



SING SING

PRISON MUSEUM

VOLUME ONE: MUSEUM PROGRAM PLAN

September 2016

Image by Jan Hird Pokorny

Lord
Cultural Resources

SING SING

PRISON MUSEUM

The Sing Sing Prison Museum is a project spearheaded by Historic Hudson River Towns (HHRT), the leading inter-municipal organization helping Hudson Valley's riverfront communities build sustainable local economies through tourism marketing, waterfront revitalization and downtown renewal. The HHRT team is led by its executive director, Jerry Faiella, and its marketing director, Nancy Gold. Brent D. Glass, a national leader in the preservation, interpretation and promotion of history, and director emeritus of Smithsonian's National Museum of American History, serves as senior advisor.

Museum Program Plan Team

Lead: Lord Cultural Resources is the world's leading cultural consulting firm, with the successful completion of more than 2,200 projects in over 56 countries on 6 continents. The firm mission is to collaborate with people and organizations to plan and manage cultural places, programs and resources that deliver excellence in the service of society. We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

Interpretive Planning: Howard + Revis Design Services has worked for over two decades conceptualizing, planning and designing interpretive experiences for museums, visitor centers, nature centers, memorials, parks, zoos, regional heritage trails and other venues. With a core mission to craft unique environments, Howard + Revis seeks design solutions which – while they may quickly impress – also linger long in memory.

Capital Cost: Cost+Plus is a professional firm dedicated to providing cost management services for cultural projects worldwide, working with no other building type except museum and performing arts facilities. Cost+Plus provides realistic and reliable budget projections exclusively for cultural projects comprising museums, performing arts and attraction facilities.

Team Scholar: Lee Bernstein is a Professor of History at SUNY New Paltz. He is the author of books, articles, and resource materials related to the history of crime and prisons in the United States. His teaching focuses broadly on twentieth century US history, with an emphasis on the US since World War II.

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GLOSSARY OF ACRONYMS AND TERMS

This report refers to several titles, locations, programs, events and organizations that may be unfamiliar to the reader. Listed in alphabetical order, terms are completely defined upon first mention in the report and abbreviations or shortened terms are used thereafter.

1825 Cell Block: the original cell block of Sing Sing Prison and part of the proposed Sing Sing Prison Museum

1936 Powerhouse Building: part of the Sing Sing Correctional Facility and referred to throughout the report as the Powerhouse building, which will house the proposed Sing Sing Prison Museum

AAM: American Alliance of Museums, a non-profit organization that supports museums through “helping develop standards and best practices, gathering and sharing knowledge and advocating issues of concern for museums” (AAM)

The Big House: nickname of Sing Sing Correctional Facility given by prisoners

Chain Gang: A group of prisoners chained together, usually performing hard labor as a form of punishment

Consultants: refers to members of the project team led by Lord Cultural Resources and includes Howard + Revis Design and capital cost estimators, Cost+Plus

Dark Tourism: tourism sites identified with death and suffering

Death House: Death row building that housed the electric chair where prisoners were executed until 1972

HHRT: Historic Hudson River Towns, a consortium of municipalities along the Hudson River from Yonkers to Albany, with membership up to Beacon, including Nyack and Haverstraw.

The Hudson River Valley National Heritage Area: covers all or part of 11 counties, including Westchester County, from Saratoga Springs to just above New York City. It provides a unified promotional framework for tourist attractions in the region.

Last Mile: a long corridor located in the Death House that prisoners had to walk down on their way to the execution chamber

Lockstep: A form of marching in line where each person is as close as possible to the person in front of them

Metro-North: a suburban commuter rail service with a station located in Ossining

NYHS: New York Historical Society, an American history museum and library located in New York City

New York-Newark Metropolitan Statistical Area: a metropolitan statistical area that is comprised of New York City and part of New Jersey from which data is used to project attendance and demographics for the Sing Sing Prison Museum plan

NYSDOCCS: New York State Department of Corrections and Community Supervision, responsible for the care, confinement and rehabilitation of prisoners in New York State

Old Croton Aqueduct: The portion of the New York City Croton Aqueduct, running from the New Croton Dam to New York City, that was listed as a National Historic Landmark in 1992

Old Sparky: nickname of the electric chair at Sing Sing Correctional Facility and used for the execution of prisoners until the abolition of the death penalty in 1972

Project Team: Historic Hudson River Towns, Brent Glass, Lord Cultural Resources, Howard + Revis, Cost+Plus, Lee Bernstein

Silent Congregate/Auburn System/New York System: The penal method in which prisoners worked in silence by day and were kept in solitary confinement at night

Sites of Conscience: a network of international historic sites, museums and memory initiatives dedicated to connecting past struggles to

today's movements for human rights and social justice (sitesofconscience.org)

SSCF: Sing Sing Correctional Facility, formerly known as Sing Sing Prison, is a maximum security prison. Throughout this report, the name of the facility will match the time period to which it is referred.

SSPM: Sing Sing Prison Museum, the proposed museum discussed in this plan

Town of Ossining: a town on the banks of the Hudson River in Westchester County where Sing Sing Correctional Facility is located. Ossining is comprised of both the Town of Ossining, the Village of Ossining and part of Briarcliff Manor – the census data refer to it as a town; therefore, this report refers to it as a town throughout the report in order to capture the greater Ossining community.

Up The River: Term coined for being sent up the Hudson River from New York City's prisons to Sing Sing Prison

Village of Ossining: A village with a population of approximately 25,000, located within the Town of Ossining

Visitor Center: proposed visitor center that will connect downtown Ossining to the Sing Sing Prison Museum and will encourage and support tourist development in the greater Ossining area


Westchester County: Westchester is the 450-square-mile county north of New York City along the Hudson River. Ossining and Sing Sing are located in Westchester County



1. THE SPARK

Rather than talking about Old Sparky, I hope that Sing Sing will be known for providing the spark of education.

John Conyers, former resident



Sing Sing—melodic words that conjure many images in the regional, national and international psyche.

Built by stone quarried from the land on which it stands, and known by many names—Mount Pleasant, Sing Sing, Ossining, Prison, Corrections Facility—the ‘brand’ of the Sing Sing Correctional Facility is storied. For some, the words call forth memories of Hollywood movies such as *The Big House*, with James Cagney touting the virtue of redemption through good works. For many, the words invoke the anger and disdain of those who have been victimized by prisoners, the loss of those with loved ones confined by the justice system or the fear and pain of being locked away, forgotten or worse. Today, Sing Sing Correctional Facility is an operating prison with many stories to tell.

From its inception, Sing Sing has held the fascination of a number of audiences—crime and punishment reformers, academics and curiosity seekers. In the early and mid-1900s, the prison grounds were a popular picnic site for visitors on day trips from New York City. Early visitors were treated to exhibition baseball games of the Sing Sing Black Sheep versus the New York Yankees. And Babe Ruth is said to have hit his longest home run on Lawes Field at Sing Sing.

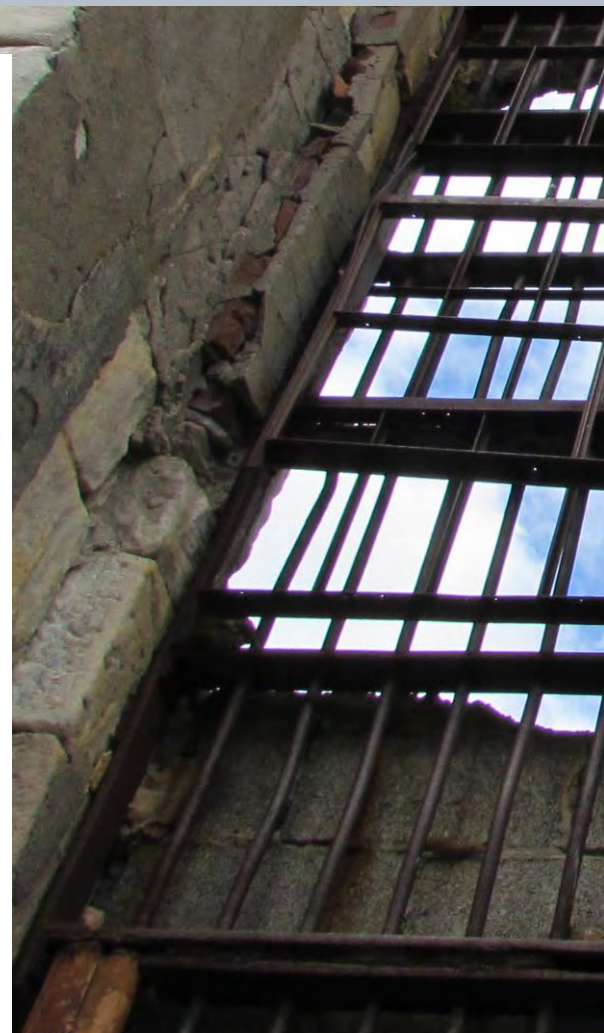


Image by Jan Hird Pokorny



A Museum Up the River

Interest in the maximum security facility was so significant that a small exhibition in the Joseph G. Caputo Community Center was created to satisfy the curiosity of questioning visitors. As sites like Alcatraz Island in California's Bay Area and Eastern State Penitentiary in Philadelphia have become popular tourist destinations and important drivers of the local economy, the idea of a museum dedicated to the stories of Sing Sing and the people who lived and worked there has gained momentum.

Initial planning for a Sing Sing Prison Museum (SSPM) began in the early 1990s and continues today under the leadership of Historic Hudson River Towns (HHRT), a consortium of municipalities along the Hudson River from Yonkers to Albany. HHRT has marshalled resources from New York State to work with the Town of Ossining, the New York State Department of Corrections and Community Supervision and the Friends of Sing Sing. The groups have come together to form the Board of Directors for the SSPM, which has established the following goals:

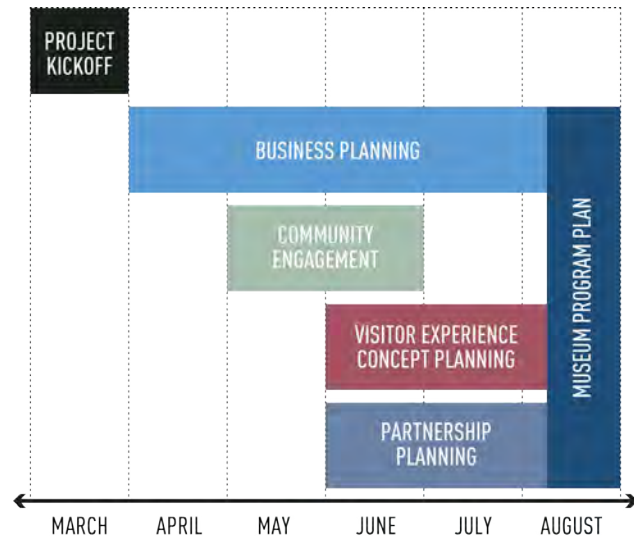
- Become the best prison museum in the U.S. with a facility of architectural distinction and a reputation of outstanding programs
- Become a leader in the national conversation about social and criminal justice
- Stimulate local and regional economic development
- Have a positive impact on prisoners, workers, victims and their families

Through a competitive process, HHRT selected a team led by the world’s leading museum planning firm, Lord Cultural Resources, and supported by exhibition planners Howard + Revis Design, cost consultant Joe Perryman and scholar Lee Bernstein, Ph.D. In addition, the consultants worked closely with project director Brent Glass, Ph.D., Director Emeritus of the Smithsonian’s National Museum of American History. The objective of the study was to facilitate the creation of a museum program plan that provides:

- An engaging and responsible visitor experience narrative and concept design that recognizes the importance of Sing Sing Correctional Facility to all of its community members, including local residents, correction officers, prisoners, scholars and the general public.
- A partnership opportunity analysis that considers the SSPM and an education center or institute that will facilitate the ongoing intellectual and scholastic contributions of the museum.
- Recommendations and projections for business operations that will allow for the creation of a financially sustainable facility.

Volume 1: Museum Program Plan is the result of this rigorous planning process. Volume 1 has been developed however as a standalone, complete report, further supporting information is provided in Volume 2: Supporting Documentation, which presents over one hundred pages of data, interviews and key findings completed in this six-month process.

Figure 1: Museum Program Plan Methodology and Schedule



To complete this process (shown in Figure 1), the team:

- **Conducted a thorough data and document review** by researching and studying background information associated with the history of Sing Sing, previous studies conducted and data regarding potential resident, school and tourist markets for the Town of Ossining.
- **Became immersed in the site, facility and grounds** by touring the Town of Ossining, the 1936 Powerhouse building, the 1825 Cell Block and other parts of Sing Sing Correctional Facility.
- **Engaged the potential SSPM community by:**
 - o Facilitating workshops with representatives of HHRT, Ossining, representatives and elected officials from New York State and Westchester County, as well as historians and local advocates for the project.

- o Engaging criminal justice professionals, potential operating, educational and funding partners, as well as the Ossining cultural, correctional and scholarly community through workshops and interviews.
- o Conducting a survey of Ossining area residents.
- o Gathering published information and conducting interviews with other prison museums, both those associated with functioning prisons and those in which prisons are no longer operational.
- **Prepared and presented a Phase 1 Findings Report**, which presented the information gained, addressed issues and presented future opportunities.
- **Further developed the visitor experience** based on feedback from the client team and partner information.
- **Continued to engage** with public officials, area leaders and potential regional, national and international partners, including Eastern State Penitentiary, Hudson Link and Open Society.
- **Created a space program and bubble diagrams** for the public areas of the SSPM.
- **Developed attendance, operating, revenue and expense projections** for the SSPM with the elements described in this Museum Program Plan.
- **Developed capital cost estimates** for the SSPM building and grounds.

A detailed listing of the participants can be found in Supporting Documentation.

A Museum Program Plan

The completion and approval of the SSPM Program Plan provides a clear guide for the Board of Directors and the team to move forward with fundraising, architectural and exhibition planning and design. The specific requirements, goals and criteria for the museum's development that emerged from this study will enable the creation of dynamic and meaningful experiences which will capture the attention and imagination of a broad audience, whether it is the corrections officer living in Ossining, the schoolchild in New York City, the everyday American or the thousands of formerly incarcerated persons across the country.

2. MUSEUM CONCEPT: WHAT IS THE SING SING PRISON MUSEUM?

Museums in the 21st Century are among the world's most successful communication media, absorbing each wave of new technology from print, television, the internet and other social media. There is common agreement nationally and internationally that museums have six basic functions:

- Collection
- Documentation
- Preservation
- Research
- Exhibition
- Education

The Sing Sing Prison Museum's (SSPM) success will be due to the flexibility of the museum medium. For instance, there are institutions recognized as museums where the building or the site constitutes *the collection*—certainly, the 1825 Cell Block will be the museum's most powerful artifact. The way in which the SSPM addresses these functions will have the most impact on its credibility.

The SSPM's content will balance the sensationalized or romanticized history that visitors are likely to know—tinged with elements of voyeurism and curiosity—with the critical work that the Sing Sing Correctional Facility undertakes today. The SSPM is an interpretive and learning space that will preserve artifacts and convey individual stories. It will be governed by a few core statements—the mission and vision—which are based on the goals articulated by the SSPM

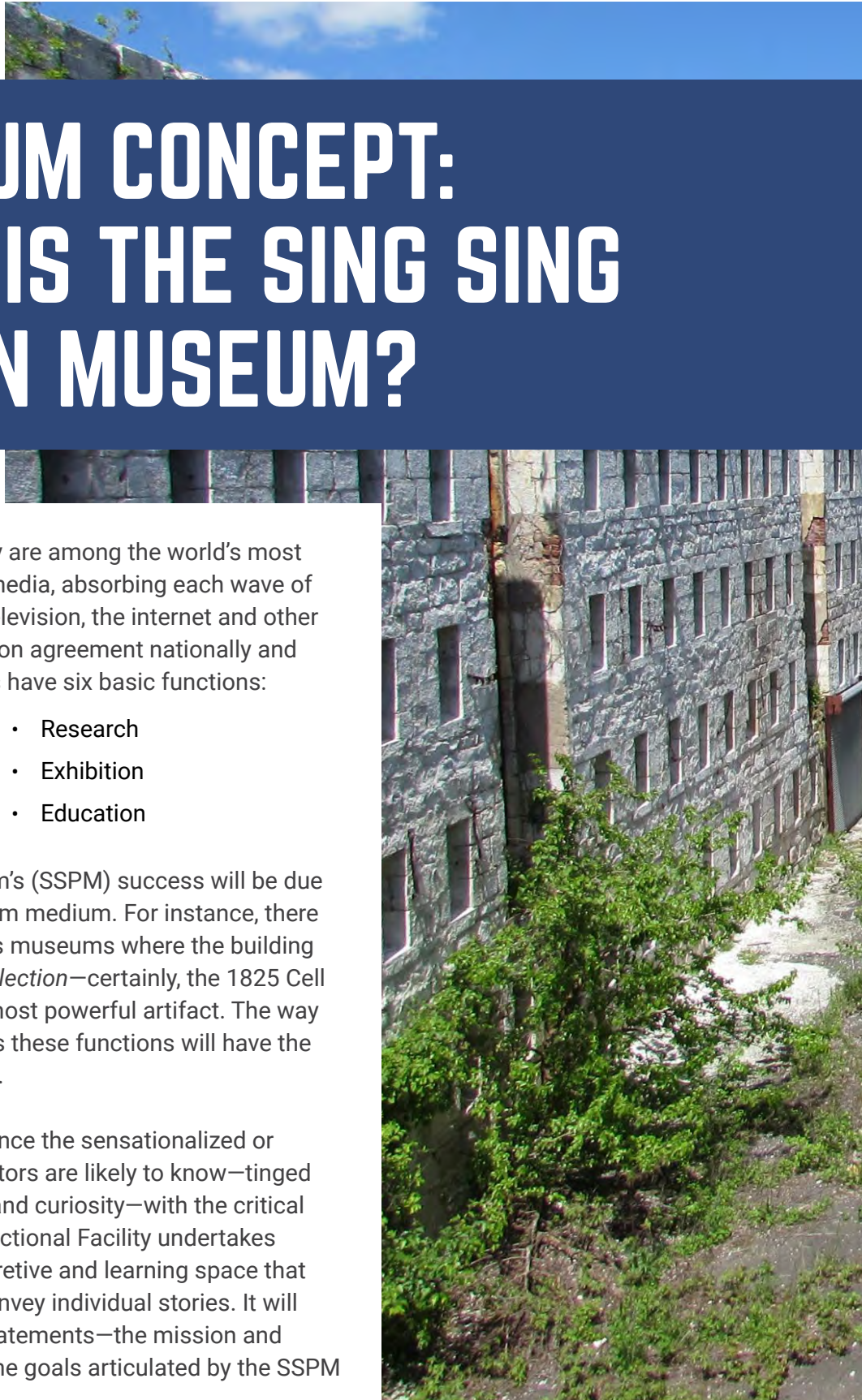


Image by Jan Hird Pokorny



Board of Directors, the findings of the community engagement, the research and the understanding of the project team.

Mission: WHY Does the SSPM Exist?

The SSPM will inspire, inform and reflect on the history of punishment and rehabilitation in the American penal system through the lens of Sing Sing Correctional Facility. Through its exhibitions, collections and programs, the SSPM will provide a forum for the examination of historic and contemporary issues in the criminal justice system, and their social, political and cultural impact.

Vision: WHAT is the Impact the SSPM Will Have on the Community and the World?

The SSPM will challenge visitors to think beyond preconceived ideas of the criminal justice system. Via engaging exhibitions that capture the essence of what it means to be a part of the corrections system and educational programs that allow visitors to feel connected to staff and prisoners, the SSPM will have a positive impact on prisoners, workers, victims and their families.

Findings of Community Workshops

Participants in workshops, surveys, interviews and classroom visits wanted the SSPM to:

- **Connect the value of all human life—workers, victims, families and prisoners.**
- **Communicate the national and international significance of Sing Sing.**
- **Tell a balanced story by presenting multiple stories from a variety of perspectives.**
- **Address difficult subjects.**
- **Be a conduit for economic development and revitalization along the Hudson River.**

The SSPM's Key Take-Away Messages

Another important element for the development of the SSPM are the key take-away messages. These are messages that visitors will take away from their experience.

Rather than take an advocate or activist stance, the SSPM will equip visitors with the information necessary to explore complex, nuanced issues and come to their own conclusions. Through emotionally affective experiences, visitors will learn to see the

criminal justice system in new ways. Cognitive experiences will stimulate inquiry and learning, develop intellectual interest and foster new ideas, so that visitors to the SSPM will leave understanding more about the corrections system than when they arrived.

The SSPM will take advantage of the opportunity to be a lens on timely and pressing issues. Unlike in a classroom setting, on the Internet or on TV, visitors at the SSPM will understand.

SSPM'S TAKE-AWAY MESSAGES



NOTORIETY

Sing Sing is one of the most recognizable names in the world. It is known as a positive and a negative model for other correctional facilities across the globe and for its famous and infamous inmates.



HISTORY

The evolution of crime and punishment at Sing Sing Correctional Facility from its creation in 1825 to the present and the corresponding changes in the American penal system.



REHABILITATION & RE-ENTRY

Understanding that the re-integration of convicted persons into society through education and job-training is the largest deterrent for criminal behavior.



PERSONHOOD

Recognition that every individual life has value — victim, corrections officer and prisoner.



Joy and Happiness in the Morning

Roger Porcelli (Currently incarcerated) – October 2015

Three things will make you happy when
they happen to you;
Someone to love, something to do, and
something to look forward to.

You will find in your friends and loved ones
a joy you've never known,
And a comfort just in knowing that you are
not alone.

Something to do will fulfill you if that
something is worthwhile;
For a job well done is lots of fun and always
brings a smile.

Having something to look forward to is last,
but never least,
For idleness breeds emptiness; it's the
"nature of the beast."

Each life must have a purpose for which we
daily strive;
When we use the gifts God gave us, we truly
come alive.

3. VISITOR EXPERIENCE



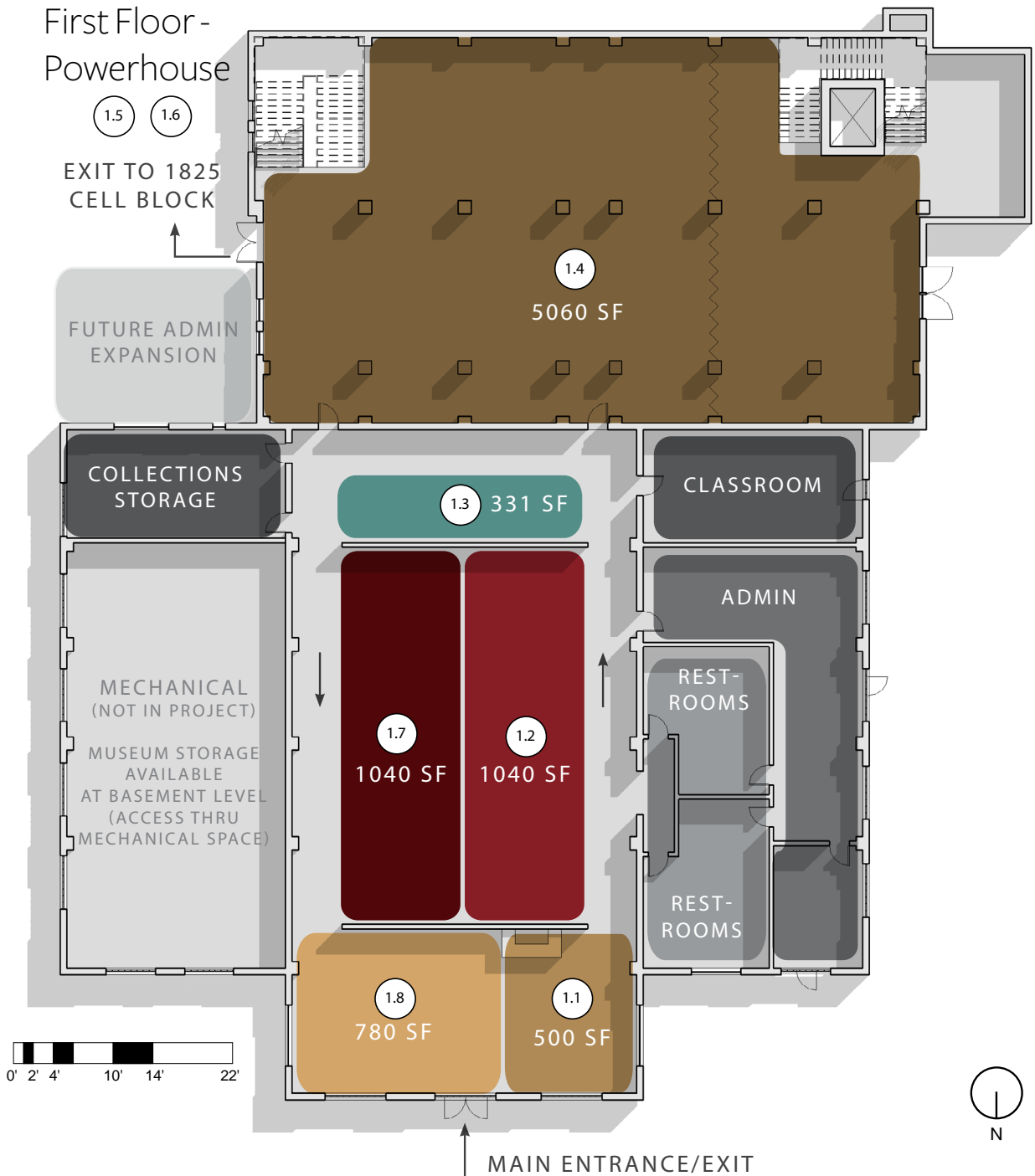
Reference image for security escort

A visit to the Sing Sing Prison Museum (SSPM) starts long before visitors cross the threshold to enter the museum. Most likely they will recognize the name. They may know something about the prison's appearance and its occupants through films, books and articles. They may recognize some of the trademarks of early methods of controlling prisoners – striped uniforms, walking silently in lockstep, working on a chain gang or prison detail – without fully realizing their association with Sing Sing.

These preconceived notions and fragments of knowledge provide the platform upon which a much deeper and more meaningful interpretive experience can be built.

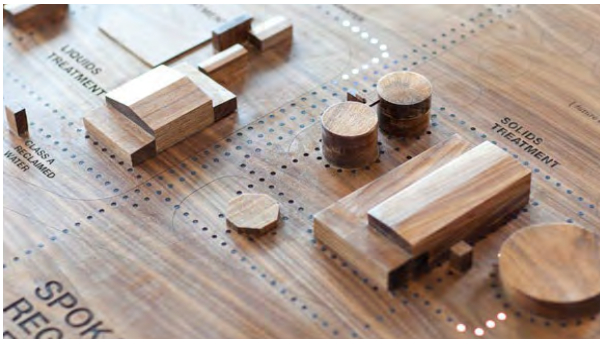
Visiting the SSPM is a journey of many chapters, starting with ticketing and then weaving through the separate buildings that form the architectural infrastructure of the museum.

The preferred visitor circulation path and sequence of experiences is as follows:



- | | | | |
|-----|---------------------------------------|-----|--|
| 1.1 | Welcome and Orientation | 1.5 | Corridor to 1825 Cell Block |
| 1.2 | Sing Sing Prison Today | 1.6 | 1825 Cell Block site |
| 1.3 | Instruments of Punishment | 1.7 | 1 in 100: Incarceration in America, 1972-present |
| 1.4 | Stone Upon Stone: Sing Sing 1825-1914 | 1.8 | Retail |

Please refer to the Supporting Documentation for the full Visitor Experience Plan.



CSPAN documentary, featuring perspectives of inmates, guards and family alike (<http://www.c-span.org/video/?90529-1/sing-sing-prison-documentary>).

Reference image for 3D tactile museum site model

Reference image for dunking chair

Off-Site

Ticketing

The interpretive experience begins at the first point of visitor contact: at the ticketing station at the dock, the train station in New York City or at the visitor center in downtown Ossining. Ticket sellers will be trained interpreters, graphic materials will incorporate colorful Sing Sing lingo (e.g. “The Big House,” “up the river,” etc.) and the tickets themselves will be designed objects with interpretive content.

Transportation to the Site

Visitors traveling from New York City by train or by water may hear stories on board of the transport of the first prisoners by boat, how the stone that was quarried by prisoners and used to build many of NYC’s recognizable landmarks was transported over water and of prisoner escapes on boats across the Hudson River. Visitors may also arrive by car and park at the site or at the nearby train station, where parking will be particularly plentiful on the weekends. Visitors who park at the downtown visitor center will board prison buses driven by former correction officers and/or formerly incarcerated persons who will point out notable prison-related features in town.

Walkway to the SSPM

Visitors arriving by train or boat will disembark and be greeted by a welcome station at the waterfront with information about the nearby SSPM and the town’s other offerings and amenities. A topographic, tactile model of the town will show the relationship of the downtown, the Old Croton Aqueduct, the SSPM and the prison. A much-improved walkway with special paving, landscaping and seating will lead visitors towards the museum. Interpretive

stations and special sculptures and historic photos along the path, depicting things like a grouping of prisoners moving in lockstep, will build anticipation for the museum experience.

The Museum - Garage Building

Welcome and Orientation

The feeling of being within a working prison should be present from the moment that visitors step into the SSPM, starting with a welcome desk that resembles a prison intake desk and continuing with stringent security check-in procedures and requirements to read a “code of conduct.” The entry area also includes a visitor-planning table with 3D models of the main buildings that form the SSPM, including the Garage, the Powerhouse, the 1825 Cell Block access corridor and the 1825 Cell Block historic site.

Sing Sing Prison Today

The first exhibit that visitors will encounter makes it clear that they have entered Sing Sing Correctional Facility, a working maximum security prison with some 1,700 prisoners. By introducing Sing Sing as it stands today—as one of New York State’s “principle agents of punishment”—exhibits will underscore the gravity of the institution’s work, sketch a full picture of how the modern prison functions and establish a vantage point from which the prison’s 200-year history and evolution can be understood. The voices of all members of the community – prisoners, family members, prison staff, social service agency workers, volunteers, criminal justice experts, law enforcement and victims – will be the predominant means of communication.

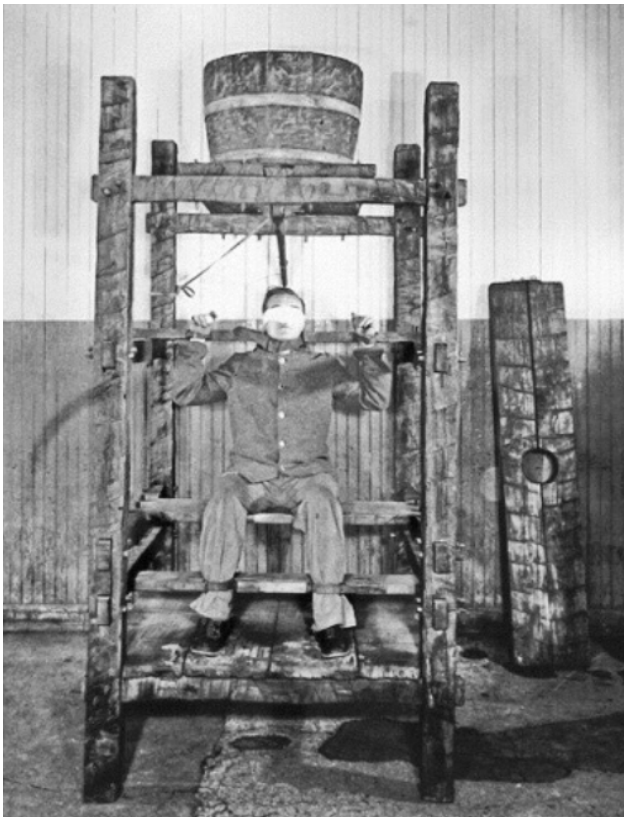
Instruments of Punishment

This contemplative exhibit will use large scale historic artifacts and replicas of devices used as a means of correction (some prior to the advent of prisons), including stockades, whipping posts, water torture chairs, etc. The goal is to provoke questions about the ultimate goals and effectiveness of punishments, including shaming, psychological torture, pain, restraint or even death. These objects also provide an opportunity to ask visitors to consider society’s changing goals for punishment, including deterrence, reformation or even elimination from society.

The Museum - Powerhouse Building, 1st Floor

Stone Upon Stone: Sing Sing 1825-1914

Beginning with the genesis of the American prison system and its roots in the Enlightenment, this exhibit will guide visitors through the creation of what was to be a new model prison called Mount Pleasant near the village of Sing Sing. Visitors are first introduced to the routines, techniques and impacts that set the new prison—a model of the Auburn system—apart from its predecessors and competitors. Visitors will get an in-depth look at the Auburn system’s unique application at Mount Pleasant (later called Sing Sing Prison), including the “calling cards” instituted by Warden Elam Lynds that continue to color the prisoner stereotype: lockstep, prison stripes, hard labor—as well as the brutal punishments he used to force prisoners into submission.



“We have seen 250 prisoners working under a shed cutting stone. These men, subjected to a special surveillance, had all committed acts of violence indicating a dangerous character. Each... had a stone cutter’s axe. The unarmed guards walked up and down in the shed. Their eyes were in continuous agitation.”

Toqueville’s diary, May 30, 1831

Prisoners in lockstep via Dana White/Ossining Historical Society

Water torture device via Dana White/Ossining Historical Society

Warden Lewis Lawes in his office (Lewis E. Lawes Papers, Lloyd Sealy Library Special Collections, John Jay College of Criminal Justice CUNY)

Sing Sing Cell Block image from Metro Postcard

This section also traces important periods of change at the prison, highlighting how changes in approach to prison labor shaped both the facility and the daily lives of its inmates.

The section will also look at the prison's physical site near the Hudson River village of Sing Sing—as well as a rich cache of quality stone that played a formative role in both the prison and the town. Through oral histories and perspectives of local residents (where available), this section will explore the sometimes tense relationship of the prison to its adjacent community.

Finally, this section will equip visitors to understand the historic 1825 Cell Block as it once functioned before they head out to the ruins of the authentic building.

Corridor to 1825 Cell Block

A purpose-built corridor will provide secure access to the prison's prime interpretive asset. Visitors will be introduced to a number of 19th century individuals who visited Sing Sing as a popular tourist destination, leaving behind their observations in the form of diary entries, letters and published works. Frenchmen Alexis de Tocqueville and Gustave de Beaumont will serve as the primary guides, supplemented by the voices of Warden Thomas Mott Osborne (who disguised himself as a prisoner), journalists and writers, social scientists, formerly incarcerated persons and ordinary citizens on day trips from New York City. These first-hand observations will be enhanced by glimpses of historic prison scenes witnessed through stereoscopic viewers, similar to the way that 19th century tourists were allowed to peer through peepholes in the prison wall.

Within the Walls:

The Historic 1825 Cell Block

Interpretation at the magnificent 1825 Cell Block ruin will enable visitors to envision how life functioned within the walls and the impact of the building's architectural design upon its prisoners. A series of recreated cells accessed through a replica cell door, which visitors may unlock, will provide the tangible, immersive experience of being incarcerated in a small 3.5' x 7' space. Augmented-reality digital media viewers will swivel and pan to provide expansive views of a digitally reconstructed cell block, layering historic photographs on top of the existing ruin, and providing supplemental digital experiences such as primary source recollections of life inside the 1825 cell block from prisoners and correction officers, interviews with contemporary subject matter experts, architectural reconstructions, question-and-answer interpretations, etc. This digital reconstruction could be accompanied by a tactile scale model that can be viewed and discussed by groups or used by docents.

The Museum - Powerhouse Building, 2nd Floor

The Big House: Sing Sing 1914-1972

Taking advantage of the soaring, multiple levels the Powerhouse building offers, a series of exhibits will occupy a range of tiers and spaces to evoke "The Big House" of the 20th century and the era in which Sing Sing became a modern cultural icon. Large-scale objects and set pieces — including a replica section of rail car, a prison bus, a warden's desk and an



Warden Lewis Lawes in his office (Lewis E. Lawes Papers, Lloyd Sealy Library Special Collections, John Jay College of Criminal Justice CUNY)

Sing Sing Cell Block image from Metro Postcard

Film stills from *20,000 Years in Sing Sing* (right: www.alamy.com; left: www.gettyimages.com)

20,000 Years in Sing Sing promotional image (Lewis E. Lawes Papers, Lloyd Sealy Library Special Collections, John Jay College of Criminal Justice, CUNY)

NY Daily Mirror covers the Lonely Hearts Killers, March 8, 1951 (New York Public Library)

isolation cell – will be distributed across The Big House’s double-height windowed gallery on the second floor. Potential additional topics, objects and reproductions in this exhibit will bring to life stories and facets of life in Sing Sing, including the prison economy set up by the Mutual Welfare League, the internal court system and the Black Sheep prisoner baseball team that played opposite Yankee great, Babe Ruth.

Locked Up

(3 -tiered Cell Block recreation)

Visitors will be invited up onto mezzanines or catwalks which provide access to three tiers of recreated cell blocks. Constructed in the 20th century (but remarkably similar to the 1825 Cell Block’s design), the cells will depict living conditions in Sing Sing and bring visitors face to face with some of the prison’s most notorious prisoners. Throughout, primary sources as well as first-person histories from prisoners, correction officers and wardens alike, will balance perspectives and throw into high relief the differences between the prison’s realities and its mythic legends, particularly those created by popular media. The exhibit might also balance the famous few with the multitude of *every day* prisoners through an array of prison photos or mugshots coupled with statistics on the total number of years that prisoners have accumulated in the prison—a nod to Warden Lewis Lawes’s telling “20,000 Years in Sing Sing.”

Sing Sing in the Movies Theater

A theater will provide a space to explore how media attention both created and fed an intriguing and even thrilling image of the Sing Sing visitors know today. Programming might cover Sing Sing’s role as a key feature on New York City newspaper reporters’ daily beats, Warden Lawes’s astute use of the radio, the “tell-all” books that gave readers a look at life on the inside and the hugely popular Hollywood films that cemented Sing Sing in the popular imagination.

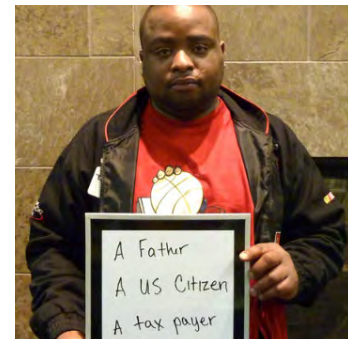
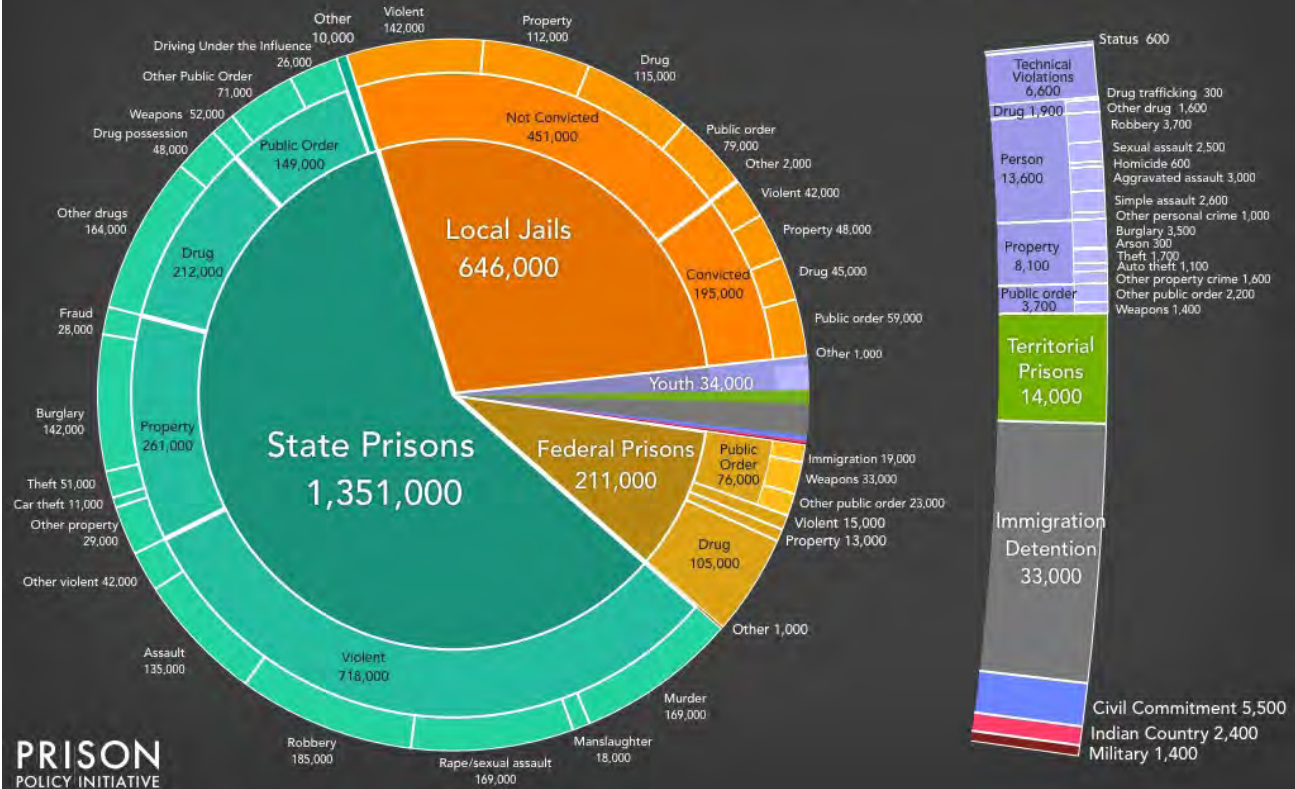
The Museum - Powerhouse Building, 3rd Floor

The Last Mile: Execution at Sing Sing

Thematically tied to “The Big House” exhibits on the floor below, this two-story exhibit will chronicle the application of capital punishment at the prison, including the development of electrocution as a more humane means of execution and the controversies surrounding its use. Visitors will begin the journey with a guided introduction to the process of execution by electric chair, held within a room reminiscent of the one used to orient witnesses. From there, they will be afforded a look inside the Death House and the stories of some of the 614 prisoners executed here, including famous cases like the Rosenbergs, Louis Buchalter and Albert Fish. The exhibit will take visitors into recreated spaces: the holding cells for prisoners on death row, the “Lunacy Commission” office, a staging chamber

How many people are locked up in the United States?

The United States locks up more people, per capita, than any other nation. But grappling with why requires us to first consider the many types of correctional facilities and the reasons that 2.3 million people are confined there.



How many people are locked up in the United States? Pie chart (<http://www.prisonpolicy.org/reports/pie2016.html>)

Video visitation of prisoners (reference images)

Portraits from "I Am More Than My Record" project (<http://morethanmyrecord.tumblr.com/>)

known as the “dance hall,” the room where the executioner was concealed, the autopsy room, the Last Mile corridor and finally, the execution chamber with a real or replica “Old Sparky.”

The exhibit will also examine the issue of capital punishment, its abolition in New York State, and its current status in the United States. Rather than take a position on the issue, interpretation will equip visitors with a context in which to evaluate their own assumptions and beliefs, and form their own conclusions. (Note: Because of its self-contained location on the third floor, visitors may choose to bypass this exhibit.)

Theater

A large sit-down theater on the third floor will be accessible by stair and elevator for after-hours special programming and will be directly adjacent to the Changing Exhibit to supplement the offerings in that gallery.

Changing Exhibits

The Changing Exhibit Gallery will be a magnificent double-story space with views of the Hudson River out of its large north-facing windows. The soaring spaces will easily accommodate large scale art installations.

Multi-purpose Gathering Space and Roof Deck

A large room on the top floor will feature a north-facing skylight wall, access to the roof deck and views of the Hudson River and Palisades – but no views into the working correctional facility out of respect for the privacy of the prison population. This spectacular gathering space for receptions,

public programs and special events can act in concert with the Changing Exhibit Gallery below and be rented out to provide revenue for museum operations.

The Museum - Powerhouse Building

1 in 100: Incarceration in America

After exploring nearly 200 years of one prison’s history, exhibits turn the focus to the larger questions and controversies surrounding incarceration in the larger United States. This thought-provoking end piece seeks to examine the recent history of imprisonment and its impact beyond a prison’s walls. The goal of interpretation is to lay out facts, trace trends and ask visitors to use what they’ve seen at Sing Sing to provoke a dialogue about the role and effectiveness of prisons in society.

Retail

The retail area is well-situated to be the last experience before visitors exit the SSPM. Careful selection of merchandise and some custom-designed pieces will reinforce the museum’s themes and extend the experience to the visitor’s home environment. Interpretation within the store, including historic photographs, quotes, provocative graphics and even some encased artifacts will elevate the shopping experience.

4. PARTNERSHIP OPPORTUNITIES

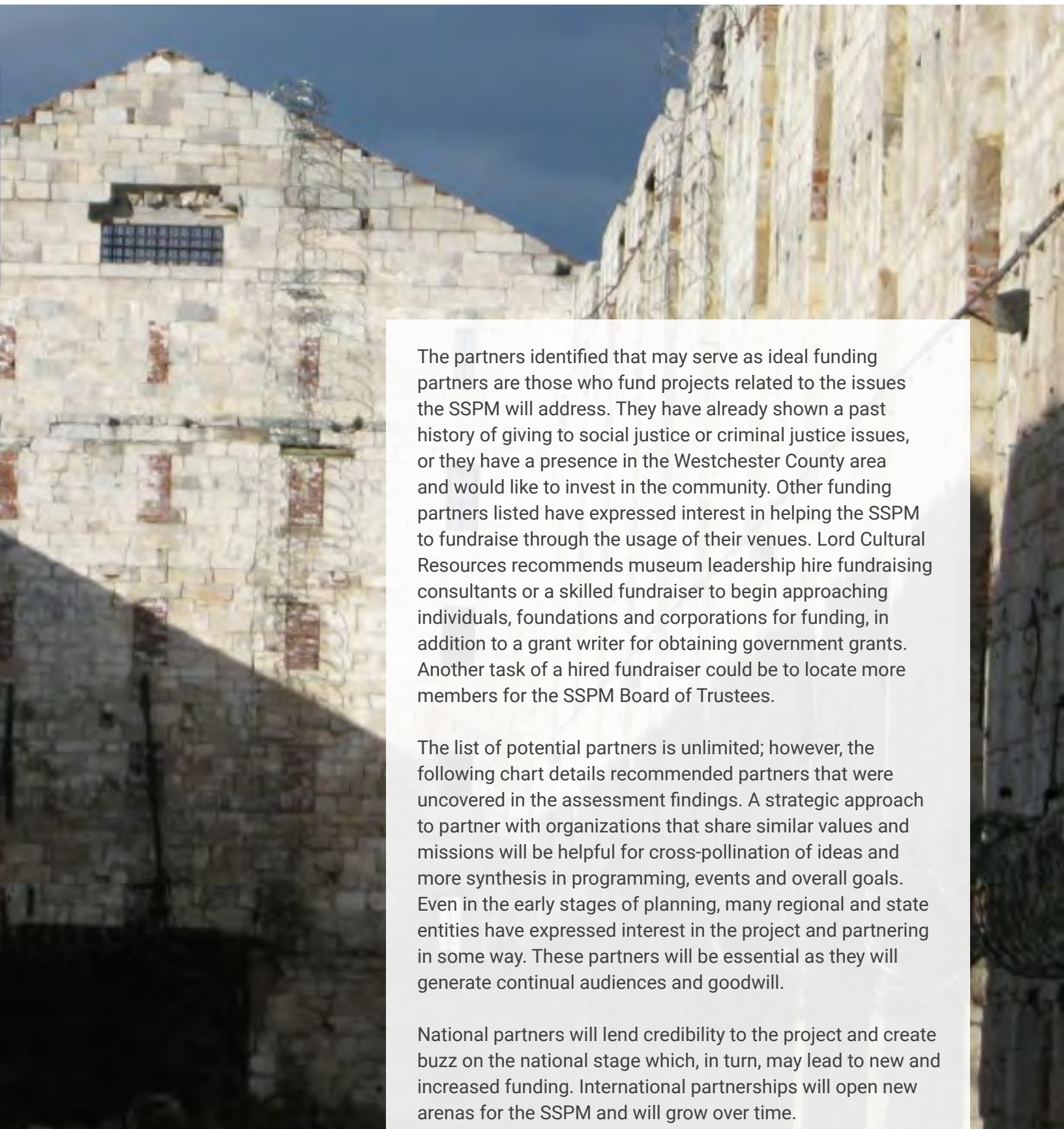
As Sing Sing Prison Museum (SSPM) planning continues and building gets underway, it will be critical that museum leadership engage regional, national and international partners to further the mission and efforts of the museum. Partnerships can be as simple as placing SSPM brochures in area museums or as complex as funding a program or creating a regional marketing partnership with area tours.

There are numerous potential partners for the proposed SSPM that may serve a variety of roles for mutual benefit. This report focuses on partners within three categories:

- Educational/Programming
- Funding
- Operational

The partners identified who may serve as ideal educational/programming partners are established organizations that already program, perform research or advocacy today. There are opportunities for the SSPM to cross-program with these organizations or offer public programs that serve the SSPM's mission.

Image by Jan Hird Pokorny



The partners identified that may serve as ideal funding partners are those who fund projects related to the issues the SSPM will address. They have already shown a past history of giving to social justice or criminal justice issues, or they have a presence in the Westchester County area and would like to invest in the community. Other funding partners listed have expressed interest in helping the SSPM to fundraise through the usage of their venues. Lord Cultural Resources recommends museum leadership hire fundraising consultants or a skilled fundraiser to begin approaching individuals, foundations and corporations for funding, in addition to a grant writer for obtaining government grants. Another task of a hired fundraiser could be to locate more members for the SSPM Board of Trustees.

The list of potential partners is unlimited; however, the following chart details recommended partners that were uncovered in the assessment findings. A strategic approach to partner with organizations that share similar values and missions will be helpful for cross-pollination of ideas and more synthesis in programming, events and overall goals. Even in the early stages of planning, many regional and state entities have expressed interest in the project and partnering in some way. These partners will be essential as they will generate continual audiences and goodwill.

National partners will lend credibility to the project and create buzz on the national stage which, in turn, may lead to new and increased funding. International partnerships will open new arenas for the SSPM and will grow over time.



The partners identified who may serve as operational partners are those who have expressed interest in running all or portions of the SSPM, in addition to partners who could promote or cross-promote the museum. Finally, some of these partners may also add to the collections function of the SSPM or be partners in providing guided tours.

Inherent in all partnerships is the potential for rewards and challenges. Listed below are possible challenges that the SSPM should consider.

Potential Educational/ Programming Partner Challenges

Involvement with Advocacy Groups: It will be critical for museum leadership to uphold the mission and vision of the SSPM when working with advocacy groups that take a strong stance on criminal and social justice issues to avoid being labeled as having a biased view.

Brand Affiliation: Should the SSPM partner with an existing institution or organization that has a strong, identifiable brand, it will be important to understand how that brand might impact building the image of the SSPM, and how it might impact audience perception and potential visitation.

Working with Prison Populations and Educating Diverse and Marginalized Populations: From the educator standpoint, this may be new territory. The challenge will be to create programming for adult learners and to provide appropriate training for all educators affiliated with the SSPM, including sensitivity training around how different populations are affected by incarceration.



Sing Sing Tour, 2016

Community Engagement Workshop, 2016

Potential Funding Partner Challenges

Donor Intent: The SSPM must ensure diversified funding from individuals, foundations, corporations and government entities. With all donations, the SSPM leadership and development staff must ensure there is no conflict with the mission. As the organization completes its strategic planning every five or so years, it will be imperative that the Board of Directors and senior staff reassess its mission and vision to ensure that they are in alignment and that it will sustain the museum's operations for years to come.

Potential Operational Partner Challenges

Lack of Expertise in Museum and Cultural Landscape: Potential operating partners may excel in operating facilities and departments; however, they may not have experience working with institutions that deal with difficult subjects or institutions in the cultural sector. The SSPM leadership must ensure a thorough vetting process of all potential operating partners and develop a detailed contract process with its legal counsel.

Outreach opportunities can be established through partnerships with almost any organization or social interest group that serves the public, such as:

- Schools and Universities
- Community Centers
- Museums, Galleries and other Cultural Institutions

- Social Media Influencers
- Hospitals
- Libraries

In addition, there are also a number of organizations that the SSPM may consider partnering with in developing some of its programs or events, such as:

- Festivals
- Conferences
- Symposia
- Teaching Artists' Classes and Performances
- Research Projects and Publications

The recommended next steps for the creation of partnerships will be to continue having conversations with potential partners, and then solidify the partnerships through the signing of memorandums of understanding. It is in the best interest of the SSPM to consider partnering before the museum opens so that programming can occur before the doors are opened. With the numerous artifacts and exhibitions already on display at the Joseph G. Caputo Community Center in Ossining, NY, there are opportunities to tour exhibits or exhibit in remote areas, potentially at Alcatraz Island or one of the proposed university partners.

The chart on the following pages is organized alphabetically by the type of potential partnership, and highlights why these particular partners are top priorities for the SSPM. Please see the legend at the top of each page for more detail on the categorization.

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners							
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?	
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational			
Local/State/Regional							
②	Briarcliff Manor- Scarborough Historical Society	Nonprofit Organization	✓		✓	N/A	May assist with joint marketing efforts; provide collections/ artifacts and intelligence around exhibits
	Business Council of Westchester	Advocacy & Economic Development			✓	Yes	Membership-based organization; offer to the SSPM to present progress at meetings to get local businesses involved
②	Charles L. Briant Center	Nonprofit Organization	✓		✓	Yes	Provides youth with leadership and mentorship opportunities; works with at-risk youth and funds after- school programs
	Correctional Association of New York	Advocacy	✓			N/A	Potential partner in programming
②	Department of Corrections and Community Supervision	Government	✓		✓	N/A	DOCCS will be a key partner in the operations of the SSPM, in terms of facilities, utilities and safety; there will also be an opportunity for DOCCS to be involved with the interpretive elements of the SSPM

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
Generoso Pope Foundation	Foundation		✓		N/A	The Foundation supports a wide variety of civic, cultural, and educational organizations throughout Westchester County, and is particularly focused on institutions that provide educational programming for children and families
Historic Hudson River Towns	Nonprofit Organization			✓	Yes	Interest in project's success and economic development for the region; leadership to assist with operations
② Hudson Link	Nonprofit Organization & Education	✓		✓	Yes	Existing partnership; opportunity for collaboration with programming and operations
② Hudson Valley Community College (State University of New York)	Education	✓		✓	N/A	May provide talent for the SSPM operations; opportunity for offsite programming
Ⓐ Jacob Burns Film Center	Nonprofit Organization	✓	✓	✓	Yes	Offered to provide spaces for fundraising events; may be a partner for programming off site
② Mercy College	Education	✓		✓	Yes	Partner of Hudson Link; strongly invested in success of the SSPM; cross-programming initiatives; publicity potential and offsite programming before the SSPM's opening

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
② Metropolitan Transit Authority, Metro-North	Corporation		✓	✓	Yes	Potential funder; willing to look at marketing opportunities with the SSPM and other Hudson River attractions
② New-York Historical Society	Nonprofit Organization	✓		✓	N/A	May be interested in providing collections and archives; assisting with research and exhibitions
② New York State Council on the Arts	Government & Cultural Organization		✓	✓	N/A	Potential funder and marketing/ publicity partner; cross-collaborations
② New York State Correctional Officers & Police Benevolent Association, Inc. & Other Unions: Council 82, CSEA, PEF	Union	✓		✓	N/A	May be involved with leading tours and telling stories; community support and advocacy
New York State Office of General Services	Government		✓		N/A	May provide funding and publicity for the project
New York State Parks Recreation & Historic Preservation	Government		✓		N/A	May provide funding and publicity for the project; designation for 1825 Cell Block
The Osborne Association	Nonprofit Organization	✓			Yes	Potential collaboration around education and programming; support from top leadership; history with the project and Sing Sing Correctional Facility
Ossining Arts Council	Nonprofit Organization	✓			Yes	May be a part of the downtown visitor center eventually

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
② Ossining Historical Society	Nonprofit Organization	✓		✓	Yes	Partner with collections and artifacts, along with historical narrative; strong support from organization leadership
Rehabilitation Through The Arts	Nonprofit Organization	✓			Yes	Potential cross-programming and re-entry initiatives with the SSPM
Town of Ossining	Government		✓		Yes	May provide funding and publicity for the project, along with leadership
Truthworker Theater Company	Nonprofit Organization	✓			N/A	May be opportunities for cross-programming; a social justice-based, hip-hop theatre company for high school and college-aged youth in Brooklyn, NY
Village of Ossining	Government		✓		Yes	May provide funding and publicity for the project, along with leadership
Westchester Collaborative Theater	Cultural Organization	✓			N/A	May be opportunities for cross-programming; local theater company
Westchester Community Foundation	Foundation		✓		N/A	May provide funding for the SSPM's capital and operating expenses
Westchester County Association	Advocacy & Economic Development			✓	Yes	Membership-based organization; offer to the SSPM to present progress at meetings to get local businesses involved

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
Westchester County Human Rights Commission	Government & Advocacy	✓			Yes	Tackles human rights issues; may provide insights and key learnings into the programming efforts of the SSPM
Westchester Library System	Government	✓			N/A	Provides a resource for learning and potentially offsite programming before and during SSPM's opening and operations

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners							
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?	
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational			
National							
②	Alcatraz Island (U.S. National Park Service)	Nonprofit Organization	✓		✓	Yes	Similar institution willing to share knowledge and intelligence
	Andrus Family Fund	Foundation		✓		N/A	Funds projects related to social justice and racial equity
②	Angola Museum (Louisiana State Penitentiary Museum Foundation)	Nonprofit Organization	✓		✓	Yes	Similar institution willing to share knowledge and intelligence
	Columbia Law School	Education	✓			N/A	May provide research or resources to the "institute" or exhibit functions of the SSPM; may provide offsite space for programming
	Cornell Law School	Education	✓			N/A	May provide research or resources to the "institute" or exhibit functions of the SSPM; may provide offsite space for programming
②	Eastern State Penitentiary	Nonprofit Organization	✓		✓	Yes	Similar institution willing to share knowledge and intelligence
	Equal Justice Initiative	Advocacy	✓			N/A	Potential partner for programming, publicity and providing credibility to the project - may help the SSPM garner more attention and funders

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
② Hornblower Cruises and Events	Corporation		✓	✓	Yes	Interest in operating portions of the SSPM, such as the gift shop, in addition to potentially providing Hudson River cruises locally and eventually servicing NYC
The Innocence Project, Cardozo School of Law	Education & Advocacy	✓			N/A	Focus of program is to free wrongfully convicted people through DNA evidence; might be able to provide input to exhibits
② The Jacob & Valeria Langeloth Foundation	Foundation	✓	✓		N/A	Funds Youth Represent, an organization committed to a new approach to juvenile justice, equipping and empowering court-involved youth
② John Jay College of Criminal Justice & National Network for Safe Communities	Education & Advocacy	✓		✓	N/A	May play a role in the proposed "institute" function of the SSPM; partner for research; National Network for Safe Communities supports cities implementing proven strategic interventions to reduce violence and improve public safety, minimize arrest and incarceration, strengthen communities and improve relationships between law enforcement and the communities it serves

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
② JustLeadershipUSA	Advocacy	✓	✓		N/A	Potential to provide research and input into programming
② Kauffman Foundation & Kauffman-RAND Institute for Entrepreneurship Public Policy	Foundation & Advocacy	✓	✓		N/A	Research focus around understanding how entrepreneurship can address critical social problems and the role that public policy plays in fostering or impeding innovation through entrepreneurship; RAND research is addressing these issues and how they play out in several policy areas: health care, civil justice, energy and criminal justice
② Lincoln Center Education	Nonprofit Organization	✓		✓	N/A	Potential for cross-programming and publicity; potential for interest in prison re-entry programs
② Louis and Anne Abrons Foundation, Inc.	Foundation	✓	✓		N/A	Potential funder; interest in the SSPM subject areas
② MacArthur Foundation	Foundation & Advocacy	✓	✓		N/A	Working to address over-incarceration
The Marshall Project	Nonprofit Organization & Advocacy	✓			N/A	Provides criminal justice-related news; may be able to provide input to exhibits
② National Museum of Crime and Punishment	Nonprofit Organization (no longer in operation)	✓		✓	N/A	May be interested sharing collections and collaborating as the museum is no longer in operation; opportunity to share key learnings and insights while the SSPM gets up and running

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners							
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?	
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational			
	NYU School of Law	Education	✓			N/A	May provide research or resources to the "institute" or exhibit functions of the SSPM; may provide offsite space for programming
	Pace Law School	Education	✓			N/A	May provide research or resources to the "institute" or exhibit functions of the SSPM; may provide offsite space for programming
	Prison Public Memory Project	Advocacy	✓			Yes	Will provide insights into the learnings they have gained in the field; focus on importance of community engagement
②	Tow Foundation	Foundation & Advocacy	✓	✓		N/A	Supports justice initiatives; funding focus in NYS and CT
	Vera Institute of Justice	Advocacy	✓			N/A	Potential partner for programming and publicity
	Warner Bros.	Corporation		✓		N/A	History of charitable giving to Sing Sing (e.g., the gymnasium) for being the location of many films; there may be interest in providing financial support of SSPM

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
Whitney Museum of American Art	Nonprofit Organization	✓			N/A	May provide offsite programming; has exhibited prison art to date with much success; potential partner with the SSPM itself and with the artists; sharing of key findings
Dick Wolf	Individual/ Foundation		✓		N/A	Dick Wolf has built the successful brand Law & Order; many episodes have been filmed at Sing Sing - there may be funding potential from Dick Wolf and his personal foundation

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners							
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?	
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational			
International							
	General Electric and GE Foundation	Corporation		✓		N/A	Large local presence; potential funder in its corporate giving foci of education, skills, health and/or public policy
	IBM & IBM Thomas J. Watson Research Center	Corporation		✓		N/A	Strong local presence and capacity to give; many links with the community funding focus
	Maryknoll	Nonprofit Organization			✓	Yes	Local tourist attraction looking to co-promote with the proposed SSPM
②	Open Society Foundations	Foundation & Advocacy	✓	✓		Yes	Strong link to funding priorities; strong potential for locating a project ambassador within Open Society, founded by Soros family
	PepsiCo	Corporation		✓		N/A	Strong local presence; strong capability to give; relevant strategic grants given around underserved populations and community building
	Regeneron Pharmaceuticals, Inc.	Corporation		✓		N/A	Local corporation; presence in the area; potential supporter

Legend:

② Covers Two Categories ● Local/State/ Regional ● National ● International

Potential Partners						
Institution/ Organization	Industry/ Sector	Partner Type			Has interest been expressed to date?	Why a Potential Partner?
		Programming/ Educational	Funding (Corporate/ Foundation)	Operational		
Tribeca Film Festival	Nonprofit Organization	✓			Yes	The Restorative Justice Education Program works with Rikers Island and Otisville on filmmaking and literacy; potential to partner around re-entry and education programs, in addition to publicity and potential cross-programming with the Festival

5. ATTENDANCE, OPERATING REVENUE AND EXPENSE PROJECTIONS

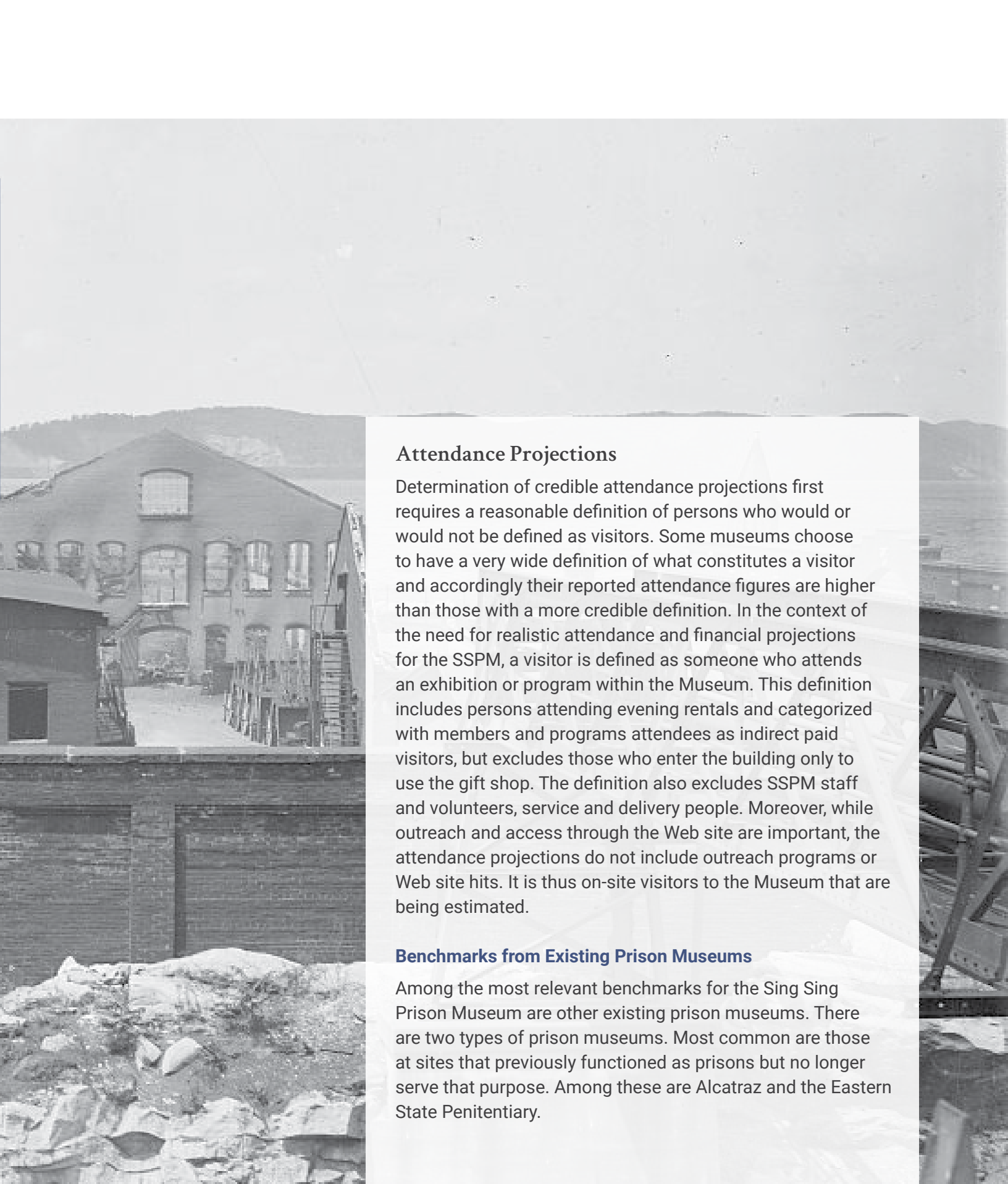
This chapter sets out a pre-design order of magnitude estimate of the capital costs associated with implementation of the assumed development plan for the Sing Sing Prison Museum (SSPM) as well projections of attendance, operating revenues and expenses for the SSPM in its opening five years of operation.

Attendance, Operating Revenue and Expense Projections

The attendance, operating revenue and expense projections set out here for the SSPM in its opening five years of operation are based on the benchmarks, analyses and assumptions in the previous chapters and the judgment and experience of the consultants. The projections are in 2016 constant dollars, therefore all revenues and expenses are assumed to change at whatever the prevailing rate of inflation is, except for specific categories noted in this report.



Image by Jan Hird Pokorny



Attendance Projections

Determination of credible attendance projections first requires a reasonable definition of persons who would or would not be defined as visitors. Some museums choose to have a very wide definition of what constitutes a visitor and accordingly their reported attendance figures are higher than those with a more credible definition. In the context of the need for realistic attendance and financial projections for the SSPM, a visitor is defined as someone who attends an exhibition or program within the Museum. This definition includes persons attending evening rentals and categorized with members and programs attendees as indirect paid visitors, but excludes those who enter the building only to use the gift shop. The definition also excludes SSPM staff and volunteers, service and delivery people. Moreover, while outreach and access through the Web site are important, the attendance projections do not include outreach programs or Web site hits. It is thus on-site visitors to the Museum that are being estimated.

Benchmarks from Existing Prison Museums

Among the most relevant benchmarks for the Sing Sing Prison Museum are other existing prison museums. There are two types of prison museums. Most common are those at sites that previously functioned as prisons but no longer serve that purpose. Among these are Alcatraz and the Eastern State Penitentiary.

As attractions these prison museums offer access to the full site and all former prison facilities and therefore offer substantial value for time and money spent attending them. There are also no security concerns about attending.

The second type of prison museum, to include the SSPM, is one that is located at or very close to a still functioning prison and thus offers much less access to all of the prison facilities the general public would be interested in seeing. Very positive, however, is the assumption that there will be a corridor link to the 1825 Cell Block of Sing Sing, one of the most important historical prison sites in the world. This will help to widen the visitor experience beyond the Powerhouse interpretive center but is not comparable to sites in which full access is available. Although there are likely to be persons who have security concerns about attending a prison museum at a fully functioning maximum security prison there are also others who would likely find it engaging to do so.

The data from these two types of prison museums lead to a variety of attendance estimates to help guide our judgment, recognizing that there is no simple computer formula that leads to attendance projections. The most common quantitative methods of projecting attendance are based on the size of exhibition space and the size of resident and tourist populations. There are substantial challenges in using each of these methods for the SSPM and Ossining.

Regarding the size of exhibition space, the commonly used method is visitors per square foot exhibition space at comparable museums applied to the square footage of exhibition space at the subject museum. Prison museums, however, include spaces that would

not normally be categorized as exhibition space and therefore not comparable to the Powerhouse interpretive center. Prison museums that are at sites fully available to visitors include a wide variety of former prison spaces that reflect the experience of prison life, as well as outdoor spaces. Moreover, although the corridor to the 1825 cell block is exhibition space, it is also a route to and from the Cell Block.

Another common method is based on the size of the resident population, often defined as within a 50-mile radius. The challenge here is in defining the resident population of the SSPM that would be the equivalent to other prison museums when New York City would be within the 50-mile radius and therefore skews ratios wildly higher. Similarly, the very substantial tourist market for New York skews any consideration of the tourist market for other prison museums as applied to Ossining.

Complicating matters even more is that the prison museums in which there is not full access to a site because they continue to be functioning prisons, and therefore the most comparable to the SSPM, are free admission or low cost, whereas the SSPM will be charged to most visitors at market rates.

We have therefore relied very much on judgment and experience and not on ratios to estimate attendance levels for the SSPM.

- **Benchmark from Attendance Levels at Prison Museums at Operational and Not Fully Accessible Prisons:** Our analyses and estimates are as follows for the prison museums that reported at least 20,000 visitors discussed in Chapter 2. As noted, there are substantial weaknesses with each of these estimates given the issues discussed above.
 - o Angola Museum, Louisiana State Penitentiary: Like Sing Sing, Angola is a maximum security prison that does not offer full access to visitors. Angola reports annual attendance

at 120,000 visitors. However admission is free, which tends to increase attendance levels substantially and sometimes reduces the accuracy of attendance counts. On the other hand, Angola is 50 miles from Baton Rouge, whose Metro population of about 802,000 in the last census is only about 4% of the 19.6 million New York – Newark MSA population. Similarly there are far fewer tourists who travel to Baton Rouge than to New York City. The prison museum at Angola also operates with a very small staff and is closed on Sundays, typically a high attendance day for museums. In our judgment the market size available to the SSPM and other factors serve to more than offset the free admission at Angola, leading to an estimate for the SSPM of a stabilized 120,000 annual visitors when considering this example. (Stabilized attendance is generally considered to be Year 3 of a new museum since the curiosity factor tends to cause opening attendance to be abnormally high.)

- o The Dartmoor Prison Museum in England is located at a low to medium security prison. It is open daily and has a modest admission charge that is the equivalent of about \$3.90. It reports 35,000 annual visitors but is in a community with small resident and tourist populations. Based on judgment we double the Dartmoor attendance to take these factors into account, leading to an estimate of 70,000 annual visitors for the SSPM.

Averaging these estimates suggests an attendance of about **95,000 annual visitors** to the SSPM in a stabilized year of operation.

- **Benchmark from Attendance Levels at Prison Museums at Fully Accessible Former Prisons:** The data in Chapter 2.2.2 are

of prison museums that are at no longer functioning prisons and therefore offer much greater access to the full prison than will be possible at the SSPM. Judgment is applied to the experience of each them to lead to attendance projections.

- o Alcatraz Island: This is the most well-known prison museum in the world, made famous by popular culture and its location off the coast of San Francisco in which the boat trip becomes a unique aspect of the visit. Alcatraz offers a large former prison site that is fully accessible to visitors, is open daily, and has a large staff and operating budget. Based on judgment it appears reasonable to estimate 10% of the 1.4 million visitors to Alcatraz, or 140,000 annual visitors to the SSPM.
- o Eastern State Penitentiary: This appears to be the most relevant comparable for the SSPM but offers access to the full site and an urban location in Philadelphia. The 190,000 annual attendance level is day time attendance with a substantial number of additional visitors who attend its Halloween program. The Eastern State Penitentiary also has a staff and operating budget larger than will be possible at the SSPM. On the other hand its admission charges are somewhat higher than has been assumed for the SSPM and it does not offer the familiarity with the Sing Sing brand in popular culture. Taking these factors into account, we estimate attendance at the SSPM at half, or 95,000 annual visitors.
- o Kilmainham Gaol in Dublin Ireland is a national monument focused on the emergence of Ireland as a modern nation, but features a major exhibition and tour of the fully accessible former prison. The adult admission charge is the equivalent of close to \$9. Attendance levels are

reported at a very substantial 326,635. In our judgment the SSPM should be able to attract in the range of one-third of this total or 109,000 annual visitors.

- o Constitution Hill in Johannesburg South Africa is not a prison museum per se but is rather a former prison site that has been adaptively reused to focus on human rights. It has a modest admission charge that is the equivalent to \$2 for adults and reports close to 128,000 annual visitors. The admission charge reflects a lower income range in South Africa and also much less of museum-going tradition in that country. For the purposes of these projections the experience of Constitution Hill suggests an attendance range for the SSPM of about 100,000.

Averaging these estimates indicates an attendance of about **101,000** in a stabilized year of operation for the SSPM.

- **Ranking Against Existing Regional Museums:** It is useful to use judgment to rank the SSPM against other main attractions in the Hudson Valley. These are as follows:
 - o The highest attended museum in the region is the West Point Museum at 215,000 annual visitors based on free admission. There is also fee-based tour available of the campus itself. A new Visitor Center outside of the gates to the campus is expected to help increase the attendance level to about 250,000, but that is only a projection. We do not believe the attendance levels at a charged-admission Sing Sing Prison Museum will approach those of the West Point Museum.
 - o Kykuit is a seasonal operation and reports only 33,000 annual visitors based on substantial admission charges while

the Hudson River Museum in Yonkers reports 25,000 annual visitors based on a modest adult admission charge of \$6.00. A more relevant benchmark is the charged admission Dia: Beacon, whose attendance levels have averaged 75,000 for the past five years, with 2015 at about 94,600 visitors. We believe that the SSPM will exceed this range because of the uniqueness of its offer and other qualitative factors discussed below.

- o The Home of Franklin D. Roosevelt reports 105,000 annual visitors based on a charged admission higher than assumed for the SSPM, although the price also includes admission to the Presidential Library. In our judgment the SSPM will attract in the same range of visitors as the Home of Franklin D. Roosevelt, or about 105,000 annual visitors in a stabilized attendance year.

Averaging of Figures from the Benchmarks:

It is clear that there is no simple formula that leads to accurate attendance projections, especially for the SSPM. Nonetheless each of the benchmarks above has been averaged to provide a starting figure for attendance projections that have been modified to also take into account various qualitative factors discussed below. The table here indicates that once all the figures are averaged, attendance at the Sing Sing Prison Museum would be in the range of 100,000 annual visitors in a stabilized year of operation (Year 3).

Benchmark	Estimated Attendance
From Prison Museums at Operational Prisons	95,000
From Prison Museums at Non-Operational Prisons	101,000
Ranking Against Existing regional Museums	105,000
Average (rounded)	100,000

Qualitative Factors Suggesting Higher or Lower Attendance Projections for SSPM

The benchmarks above suggest that attendance to the Sing Sing Prison Museum in a stabilized year of operation will be about 100,000. However, as previously referenced, each of the estimates above has its limitations and weaknesses. The following points represent qualitative factors that suggest actual attendance levels will be either higher or lower than suggested above:

- **Access to the 1825 Cell Block:** The 1825 Cell Block offers some of the access to the “real thing” that most visitors will be expecting when they attend a prison museum, since the 1936 Powerhouse will function largely as an interpretive center. Although the size of the space accessible within the Cell Block is assumed to be only 1,520 nsf, its historical importance and the corridor leading to it will help to make the Cell Block a wow experience and contribute to the positive word of mouth that will help to attract visitors. This is positive for attendance.
- **Location and Seasonality:** Ossining does not have the central location advantages of Alcatraz or Eastern State, particularly in the colder weather months. Most visits will be in the warmer weather months and this will be a limiting factor on attendance.
- **Access Options:** There are options for attending by private automobile, tour bus, boat or train – a particularly attractive option as the train station is extremely close to the proposed museum and Ossining is only a 45-minute ride from Grand Central Terminal. This is positive for potential attendance.
- **Attractive Riverfront Site:** The site and potential views of the Hudson River are positive features, especially during the warmer weather months.
- **Tourism in the Region:** Despite proximity to New York City and its very large resident and tourist markets, existing tourism in the region is limited. On the other hand, tourism in the region is reported to be male driven, which is positive for a prison museum.
- **Tourism Infrastructure:** It is hoped that implementation of the SSPM will lead to implementation of nearby hotels and other tourism infrastructure. At present the relative absence of such infrastructure is a limiting factor on attendance.
- **Repeat Visitation:** Although enthusiasts will visit more than once and become members, and there will be over 3,500 sq. ft. of temporary exhibition space, the experience of other prison museums and specialized museums in general suggests limited repeat visits to the exhibition by the general public. The programming that will be offered by the SSPM is more likely to provide reasons for repeat visits but those who attend public programs tend to be located nearby and the nearby population is quite small. This is a limiting factor on attendance.
- **The Appeal of Dark Tourism and “Sites of Conscience:”** It is possible that the SSPM will join other American “sites of conscience” that have developed wide tourism appeal as places of pilgrimage. These include the 911 Memorial Museum, the Sixth Floor, Oklahoma City National Memorial Museum, National Civil Rights Museum in Memphis, etc. There were 614 people executed at Sing Sing over the years. This raises a number of issues, related both to the mission of the Museum and the ability to maximize attendance, which is the focus of this analysis. Regarding the mission, the SSPM will be considered a site of conscience for many who are opposed to capital punishment and a place in which

to illuminate the public's understanding of the history of criminal justice – crime, punishment and rehabilitation, and its relevance to the national conversation on this topic. From an attendance perspective there will be those who will attend because of these factors or conversely because they are fascinated with the death house/electric chair aspects of the prison. On the other hand there will be persons who will not view the deaths at Sing Sing to be equivalent to the sites of conscience listed above because at all of the other sites innocent people were murdered and in their minds guilty people were executed at Sing Sing. For them the SSPM would not be a place of pilgrimage. The dark tourism and sites of conscience phenomena should help to increase attendance at the SSPM but the extent of it is uncertain.

- **Free Admission to School Groups, Children, Former Inmates, and Those Visiting Current Inmates and Guards and Their Families:** This has been assumed as an item for likely sponsorship and will help to increase attendance levels.
- **School Curriculum Links and Distance Factors:** School groups often account for a substantial percentage of the visitors to museums, often in the range of 10-20%. Despite assumed free admission to school groups, the curriculum links are limited for a prison museum, particularly in the elementary and middle school levels when field trips are most likely to take place. Given the limited window of opportunity when many school buses are available it will be difficult to attract school groups from farther afield. School groups that are most likely attend are those relatively close to Ossining.
- **Free Parking:** The assumption of free parking is positive for attendance.

- **Marketing Budget:** The SSPM requires a higher than average marketing budget to be able to attract visitors from the large New York City resident and tourist markets. A somewhat higher than average level of marketing expenditure has been assumed and is positive for attendance. It must be noted that the average spend on the marketing of museums has been declining with increasing use of social media and the Web. Similarly, the viability of this project depends as much on cost control as attendance and revenue generation so while a somewhat higher than average marketing budget will help to increase attendance levels we have limited the size of the budget.

Taking the points above into consideration suggests that the positive features outweigh the negative somewhat leading to an increase in projected attendance to 105,000 annual visitors in the stabilized Year 3.

Projected Attendance Patterns and Levels

Almost all new museums and related institutions experience their highest attendance level in the first year because of the novelty factor and the media attention paid to a newly opened attraction. This is particularly true for resident markets, which are most likely to attend in the opening year. Attendance then declines to a stabilized level by Year 3 and then often increases slightly as management becomes more aware of market preferences and adjusts programming and operations accordingly. We have assumed this attendance pattern for the SSPM as well.

We estimate that Year 1 attendance will be about 25% higher than the Year 3 projection, or about 130,000 visitors that year. Year 2 is estimated to be close to 10% higher than Year 3 or 115,000. Attendance projections for Year

5 are estimated at 110,000 annual visitors, with the Year 4 figure the same as the stabilized Year 3. Rounded attendance projections in the opening five years of operation are thus summarized as follows:

Year 1: 130,000

Year 2: 115,000

Year 3: 105,000

Year 4: 105,000

Year 5: 110,000

Attendance totals are segmented as discussed below:

- **Attendance by Main Market Segment:** The Supporting Documentation sets out our analysis of potential resident, school and tourist markets. For the purposes of these projections we have defined the resident market as within a 20-mile radius, while acknowledging that the site's location on the Hudson River and accessibility by train from New York City make it easier for New York metropolitan area residents to reach the proposed museum site than people in the western portions of the market. For that reason, we have identified residents of New York City and other nearby areas defined as a day trip tourist market. There are some 2.2 million persons living within this radius. Resident market attendance is likely to be highest in the opening year and will then decline while tourism attendance should increase over time. School group attendance will remain in the same general range.
- **Attendance by Weekday/Weekend and Design Day Attendance:** Most museum-related institutions report about equal attendance between weekdays and weekends. However, with closed Mondays and limited school group attendance, we estimate that weekend attendance will account for 65% of the average weekly total. The percentage is not higher because during the peak summer period there will be more weekday attendance. This estimate helps to calculate design day attendance, which represents a higher than average day in a higher attendance month, and leads to an estimate of the number of people in the SSPM building at one time. A higher attendance weekend month is estimated to be 15% above average while 30% of daily visitors are estimated to be in the building at one time.
- **Attendance by Ticket Category and Season:** Attendance levels are shown for all ticket categories, with adults accounting for some 45% of all estimated visitors. Since there is a variation in admission charges based on higher and lower attendance seasons the projections below are by season as well. We estimate that nearly three-quarters of visitors will attend during the months of April through October.

Sing Sing Prison Museum	Year 1	Year 2	Year 3	Year 4	Year 5	Year 1	Year 2	Year 3	Year 4	Year 5
Projected Total Attendance (rounded)						130,000	115,000	105,000	105,000	110,000
Attendance by Main Market Segment										
Regional Residents (defined as 20 mile radius)	45%	40%	30%	25%	25%	58,500	46,000	31,500	26,250	27,500
School Groups	5%	5%	5%	5%	5%	6,500	5,750	5,250	5,250	5,500
Tourists	50%	55%	65%	70%	70%	65,000	63,250	68,250	73,500	77,000
Total Attendance	100%	100%	100%	100%	100%	130,000	115,000	105,000	105,000	110,000
Attendance by Weekday/Weekend										
Weekdays	35%	35%	35%	35%	35%	45,500	40,250	36,750	36,750	38,500
Weekend Days	65%	65%	65%	65%	65%	84,500	74,750	68,250	68,250	71,500
Total	100%	100%	100%	100%	100%	130,000	115,000	105,000	105,000	110,000
Design Day Calculation										
Total Projected Attendance						130,000	115,000	105,000	105,000	110,000
Total Weekend day Attendance						84,500	74,750	68,250	68,250	71,500
Average Weekend day Attendance						813	719	656	656	688
Weekend day Attendance in Higher Attendance Month (15% above average)						934	827	755	755	791
Maximum Number of People in Building at One Time (30% of daily total)						280	248	226	226	237
Attendance by Ticket Category										
April Through October										
Adult (25-61)	35%	35%	35%	35%	35%	45,500	40,250	36,750	36,750	38,500
Senior (62+)	10%	10%	10%	10%	10%	13,000	11,500	10,500	10,500	11,000
Youth (13-24)	8%	8%	8%	8%	8%	10,400	9,200	8,400	8,400	8,800
Non-School Group (15 or more persons)	2%	2%	2%	2%	2%	2,600	2,300	2,100	2,100	2,200
Child (12 and under)	5%	5%	5%	5%	5%	6,500	5,750	5,250	5,250	5,500
School Groups	3%	3%	3%	3%	3%	3,900	3,450	3,150	3,150	3,300
Indirect Paid (rentals, member, program visitors) and Other Unpaid (visitors to inmates, etc.)	11%	11%	11%	11%	11%	14,300	12,650	11,550	11,550	12,100
November through March										
Adult (25-61)	10%	10%	10%	10%	10%	13,000	11,500	10,500	10,500	11,000
Senior (62+)	4%	4%	4%	4%	4%	5,200	4,600	4,200	4,200	4,400
Youth (13-24)	3%	3%	3%	3%	3%	3,900	3,450	3,150	3,150	3,300
Non-School Group (15 or more persons)	1%	1%	1%	1%	1%	1,300	1,150	1,050	1,050	1,100
Child (12 and under)	2%	2%	2%	2%	2%	2,600	2,300	2,100	2,100	2,200
School Groups	2%	2%	2%	2%	2%	2,600	2,300	2,100	2,100	2,200
Indirect Paid (rentals, member, program visitors) and Other Unpaid (visitors to inmates, etc.)	4%	4%	4%	4%	4%	5,200	4,600	4,200	4,200	4,400
Total Attendance	100%	100%	100%	100%	100%	130,000	115,000	105,000	105,000	110,000

Projected Operating Revenues

The six categories of earned revenue that have been projected for the SSPM are as follows.

- Admissions
- Retail Sales
- Membership
- Rentals/Events
- Public and Educational Programs
- Other Earned Income

Taking expenses into account the bottom line of the projections will be the amount required from private and government sources to break even each year on operations over the five years projected.

Admissions

The following table sets out admissions revenue for visitors to the SSPM based on the attendance projections and the assumed admission charges, in 2016 dollars. The admission revenue projections also take into account the impact of discount opportunities with car rental companies, AAA, downtown Ossining merchants and other attractions. This is estimated to lower admissions revenues by an estimated 5% from what they would be if such discounts were not in place, recognizing of course that such arrangements help to boost attendance levels. These estimates and assumptions lead to the following projections.

Admissions Revenue											
Ticket Categories	Ticket Prices	Year 1 Visitors	Year 1 Admission Revenue	Year 1 Visitors	Year 2 Admission Revenue	Year 3 Visitors	Year 3 Admission Revenue	Year 4 Visitors	Year 4 Admission Revenue	Year 5 Visitors	Year 5 Admission Revenue
April through October											
Adult (25-61)	\$12.00	45,500	\$546,000	40,250	\$483,000	36,750	\$441,000	36,750	\$441,000	38,500	\$462,000
Senior (62+)	\$10.00	13,000	\$130,000	11,500	\$115,000	10,500	\$105,000	10,500	\$105,000	11,000	\$110,000
Youth (13-24)	\$8.00	10,400	\$83,200	9,200	\$73,600	8,400	\$67,200	8,400	\$67,200	8,800	\$70,400
Non-School Group	\$7.00	2,600	\$18,200	2,300	\$16,100	2,100	\$14,700	2,100	\$14,700	2,200	\$15,400
Child (12 and under)	\$0.00	6,500	\$0	5,750	\$0	5,250	\$0	5,250	\$0	5,500	\$0
School Groups (per person)	\$0.00	3,900	\$0	3,450	\$0	3,150	\$0	3,150	\$0	3,300	\$0
Indirect Paid/Other Unpaid	\$0.00	14,300	\$0	12,650	\$0	11,550	\$0	11,550	\$0	12,100	\$0

Ticket Categories	Ticket Prices	Year 1 Visitors	Year 1 Admission Revenue	Year 1 Visitors	Year 2 Admission Revenue	Year 3 Visitors	Year 3 Admission Revenue	Year 4 Visitors	Year 4 Admission Revenue	Year 5 Visitors	Year 5 Admission Revenue
November through May											
Adult (25-61)	\$11.00	13,000	\$143,000	11,500	\$126,500	10,500	\$115,500	10,500	\$115,500	11,000	\$121,000
Senior (62+)	\$9.00	5,200	\$46,800	4,600	\$41,400	4,200	\$37,800	4,200	\$37,800	4,400	\$39,600
Youth (13-24)	\$7.00	3,900	\$27,300	3,450	\$24,150	3,150	\$22,050	3,150	\$22,050	3,300	\$23,100
Non-School Group	\$6.00	1,300	\$7,800	1,150	\$6,900	1,050	\$6,300	1,050	\$6,300	1,100	\$6,600
Child (12 and under)	\$0.00	2,600	\$0	2,300	\$0	2,100	\$0	2,100	\$0	2,200	\$0
School Groups (per person)	\$0.00	2,600	\$0	2,300	\$0	2,100	\$0	2,100	\$0	2,200	\$0
Indirect Paid/Other Unpaid	\$0.00	5,200	\$0	4,600	\$0	4,200	\$0	4,200	\$0	4,400	\$0
Total (before discounts)		130,000	\$1,002,300	115,000	\$886,650	105,000	\$809,550	105,000	\$809,550	110,000	\$848,100
Total (after discounts - 5%)			\$952,185		\$842,318		\$769,073		\$769,073		\$805,695
Average Admissions Revenue Per Visitor			\$7.32		\$7.32		\$7.32		\$7.32		\$7.32

Retail Sales

The SSPM is assumed to have a retail store offering 780 nsf of public space. It will be accessible off the lobby to those who do not pay to enter the ticketed area and will offer a unique product line that will include books and other serious items associated with Sing Sing and incarceration in America as well as licensed souvenir items that seek to maximize retail sales revenue based on the appeal of the Sing Sing brand.

	History Museums	Science Museums	Other Museums
Median Sales per Sq. Ft. Public Retail Space	\$150	\$234	\$303
Median Sales per Visitor	\$2.83	\$1.46	\$1.98

Source: Museum Store Association, 2009

The following table is from the Museum Store Association survey. It includes median sales per sq. ft. of public retail space and per visitor to provide benchmarks for history, science and "other" museums, which would include specialized museums like the SSPM.

Our estimates are for retail sales of \$1.75 per visitor in Year 1 to reflect the relatively small size of the store and growing each year to acknowledge greater market and product knowledge over time. The projections also take into account sales to non-visitors and discounts to members and an assumption that on-line sales will be an additional 10% of on-site sales.

The cost of goods sold is included with the expense projections while staffing and other overhead costs are included with those expense projections later in this chapter. These estimates lead to the following projections.

Retail Sales (780 sq. ft. public space)	Year 1	Year 2	Year 3	Year 4	Year 5
Sales/Visitor	\$1.75	\$1.77	\$1.79	\$1.80	\$1.82
Total Attendance	130,000	115,000	105,000	105,000	110,000
Total Sales on Site Sales	\$227,500	\$203,263	\$187,443	\$189,318	\$200,316
On-Site Sales per Sq. Ft.	\$292	\$261	\$240	\$243	\$257
On-Line Sales	\$22,750	\$20,326	\$18,744	\$18,932	\$20,032
Total Retail Sales	\$250,250	\$223,589	\$206,188	\$208,250	\$220,348

Membership

It has been assumed that the SSPM will operate with both a lower level and an upper level membership program. Lower level memberships are motivated by value for money in unlimited free admission and in discount opportunities. Decisions to purchase lower level memberships are also motivated by expectations of repeat visitation and by the travel distance to the museum. That is, the farther away one resides the less likely one is to purchase a membership.

We do not envision a strong motivation for repeat visitation to the SSPM and the population within a 10-mile radius is modest but increases substantially to 20 miles. The lower level membership program will be modest in both the number of memberships and the revenues likely to be generated.

There are greater opportunities for upper level memberships motivated by support of the mission of the SSPM and issues

associated with the very substantial rate of incarceration in America. There may thus be upper level members from elsewhere in the country and internationally. Local and regional supporters are also likely to become upper level members out of civic or regional pride and out of recognition of the role of the SSPM in contributing to economic development. Upper level members are most likely to transition to become donors and to support fundraising initiatives.

Membership levels at both the lower and upper levels should be highest in the opening year with excitement and enthusiasm for the SSPM. As with the attendance pattern, membership levels will decline to a stabilized level over time. However, the average revenue per membership should increase each year as people move to higher membership categories. Although membership levels and revenues may vary widely, we estimate membership levels and average revenue per membership as follows.

Memberships	Year 1	Year 2	Year 3	Year 4	Year 5
Lower Level Memberships	275	225	210	205	200
Average Revenue per Membership	\$70	\$70	\$75	\$75	\$75
Total Lower Level Revenues	\$19,250	\$15,750	\$15,750	\$15,375	\$15,000
Upper Level Memberships	50	45	40	40	40
Average Revenue per Membership	\$500	\$500	\$525	\$550	\$575
Total Upper Level Membership Revenue	\$25,000	\$22,500	\$21,000	\$22,000	\$23,000
Total Combined Memberships	325	270	250	245	240
Total Combined Membership Revenue	\$44,250	\$38,250	\$36,750	\$37,375	\$38,000

Rentals /Events

Facility rentals and events are an increasingly important revenue generator for most types of museums and related institutions. Key success factors are the size and uniqueness of the space, the extent of the competition and the size of the potential market as related to distance factors. The SSPM will certainly offer a unique space but the Multipurpose Gathering space is relatively small at 1,980 sq. ft., which would offer a reception capacity of about 180 and for about 90 persons seated at round tables. This estimate takes into account the need to allocate some of the space for table and chair storage. The interview process revealed limited competition in and near Ossining but also limited demand.

Our estimates are for an average of close to one rental per week in the stabilized Year 3 at an average \$1,200 per rental, including a commission on catering, and assuming caterers truck the food to the facility. There will be opportunities for smaller rentals using other spaces, including the theaters, which we have estimated at 20% of the larger rentals. We also assume that it will take time for awareness of the availability of the SSPM for rentals so that Year 1 and Year 2 will have fewer rentals while there will be modest increases in Years 4 and 5. These estimates lead to the following projections.

Rentals	Year 1	Year 2	Year 3	Year 4	Year 5
Larger Rentals per Year	40	45	50	52	54
Revenue per Rental	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200
Total Larger Rentals Revenues	\$48,000	\$54,000	\$60,000	\$62,400	\$64,800
Allocation for Smaller Rentals	\$9,600	\$10,800	\$12,000	\$12,480	\$12,960
Total Rentals Revenue	\$57,600	\$64,800	\$72,000	\$74,880	\$77,760

Public and Educational Programs

Most public programs to be offered will be included with the cost of admission. There may be some lectures, films and registered programs for which an admission is charged, but revenues will be modest. In addition, while school groups will receive free admission for

self-guided visits, there will be charges applied to staff or docent guided tours and for other programs to be developed by management. We estimate combined programming revenues will grow over time.

Public and Educational Programs	Year 1	Year 2	Year 3	Year 4	Year 5
Total Revenue	\$15,000	\$18,000	\$20,000	\$22,000	\$25,000

Other Earned Income

There will be other sources of earned income to be developed by senior management over time. This is assumed to include net income from a fundraising gala every second year and an interactive donation box that lets visitors know

their donation helps to provide free admission to school groups, children and others. With these and other sources of earned income we estimate revenue from such sources as follows.

Other Earned Income	Year 1	Year 2	Year 3	Year 2	Year 3
Total Revenue	\$8,000	\$30,000	\$10,000	\$35,000	\$12,000

Projected Expenses

There are seven categories of projected operating expenses for the Sing Sing Prison Museum over the five years projected. These are as follows:

- Salaries, Wages and Benefits
- Occupancy Costs
- Exhibitions
- Public and Educational Programs
- Marketing and Communications
- Retail Cost of Goods Sold
- General and Administrative

Salaries, Wages and Benefits

Chapter 5.5 sets out the assumed 26.5 full-time equivalent (FTE) staff positions for the opening five years of operation. The following table indicates the assumed salaries or wages for each position and also assumes the salaries and wages will increase at an average rate of 0.5% above the prevailing rate of inflation each year for the five years projected. We assume that museum-paid benefits and taxes will average 20% of salaries and benefits for all staff, taking into account that most are full-time but some are part-time with limited benefits.

These estimates and assumptions lead to the following projections.

Staff Positions and FTEs in Opening Five Years		Annual Salary (rounded)	Year 1	Year 2	Year 3	Year 4	Year 5
Staff Position	FTE						
Executive Director	1.0	\$130,000	\$130,000	\$130,650	\$131,303	\$131,960	\$132,620
Executive Assistant/Bookings Clerk	1.0	\$35,000	\$35,000	\$35,175	\$35,351	\$35,528	\$35,705
Curator/Archivist	1.0	\$80,000	\$80,000	\$80,400	\$80,802	\$81,206	\$81,612
Exhibitions Manager	1.0	\$80,000	\$80,000	\$80,400	\$80,802	\$81,206	\$81,612
Preparator/Curatorial Assistant	1.0	\$40,000	\$40,000	\$40,200	\$40,401	\$40,603	\$40,806
School Programs Manager	1.0	\$60,000	\$60,000	\$60,300	\$60,602	\$60,905	\$61,209
Public Programs Manager	1.0	\$60,000	\$60,000	\$60,300	\$60,602	\$60,905	\$61,209
Exhibits and IT Maintenance	1.5	\$50,000	\$75,000	\$75,375	\$75,752	\$76,131	\$76,511
Tour Guides/Experience Animators/Education Assistants	3.0	\$35,000	\$105,000	\$105,525	\$106,053	\$106,583	\$107,116
Visitor Services and Volunteer Coordinator	1.0	\$50,000	\$50,000	\$50,250	\$50,501	\$50,754	\$51,008
Business Manager	1.0	\$85,000	\$85,000	\$85,425	\$85,852	\$86,281	\$86,713
Admissions and Retail Staff	2.5	\$25,000	\$62,500	\$62,813	\$63,127	\$63,442	\$63,759
Evening Rentals and Weekend Staff	2.0	\$25,000	\$50,000	\$50,250	\$50,501	\$50,754	\$51,008
Accountant/Bookkeeper	1.0	\$60,000	\$60,000	\$60,300	\$60,602	\$60,905	\$61,209
Facility Manager	1.5	\$60,000	\$90,000	\$90,450	\$90,902	\$91,357	\$91,814
Maintenance/Janitorial/Security	3.0	\$40,000	\$120,000	\$120,600	\$121,203	\$121,809	\$122,418
Development and Grants Manager	1.0	\$85,000	\$85,000	\$85,425	\$85,852	\$86,281	\$86,713
Marketing and Communications Manager	1.0	\$60,000	\$60,000	\$60,300	\$60,602	\$60,905	\$61,209
Membership Coordinator and Development Assistant	1.0	\$50,000	\$50,000	\$50,250	\$50,501	\$50,754	\$51,008
Total FTE Staff	26.5		\$1,377,500	\$1,384,388	\$1,391,309	\$1,398,266	\$1,405,257
Benefits (avg. 20%)			\$275,500	\$276,878	\$278,262	\$279,653	\$281,051
Total Salaries, Wages and Benefits			\$1,653,000	\$1,661,265	\$1,669,571	\$1,677,919	\$1,686,309

Occupancy Costs

Building occupancy costs are calculated on the basis of the gross square footage of a building. These costs are generally defined to include all costs, excluding salaries, associated with building repairs and maintenance, utilities, janitorial supplies, security systems and non-employee related insurance costs. Other occupancy costs that would be applicable to the SSPM include maintenance of the 80-90 space parking lot, the entrance plaza and other outdoor spaces.

Building occupancy costs are generally in the range of \$6.00 to \$8.00 per gross sq. ft. The gross square footage adds wall thicknesses, mechanical, electrical and circulation spaces that have not already been assigned in the net figures. Depending on what is included in the net the grossing factor is often in the range of 40-50%. In the case of the SSPM there is 15,169 square feet in non-programmable spaces out of the 58,935 net square feet assumed, which includes circulation, mechanical and electrical

spaces but not wall thicknesses. We have therefore assumed a 15% grossing factor to lead to a gross figure of a rounded 61,900 gross sq. ft.

Costs associated with building occupancy costs vary by the extent of the local climatic weather conditions, extent of the environmental controls, electricity use, the degree of public use and the condition of the building, with a new building more energy efficient and requiring

lower maintenance costs. We estimate Year 1 occupancy costs at \$6.50 per gross sq. ft. in Year 1 taking warranties into account. Occupancy costs are estimated at \$7.10 per gsf in Year 2 and increasing over the prevailing rate of inflation each year due to higher repair and maintenance costs over time. We have also applied an estimated annual allocation for outdoor occupancy costs. These assumptions and estimates lead to the following projections.

Occupancy Costs	Year 1	Year 2	Year 3	Year 4	Year 5
Total Gross Sq. Ft.	61,900	61,900	61,900	61,900	61,900
Avg. Costs per Sq. Ft.	\$6.50	\$7.10	\$7.30	\$7.35	\$7.40
Total Building Occupancy Costs	\$402,350	\$439,490	\$451,870	\$454,965	\$458,060
Allocation for Outdoor Costs	\$10,000	\$15,000	\$15,000	\$15,000	\$15,000
Total Occupancy Costs	\$412,350	\$454,490	\$466,870	\$469,965	\$473,060

Exhibitions

It has been assumed that the SSPM will include 34,636 nsf of exhibition space if the full 12,900 sf corridor to the 1825 Cell Block is included in the definition of exhibition space. This includes 3,255 nsf of changing or temporary exhibition space. Our estimates of non-staff exhibition costs are for three different categories of expenditure.

- Routine Maintenance: These costs increase over time and are relatively low in the opening year due to warranty coverage.
- Temporary exhibitions: Costs may vary widely depending on the nature and origin of the specific exhibition. Only a low cost exhibition is required in the opening year. We assume that \$20,000 will be spent in Year

1 for an internally developed exhibition and \$100,000 per year in subsequent years that might include exhibitions from other prison museums and human rights museums.

- Reserve for Exhibit Replacement: Exhibits will need to be replaced over time. Rather than waiting to seek to raise the funds all at once several years into the future we assume that the SSPM will initiate a reserve fund from the opening year. We have estimated \$50,000 per year will be allocated into this fund.

These assumptions and estimates lead to the following projections over the five-year period projected.

Exhibition Costs	Year 1	Year 2	Year 3	Year 4	Year 5
Routine Maintenance	\$5,000	\$10,000	\$12,000	\$16,000	\$20,000
Temporary Exhibitions	\$20,000	\$100,000	\$100,000	\$100,000	\$100,000
Reserve for Exhibit Replacement	\$50,000	\$50,000	\$50,000	\$50,000	\$50,000
Total Costs	\$75,000	\$160,000	\$162,000	\$166,000	\$170,000

Public and Educational Programs

Many public and educational programs to be offered by the SSPM will be included with the price of admission or be free to enable it to meet its mission and mandate. Others will be charged. It is common for the non-staff costs to provide needed educational and public programming to exceed the revenues that may be generated by two to four times. Ideally

some of the costs will be paid for through sponsorship. For the purposes of these projections we estimate public and educational costs at 4 times the revenues in the opening year to reflect initial purchases of supplies and 2.5 times projected revenue in subsequent years. This leads to the following projections.

Programming Costs	Year 1	Year 2	Year 3	Year 4	Year 5
Total Costs (4/2.5 times revenue)	\$60,000	\$45,000	\$50,000	\$55,000	\$62,500

Marketing

Marketing includes non-staff costs associated with advertising and promotion. With the advent and increasing popularity of social media and increased use of the Web these costs have declined from what they were in the past. The median figure for museums is in the range of 4% range of the total operating budget while some museums and most private sector attractions allocate 10% or more. The median non-staff marketing for specialized museums is \$1.00 with the median for all museum types at \$1.29. Given the need to attract residents

of and tourist visitors from the very large New York City market a somewhat higher level of expenditure is recommended and assumed but is also limited by the reality of seeking to control operating costs.

Our projections of marketing expenditures are based on \$1.60 per visitor in Year 1 and \$1.40 per visitor in subsequent years, with the higher expenditure in the opening year to reflect a grand opening celebration. This leads to the following projections.

Marketing	Year 1	Year 2	Year 3	Year 4	Year 5
Total Costs (\$1.60/\$1.40 per visitor)	\$208,000	\$161,000	\$147,000	\$147,000	\$154,000

Retail Cost of Goods Sold

Cost of goods sold generally range from 50% to 60% of retail sales. For the purposes of these projections we estimate cost of goods sold

at 55% each year. This leads to the following projections.

Retail Cost of Goods Sold	Year 1	Year 2	Year 3	Year 4	Year 5
Total Costs	\$137,638	\$122,974	\$113,403	\$114,537	\$121,191

General and Administrative

General and administrative costs generally include office and related supplies, information technology, equipment, mailing, printing, telephone, travel, conferences, volunteer perquisites, professional services, dues and subscriptions, and any other costs not in the

other categories set out here. These costs are often in the range of 10-15% of staff costs and have been estimated at 13% in Year 1 and 11% in subsequent years to lead to the following projections.

General & Administrative	Year 1	Year 2	Year 3	Year 2	Year 3
Total Costs (13/11% of staffing costs)	\$214,890	\$182,739	\$183,653	\$184,571	\$185,494

Summary of Attendance and Financial Projections

The table that follows summarizes our projections of attendance, operating revenues and expenses for the Sing Sing Prison Museum (SSPM) in its opening five years of operation.

The projections emerging from this study are that the SSPM will attract 130,000 visitors in the opening year and in the range of 105,000 to 115,000 visitors in subsequent years. This reflects a common pattern in which the novelty factor and opening publicity causes Year 1 attendance to be the highest.

The total operating budget for the SSPM, in 2016 dollars, is estimated to be in the range of \$2.8 to \$2.9 million. This may be compared to the \$6.1 million operating budget of Eastern State Penitentiary. Earned income levels for the SSPM are estimated to be in the range of 40% to 43% of operating revenues after the opening year when it is about 48%. This may be compared to the 33% median earned income reported in the last comprehensive survey the American Alliance of Museums. Excluding free admission museums the earned income median for specialized museums would be about 40%, the same general range as projected

for the SSPM. This means that the majority of the funds to meet the operating budget will need to be from a combination of private and government support, as is the case from most museums. The annual amount required from a combination of private and government sources is estimated to be in the range of \$1.4 to \$1.7 million. Other museums in the region have been able to achieve a substantial level of annual private support. For example, the Hudson River Museum reports that over 51% of its \$4.7 million operating budget in 2014 was from private sources. Similarly, Eastern State Penitentiary reports that 67% of its operating budget is from private sources, suggesting substantial support for the mission of the museum, which will also be needed by the Sing Sing Prison Museum. Success in developing private support for the SSPM will help to increase the likelihood of development of a future Institute focused on advancing the discussion of criminal justice and incarceration in America.

Summary of Projections for Sing Sing Prison Museum	Year 1	Year 2	Year 3	Year 4	Year 5	Year 1 %	Year 2 %	Year 3 %	Year 4 %	Year 5 %
Annual Attendance	130,000	115,000	105,000	105,000	110,000					
Operating Revenues										
Admissions	\$952,185	\$842,318	\$769,073	\$769,073	\$805,695	34.5%	30.2%	27.5%	27.3%	28.2%
Retail Sales	\$250,250	\$223,589	\$206,188	\$208,250	\$220,348	9.1%	8.0%	7.4%	7.4%	7.7%
Membership	\$44,250	\$38,250	\$36,750	\$37,375	\$38,000	1.6%	1.4%	1.3%	1.3%	1.3%
Rentals	\$48,000	\$54,000	\$60,000	\$62,400	\$64,800	1.7%	1.9%	2.1%	2.2%	2.3%
Public and Educational Programs	\$15,000	\$18,000	\$20,000	\$22,000	\$25,000	0.5%	0.6%	0.7%	0.8%	0.9%
Other Earned Income	\$8,000	\$30,000	\$10,000	\$35,000	\$12,000	0.3%	1.1%	0.4%	1.2%	0.4%
Total Earned Revenue	\$1,317,685	\$1,206,156	\$1,102,010	\$1,134,097	\$1,165,843	47.7%	43.3%	39.5%	40.3%	40.9%
Operating Expenses (excluding depreciation)										
Salaries, Wages, Benefits	\$1,653,000	\$1,661,265	\$1,669,571	\$1,677,919	\$1,686,309	59.9%	59.6%	59.8%	59.6%	59.1%
Occupancy Costs	\$412,350	\$454,490	\$466,870	\$469,965	\$473,060	14.9%	16.3%	16.7%	16.7%	16.6%
Exhibitions	\$75,000	\$160,000	\$162,000	\$166,000	\$170,000	2.7%	5.7%	5.8%	5.9%	6.0%
Public and Educational Programs	\$60,000	\$45,000	\$50,000	\$55,000	\$62,500	2.2%	1.6%	1.8%	2.0%	2.2%
General & Administrative	\$214,890	\$182,739	\$183,653	\$184,571	\$185,494	7.8%	6.6%	6.6%	6.6%	6.5%
Marketing	\$208,000	\$161,000	\$147,000	\$147,000	\$154,000	7.5%	5.8%	5.3%	5.2%	5.4%
Retail Cost of Goods Sold	\$137,638	\$122,974	\$113,403	\$114,537	\$121,191	5.0%	4.4%	4.1%	4.1%	4.2%
Total Expenses	\$2,760,878	\$2,787,468	\$2,792,497	\$2,814,993	\$2,852,554	100.0%	100.0%	100.0%	100.0%	100.0%
Amount/Percentage Required from Private and Government Sources to Break Even on Operations	(\$1,443,193)	(\$1,581,312)	(\$1,690,487)	(\$1,680,895)	(\$1,686,711)	-52.3%	-56.7%	-60.5%	-59.7%	-59.1%



Image by Jan Hird Pokorny

6. NEXT STEPS

As the development of the Sing Sing Prison Museum (SSPM) progresses over the next few years, the planners, architects and designers will be accessing a wealth of research and information, and applying their knowledge and creativity to design this new institution.

Immediate: September through December 2016

Fundraising: The SSPM Program Plan will serve as the museum case statement. It presents the museum's reason for existence, the audiences it will address and attract, the amount of resources it will take to operate and the cost to build.

Non-profit status: Complete the 501(c)(3) tax status process and begin operating as a nonprofit entity.

Establish an SSPM office: Make operational the SSPM staff office with at least one **dedicated full-time employee** (project manager or coordinator level).

Bridge programs: Develop the educational programs with area schools and regional libraries to offer a glimpse of how the SSPM will impact their students and constituencies. Establish partnerships with organizations and institutions- New York State and New York City board of education and area universities.



Image by Jan Hird Pokorny



Develop the Criminal Justice Institute: As a part of the educational outreach, the SSPM staff will need to seek an educational partner for the Criminal Justice Institute to be located within the walls of the Museum and with the sponsorship of the Museum at other venues in partnership with other organizations.

Further discussions with the Department of Corrections to investigate and develop;

- Access to 1825 Cell Block
- Bridge for corrections officers
- Sculpture studio and statues potential opportunities artist-in-residence opportunities.

Ongoing Engagement: The Lord Cultural Resources team made every effort to engage the community and sub-communities of Ossining and Westchester County, along with the larger community focused around criminal justice issues. Lord Cultural Resources strongly recommends that the planning proceed with the continued input of the community. A key goal for SSPM is to have a positive impact on all stakeholders.

Collections: Initiate assessment of collections opportunities that will evaluate the available resources to either build a collection or supply the exhibition with long-term loans. It would also include the development of a collections policy or assessment of an existing one, if deserved.



Invited International Architectural Competition:

Using the space program developed in this Museum Program Plan—the SSPM staff will need to further develop the back-of-house, office, and storage program—commence an invitation-only international architecture competition.

- The benefit of a competition is that it will draw attention, drive excitement, and increase fundraising for the development of the SSPM.
- The challenges with an architectural competition are manifold; Competitions are costly—there is an expectation that an honoraria of at least \$25-30,000 will be paid to each finalist that is asked to develop a concept. Technical checks, ensuring that the building can actually be built, require time and money. Competitions take time and require constant staff attention.
- The consultants strongly advise that an SSPM staff is well established—operational for six or more months, before embarking on any type of competition.

Continue discussions with Town and Village of Ossining regarding a Visitor Center:

A 2015 Mid-Hudson Regional Economic Development Council Report identifies several reasons a visitor center for the Town and Village of Ossining developed in partnership with the Chamber of Commerce. It notes the following;

- In addition to lacking high-quality accommodations, the region notoriously lacks visitor centers. There are location-specific visitor centers in places such as the Museum at West Point or the Catskill Park, but they do not provide information on all of the region’s offerings, they do not provide access to local product, the ability to conduct

trip planning activities, or have amenities such as bathrooms, internet access or phone and car charging stations. The region has the ability to greatly enhance visitor experience by providing this type of facility.[1]

- **Increase the Physical Capacity for Visitation:** Provide for basic user visitation needs including visitor experiential centers, transportation and destinations. Use public and private solutions to address critical transportation gaps to enhance traveler experience and facilitate workforce job access, making the most of our world-class opportunities for tour boats and water services and provide diverse accommodations and destinations for broad visitor appeal.

Site Development in connection with the Town

of Ossining: Connecting the museum site to the Town of Ossining should be completed in tandem with the development of the site. Ideas presented for connection include;

- An incline tram similar to the Pittsburgh Duquesne Incline that will transport visitors from the Village center to the waterfront, while providing a scenic view of Ossining and providing transport for walking to the museum.
- Coast Guard – dredging for the addition of boats for crude oil.
- Expand the discussion about partnerships, governance, boards and goals.

Intermediate: January 2017 to June 2017

Collections: Initiate assessment of collections opportunities that will evaluate the available resources to either build a collection or supply the exhibition with long-term loans. It will also include the development of a collections policy or assessment of an existing one if desired.

SSPM leadership has begun the application process for status in the National Register of Historic Places for the 1825 Cell Block, and should continue efforts to receive this designation.

[1] Mid-Hudson Regional Economic Development Council - 2015 Progress Report, "the power of we"

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