INDIANA UNIVERSITY
CAPITAL PROJECTS

Addendum #2

Project: Jacobs School of Music - Musical Arts Center Theatrical Systems – Dimmers and Lights - Design and Installation

Date: April 1, 2026

This Addendum, issued prior to bidding, alters, amends, corrects, or clarifies the Request for Proposal Documents to the extent stated herein and does thereby become a part of the Request for Proposal Documents, and will become part of the Contract Documents of the successful bidder. Acknowledge receipt of this Addendum in the space provided on the Bid Form. Failure to do so may subject the Bidder to disqualification.

ITEMS INCLUDED IN THIS ADDENDUM

Responses to Vendor Questions Following 3/24/26 pre-submission meeting

Q1. Will the extended submission deadline lead to a change or extended timeline for construction?

A1. The deadline for proposal submission has been extended to 8 May 2026. Following the pre-submission meeting, the project team received an update that final funding approval steps are likely to extend until mid-June 2026. We seek to award the project promptly upon those final funding approvals. Owing to this timeline, we wish for vendors to have additional time to prepare your finest proposals, designs, and quotes.

All quotes should be good for 90 days.

The periods of time when the theatre will be dark are:

- June 29–September 20, 2026
- December 16, 2026–January 19, 2027
- May 18–September 19, 2027

Beyond these date ranges, the University is open to proposals from vendors on other ranges of time when work may happen without profound interruption to theatre activity. The above dates are not the only dates when labor may occur but are the only dates when we can guarantee that the theatre is entirely dark.

Q2. Do you have an idea when the vendor for the stage wagon project will begin demolition on the existing wagons and stage?

A2. We are hopeful that this can occur in late Summer 2026, but the timeline will depend on

the vendor's plan for that project, as approved by the University. The two projects are running concurrently and will be coordinated by the University.

Q3. It was mentioned that guest lighting designers are brought in for different shows. When designs change for each show, are light fixtures being taken down or moved, or is the designer using the existing plot?

A3. We strike/re-hang lights based on each distinct design for operas and ballets. We use a repertory plot for other concerts and smaller projects.

Q4. There is a request for dimmers to serve 5K lighting fixtures and it was noted that recommendations for LED equivalents would also be accepted. How are those 5K fixtures used in current productions?

A4. 5k lighting fixtures are used as wide area wash fixtures in current productions by most designers.

Q5. Are there lobby lighting control stations in the lobby? Can we get pictures and a count of controls?

A5. Yes, one lobby light control. See the image below.

Q6. Is there a dimmer, other than the one in the basement dimmer room that controls the lobby lighting? On the dimmer rack located in the basement, which is separate from the main dimmer racks, there are 3 modules marked as "Lobby - Bypassed". Is the lobby light dimmer in scope or do we just need to accommodate the power to feed it?

A6. That is the only rack controlling lobby and house lights. Vendor needs to accommodate power to feed it. It was bypassed when the University switched lobby to LED lights in Summer 2025.

Q7. Can we get a clear picture of the left side of the house/lobby dimmer rack, showing the breakers? We need to know the quantity of 20-amp breakers in that rack.

A7. See the image below.

Q8. Does the university have any preferred electrical contractor if a theatrical lighting firm is seeking a partner for this project?

A8: The University does not recommend any one electrical contractor. The following list of electrical contractors work frequently on the IU Bloomington campus, have previously worked in the Musical Arts Center, and are familiar with IU expectations on electrical system installations. They are listed in alphabetical order. Theatrical lighting vendors seeking an electrical contractor are not at all required to use any one of them in order to submit a proposal.

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Q9. Assuming that the new dimmer racks will require a considerably smaller footprint than the current dimmers, should the bid include the demolition or other masonry work to shrink the concrete curb currently in place for the present system?

A9. No. The University will be interested to see the design from the vendor for the new dimmer racks, and then we will work with our A&E team on the amendment of the curb.

Q10. Where does the current fiber mentioned in the documents terminate?

A10. All fiber referenced in the documents terminates in the lighting booth, and we plan to sustain this design. Fiber Patch bays are currently located SL Deck, SR Deck, and Floor 6 network rack. Added Fiber cables can be run to any of these locations.

Q11. Where are the stage house light controls, presently?

A11. Presently the stage house light controls are in the stage left torm, the lighting booth, and dimmable programed on the console. We wish to retain these three control locations, with replacement controls at each location.

Q12. Are the junction boxes on the upper fly rail considered accessible from an electrical code standpoint, or should the boxes and conduit path be replaced entirely?

A12. Because the rail is blocking these boxes, we do not believe they would pass current electrical code.

Q13. The documents list the current and desired electrical capacity at various locations but does not outline the specific lighting fixtures sought at each location. Is there a list of specific fixtures we are seeking? Can you provide a list of preferred/desired fixtures? Can you provide a list of current lighting uses? Can you provide a current, functional inventory list of fixtures or a plot?

A13. The University is seeking theatrical designers to make recommendations on fixtures to be purchased and installed as part of this package. We have disclosed general information about the types of uses in the theatre as well as the sorts of electrical capacity that seems appropriate to traditional needs by each location in the theatre. We are providing below further thoughts on routine uses from various locations and general volumes of fixtures that we believe will be common to most proposals that understand the theatre's operation. However, an individual vendor is welcomed to make recommendations for a different blend of instruments if they are proposing that a given location may be served better by a different instrument or by potentially a few more or a few less fixtures in our inventory to meet potential needs.

Individual fixtures should be listed in the proposal with per unit costs.

Front Light/Front of House Light

- Front light is instrumental because it is one of the main ways our performers are illuminated. It is our most used type of light and used for different types of productions.
- We require consistent front light that is flexible. Flexible front light will need to be bright, over 10,000 lumens. Must be able to be refocused, by a technician at the source (someone touching the light) or through the console (Programmer moving the light through a computer). Be able to adjust the color, either through physically swapping color or through color changing LED engines.
- Front light is not limited to fixed instruments but can also be moving head fixtures. Numerous musical and performance houses have moving head fixtures incorporated into their front light, including but not limited to The Fishers Center in Nashville Tennessee, Clowes Memorial Hall in Indianapolis Indiana and the Washington Pavilion in Sioux Falls South Dakota. The inclusion of moving head fixtures reduces the load in time and reduces the amount of man hours needed per production.

  Examples of events that use Front light
  - Orchestra concerts and rehearsals
  - Jazz concerts and rehearsals
  - Dance productions and rehearsals
  - Opera productions and rehearsals
  - Different events including but not limited to meetings, galas, and graduations
- Front light can be from a number of different locations. At the MAC front light is from our Beam 2, Left and Right Splay 1 and 2 and spot booth position.
- Currently at the Mac we have a mixture of LED ellipsoidal, Incandescent, and on occasion Moving Heads. es.
- **Desired Fixture Quantities and Types:**
  - Portable Ellipsoidal Fixtures:
    - 6 - Static Beam Ellipsoidal with 5-degree lens tube, yoke, clamp, and safety cable
    - 4 - Static Beam Ellipsoidal with 10-degree lens tube, yoke, clamp, and safety cable
    - 22 - Static Beam Ellipsoidal with 14-degree lens tube, yoke, clamp, and safety cable
    - 20 - Static Beam Ellipsoidal with 19-degree lens tube, yoke, clamp, and safety cable

- Automated Fixtures:
    - 3 – Moving Lights with clamps and safety cables
        - Lumen Output: 54k+
        - Zoom Range: 6°-64°
        - Color Mixing: CMY and CTO
        - Beam Shaping: Full-curtain framing
        - Gobo Wheels: Two, 7 position plus open Rotating Gobo Wheel

Top Light/Over stage Light

- Top light is used to fill out performers, add definition to a figure and add clarity to anything read on stage (Musical scores) and is key to adding emotion to any theatrical piece.
- Top light must have the ability to be even across the stage, so there are no dark spots.
- Top light is also used to create mood on stage, so the ability to have different colors on stage is again an important part of these lights.
- Texture or break up patterns are an important part of adding mood to the stage, Texture can also assist in the suspension of disbelief that is critical to operas and other theatrical performances.
    - Texture is also used from front of house lights.
- Similar to front of house lights at the MAC we incorporate different types of lighting devices over stage. Currently we use moving head fixtures and incandescent lights. The moving head fixtures are able to take the place of numerous incandescent lights. For example, one moving head fixture could easily take the place of 10 incandescent lights with its ability to change color, add texture, and change focus. Having moving lights over stage also reduces the amount of labor hours needed to focus, change color, and refocus

Examples of events that use Top light

- In orchestra concerts and rehearsals top light is key for musicians to read their scores when not using stand lights
- Jazz concerts and rehearsals. The Jazz Celebration in 2024 used top light to help set mood between and during songs
- Dance productions and rehearsals. Top light is key to help sculpt out performers on stage and make them look less flat
- Opera productions and rehearsals. Top light is used to draw out the emotions and help bring focus during performances.
- Different events including but not limited to meetings, galas, and graduations

- **Desired Fixture Quantities and Types:**
    - 35 – Static Beam LED PAR
    - Automated Fixtures:
        - 21 – Moving Lights with clamps and safety cables
            - Lumen Output: 40k+
            - Zoom Range: 6°-60°
            - Color Mixing: CMY and CTO
            - Beam Shaping: Full-curtain framing
            - Gobo Wheels: Two, 7 position plus open Rotating Gobo Wheels

Side Light/ Booms

- Side light is one of the most important types of light for Dance. Side light sculpts the performer out so that their movements are seen clearly for the audience.
- Side light for dance needs to be precise and cleanly focused off of the stage floor.
- Operas also utilize side light the same way dance does, it can be used to extremely heighten the theatrical scene.

Examples of events that use Side light/ Booms

- Dance productions and rehearsals Side light is the most important light to sculpt out performers on stage and make them look less flat
- Opera productions and rehearsals side light is used to draw out the emotions and help bring focus during performances and can highlight a performer.

- **Desired Fixture Quantities and Types:**
  - Portable Ellipsoidal Fixtures:
    - 20 - Static Beam Ellipsoidal with 19-degree lens tube, yoke, clamp, and safety cable
    - 28 - Static Beam Ellipsoidal with 26-degree lens tube, yoke, clamp, and safety cable
    - 8 - Static Beam Ellipsoidal with 36-degree lens tube, yoke, clamp, and safety cable
  - Automated Fixtures:
    - 12 – Moving Lights with clamps and safety cables
      - Lumen Output: 31k+
      - Zoom Range: 6°-57°
      - Color Mixing: CMY and CTO
      - Beam Shaping: Full-curtain framing
      - Gobo Wheels:
        - 7 position plus open Rotating Gobo Wheel
        - 8 position plus open Fixed Gobo Wheel

Cyc/drop lights

- Having a bright Cyc is crucial for a clean production.
- Needs to be able to have multiple colors in one production
- Even distribution of light is key to maintain a professional look

Examples of events that Cyc lights

- Dance productions and rehearsals Cyc lights are crucial for setting mood.
- Cyc lighting is crucial for setting the scene in Operas

- **Desired Fixture Quantities and Types:**
  - 20 – Batten 72 with c-clamps and safety cables

Fixture desires

- An LED engine that has an output no less than 20,000 Lumens (Not measured from source)
  - Color flags. Either CMY (Cyan Magenta, Yellow) RGB (Red Blue Green) with CTO (Color Temperature Orange), CTB (Color Temperature Blue). This would increase the visibility on stage and the flexibility of what the light can do. The same type of LED engine can be used in Moving head fixtures, Fixed focus Ellipsoidals and pars, Cyc lights, and even LED tape.
- Ability to have a clean spread across the stage and small focused area. This can be done with different light barrels or lenses in fixed focus units, or moving head fixtures come equipped with zoom lenses from 05 degrees to 50+
- Shutters or barn doors are needed to help cut the light and create a clean look on stage. Some moving head Pars have the ability to be zoomed in and out, so they do not need shutters.
  - Other moving head fixtures and fixed focus instruments have internal shutters. Pars and some cyc lights have external barn doors that usually are moved by electricians during focus.
- Ability to add texture to most fixtures. It is preferred to have the ability to have moving texture in moving head instruments. (rotating Gobos). Fixed focus instruments like ellipsoidals have a slot where texture can be placed.
  - Some moving head fixtures have texture wheels that hold a fixed number

of different patterns, some with fixed position/rotation and some that are able to have the texture rotate internally.

- Fixtures need to be focusable either by an electrician at the instrument or from the lighting console.
    - A moving head fixture can be moved numerous times in one show making it more versatile compared to fixed focus instruments. Moving head fixtures reduces the total man hours that are needed for load in and focus.

Other Desired Fixture Types/Quantities:

- Worklights:
    - 15 - LED Worklights – Warm White
- Portable LED Ellipsoidal Fixtures:
    - 60 - Static Beam Ellipsoidal with balance yoke assembly, c-clamp, and safety cable, True1 connector, XLR Data In/Out
    - 10 – 14-degree lens tube
    - 15– 19-degree lens tube
    - 20– 26-degree lens tube
    - 15– 36-degree lens tube
- LED Ellipsoidal Retrofits:
    - 50 – ETC Source 4WRD II Warm White Retrofit Kit – Black w/True1 connector
    - 50 – ETC Source 4WRD RJ45-to-XLR Adapter
- Curtain Warmers:
    - 8 – Static Beam LED PAR with retrofit kit – black w/True1, PAR Fixture Body w/Dolor Frame & Diffusion, C-clamp, safety cable, RJ45-to-XLR adapter, PAR Medium Flood Lens

END OF ADDENDUM 2