall.

Most of the ancillary spaces are served by four-pipe fan coil units without a means of delivering fresh air to the space. Ventilation air will need to be added to all occupied areas to conform with the Mechanical Code, and the fan coils will be replaced and properly sized for the proposed space function and usage.

The concert hall has been sprinklered in recent years, but most of the piping is exposed which will need to be addressed during the restoration.

Additional mechanical and plumbing systems shall be provided as required for the building addition spaces to fulfill the departments programming requirements.

The existing electrical distribution system was updated in the 90's and is usable. The existing electrical distribution will require minor changes to adjust space changes and the building addition.

The lighting in the concert hall has been replaced during the life of the building, and it is currently a combination of incandescent, fluorescent and replacement type bulbs. Some of the decorative lighting appears to be dated and will require replacement for a restoration. The existing house lighting could remain, but the rest of the performance lighting will require upgrade and replacement.

The fire alarm system has been updated during the life of the building; however, some additional devices will be added in order to meet the current building codes. All existing devices should be replaced to provide a consistent aesthetic.

ASSESSMENTS & KEY ISSUES

Stella Boyle Smith Concert Hall (CONTINUED)

CONCERT HALL EQUIPMENT AND SYSTEMS

1. The dais (lectern) cannot be moved from the platform because it cannot be unplugged. There is a need to hide the dais when the stage is utilized for performance or rehearsals. The dais stays during performances and sits in the middle of the platform.

2. Organ: The organ needs to remain. Organ is working for the most part. A few stops do not work.

3. Music department states the room is "acoustically OK. It's not wonderful. Sounds a little
tinny. Flattering to flute; trumpet sounds tinny. Lacks warmth." Different seat locations sound different within the room. Need to acoustically warm up room. Some acoustic modification should be considered in the restoration / renovation.

4. There is essentially no backstage area. There is no performer circulation backstage or to front of house. No way to get from backstage to front of house without going through the audience chamber. Need sound isolation from backstage to audience chamber. Performer warm up room is needed. Need a handful of individual dressing rooms. Backstage is very crowded.

5. There is no place to store pianos, cases or instruments. Need piano and instrument storage, especially for a harpsichord.

6. U/A would like to live stream from the room.

7. Would like to do remote rehearsal and performances from the room.

8. Could move the audio mix to a position in the audience chamber so enclosed booth could be removed and space restored closer to original set up.

9. Need artists changing rooms. Some artists will not come to Concert Hall because backstage is so bad.

10. There is no way to visually monitor the stage. Need a backstage video monitor system.

ASSESSMENTS & KEY ISSUES

Stella Boyle Smith Concert Hall (CONTINUED)

11. HVAC system gets noisy on occasion.

12. All the ranks are located on the platform, upstage.

13 Platform size is acceptable. Seating capacity is acceptable, but, could be a little larger. Could use up to 400 seats. Currently have 228 seats.

14. Need video projection capabilities in this room. Using front projection now causes shadowing on screen from performers and microphones due to low angle.

15. House lights are ok functionally.

16. Performance lighting has holes in the focus. Stage is used for opera scenes, so, an appropriate level of theatrical lighting is needed.

17. Orchestra library should go elsewhere or expand it here to free other spaces on campus.

ASSESSMENTS & KEY ISSUES

University Theatre

ARCHITECTURAL

Abatement of ACM and other hazardous materials should be addressed at the outset of the renovation design and construction.

MEP/ Fire Sprinkler

The existing air handling unit for the theater has recently been replaced, but the air distribution to the building appears to be original to the building and will need to be replaced during the renovation of this space.

Most of the ancillary spaces are served by four-pipe fan coil units without a means of delivering fresh air to the space. Ventilation air will need to be added to all occupied areas to conform with the Mechanical Code, and the fan coils will be replaced and properly sized for the renovated spaces. Humidity control in the basement is a current issue and should be addressed as part of the renovation project.

The steam service to this portion of the building is aging and leaking below grade. New hydronic hot water supply and return piping will be routed to the theater during the restoration / renovation.

The theater has been sprinkled in recent years, but most of the piping is exposed in the space and routed in a manner that hinders function, both of which will need to be corrected during the renovation. The trap system for the stage is currently completely unusable due to the sprinkler piping and electrical conduit being permanently affixed to it.

All plumbing fixtures and associated piping will be replaced per the architectural renovations.

The existing electrical distribution system is mostly original and has only minor updates. It was reported by building staff that some of the existing breakers would trip and could not be re-set. Several electrical panels are located in corridors and not in electrical rooms. The existing exposed electrical distribution within the spaces will be replaced and adjusted to meet the proposed space renovations.

ASSESSMENTS & KEY ISSUES

University Theatre (CONTINUED)

Some of the theatrical lighting received an update in the last few years with an ETC dimming system. The house and general existing lighting systems have only had minor updates and is mostly composed of fluorescent lighting. The house and general lighting shall be replaced with new LED lighting.

The fire alarm system has been updated during the life of the building; however, additional devices will be required in order to meet the current building codes.

THEATER EQUIPMENT AND SYSTEMS

Generally, all the theater equipment and support systems require improvement, replacement, or upgrade. The theater is spatially tight and not appropriately appointed for contemporary theatrical productions. The following represent additional specific observations which shall be considered for the renovation of the theater and it's support spaces:

1. Trap Floor at Stage: Traps need to be replaced with a true stage trap system to fulfill the need to be able to pull traps and have proper floor loading. The existing traps are not usable due to sprinklers and conduit installed in the trap area. Also, the trap system is not modular and not easily removed. The uplift on the trap floor is questionable. Unable to determine if it is possible to secure to the floor for uplift on sets. The stage floor capacity at trap system is less than half of code required stage floor loading of 125 PSF.

2. The theater requires the addition of new technology such as motorized rigging, LED lighting, and over-audience flying to enhance audience immersion experience.

3. Fly System: All electrified battens need to be replaced – they are at end of life. The T-track is not straight / plumb and will require replacement. The arbors stick. Battens are on 6" centers with 4" weights. Arbors are so tall the battens trim too high. Replace arbors with shorter rods and 6" weights. No need to dig an arbor pit. There is an upstage/downstage catwalk on stage left that interferes with batten length. Batten length on stage right is limited due to restricted fly loft space.

ASSESSMENTS & KEY ISSUES

University Theatre (CONTINUED)

5. The theater support spaces and systems are inadequate for the theater size, academic program, and contemporary standards. (Refer to the Space Analysis Program.)

6. The intercom system for backstage support spaces works intermittently. This inhibits communication between back stage areas and with the pit creating safety and coordination concerns during productions.

7. Grid iron: There is a hole in the grid iron down stage left. This needs to be protected immediately. There is no guard on the grid iron on stage right. This needs to be protected immediately.

8. Lobby noise comes into the theatre since there are no vestibules. Vestibules should be included in the renovation.

9. Kickblocks are installed upside down.

10. No stage crossover at stage level. A stage crossover needs to be constructed as part of the renovation.

11. No over-apron positions for lighting or rigging. Propose the renovation remove/raise the ceiling and place a lighting grid over the apron.

12. A true load rated pit cover is not present. The current pit cover has modest load capabilities. A motorized pit is recommended for safety and upgrade.

13. No over-house for rigging. Renovation should include over-house rigging capability.

14. Guardrail on spiral stair at stage and loading gallery are only 36" tall. All guards in the
building are only 36". Spiral stair no longer code compliant due to tread width
and guard rail height.

15. Existing spray booths are inadequate. For many projects, they are forced to spray outside. Adequate spray booths are needed for safety and welfare.

ASSESSMENTS & KEY ISSUES

University Theatre (CONTINUED)

16. For additional assessments, refer to documents included in the Appendix.

APPENDIX
NAST Report

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Please note the following report reflects the opinions of its author and should not be taken as an endorsement of the program by the National Association of Schools of Theatre (NAST). Only after submission by the sponsoring institution and review by the NAST Commission on Accreditation might the institution be eligible for accreditation. While this report references current NAST standards as a means to assist the department in its planning, these standards are open to various interpretations, and I cannot guarantee what action the Commission of Accreditation may eventually take on an application for membership.

December 6, 2016

Professor Michael Riha, Chair
Department of Theatre
University of Arkansas
Fine Arts Center
Fayetteville, AR 72701

Dear Professor Riha:

Thank you for giving me the opportunity to work with you on a review of the Department of Theatre at the University of Arkansas (UARK). Please express my thanks to everyone on the faculty, staff, administration and student body for taking time to meet with me and for their honest and forthright conversations. Without their assistance, it would have been impossible for me to gain a sense of the department, and I sincerely hope the following comments and suggestions may be of value as you continue your application for membership to NAST. I would like to apologize in advance for any errors of fact that you may find below. I was attempting to assimilate a great deal of information during a short period, and it is entirely possible that I may have misinterpreted certain things. In the main, however, I trust most of the following is accurate and can provide fodder for conversation among the appropriate parties. Finally, as noted in the disclaimer, please understand the following reflects my point of view and should not be considered to be the opinion of the National Association of Schools of Theatre.

In reviewing your theatre degrees, I have attempted to consider the standards for theatre programs found in the *NAST Handbook 2016-2017*. Where appropriate, I have cited *Handbook* references for your convenience, and my report is formatted in a style similar to that which would be used by a NAST visiting team. If you have questions about the intent or meaning of any of the standards and how they may relate to your program, please let me encourage you to contact staff at the National Office who will be more than willing to assist.

Purposes

The Department of Theatre at UARK has clearly defined goals and objectives as stated on its website (http://fulbright.uark.edu/departments/theatre/academics/index.php):

> "The Department of Theatre offers the Bachelor of Arts (B.A.) degree in Theatre, a broad spectrum program in the context of a liberal arts education, and the Master of Fine Arts (M.F.A.) degree in six concentrations: Acting, Directing, Playwriting, Costume Design, Scene Design and Lighting Design. Classes at both undergraduate and graduate levels are focused on providing a strong, professional orientation to theatre performance and technology in conjunction with appropriate research-based coursework to address the required foundations in theatre history, dramatic literature and dramatic criticism.
>
> The educational objectives of the Department of Theatre are centered on producing graduates prepared to enter the competitive world of professional play production as well as a variety of teaching and research fields. In addition a background in Theatre has proven to be a valuable asset to those wishing to pursue a wide range of corporate and industrial occupations."

APPENDIX
NAST Report

The department observed in practice certainly appears to be in alignment with its stated goals. Additionally, the unit is appropriately configured in relationship to the overall mission and goals of the university – the first public university in Arkansas, founded in 1871- whose mission reads (https://www.uark.edu/about/history.php):

> "The mission of the University of Arkansas is to provide an internationally competitive education for undergraduate and graduate students in a wide spectrum of disciplines; contribute new knowledge, economic development, basic and applied research and creative activity; and provide service to academic/professional disciplines and society, all aimed at fulfilling its public land-grant mission to serve Arkansas and beyond as a partner, resource, and catalyst."

The purposes of the department are clear, and I would anticipate no questions from the Commission on Accreditation regarding the goals and objectives of the program.

Size and Scope

The Department of Theatre offers the BA in two concentrations: Performance and Design & Technology, with 93 majors between the two, most of whom are anticipated to be in the Performance track. (As these tracks are new as of the 2016-2017 school year, students will not declare an emphasis area until Spring Semester 2017.) There are also 52 minors. At the graduate level, the department offers the MFA in the following disciplines: Performance (Acting [12 students] and Directing [2 students]), Design (Lighting [3 students], Scenic [2 students], and Costume [4 students]) or Playwriting [2 students]. The department's website lists 10 full-time tenure-track faculty in support of these programs, along with 8 instructors, lecturers, and professional production staff, and 3 full-time classified office staff.

While students interviewed expressed great support for the education they were receiving in the program, they also acknowledged that the number of faculty were "thin" in some areas of study, and I would concur with that sentiment. Especially for areas of study in which there is only one faculty member teaching in a discipline, covering classes for faculty absences becomes difficult to manage. Students felt faculty were sometimes torn between their responsibilities between the undergraduate and graduate populations, while at the same time acknowledging the overall excellence of instruction being delivered. In short, it was the students who expressed more concern about faculty loads than did the faculty, although this was also a topic of conversation among the instructors.

If it is at all helpful (and I realize the degree offerings at the University of Cincinnati are not identical to yours), please let me offer a comparison in faculty size. At UC, there are 9 full-time, tenure-track theatre professors dedicated to the BFA programs in Acting and Musical Theatre. (Other full-time faculty in Voice and Dance, along with a cadre of adjuncts, augments this number.) In addition, there are 10 full-time, tenure-track theatre faculty teaching in the Theatre Design and Production (TD&P) program, along with 7 full-time production staff, some of whom teach regularly. Unlike the faculty in Acting and Musical Theatre, these 10 TD&P faculty share undergraduate (BFA) and graduate (MFA) responsibilities, similar to your group, but, unlike your faculty, there are two teachers per discipline in most design areas. (When there are not two specialists for an area, the discipline is augmented with adjuncts and/or production staff.)

I offer this only to suggest that you have a relatively small number of full-time faculty, by comparison, covering a significant number of academic programs. While I am not suggesting that instruction is being compromised in any way (to the contrary, all the classes I observed were excellent), I have to wonder about the sustainability of the loads and the efforts required balancing undergraduate and graduate learning outcomes (for those few courses in which there is shared enrollment). In short, I think a team of NAST visitors *might* question whether you meet the following standard: "An appropriate number of faculty and other resources." (*2016-2017 NAST Handbook*, II.B.1.a.(1))

NAST's only "must statement" regarding faculty size is that institutions have a minimum of three full-time faculty, which you obviously have. You can also demonstrate an excellent track record of the success of your graduates, trained by the current number of instructors, so things are obviously working. As part of your self-study process, however, I would encourage you to look carefully at the distribution of faculty lines in relation to the number of degrees offered (and the

number of students enrolled) and determine if this is the arrangement you want moving forward. If so, you have evidence to support its efficacy. If not, this would be the proper time to consider a revision of your degree offerings.

Finances

Financial support for the department seems adequate to support its mission. I don't see any potential standards issues related to the budgetary aspects of the program.

Governance and Administration

Similarly, the department appears well organized, with clear lines of communication throughout he unit, and I don't see any standards compliance problems in this area.

Faculty and Staff

Faculty and staff are properly credentialed for their work and all maintain active professional links to their respective disciplines. Other than the overall number of individuals involved, as stated above, I don't see any standards compliance issues.

Facilities, Equipment, Technology, Health, and Safety

I think the following sections of the *2016-2017 NAST Handbook* may be of assistance as you consider how, or if, the program currently meets expectations in regard to facilities. Here are the pertinent points from section II.F.1.a-c,h.:

"a. Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.

b. Space, equipment, and technology allotted to any theatre unit function must be adequate for the effective conduct of that function.

c. The number of rehearsal, performance, and classroom spaces and the amount and availability of equipment must be adequate to serve the scope of the program and the number of students enrolled."

h. "All instructional and production preparation facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes."

I also wish to reference *Handbook* standards II.F.2.a-b, which also appear to be applicable:

"a. Facilities for the instructional, production, and administrative aspects of the program should be sufficiently localized to function cohesively and effectively.

b. Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times."

As discussed at the time of my visit, it is clear the program, at present, does not meet all these standards. At the simplest level, undergraduates should have access to their rehearsal spaces in Kimpel Hall on weekends and later than the 10:30 p.m. closing hour presently in effect. Graduate design students, in particular, need a workspace that is "sufficiently localized to function cohesively and effectively." The one-bedroom apartment presently provided does not (1) allow easy access to the rest of the production team and (2) does not provide the equipment and space designers need to do their work. While the apartment solution to office space is not as much a problem for MFA directors and playwrights as is it for designers, I would hope space closer to the heart of the theatre program could be found. MFA actors should also have a "studio" space of their own in which to work. Unless I missed something, I don't think there is a room dedicated to the needs of the graduate actors.

The current costume lab (shop) in the Fine Arts Center is inaccessible to anyone who cannot climb stairs, which

is clearly a violation of item "h", above, and I would think would be an issue for the university in terms of compliance with ADA regulations, although I am not an expert. At any rate, for NAST, the facility would have to be accessible to anyone with a disability. I will also note that the shop is quite small for the amount of work that flows through the space, so would advocate for a larger, ADA compliant shop.

In terms of safety (item "h", again), I would recommend that the rigging system in the Fine Arts Center University Theatre is probably due for inspection. I believe the current technical director has advocated for such a review, and I would strongly support his request. An inspection of this nature is something the university should support on a regular schedule, and I believe it has been quite some time since its last review.

The proposed plan to convert the Global Campus Auditorium into a true black box theatre would go a long way toward solving other facilities shortcomings in the program. If the Global Campus Auditorium were converted into a black box with appropriate support facilities (dressing rooms, makeup facilities, tech booths, storage, box office, shop space, etc.), this would free Studio 404 for other purposes, perhaps providing the undergraduates a dedicated space for their needs. I think it would help a future application to NAST enormously if evidence could be offered that the plan for the conversion of the Global Campus Auditorium had a firm timeline for completion.

Long-term, obviously, all the teaching spaces for the performance aspects of the department need to be moved out of Kimpel and given a building in which the work (especially in acting and musical theatre) can occur without fear of disturbing adjacent academic classes. The current arrangement is awkward for all concerned. I would suggest, as well, that whatever the eventual outcome of renovations to the Global Campus Auditorium that soundproofing must be part of the plan. The making of theatre is a noisy enterprise, and there is no way to reduce the racket caused by the load-in or strike of a set, or the work that occurs during performances and rehearsals. As long as parts of the theatre operation are in buildings shared by other units of the university, those offices/classes must be made to understand the realities involved in creating theatre, and that often involves a lot of noise.

Library and Learning Resources

The library collection is more than adequate to meet the needs of the program, and the area is lucky to have an imaginative and dedicated librarian working for the department. I was quite impressed by the library resources students have available.

Recruitment, Admission, Retention, Record Keeping, Advisement and Student Complaints

Most aspects of the program appear to meet the expectations of NAST in the categories listed above. I would point out, however, that undergraduates expressed considerable unhappiness regarding the advising services provided by the university advising center. (This was especially true of transfer students.) It might be worth discussing their concerns and seeing what can be done to improve the quality of staff advising. Most students indicated they wound up seeking advice from theatre faculty, so perhaps a return to past practice of using faculty advisors might prove more effective. At the very least, it would appear that the staff advisor may need more information about the various options possible within the theatre department. Students felt she just was not aware of the different areas of study available, especially with the advent of the new undergraduate tracks.

I should also mention that you may wish to be careful how you promote the department's relationship to TheatreSquared. The following statement currently appears in a web description of your MFA in Acting:

"We have a close association with TheatreSquared, a national award-winning professional Equity theatre located in Fayetteville, which the American Theatre Wing (Tony Awards) recently named one of the top ten emerging theatres in the country. *Students quite often perform in the shows there, earning points toward Equity and building connections with professional actors, directors, designers and playwrights from across the country who*

are working at the highest levels of our art form [emphasis added]."
(http://fulbright.uark.edu/departments/theatre/academics/graduate/acting.php)

While I fully understand a statement such as this does not *guarantee* any sort of experience at TheatreSquared, more than one student (from multiple majors) suggested that the presence of the local Equity theatre was used as something of a recruiting "hook" – only to have nothing come of the relationship. There is a difference between a program having a "close relationship" with a professional theatre as opposed to a "formal internship arrangement", so I would urge caution when explaining what might or not be possible to prospective students. It seems, frankly, that there is even some confusion among the faculty about just what the "arrangement" is with TheatreSquared, so it not surprising that students would also be puzzled. I just want to make sure that the following standard is met: "Communications with prospective students and parents must be accurate and presented with integrity." (*NAST Handbook 2016-2017*, II.H.1.a.)

Published Materials and Websites

Frankly, the website is hard to navigate, especially if one is seeking specific curricular information about a program – especially your graduate degrees. The NAST standard (II.I.a.) states: "Published materials concerning the institution and the theatre unit shall be clear, accurate, and readily available." Currently, I don't think visitors would find this standard is being met. While undergraduate degree requirements can be located on the web (with some effort), nowhere was I able to find a published set of *specific* degree requirements for any of the MFA degrees. While I understand that printed bulletins have gone the way of the dinosaur, it would be preferable for the institution to provide a web site on which it maintains specific degree requirements for its graduate theatre programs. At present, all I have to confirm the degree requirements for the MFA degrees is information provided by the department. I can't cross-reference this information with any data from the Graduate School, either in print or online. (If I am incorrect about this, I apologize, but I spent considerable time trying to locate material of any nature on the Graduate School site and the Registrar's site concerning the theatre graduate degrees and was unsuccessful. Everything appears to reside on sites maintained by the department, not the Graduate School.) Moving forward, NAST would want to make sure that all curricular requirements published in any handouts given students as part of the recruiting or advising processes match what is found online.

On a somewhat related topic, some students, graduate and undergraduate, expressed frustration that courses they were told would be available were, in fact, not going to be offered, or were not offered in the sequence that had been promised. Confusion of this sort may stem from incorrect material being distributed at some point during orientation, or from the lack of transparent data easily available via the web. Whatever the case, it will be important for the program to communicate clearly to students if circumstances dictate a change in a degree plan.

Program, Degrees and Curricula

NAST standards suggest the following distribution of areas of study for the BA degree in Theatre (*NAST Handbook 2016-2017,* VI.C.2.a.): "Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies comprise 50-70% of the total program; theatre, 20-25%; performance and theatre electives, 10-20%. Theatre studies, performance, and theatre electives normally total between 30% and 45% of the total curriculum."

According to the curricular tables submitted for my review of the tracks in Performance and Design, both disciplines have the following distribution of requirements:

APPENDIX
NAST Report

General Studies + Electives, 56.5%
Theatre Studies (Core), 26%
Theatre "Electives" (Here is where you specialize in either performance or design), 17.5%

Therefore, these programs appear to meet the general NAST guidelines for curricular distribution, although the combination of the theatre core, coupled with the "electives" is getting close to the top of the recommended amount of study, with a total of 43.5% of the degree credits. I would also note that there truly are no "elective" hours in *theatre* available to a theatre major, as all courses are prescribed, either as part of the core, or as part of the performance or design "major." This is not a standards issue, but I wonder how a student might take an "extra" class in theatre, if he or she wished to do so.

For MFA degrees, the NAST standards suggest the following distribution of credits (*NAST Handbook 2016-2017,* XV.A.4.a-c.):

"a. Studies in a major field associated with the creation and/or presentation of theatre. Requirements to fulfill competency development in the major shall occupy at least 65% of the curriculum.

b. Advanced, analytically- or academically-oriented theatre studies in areas related to and supportive of work in the major field such as, but not limited to, history, dramatic literature, theory, criticism, critical studies, dramatic literature, and performance studies. Requirements in one or more of these areas normally occupy at least 10% of the curriculum. When preparation for teaching is a significant goal of a particular program or student, the requirements in these areas should be 20%.

c. Opportunities for performance, production, and management experiences in a variety of formal and informal settings as appropriate for the student throughout his or her course of study. For those students enrolled in programs or otherwise receiving a commitment from the institution to help them prepare for a career in teaching, instructional opportunities must be provided. Normally, experiences such as exposure to professional theatre productions, interaction with guest artists, and the programming of professional residencies (of individual artists or theatre companies) are critically important in the education of the M.F.A. student."

My review of the curricular tables for each of the MFA degrees shows the following distribution:

MFA Acting

Studies in acting and all related performance disciplines	95%
Dramatic Literature	5%

The percentages listed above are based on the "units" equated to each class as listed on the curricular table provided. If accurate, it would appear the Acting MFA is short of the recommended exposure to courses in dramatic literature, theatre history, aesthetics, or similar academic experiences. However, I find it hard to imagine that a dramatic literature class is worth only 1 unit per course, as appears to be indicated on the chart. On the other hand, if only *one* three-credit course in dramatic literature is required (which is perhaps what is really occurring), then the ratio of classes in acting (or related craft classes) to those in history or literature is accurate. If so, while the 10% figure recommended for academic study in the *Handbook* is not a "must" standard, I think visitors will want to know how students gain competencies through other means in order to meet the following standard specific to the MFA in Acting:

"A working knowledge of historical, critical, and theoretical content and the ways they inform playwriting and dramatic writing, the creation of roles, and other aspects of production." (*NAST Handbook 2016-2017*, XV.B.1.a.(4.))

MFA Lighting Design

Studies in major area (Lighting exclusively + 6 hours of thesis)	40%
Associated design courses	42%
Script Analysis	5%

Electives	13%

The combined courses in lighting and affiliated areas more than meet the suggested percentages of study in a major area stated in the *Handbook*. Like the Acting MFA, however, this degree appears to be below the "normal" percentage of study in dramatic literature, theatre history, aesthetics, or similar fields. It will be important that the program is able to demonstrate how the current curriculum helps students meet the following standard specific to the MFA in Lighting Design:

"A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production." (*NAST Handbook 2016-2017*, XV.B.5.a.(5))

MFA Scenic Design

Studies in major area (Scenic exclusively + 6 hours of thesis)	50%
Associated design courses	22%
Script Analysis	5%
Electives	23%

The combined courses in scenic design and affiliated areas more than meet the suggested percentages of study in a major area stated in the *Handbook*. Like the Acting MFA, however, this degree appears to be below the "normal" percentage of study in dramatic literature, theatre history, aesthetics, or similar fields. It will be important that the program is able to demonstrate how the current curriculum helps students meet the following standard specific to the MFA in Scenic Design:

"A working knowledge of play analysis and of ways that historical, critical, and theoretical content inform various aspects of design and production." (*NAST Handbook 2016-2017*, XV.B.7.a.(4))

MFA Costume Design

Studies in major area (Costume exclusively + 6 hours of thesis)	50%
Associated design courses	22%
Script Analysis	5%
Electives	23%

The combined courses in costume design and affiliated areas more than meet the suggested percentages of study in a major area stated in the *Handbook*. Like the Acting MFA, however, this degree appears to be below the "normal" percentage of study in dramatic literature, theatre history, aesthetics, or similar fields. It will be important that the program is able to demonstrate how the current curriculum helps students meet the following standard specific to the MFA in Costume Design:

"A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production." (*NAST Handbook 2016-2017*, XV.B.6.a.(4))

MFA Playwriting

Studies in major area (Playwriting +Thesis)	40%
Associated Theatre Courses	25%
History/Lit/Criticism	15%
Electives	20%

This degree appears to meet all suggested distribution requirements as stated in the current *Handbook*.

MFA Directing

APPENDIX
NAST Report

The curricular table provided did not list the credit hours associated with each required course, so it was not possible for me to compute the percentage of courses appropriate to each category. In looking at course titles, however, it certainly seems as if the program covers all the territory expected, but it appears as if any study of dramatic literature or theatre history is left entirely in the "optional" category of the 12-18 hours of electives that would complete the degree. If so, I wonder how the students exit the program having met the following standard:

"A broad knowledge of dramatic literature and theatre history, including a demonstrated ability to undertake inquiry, investigation, or research associated with various aspects of performance and production." (*NAST Handbook 2016-2017*, XV.B.2.a.(3))

In conclusion, there appears to be a common thread running though most of your MFA curricula: a disinclination to require more than a bare minimum of classes outside of study in the major field. I fully understand the challenges that a 60 credit hour limit places on crafting a degree program, so it is understandable that faculty want to cram as much specialization into a terminal graduate degree as possible. This being said, I hope that courses within the "major" also include components of a historical/critical/literary aspect, in order to lessen the perception that students might not be adequately versed in these areas of study. (Please note that if any program is designed primarily to place students into academic posts, the suggested percentage of academic coursework is 20%, not 10%.)

As stated earlier, the courses I observed (and the fine production of *The Metal Children* I attended) all attest to the general excellence of the training and the dedication of the faculty/staff and the commitment of the students. While there are a few areas of the program that would require attention in order to meet all NAST standards, my sense is that the university wants the department to achieve accreditation, and I trust there will be a concerted effort to help you secure this goal. If there is more I can do to provide more specific information, please let me know. Thank you again for your hospitality and the invitation to assist.

Respectfully Submitted,

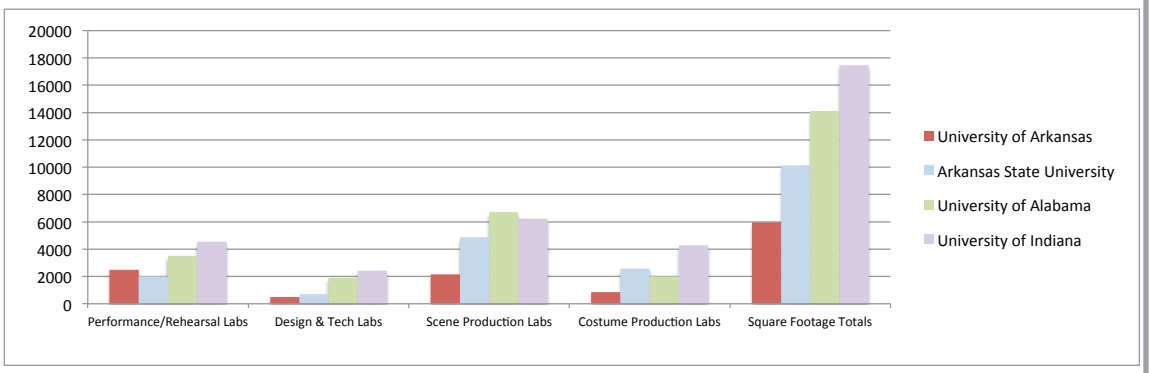
R. Terrell Finney, Jr.
Professor Emeritus Dramatic Performance
Former Associate Dean for Academic Affairs/Director of Graduate Studies
University of Cincinnati/College-Conservatory of Music

cc: NAST National Office File

APPENDIX

Theater Program Facility Area Comparisons

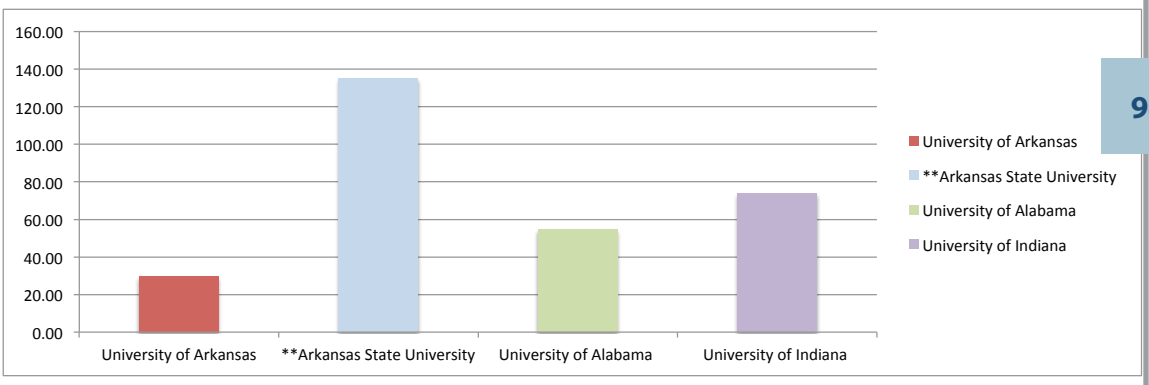
Theatre Lab Space Square Footage Comparisons*



	Performance/Rehearsal Labs	Design & Tech Labs	Scene Production Labs	Costume Production Labs	Square Footage Totals
University of Arkansas	2495	480	2150	840	5965
Arkansas State University	2000	700	4860	2570	10130
University of Alabama	3500	1900	6700	2000	14100
University of Indiana	4553	2419	6225	4266	17463

* Does not include theatre stages or storage facilities

Square Foot per Student Comparision*



	Square Footage	Undergraduate Theatre Majors & Minors & MFA	Square Footage per Student
University of Arkansas	5965	200	29.83
**Arkansas State University	10130	75	135.07
University of Alabama	12100	222	54.50
University of Indiana	17463	237	73.68

* Does not include theatre stages or storage facilities
** No MFA Program

Theatre Spaces

	Proscenium	Black Box	Experimental
University of Arkansas	313	NA	* Global Campus
Arkansas State University	342	100-200	N/A
University of Alabama	305	149	N/A
University of Indiana	439	236	100

* Global Campus is not an experimental theatre. It is an "auditorium" we are converting.

APPENDIX
Rigging and Fly System Inspection Report

UNIVERSITY OF ARKANSAS

J. William Fulbright College of Arts and Sciences
Department of Theatre

MEMO
To: Michael Riha
From: Weston Wilkerson
CC:
Date: 2/6/17
RE: University Theatre Rigging and Proposal to Repair and Replace
Attachment:
- Action plan from Inspector
- Line Item Analysis
- Photos
- PLASA Standards

Dear Michael,

Attached are documents from Chris Bennet with Chris Bennet Production Design who executed the recent inspection of the Fly System in the University Theatre. In these documents he notes that nothing but our loft block and head blocks meet contemporary safety and operational standards, and, to come up to operational standards, the loft blocks would have to be replaced themselves to maintain uniformity. On top of that, to meet safety standards, our system will become less functional because of the inadequate height available in the fly loft relative the proscenium. Were our theatre to be built today, the loft would be ten to fifteen feet higher or have a counterweight pit.

Based upon the recommendation of CBPD, it is my opinion that phase 1 of the action plan should be executed this coming summer, 2017. I would like to exactly specify certain products that are of most high quality and contemporary best practice before the project goes out for bid. For example, the best rope locks are the Brickhouse Rope Lock made by Thern, but that is a proprietary design not made by any other manufacturer at this time. I see no point spending all of this money and time and getting a new version of 1930's technology.
From my experience with other installations, I estimate this could be done for $110k. This is more than typical for a re-rope/re-GAC project, but our arbors must be taken apart and rope locks replaced.
It is critical to note that this phase will reduce operational capacity of our fly system by no less than 3'-6" and could reduce it as much as 6' if the contractor is not extremely specific. Because of this, I think it requisite that THTR faculty be present during the installation to represent the University in hopes of avoiding further reductions in capacity and to avoid problems like those that occurred in the 1996 overhaul where Stageworks installed components that were dangerous and not in keeping with the specification from Secoa, improperly installed wire rope, and installed other components upside down.

Weston Wilkerson • 228A Fine Arts Center • Fayetteville, AR 72701 • 479-575-3645 • Fax: 479-575-3947 • theatre.uark.edu

APPENDIX
Rigging and Fly System Inspection Report

UNIVERSITY OF ARKANSAS
J. William Fulbright College of Arts and Sciences
Department of Theatre

Given that the UT is scheduled for a near term renovation, it is logical that Phase 2 be executed at the same time. However, doing so without modification to other systems and structures and will only further reduce operational capacity of the fly system by no less than 3'. At that point our fly system would be safe and contemporary but would no longer be useable for multi-scene productions because of the limited height.
Also, if all of that money were to be spent (which I estimate would be in excess of $750k), our system would still be…

- So short of fly capacity that scenery wouldn't clear which would limit offerings.
- The catwalks are too small and meet no relevant standard.
- There are giant holes on the grid leaving Faculty and Students open to a 56' fall.

Even if we dropped Three-quarters of a Million dollars into our fly system and then fixed everything listed above on top of that, we still can't operate like every other proscenium theatre I have ever been in because of the shape of building on the eastern side.
In addition to the fly system limitations, we lack the following items that are minimum expectations of peer institutions:

- A Functional and Safe Trapped Floor
- An Automated Orchestra Pit like that in the FPAC
- A classroom next to the theatre
- Sufficient office space in FNAR
- Room to have simultaneous class and production projects
- A freight elevator
- A spray booth

And the following structural issues exist:

- The basement hallway configuration has created a useless closet, a room that is 4' tall, and has negated the functionality of 1/3 of the trap room no matter the final resolution of the floor situation
- Our stage floor foundation itself has been called into question.
- The distance from the floor to the stage right side of the proscenium arch has reduced by 3/8" since September of 2015. To be clear, in the last sixteen months, a principle dimension of the permanent structure of our building has shrunk by 3/8" over 20'-6".
- The entire grid is out of square relative to the plaster line by 1".
- The north side of the fly loft is out of square the other direction by 1".

My point in all of this is that this building as is presents challenges to our program that have limited and will continue to limit growth and offerings, and I would very much like this forth-coming renovation to address these issues at the least.

To be clear, this isn't anyone's fault. The fly system itself appears to have been designed in the mid-thirties based on a style employed in the Scottish Rite Temples of the Midwest and was searching for a home until it was specified in 1948. The building was a known experiment of a hybrid design that has proved to be not very hybrid at all and yields limitations. And, what was safe in the forties isn't considered safe anymore. We know more now on all fronts.

It is my suggestion that we begin discussions with the designer of the FNAR renovation to include redoing items that will make operations safer, reflect contemporary standards of operation, and that we do so quickly. Without addressing these issues, a renovation will yield only polished up version of a building from days gone by. While that may be an interesting historical discussion point, this building is the biggest piece of equipment in a lab used by Twenty faculty and hundreds of students a year, and it makes no sense to continue using a Sixty-seven year old piece of equipment that isn't updated, renovated, as well as restored.

Sincerely,

Weston Wilkerson

Weston Wilkerson • 228A Fine Arts Center • Fayetteville, AR 72701 • 479-575-3645 • Fax: 479-575-3947 • theatre.uark.edu

APPENDIX
Rigging and Fly System Inspection Report

After inspecting the University theatre and submitting a report detailing the safety issues with the system, I have been asked to submit a plan of action. The system needs to be brought up to code immediately.

Phase 1: Items in need of immediate replacement to resolve acute and pending safety issues

- Lift Lines (Steel Cable)
- Operating Lines
- Rope Locks
- Arbor Spreader Plates
- Install Upper Stop Rail

The battens could be lowered and raised as needed to meet a safe operating low trim, but doing so will lower the possible out trim and will reduce operational capacity by reducing the overall possible height of flown scenery which can be flown out of view.
The tension blocks should be installed in the correct orientation when the operating line is replaced.

Phase 2: Items in need of replacement to meet contemporary standards of operation and safety

- T-Track
- Counterweights
- Additional Loft Blocks to reduce cantilever

At this time, it also makes sense to replace the arbor with a more contemporary and safer design which will also make the system more accessible, but doing so will lower the possible out trim further thus further reducing the overall possible height of flown scenery.
Loft blocks should match to ensure consistent wear and tear, and therefore all loft blocks should be replaced at this point.

Total Overhaul
To accomplish phase 2, nearly every part of the system needs to be replaced to meet contemporary safety and operational standards. Replacing the entire system at this point with modern equipment makes the most sense and should be more efficient than continuing to address safety issues ala carte.

As part of a larger project, a tension block well could be added to gain back the travel height lost by lowering battens and installing modern arbors. There are also large holes in the grid which could be closed off as a part of a larger project.

Chris Bennett

Counter Weight System Inspection
University of Arkansas
University Theater

Inspection Conducted By

Christopher S. Bennett

Summary of Inspection

The counterweight system in question was inspected January 10th and 11th of 2017 at the request of the University of Arkansas Theater Department. A clamp on an Electric had failed. We were brought in to replace old open bottom pipe with new closed batten clamps. While replacing clamps a full inspection of the counter weight system was

conducted. The counterweight system includes several parts. The inspection was conducted to evaluate the condition of those parts and determine whether each part meets with industry standards. The results of that inspection are contained in this report.

Purchase Line

Purchase Line also referred to as Hand Line or Operating Line is the rope used to pull battens in and out on stage.

All 31 ropes are showing signs of wear and tear. The lines should be replaced.

Arbors

Arbors are on the wall and are used to carry the counterweight needed to balance the batten weight.

All 31 arbors appear to be in good working condition, however these arbors are lacking elements and are being impeded by the T-Wall (Guide Rail).

Several arbors stick during travel which is a problem with the T-Bar Wall (Guide Rails) itself and not the Arbor.

Line sets 3, 4, 8, 9, 12, 18, 24, and 27 all either rub, stick, or stop during travel.

All 31 Arbors contact Steel at the top of T-Bar wall. No Stop rail in place.

3.13.1c

All 31 Arbors are equipped with only 2 spreader plates. This violates Safety Standards. Spreader plates should be placed every two feet when loading an arbor.

3.10.2

Head Blocks

Head blocks are at the top of the T-Bar Wall (Guide Bar). All cables running from the

Arbor Top to the Batten run through this multi grooved pulley.

All 31 Head blocks appear to be in good working condition.

Rope Locks

Rope Locks are located on the pin rail (second level) and are used to lock line sets in place.

Many of the locks are showing signs of wear and tear. The cams that hold the rope in place are getting worn and loose. A number of lock handles are only held in place by the lock ring, when the ring is removed the handle falls out of its locked position.

3.16

Tension Blocks

Tension Blocks are the pulley on the floor for the Purchase Line. The tension block keeps tension on the Purchase line during normal operation.

All 31 tension blocks have been installed upside down. The blocks does keep tension most of the time, but will float to the top when an arbor is difficult to move. The block is designed to bite on the tee wall and not be able to float until the toe pick at the front of the block is depressed.

All 31 tension blocks appear to be in good condition, however since the blocks are installed upside down they do not operate correctly. The Tension Block should bite on guide bar, it does not.

Lift Lines

Lift lines are attached to the batten and to the arbor top. This cable allows the battens to be moved.

Several lines are twisted with other lines causing them to rub while line set is in motion.

Several lines are contacting other Loft Blocks and or other items on the grid causing the cable to rub against steel while in motion.

Both of the above causes the cable to be compromised.

3.18

Loft Blocks

Loft blocks are on the grid above the stage. Each cable drops through these pulleys (one at a time) to the batten.

While these Loft Blocks appear to be in good working condition, they are out of alignment on several line sets. This is causing an unacceptable "Fleet Angle" (an angle coming off the headlock to the loft block). This is causing the cables to drag on the cheeks of other loft blocks, and in some cases may be putting stress on both the cable and the loft block itself. There are a number of line sets that are currently dragging steel on steel, which compromises the integrity of the cable.

Battens

A batten is the pipe on stage that travels up and down.

All 31 Battens appear to be in good working condition.

All 31 Battens extend farther than typical installation tolerance The battens extend between 5' and 8' past last lift line.

Terminations

Terminations are where cable attaches to batten and arbor top.

All 31 line sets have improper terminations. 1/4" Copper Sleeves have been terminated with a Locoloc tool which requires 4 compressions not 3.

Nicopress tools use 3 compressions.

This does not meet manufacturer's standard and therefore fails to meet ANSI Standard for safe operation.

3.18.3.1

Counterweights

Counterweights are used to load the arbor to balance weight placed on batten.

All counterweight is cast. Most of the counterweight shows signs of wear and tear. Cast counterweight does not meet current safety standards.

A.3.10.3

Loading Bridge

The Loading bridge is at the top of the T-Wall. Here counterweights are added or removed to balance weight.

No Stop Rail in Place. This causes the arbor to contact steel when at their highest position.

3.13.1.c

All 31 Arbors trim at a height that is unsafe for normal loading procedure.

Guide Rails

Guide Rails, also refereed to as a T-Wall are the steel or aluminum T shaped bars where the arbors travel.

As noted earlier in this report, several line sets are sticking, rubbing, and or stopping due to the T-Wall.
Typically the problem occurs at the splice in the wall.

Line sets 3, 4, 8, 9, 12, 18, 24, and 27 all either rub, stick, or stop during travel.

3.13.1 b

In Conclusion

The Counterweight System at the University Theater fails to meet several safety Standards.

- **No Stop Rail**
  3.13.1c

APPENDIX
Rigging and Fly System Inspection Report

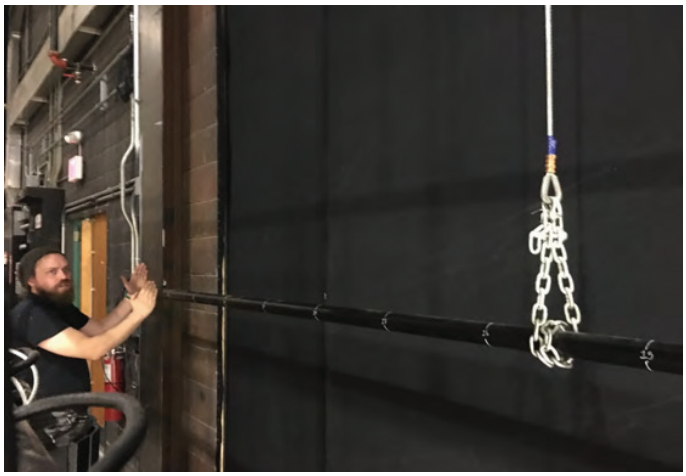
- **Spreader Plates on Arbors**
  3.10.2
- **A number of Rope Locks are worn and or not performing correctly.**
  3.16
- **Lift Lines are twisted and rubbing objects**
  3.18
- **Lift lines have improper terminations.**
  3.18.3.1
- **Cast Counterweights**
  A3.10.3
- **Arbor Shoes rubbing/sticking in T-Wall**
  3.13.1b

The system at the University Theater needs to be repaired so that it meets with industry standards.

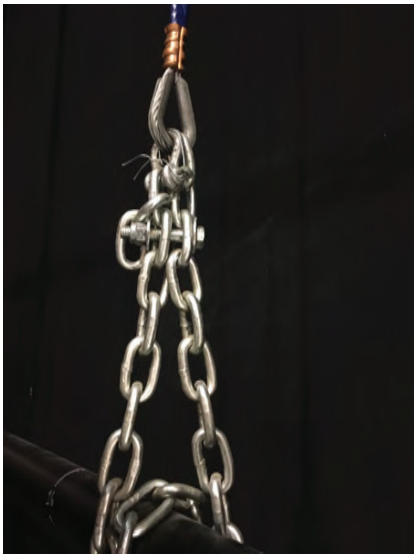
-

Picture above shows where cable is rubbing against the cheek of the loft block.

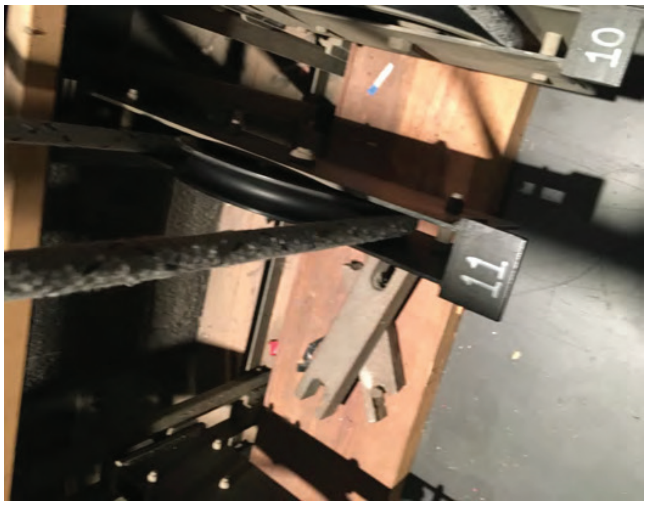
Picture above shows tension block installed upside down. True for all Tension Blocks in the system



Picture above shows batten extending 8' bevond last termination.

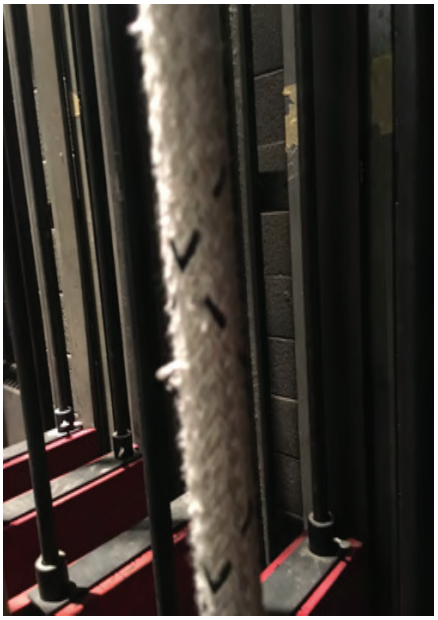


Picture above shows improper sleeve termination, and the use of a “safety bolt”. The “safety bolt” is not safe and is no longer used in counterweight installations



Picture above shows worn rope on line set 11, upside down tension block, and shows a stop rail installed at the bottom of the system. No stop rail is installed at the top.

APPENDIX
Rigging and Fly System Inspection Report



The images above show worn ropes.

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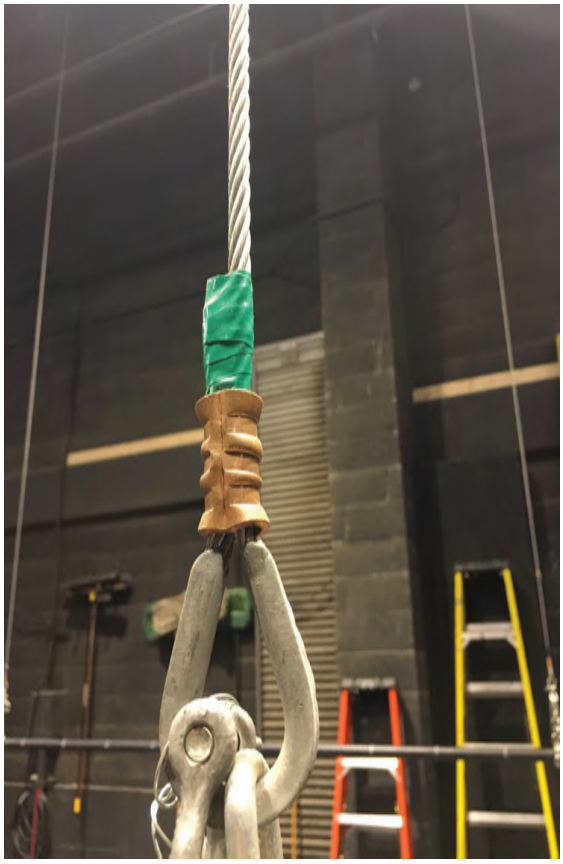

This image shows an improper termination on a copper sleeve

The picture above is appropriately terminated. (picture from another theater)

The images above show cables rubbing on loft blocks.

The image above shows unacceptable fleet angles coming off the headblock to the loft block.

The image above shows the head steel. No Stop Rail in place. This allows the arbor to contact the steel.

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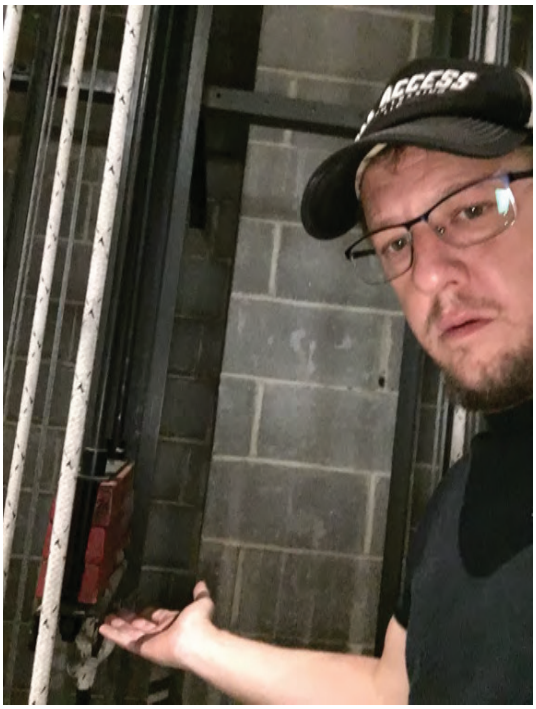

The image above and below show an arbor on the loading bridge. The weights are unusually high, and if counterweight needs to be added, the loader would soon be loading overhead.

The images above show Cast counterweights. The weights are noticeably deformed.

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The image above shows an arbor without appropriate number of spacers. This picture is true throughout system.

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The image above shows where cable is contacting other steel in the grid. Sag bars should be used to prevent this from happening.

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