
2001
RUDY BRUNER AWARD
PROJECT DATA



PROJECT DATA

61-01

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate sheet, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided.

Project Name New Jersey Performing Arts Center Location One Center Street, Newark, New Jersey 17102

Owner Downtown performing arts complex: 2,840-seat Prudential Hall, 514-seat Victoria Theater, two
Project Use(s) restaurants, outdoor plaza, gift shop, rehearsal and banqueting spaces and over 1100 parking spaces.

Project Size 255,000 square-foot building complex on 12-acres Total Development Costs \$187 million

Annual Operating Budget (if appropriate) \$22.9 million

Date Initiated 1987 Percent Completed, December 1, 2001 100%

Project Completion Date (if appropriate) Opening Night was October 18, 1997

Attach, if you wish, a list of relevant project dates See attached

Application submitted by:

Name Lawrence P. Goldman Title President & CEO

Organization New Jersey Performing Arts Center

Address One Center Street City/State/Zip Newark, New Jersey 07102

Telephone (973) 642-8989 Fax (973) 642-5484

E-mail lgoldman@njpac.org Weekend Contact Number (for notification)

Key Participants (Attach an additional sheet if needed)

Organization	Key Participant	Telephone/e-mail
Public Agencies		
State of New Jersey	Gov. Christine Todd Whitman	609-777-2589
State of New Jersey	Former Gov. Thomas H. Kean	973-624-6715
City of Newark	Mayor Sharpe James	973-733-4354
NJ Economic Development Authority	Caren S. Franzini	609-292-1800
Architect/Designer		
Barton Myers Associates, Inc.	Barton Myers	310-246-5757
Developer		
	Lawrence P. Goldman	973-642-8989
Professional Consultant		
Milano Ruff & Associates	Albert C. Milano	323-655-3990
A.T. Kearny	James Abruzzo	917-322-8653
AMS Planning & Research Corp.	Steve Wolff	203-256-1616
Heningburg Associates	Gus Heningburg	973-408-3580
Community Group		
Victoria Foundation, Inc.	Catherine M. McFarland	973-783-4450
Prudential Foundation	Gabriella M. Morris	973-802-3036
Institute on Ethnicity Culture and Modern Experience	Dr. Clement Alexander Price	973-353-8422
Plainfield Public Schools	Dr. Larry Leverett	908-731-4335
Orange School District	Dr. Columbus Salley	973-677-4040
Other		
Cogswell Realty	Arthur R. Stern	212-582-6688
Alvin Ailey American Dance Theater	Judith Jamison	212-767-0940

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

Direct Mailing Magazine Advertisement Previous RBA entrant Other (please specify)
 Professional Newsletter Previous Selection Committee member
 Organization Magazine Calendar

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Signature 

**SOUNDS
OF THE
CITY**



**REVIVING
NEWARK'S
NIGHTLIFE**



**FREE OUTDOOR
CONCERTS**



<i>December 1986</i>	Governor Thomas H. Kean commissions the consulting firm of C.W. Shaver & Company Inc. to assess the physical needs of New Jersey's performing arts organizations. Mayor Sharpe James establishes the Mayor's Performing Arts Center Task Force.
<i>July 1987</i>	Governor Kean reveals the conclusions of the Shaver study and announces plans to create the New Jersey Performing Arts Center (NJPAC) in downtown Newark.
<i>April 1988</i>	Governor Kean asks Raymond G. Chambers of the Amelior Foundation to head a committee to advance NJPAC.
<i>October 1988</i>	The committee is formally changed into a non-profit corporation, with Raymond G. Chambers as Chairman. Chambers pledges that if the State of New Jersey provides funds for site acquisition—approximately \$33 million—he will guarantee matching support from the private sector.
<i>June 1989</i>	Lawrence P. Goldman is named President of NJPAC. The Amelior Foundation announces a \$5 million gift to NJPAC. The State of New Jersey commits \$20 million in Economic Development Authority (EDA) financing for the purchase of a 12-acre site across from Military Park.
<i>September 1989</i>	The U.S. Senate Appropriations Committee approved \$1.2 million funding for planning, design and site preparation.
<i>April 1990</i>	Gail L. Thompson is selected to manage the planning, design, and construction.
<i>May 1990</i>	Prudential Insurance Company announces a \$3 million package of support, the first major corporate donation to NJPAC.
<i>November 1990</i>	NJPAC selects Los Angeles-based architect Barton Myers to design Phase One of the Arts Center.
<i>January 1991</i>	At a ceremony attended by Governor Jim Florio and Mayor Sharpe James, NJPAC unveils the Master Plan for its 12-acre site, developed by Skidmore, Owings & Merrill and James Stewart Polshek & Partners.
<i>July 1991</i>	Russell Johnson of the acoustical firm Artec Consultants Inc. joins the NJPAC design team.
<i>August 1991</i>	New Jersey EDA sells \$21.5 million in tax-exempt revenue bonds to finance site acquisition.
<i>January 1992</i>	The Victoria Foundation announces a \$2.5 million gift to Phase One. In acknowledgment of the donation, NJPAC will name its 514-seat performing space the Victoria Theater.
<i>February 1992</i>	NJPAC unveils Barton Myers' design for Phase One.
<i>August 1992</i>	Philip S. Thomas joins NJPAC as director of its arts education program.
<i>December 1992</i>	The Phase One fundraising campaign passes the \$100 million mark.
<i>April 1993</i>	Dr P. Roy Vagelos, Chairman and Chief Executive Officer of Merck & Co., is elected Co-chairman of the NJPAC Board of Directors.

<i>May 2, 1993</i>	Implosion of the 70-year-old Military Park Hotel, clearing the site of its one major structure.
<i>October 28, 1993</i>	The Phase One ground-breaking ceremony is attended by Governor Florio; Mayor Sharpe James; National Endowment for the Arts Chairperson Jane Alexander; New Jersey Senaté President Donald DiFrancesco and Assembly Speaker Garabed 'Chuck' Haytaian; and more than 3,000 guests. Soprano Kathleen Battle performs with the New Jersey Symphony, directed by Zdenek Macal, and the Newark Boys' Chorus. Children representing each county in New Jersey attend.
<i>March 1995</i>	The administration of Governor Christine Todd Whitman agrees to provide a \$44 million loan to keep construction on schedule for a 1997 opening season.
<i>March 13, 1995</i>	NJPAC's arts education program announces the creation of the NJPAC Dance Academy, serving some 800 third-graders in 11 elementary schools, in cooperation with the Alvin Ailey American Dance Theater.
<i>June 12, 1995</i>	The government of Portugal announces that it will collaborate in producing NJPAC's first World Festival, to be held during the inaugural season in 1997, focusing on the culture of Portugal as it has spread and been transformed throughout Africa, east Asia and the Americas.
<i>June 22, 1995</i>	NJPAC announces the appointment of Stephanie S. Hughley as Vice President of Programming and William W. Lockwood as Principal Programming Associate. The Andrew W. Mellon Foundation simultaneously announces a \$1.5 million grant to fund programming through the opening season.
<i>February 21, 1996</i>	Gail L. Thompson, Vice President for Design and Construction, releases a performance review on NJPAC policies for the period May 1993 through January 1996. NJPAC met its Minority Business Enterprise goal of awarding 25 per cent of contract dollars (\$17.8 million) to business owned by minorities or women. NJPAC exceeded its hiring goals for minorities and women (50 per cent of unskilled workers, 33 per cent of skilled workers) by hiring 63 per cent and 36 per cent respectively.
<i>March 14, 1996</i>	At a ceremony attended by Governor Christine Todd Whitman, NJPAC names its 2,750-seat auditorium Prudential Hall in recognition of a \$3.5 million grant from The Prudential Foundation, the philanthropic arm of the Prudential Insurance Company of America. The grant brings Prudential's total support of NJPAC to \$6.5 million.
<i>October 12, 1996</i>	The first annual benefit gala raises \$1.3 million for NJPAC.
<i>December 1996</i>	NJPAC passes the \$176 million mark toward its Phase One fundraising goal of \$180 million. More than \$50 million has been contributed by the private sector.
<i>October 18, 1997</i>	Opening of the New Jersey Performing Arts Center.

2001
RUDY BRUNER AWARD
ABSTRACT



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Project Name _____

Location _____

1. Give a brief overview of the project, including major project goals.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

ABSTRACT

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Project Name New Jersey Performing Arts Center

Location One Center Street, Newark, New Jersey 07102

1. Give a brief overview of the project, including major project goals.

The *New Jersey Performing Arts Center* opened on October 18, 1997 as the last great performing arts center to be built in the 20th century. We embrace a mission that ranks world class artistry and community accessibility as our highest priorities. The cultural participation of New Jersey's population—among the nation's most diverse—is part and parcel of our vision that NJPAC can be a place for *all* New Jerseyans. **NJPAC was borne of a dream that a world class performing arts center with a social conscience could be many things at once:**

- A world-class cultural complex for the world's greatest artists;
- A center stage for New Jersey's best artists and performing arts organizations;
- A cultural center that puts children and their families at the very heart of its mission
- A setting for multicultural artistry and diverse audiences
- An economic "engine" to spur the revival of Newark – America's third oldest city

To achieve our goals, we have drawn on New Jersey's most important strength—its diversity—and woven this thread through absolutely everything we do. From the ground up, the \$187 million NJPAC project was built by public and private partnerships forged in a shared desire to create a free-flow cultural landmark cemented by diversity, community and accessibility. Along the way, **the diversity of our programs has been matched by the diversity of our audiences (26% minority), workforce (48% minority) and more than 750 volunteers.**

The Arts Center was purposefully situated in the heart of downtown Newark. A hub of transportation, legal firms, colleges and universities, and cultural institutions, the City's vast potential far outweighed its association with the riots of the 60s and the declining urban landscape of the past three decades. NJPAC has since become a cultural magnet for the 4.6 million residents of New Jersey living within 25 miles of the site; the 275,000 people living in Newark; and the 55,000 who come into the City to work every day. The 12-acre performing arts complex not only physically changed the urban landscape, but also served as a lifeline that continues to invigorate the City and engender new visions for the new millennium.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

Since opening, NJPAC has attracted 1.6 million people and spurred millions of dollars of investment in Newark, NJ. The Arts Center helped ignite the economy of a stagnant downtown with renovated skyscrapers, a minor league baseball stadium, new restaurants, clubs, cafes and a proposed professional sports arena and light rail development. Developers, employers and others institutions have been nearly unanimous in their recognition that NJPAC's success was a primary motivator for their investment in the City.

The context of our mission takes its cues from our location. With a beleaguered past of riots, flagging economy, racial divisions, and poor educational resources, Newark is a city whose rejuvenation has required much more than artistic excellence. In short, NJPAC has taken on the role of change agent. Utilizing the performing arts as a springboard, the Arts Center has become a tool to address any number of social issues—educating children, forging relationships among the City's community-based and arts organizations, increasing participation by non-traditional audiences in the performing arts, and providing employment for New Yorkers and area minorities. In the process, **we have become symbolic of a national effort to resuscitate dying cities, using the arts as one of the first lines of treatment.**

What was new and creative was NJPAC's insistence that world class artistry and architecture would work hand in hand with community accessibility. **NJPAC's design is intentionally transparent and street-friendly.** In keeping with NJPAC's mission, architect Barton Myers designed not a marble monument to elitism but a complex of human scale—that is naturally warm in its brick, glass and steel architectural motifs. Myers conceived—with NJPAC President and CEO Lawrence Goldman—a mixed-use complex that would easily integrate into the city. The idea was to create acoustic excellence, as well as initiate urban renewal and patron confidence through a festive, user-friendly complex.

NJPAC is intended to be not merely in Newark but of Newark. So it is fitting that passers-by can easily look inside the complex through its glass curtainwalls. In the evening, the complex casts a lantern-like glow on the open plaza, which, in warmer months, serves as the "in-place" for urban dwellers and suburbanites alike. NJPAC's free-flow architectural design and impact on its surrounding urban environment is a role models for other American cities seeking reinvention.

New Jersey PERFORMING ARTS CENTER



New Stage for a City

2001 RUDY BRUNER AWARD PROJECT DESCRIPTION



PROJECT DESCRIPTION

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1. What local issues did this project address? How has it affected the local community?

In the mid-1980s, New Jersey Governor Thomas H. Kean dreamed of building a world-class facility that would do for the performing arts in the Garden State what the Meadowlands complex had done for sports. America's northeast corridor boasted the country's most distinguished cultural icons—Lincoln Center in New York, the Kennedy Center in Washington, Philadelphia's Academy of Music, and Boston Symphony Hall. Yet New Jersey, with its immense cultural talent and richly diverse population, had nothing comparable.

Once the decision was made to create a world-class center, the next question was "Where?" Several sites were considered, including suburban locales. But Newark was the site finally settled on—much to many people's dismay. For many, the City conjured up images of the 1960's riots, crime, a stagnant economy, and many social ills.

But the City had many, many advantages.

Both a commissioned consulting firm (C.W. Shaver) and a local task force believed the most likely location for a performing arts center was downtown Newark. The City possessed key components to support the economic survival of the new entity: excellent transportation systems; proximity to an estimated 4.6 million people—more than half the state's population—who live within a 25 mile radius; several universities, cultural institutions and corporate headquarters; and the potential for real estate development.

Just to begin to talk about Newark, planners had to deal with perceptions of New Jersey's third largest City. Some skeptics claimed Newarkers, most of whom were minorities, would not be welcomed at the new Arts Center; that only suburbanites would patronize the center. Then there was the counter argument that NJPAC would never be able to attract suburbanites to downtown.

When the Military Park Hotel was demolished on national TV to make way for NJPAC, the Arts Center had not only changed the urban landscape in Newark, but a mindset. The truth is the *both* Newarkers and suburbanites came out in droves—over 1.6 million to date. NJPAC, with its street-friendly design and approachable palette of glass, brick, and steel (*not marble columns and gold leaf*) has drawn together people of *all* backgrounds.

NJPAC has contributed to a new-found pride for local residents in their city. More than 25,000 Newark students, fully one-half of the public school population, participate in NJPAC education activities annually. Several of the region's premier developers have publicly cited the Arts Center as the impetus for their renewed interest in the City. Please see the enclosed *New York Times* feature: "**A Newly Cool Newark Says, 'C'mon Over!'**"

2. Describe the underlying values of the project. What significant tradeoffs were required to implement the project?

NJPAC's multi-pronged mission served as the building blocks for the project's development and continues to shape our programming initiatives:

- **Present world-class performances**
- **Promote New Jersey's best artists**
- **Provide an arts education environment for children and their families**
- **Bring diverse communities together**
- **Serve as a revitalization engine for Newark**

From the beginning, it was very important that NJPAC be seen as a champion for diversity—employing women and minorities. During the construction phase, we achieved 36% minority participation versus a 25% State standard. Our V.P. of Design and Construction was an African-American woman. Today, our staff is 48% minority.

An innovative approach to programming and marketing also helped attract a multicultural, multiracial audience. An Opening Season survey revealed 26% minority representation. A major draw is the year-long World Festival, embracing the artistry of diverse cultures. We also go beyond traditional marketing efforts—direct mail and newspaper ads—to engage on a one-to-one level area social service organizations, community groups, churches, and the ethnic media.

Our world class standards are balanced by an equal commitment to community accessibility. At our inception, we

- **Created a diverse workforce**
- **Marketed to non-traditional audiences**
- **Established an arts education program early in the process, *before* construction**
- **Recruited hundreds of volunteers from surrounding communities**
- **Promoted tours and special events to engender community "shareholdership"**
- **Created artistic and educational residencies *within* the community**
- **Raised money to subsidize support for New Jersey organizations**



PROJECT DESCRIPTION (cont'd)

3. Describe the key elements of the development process, including community participation where appropriate.

The story of NJPAC is the story of partners.

The establishment of a strong public/private partnership was a critical component of the development process. As a world-class institution designed to serve *all* the citizens of New Jersey, the \$187 million construction of NJPAC could only happen with the joint financial backing of government and the private sector. Thus, private individuals, foundations, corporations, community organizations and all levels of government played key roles in bringing this large-scale project to fruition. Of the final campaign goal, more than \$60 million came from the private sector, and more than \$125 million represented federal, state and city contributions.

We also believed that it was imperative to create a sense of community shareholder-*ship* in the development process. Artistic groups provided input on the design of the multipurpose theaters and how the new facility could best cater to their needs. Special committees also were formed that included key leaders within the community, establishing relationships with religious organizations, senior citizens and neighborhood centers, non-profit organizations, and schools. These groups provided feedback for the type of programming efforts that interest their constituents.

We also assembled task forces from throughout the State to work with us on the design of a ten-year long-range plan for arts education. Residencies have played an important part in solidifying our presence in the community.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

The financing of the \$187 million construction project to build NJPAC was a public and private partnership. Raymond G. Chambers, Chairman of NJPAC Board of Directors, got the ball rolling on donations in 1989 when he pledged \$5 million from his Amelior Foundation. The State of New Jersey then committed \$20 million in Economic Development Authority (EDA) financing for the purchase of the 12-acre site, and the Appropriations Committee of the United States Senate approved \$1.2 million in funding for planning, design and site preparation. In 1990, the Prudential Insurance Company announced a \$3 million gift of support, which was the first major corporate donation. AT&T followed the Prudential award with a \$1 million gift.

By August 1991, the New Jersey EDA had succeeded in selling \$21.5 million in tax-exempt revenue bonds to finance site acquisition. In 1992, the Victoria Foundation announced a \$2.5 million gift, which NJPAC acknowledged by naming its 514-seat performing space the Victoria Theater. By December 1992, the Phase One Campaign passed the \$100 million mark through additional donations from the Samuel I. Newhouse Foundation (\$3 million), Bell Atlantic (\$1 million), Merck & Co., Inc. (\$1 million), Matsushita Electric Corporation of America (\$1 million), and the Warner-Lambert Company (\$1 million).

Fundraising from the private sector continued, with a gift of \$120,000 from the Black United Fund of New Jersey, the largest donation in that organization's history. The project also received a \$1 million donation from The CIT Group, Inc. In 1995, Governor Christine Todd Whitman's administration provided a \$44 million loan to keep the construction on schedule for a 1997 Opening. The Andrew W. Mellon Foundation also announced a \$1.5 million grant to fund programming through the opening season. Between 1995-1996, the U.S. Commerce Department's Economic Development Administration awarded two gifts to NJPAC totaling \$3.8 million for the construction of Theater Square, the landscaped public plaza in front of the Arts Center. Prudential subsequently contributed an additional \$3.5 million to the project, which inspired NJPAC to name the 2,840-seat multi-purpose theater Prudential Hall.

5. Is the project unique? If so, how is the model adaptable to other urban settings?

NJPAC's architecture, with street-level entrances and curtainwalls of glass and brick, literally lights up the City. Passers-by can see in, and audiences can see out. We sought not to escape from our surroundings but to embrace them. America's toughest cities call for inclusion not exclusion.

To quote the *New York Times*, "Perhaps the most powerful statement of the arts center's—and Newark's—success can be glimpsed on warm summer nights, when thousands of people throng its outdoor plaza for a weekly music series, Sounds of the City, that has become Newark's town social."

Governor Christine Todd Whitman noted the "economic impact, or spin off effects, of this project show how urban areas can be rejuvenated" and can serve as a model for redevelopment to many communities. The New Jersey Economic Development Authority, according to executive director Caren S. Franzini, has used an adaptation of the NJPAC public/partnership model to assist with the financing and development of the International Center for Public Health, a \$75 million high tech research facility being built in Newark. Developers of a project currently underway in Philadelphia to build a new performing arts center have also take a cue from the NJPAC construction campaign, utilizing some of the same professionals who worked on the development of NJPAC.

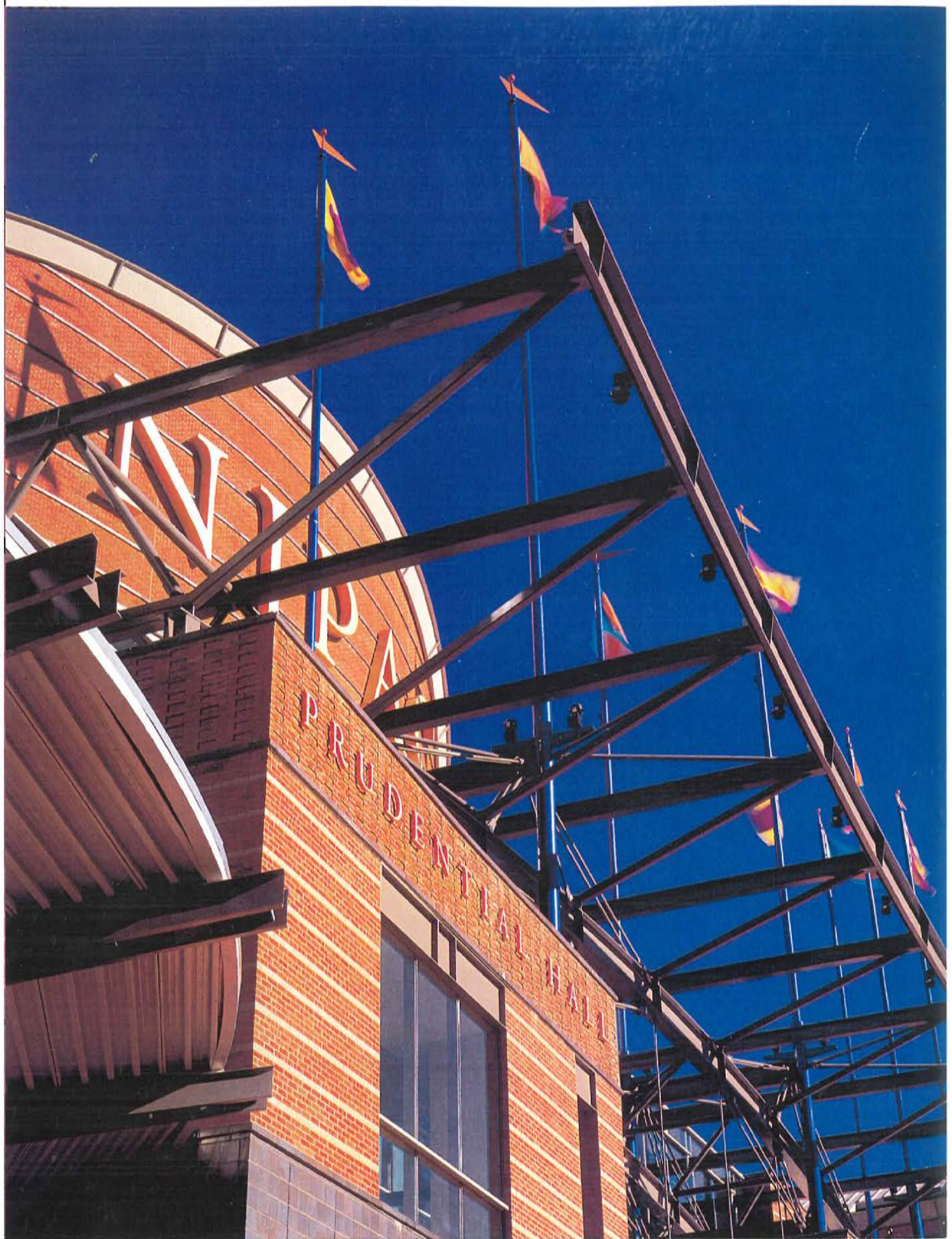
It is our belief that this vision of excellence and universality in the performing arts, which propelled the creation of NJPAC, is a model adaptable to other urban settings seeking to infuse cultural, social, economic and educational vitality into the community.

2001
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE

RUDY
BRUNER
AWARD



FOR URBAN
EXCELLENCE





COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Gustav Heningburg Title President

Organization Gustav Heningburg Associates Telephone (973) 624-6715

Address 40 Clinton Street #700 City/State/ZIP Newark, NJ 07102

Fax (973) 639-0583 E-mail gusheni@aol.com

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Signature Gustav Heningburg

1. How did you, or the organization you represent, become involved in this project? What role did you play?

2. From the community's point of view, what were the major issues concerning this project?

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

Gustav Heningburg, President
Gustav Heningbutg Associates

1. How did the organization you represent become involved in this project? What role did you play?

I was retained by the New Jersey Performing Arts Center (NJPAC) as a consultant in matters relating to community/local government affairs, and affirmative action at the point when NJPAC was still in the planning stages ... well before the actual construction of the facility began. I helped design, monitor and implement the construction affirmative action program, which resulted in more minority participation than any major construction project in the history of the State of New Jersey. My role was, and remains to date, to advise and assist management in all matters related to community relations, diversity and ongoing relations with local government.

2. From the community's point of view, what were the major issues concerning this project?

Newark residents, local government and elected officials were skeptical about whether NJPAC would ever really be built; whether it would be another expenditure of public money which would not relate to Newark residents, children, etc.; whether Newark residents would get any construction jobs, or permanent jobs; whether Newark residents could afford to attend events ... or whether there would even be performances that would reflect the diversity of Newark's population.

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

As with any major construction project, many compromises had to be made as the project progressed, primarily triggered by cost considerations. It is fair to say that none of these modifications negatively impacted the original intent of NJPAC to create and house a major arts education program for children; to provide performing space for small local arts groups; and to create a world-class performing arts venue in a city where many skeptics believed it should not be built ... and if it was built, that no one would come.

4. Has this project made the community a better place to live or work? If so, how?

NJPAC has added a new dimension to the image and the reality of Newark. People are regularly coming to NJPAC who, in many instances have not been to Newark in many years. Thousands of daily commuters, who come into the city daily to work, now regularly attend evening events at NJPAC, including dinner at the Center's restaurants or at nearby local restaurants. During the summer months, tens of thousands of people from all over the region, including New York City, attend the free outdoor "Sounds of the City" weekly events and performances produced by NJPAC in the plaza. The live entertainment for these events is provided by local area bands, which audition for the privilege of performing. Last season (1999) more than 400 local groups auditioned. Additionally, the attendance record during the first four years shows that Newark residents make up the largest geographic category of attendees at NJPAC events.

Finally, Newark is currently undergoing a development boom unprecedented in its history. Every major real estate developer who has come to Newark during the past few years has publicly credited the success of NJPAC as a major factor in their decision to invest in the city.

5. What would you change about this project, or the process you went through?

I cannot isolate any major process factors which I believe warrant modifying. The initial planning included consideration of community and local interests, as opposed to some similar projects which are planned and designed only for the audience which might attend performances in the venue. NJPAC is clearly now part of the fabric of Newark, and has contributed mightily to making Newark a destination city. Perhaps more important, NJPAC has made a major contribution to Newark's increasing pride in itself.



26%
Minority
Audiences



COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Catherine McFarland Title Executive Officer

Organization Victoria Foundation Telephone (973) 783 4450

Address 40 So. Fullerton Ave City/State/ZIP Montclair NJ

Fax (973) 783 6664 E-mail catherine.mcfarland@victoriafoundation

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X Signature Catherine McFarland

1. How did you, or the organization you represent, become involved in this project? What role did you play?

2. From the community's point of view, what were the major issues concerning this project?

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

Catherine M. McFarland
Executive Officer & Secretary
Victoria Foundation, Inc.

1. How did you, or the organization you represent, become involved in this project? What role did you play?

In 1988, recognizing the enormous importance for Newark's future to be chosen as the site for the proposed state arts center, Victoria Foundation staff approached city officials to see what could be done to have the city selected. Victoria then offered a grant to provide the necessary plans and proposals to convince state officials that Newark was the best location. Newark was successful. When the state designated Newark as the site, the Foundation continued its support and, in 1989, when the plans had been drawn for locating the Center in downtown Newark, Victoria made its first direct grant to the New Jersey Center for the Performing Arts. The grant provided resources to develop an economic impact analysis which would determine what the economic impact of building this major performing arts institution was likely to be on the city and the region. The anticipated economic infusions reported in the economic impact analysis were the impetus for Victoria to provide \$100,000 for general operating support to NJPAC in 1990.

Then in 1991, a pledge of a \$2.5 million capital grant was made. A special element of the gift was to enable NJPAC to accelerate its community outreach and educational programs, particularly for the city's children.

As Executive Officer of Victoria Foundation, I arranged for the initial planning grant and subsequent grants made by Victoria Foundation. I served on the Architect Selection Committee and continue to serve as a member of the Council of Trustees, Arts Education Committee, and Endowment Campaign Advisory Committee.

2. From the community's point of view, what were the major issues concerning this project?

Initial reaction from the community was skepticism. Residents didn't believe the project would affect their lives. The arts community felt threatened. They believed the center would garner all the arts funding available. In reality, what happened was that the availability of funds for arts in Newark actually increased.

One particular community development organization was critical of the amount of money being spent on downtown development rather than in the neighborhoods.

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

This question is not relevant to Victoria Foundation.

4. Has the project made the community a better place to live or work. If so, how?

In addition to drawing thousands of people to Newark who might otherwise not visit the city, NJPAC has opened its doors to Newark residents in lower economic circumstances with low-priced tickets for individuals and groups. With support from the Bildner Family Foundation, the NJPAC Ticket fund in its second year provided access to 79 performances in Prudential Hall and the Victoria Theater to nearly 6,000 children, adults, senior citizens and persons with disabilities from 27 community-based organizations. Priced at \$5, tickets in all seating sections are allocated and distributed through social service organizations and educational institutions.

Of prime importance are the advances in arts education. The NJPAC Education Department presented a total of 153 school and family performances during the 1999-00 season. More than 125,000 children, parents and educators were served. The Bell Atlantic Passport to Culture – SchoolTime and Family Time Series included a wide range of artists in music, dance and theater and were supplemented by workshops, lectures, curriculum materials and community events.

A \$1 million challenge grant from the Victoria Foundation inspired a matching \$1 million gift from the Lucent Technologies Foundation to create the Lucent Technologies Center for Arts Education at NJPAC. The Center, located in Cathedral House directly adjacent to NJPAC, will be the home for residencies, classes, rehearsals and distance learning programs. Anticipated completion, 2000-2001 season.

Highlights

NJPAC:

- Offers the most diverse selection of arts education programs in New Jersey.
- Presents more performances for children than any other New Jersey arts venue.
- Serves more pre-school children than any other New Jersey arts venue.
- Has New Jersey's largest professional development program focusing on arts education for teachers and other educators in the State.
- For Kids, By Kids series in the Victoria Theater showcases more of New Jersey's young artists than any other venue in NJ.

5. What would you change about this project, or the process you went through?

We would change nothing. In our opinion, the project is highly successful. The process was well thought-out and included input from every relevant segment of the community.



COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided.

This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Gabriella E. Morris Title President
 Organization The Prudential Foundation Telephone (973) 802-3036
 Address 751 Broad St., 15th Floor City/State/ZIP Newark, NJ 07102
 Fax (973) 367-6635 E-mail gabriella.morris@prudential.com

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Signature Gabriella E. Morris

1. How did you, or the organization you represent, become involved in this project? What role did you play?

SEE ATTACHMENTS

2. From the community's point of view, what were the major issues concerning this project?

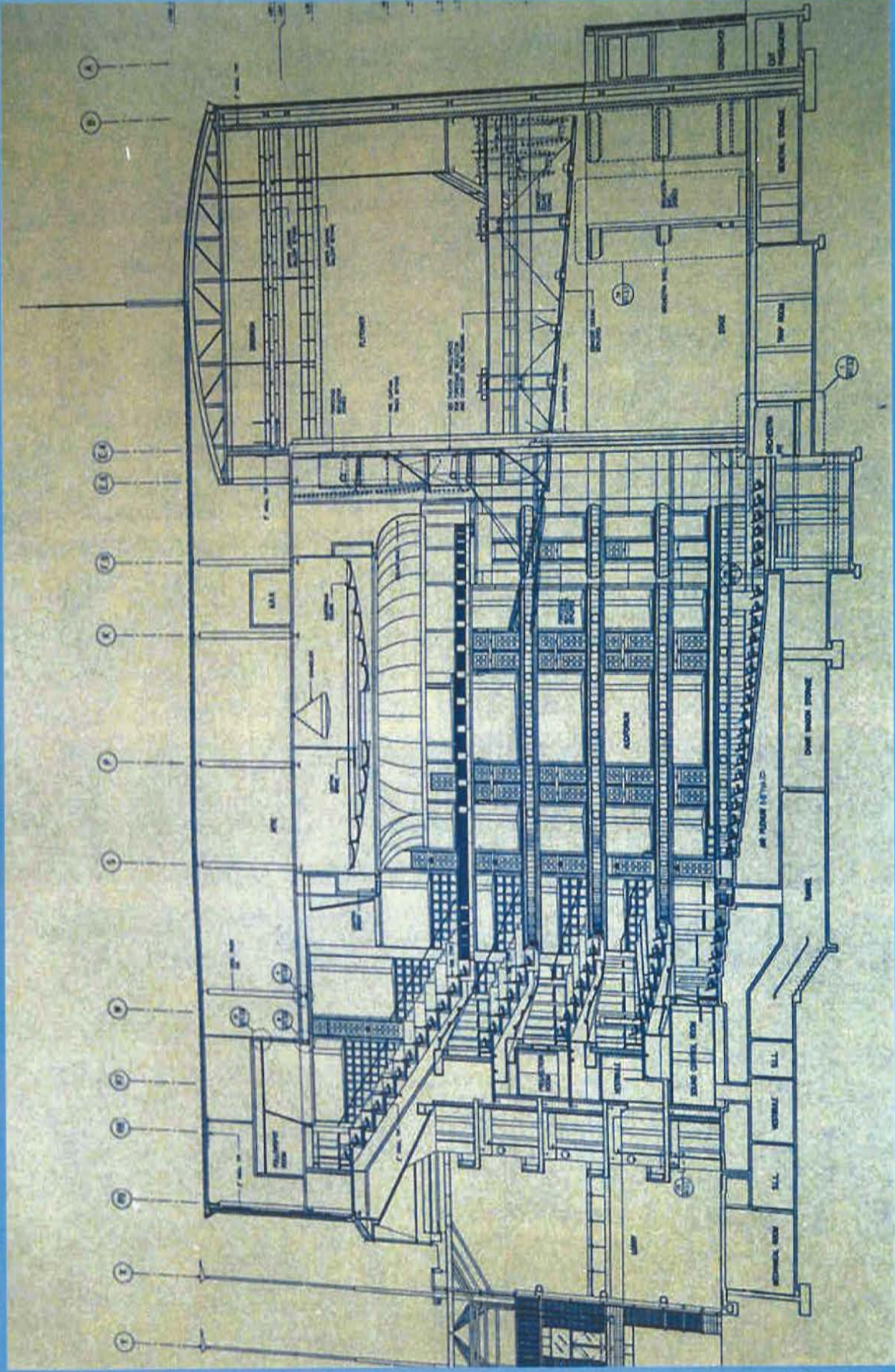
3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

State investment, that city leaders could partner with the private sector to make this a success, and that a cultural institution could begin to weave back the fabric of a tattered urban center. That it was done...was significant enough in and of itself. As an urban place, however, the benefits are more far reaching and important. As an outstanding architectural facility, it is a source of pride and joy. Not only does its stage present a broad spectrum of world-class entertainment, but its meeting rooms and lobbies are "the" places for community events. Not only does its Plaza hold audiences before and after performances, but it is a oasis - giving young people a place to enjoy music and networking for the first time in decades. Newark has been identified as a "hot spot" by the New York Times not only because PAC is a place to be, but because PAC made Newark "acceptable" once again as a place with legitimate sources of culture, entertainment and interesting people. PAC "secured" a section of downtown real estate and, in doing so, protected falling values, increased security and set the stage for the arrival of new investors, development and people. As a foundation, community relations and social investment practitioner, I am very familiar with many urban centers and efforts to revitalize them. I can think of no other project that meets the criteria of the Rudy Bruner Award. NJPAC has demonstrated the results of excellence in the mastery of urban planning and design within the context of a complex environment, respecting the values and participation of its community.

5. What would you change about this project, or the process you went through?

Absolutely nothing.

Blueprint for an Arts Center



A Plan for Urban Revitalization

2001
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE





**Gov. Thomas H.
Kean**

**Gov. Jim J.
Florio**



**Gov. Christine
Todd Whitman.**



NJPAC

The Result of 3 Administrations

PUBLIC AGENCY PERSPECTIVE (cont'd)

2. How was this project intended to benefit your city? What tradeoffs and compromises were required to implement the project? How did your agency participate in making them?

Newark is the largest city in the country's most densely populated state. It is the center of a booming region, one of the largest markets in America. Railroads and highways flow through the city, which is served by a major airport. Yet by the mid 1980s, the city's population had dropped to the level it was in 1900 as white and black middle class citizens fled to the suburbs. This out migration left behind the poor and unemployed, mostly African-American, but with a growing Hispanic minority and a large Portuguese neighborhood.

The Arts Center was envisioned as an effective tool to revitalize the downtown and change the perceptions on which progress and investment often depend. The Arts Center also was meant to attract some of the 4.6 million people who live within 25 miles of Newark but who in the past traveled to New York for cultural activities. By all measures, it has been a rousing success.

3. Describe the project's impact on the neighborhood and the city. Please attach relevant data where available.

Downtown Newark has been truly transformed, as have the attitudes that people around New Jersey and around the country have of the city. There are many new restaurants and shops. More than 600 people are employed at the NJPAC alone. Over one million visitors have come to Newark since the PAC's opening, bringing with them great economic benefits to the city.

The NJPAC has stimulated a great deal of private investment in Newark. The New Newark Foundation is moving forward with plans to redevelop downtown Newark through the creation of a South Beach/Georgetown-style village filled with nightclubs, restaurants, retail chain stores, bookstores, artist space, and rental housing. A 1999 Star-Ledger article cites a "cadre of Jersey firms" giving up the suburbs for Newark.

In addition, there is a new riverfront stadium for the Newark Bears, bringing baseball back to Newark after a many-year absence. The New Jersey Historical Society restored the old Essex Club and moved in as nearby neighbors. Riverfront Park is in the planning stage, and most of the Gateway Office Complex will be purchased by Tishman Speyer Properties (owners of the Chrysler Building and Rockefeller Center) and Gale and Wentworth Developers.

There is no doubt that the NJPAC has been the catalyst for all of these wonderful developments.

PUBLIC AGENCY PERSPECTIVE

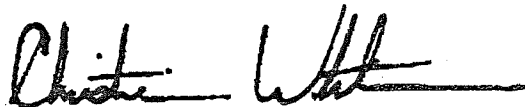
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Name: Christine Todd Whitman
Organization: State of New Jersey
Address: The State House, P.O. Box 001
Fax: (609) 392-6193

Title: Governor
Telephone: 609-777-2640
City/State-ZIP: Trenton, NJ 08625

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Signature: _____



1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The idea for the New Jersey Performing Arts Center originated in 1986 when then Governor Thomas H. Kean announced he wished to establish a world-class arts center for the residents of our state. Ten years later, toward the end of my first term as Governor, NJPAC opened its doors on October 18, 1997, ushering in its inaugural season.

It was the Governor's Office that commissioned a six-month feasibility study to determine if and where the arts center should be built.

Before and since the Center's inaugural season, my administration has consistently supported the project. We invested a substantial amount of public financing, and members of my cabinet serve on the board.

The State of New Jersey is proud of its role in making the NJPAC what it is today.

PUBLIC AGENCY PERSPECTIVE (cont'd)

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

By featuring the talents of some of the world's finest performers, the NJPAC has drawn rave reviews. It has helped spark exciting new interest in Newark's future and set the standard of excellence for other states eager to promote the arts and enhance the role of artistic and cultural expression in the revitalization of urban communities.

The economic impact, or spin off effects, of this project show how urban areas can be rejuvenated. Investment from the public sector, done as a public/private partnership with the full cooperation of the community, can encourage and stimulate the private sector to take the area to the next level. My administration has supported arts facilities and historic sites in other areas throughout New Jersey. Certainly, the success of the NJPAC has served as a model for redevelopment to many communities.

5. What do you consider to be the most and least successful aspects of this project?

The inaugural season exceeded expectations for attendance, and the 1998-99 season saw a 10 percent increase over the first season. Its varied selections and welcoming attitude has ensured that all New Jerseyans – no matter what their tastes or economic background – feel comfortable there.

The NJPAC continues to offer the most diverse selection of arts education programs in New Jersey. It has the largest professional development program focusing on arts education for teachers and other educators, serving more than 100,000 children, parents, and educators in the 1998-99 season through performances, residencies, and community-based activities. The PAC has reached out to its surrounding communities, and in return it has been warmly embraced by them.

Anyone who goes to downtown Newark – and that number continues to grow -- can see that the New Jersey Performing Arts Center has been an unqualified success.



**NEWARK MAYOR SHARPE JAMES
CELEBRATES NJPAC AND NEWARK'S OWN SARAH VAUGHAN
UNVEILS SARAH VAUGHAN WAY AT NJPAC**

PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name The Honorable Thomas H. Kean Title President
 Organization Drew University Telephone (973) 408-3100
 Address 36 Madison Avenue City/State/ZIP Madison, NJ 07940
 Fax (973) 408-3080 E-mail TKean@Drew.edu

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Signature T. Kean

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

As Governor of the State of New Jersey, in 1986 I proposed my intention to establish a world class performing arts center in New Jersey. My administration invited the C.W. Shaver Co. of New York to conduct a feasibility study to determine where the center should be built.

I had been a strong supporter of the arts, increasing funding for the arts from \$3 million a year to \$23 million a year during my administration, and saw the performing arts center as a means for showcasing New Jersey's talent and commitment to the arts and providing economic benefits to the state.

2. How was this project intended to benefit your city? What tradeoffs and compromises were required to implement the project? How did your agency participate in making them?

The project was considered a tool for urban renewal. In other cities-- Cleveland, Pittsburgh, and at Lincoln Center in New York City--performing arts centers helped revive surrounding neighborhoods.

We expected that the building of the New Jersey Performing Arts Center would attract new investment and real estate development in the surrounding area and that new businesses would make their homes in downtown Newark. Indeed, downtown Newark has been revitalized and continues to attract new businesses.

We also expected that the development of the NJPAC on this particular 12-acre tract of mostly empty land would bring new life to the abandoned industrial waterfront. In fact, a waterfront park is now planned; in addition, the nearby Gateway office complex is attracting new investment.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on the neighborhood and the city. Please attach relevant data where available.

The City of Newark is attracting the attention of some of the metropolitan region's leading developers and investors. The success of NJPAC, which has attracted over a million visitors since its October 1996 opening, has helped Newark on its way to becoming a downtown destination for sports, entertainment, cultural enrichment, economic development, and fine dining.

More than 100,000 children, parents, and educators were served by the NJPAC Arts Education Department in the 1998-1999 season. The area is clean, and, most important, safe.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

It has spawned a number of private-public partnerships, including one that will bring major league basketball and hockey to downtown Newark.

5. What do you consider to be the most and least successful aspects of this project?

The neighborhood around the NJPAC is showing signs of revitalization with more projects on the horizon.

People who work in Newark now remain in the city for evening activities.

The Performing Arts Center attracts a diverse audience. 26% of all ticket buyers are minorities, including 17% African American.

PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name	Sharpe James	Title	Mayor
Organization	City of Newark	Telephone (973)	733-6400
Address	920 Broad Street	City/State/ZIP	Newark, NJ 07102
Fax (973)	733-5352	E-mail	goldsteinp@ci.newark.nj.us.

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Signature 

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

2. How was this project intended to benefit your city? What tradeoffs and compromises were required to implement the project? How did your agency participate in making them?

2001 RUDY BRUNER AWARD FOR URBAN EXCELLENCE

PUBLIC AGENCY PERSPECTIVE

In support of application from the New Jersey Performing Arts Center (NJPAC) Responses from Mayor Sharpe James, City of Newark, N.J.

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The City of Newark was a full partner in the development of NJPAC from the inception of the concept to the present day operations. In December of 1986, NJ Governor Thomas H. Kean commissioned a study of the needs of NJ's arts organizations, with the goal of determining the type, size, and location of the facilities required by the state's performing companies. Around the same time, Newark Mayor Sharpe James established the Mayor's Performing Arts Center Task Force to act as an advocacy group for the State's oldest and largest city. The consultant recommended locating the new performing arts center in a place that could become a cultural district, spurring the growth of other institutions, restaurants, shops, office buildings and other development. Agreeing with the Task Force, the consultant recommended downtown Newark as the most likely location for a performing arts center. Throughout the development, the City and the NJPAC developers agreed that the Center must be physically a part of the fabric of downtown Newark, and that the residents of Newark had to be and feel fully involved in its design, construction and programming.

The partnership continued through the planning and construction of NJPAC. The City of Newark committed \$10 million to the NJPAC Capital Campaign for theater construction, which was paid out between FY92 and FY98. In addition, the City granted \$5 million for the renovation of its Military Park Garage and entered into an operating agreement for it with NJPAC. This enabled NJPAC to have an adjacent, underground parking facility operating by opening day. The City also fully supported grant applications to various government agencies, and administered a federal grant for the construction of Theater Square.

2. How was the project intended to benefit your city? What tradeoffs and compromises were required to implement the project? How did your agency participate in making them?

The project was intended to bring a major amenity to the City of Newark, and therefore stimulate economic development and civic pride, and anchor a growing arts district. A goal was to create a world-class facility, which would attract workers from downtown office buildings, students and faculty from the five institutions of higher learning in the City, and visitors from throughout New Jersey and the wider metropolitan area, as well as serve City and County residents. Although there were some community misgivings regarding the perceived diversion of assets from neighborhood facilities, NJPAC diligently developed and implemented community education and outreach programs, educational initiatives, and innovative, inclusive programming. NJPAC also utilized a foundation grant to create a ticket subsidy fund to make tickets readily available to those of limited economic circumstances.

A specific challenge for the City administration was the consideration of the future of Newark Symphony Hall (NSH). This historic, City-owned hall had been the City's major concert and performance venue, but had, in recent years, fallen into disrepair. It had also been home to the New Jersey Symphony Orchestra prior to that group's move to NJPAC. The City has remained committed to maintaining and repairing Symphony Hall, but there were fears that former corporate, government and foundation support would all go to the new facility. However, Mayor James elicited and received the support of NJPAC officials in developing a rehabilitation plan for NSH, and has appointed a new, stronger board and staff. NSH is currently celebrating its 75th anniversary, is undergoing extensive renovation for which it has received foundation funding, and presents a broad range of programming in its main hall, experimental theater, and Terrace Ballroom. It is now apparent that the community has accepted the concept of support for both facilities, and the arts scene in Newark has expanded to include them both.

Initially, smaller arts groups also feared the loss of funding. However, once NJPAC opened, the community realized that the focus of attention on that facility also reflected on them. The arts community in Newark became reinvigorated, and NJPAC has been a strong partner in the City's renaissance. The Newark Arts Council hired its first full-time professional executive director, publishes an ever-expanding Newark Arts Newsletter in coordination with the City's Division of Recreation and Cultural Affairs and has the full involvement and support of NJPAC and its staff. The arts community has been welcomed to NJPAC, and now sees it as an important City asset. The City continues to support grassroots community arts efforts through Community Development Block Grant funding, technical assistance to arts agencies, and through its own programming and events.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on the neighborhood and the city. Please attach relevant data where available.

The immediate neighborhood around NJPAC has undergone an astounding transformation. The citizens of Newark now view it with a great deal of pride. Not only is the facility itself welcoming, but Theatre Square has become an important outdoor gathering place. The Sounds of the City open air concert series attracted over two thousand patrons on summer Thursday nights, providing a much-needed venue for outdoor music, dancing and restaurant fare.

The area including and surrounding NJPAC has become a Special Improvement District, which has brought funding for streetscape and park improvements, as well as augmented clean-up crews and pedestrian assistance. Businesses and other arts institutions in the neighborhood have enjoyed an increase in patronage, previously vacant office buildings are being renovated and repopulated, and several new restaurants have opened.

NJPAC has become the anchor of a fast-growing Entertainment District. In partnership with Essex County, the City built and opened a minor league baseball stadium within blocks of NJPAC. The Joseph G. Minish Passaic River Park and Historic Area is being constructed by the US Army Corps of Engineers directly across Rte. 21 from NJPAC. Rte. 21 itself is being reconfigured by the NJ Department of Transportation, and NJ Transit will soon begin construction of a light rail line which will connect all of these sites with Newark's two train stations. A proposed arena to house major league hockey and basketball teams will further transform downtown Newark.

4. Did the project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The public/private partnerships were unique in that they crossed political boundaries – not just between parties, but between the suburbs and the city, and the economically powerful and common people. From the inception of the concept of NJPAC, the Mayor's Task Force worked to insure inclusiveness, and the NJPAC development team was always responsive to their concerns. Governors of both parties strongly supported the plans, and the State of New Jersey joined with major foundations and corporate donors, as well as Federal agencies and the City of Newark, to insure funding was secured to bring the project to fruition. Along with the State Department of Transportation, the City partnered with a non-profit to create attractive directional and site signage for the entire downtown district. An additional partnership opportunity was entered into when the City agreed to permit NJPAC to renovate and operate the Military Park Garage, an underground lot adjacent to NJPAC.

Once in operation, NJPAC's outreach into the community through programming for schools, summer youth arts institutes, and ethnically diverse presentations has continued to involve the City's residents. A community meeting space is often utilized, and NJPAC officials serve on a variety of boards and committees throughout the City. The lessons learned here are that a new facility will be successful if it becomes a part of the fabric of the City in which it is built, is open to partnerships, and reflects the community's interests and concerns.

5. What do you consider to be the most and least successful aspects of this project?

The most successful aspect has been the attendance at NJPAC. To date, almost two million people have attended performances, including a large number of City and County residents. The impact of exposure to quality arts experiences on the children of the area, and the pride which citizens have in NJPAC are intangible, but very real, benefits. The partnerships developed are productive, and valuable to the civic life of Newark. NJPAC has been shown to be an economic engine, stimulating the growth of ancillary facilities, such as restaurants and arts organizations.

The renaissance of the area was initially somewhat slow to take hold, however. It appears, though, that within the last year, the northern area of Broad Street is gaining new life. Three office buildings, which had been vacant for a number of years due to corporate mergers, have been renovated and are being repopulated, primarily with high-technology firms. Other ongoing rehabilitation in the vicinity will hopefully continue to add more people to the street level life of downtown Newark. NJPAC is the artistic heart of Newark's renaissance, which has come a long way, but still has further to go.



NJPAC -- A Hot Ticket



**"IF YOU BUILD
IT THEY WILL
COME"**

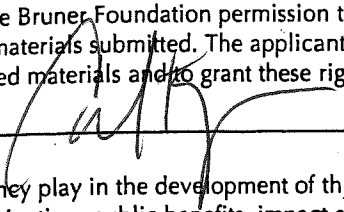
PUBLIC AGENCY PERSPECTIVE

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Name Caren S. Franzini Title Executive Director
Organization New Jersey Economic Development Authority Telephone (609) 777-4471
Address 36 West State Street City/State/ZIP Trenton, NJ 08625
Fax (609) 292-5722 E-mail crf@njeda.com

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Signature 

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The Authority's role in this project was to carry out site acquisition and assembly, relocations, subsurface environmental remediation, and related technical assistance matters (e.g. street vacations). Site acquisition has been completed with both relocations and subsurface environmental remediation now complete. A \$21.5 million EDA bond issue was tapped by the Authority for these purposes. The Authority ground leases the property to the State which, in turn, subleases the site on a long-term (99 year) basis to NJPAC. State ground lease payments to the Authority will retire the Authority's \$21.5 million bond issue for this project. In addition, the Authority has contributed \$40 million in Economic Recovery Fund grant monies and provided another \$44 million in bond financing to complete the construction of Phase I. The Authority acted as the State's construction oversight manager and required NJPAC to make regular submissions of its construction progress. NJPAC also had to provide private resources to support the project.

2. How was this project intended to benefit your city? What tradeoffs and compromises were required to implement the project? How did your agency participate in making them?

The project was of critical importance to the revitalization of Newark's downtown area. In addition to providing a new state-of-the art facility that improved the physical landscape, it would draw people downtown during evening hours and weekends and spur new economic activity such as new restaurants. It would create new job opportunities for local residents and help change the perception of the City.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on the neighborhood and the city. Please attach relevant data where available.

It has drawn new visitors to the city who are non-residents and also provided venues for events such as receptions etc. In this way, it has attracted new interest and use by the business community and other groups that regularly hold events. It has made the city more vibrant and active in nonbusiness hours and stimulated new business development. It has changed the overall image of the City and generated new interest by developers and other investors. It also has provided the residents with a new sense of pride and hope.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The New Jersey Economic Development Authority has used an adaptation of this model to assist with the financing and development of the International Center for Public Health, a \$75 million high tech research facility being built in the University Heights Science Park in Newark. The Authority is serving as the developer and financier of this center on behalf of the State, the University of Medicine and Dentistry and the Public Health Research Institute.

5. What do you consider to be the most and least successful aspects of this project?

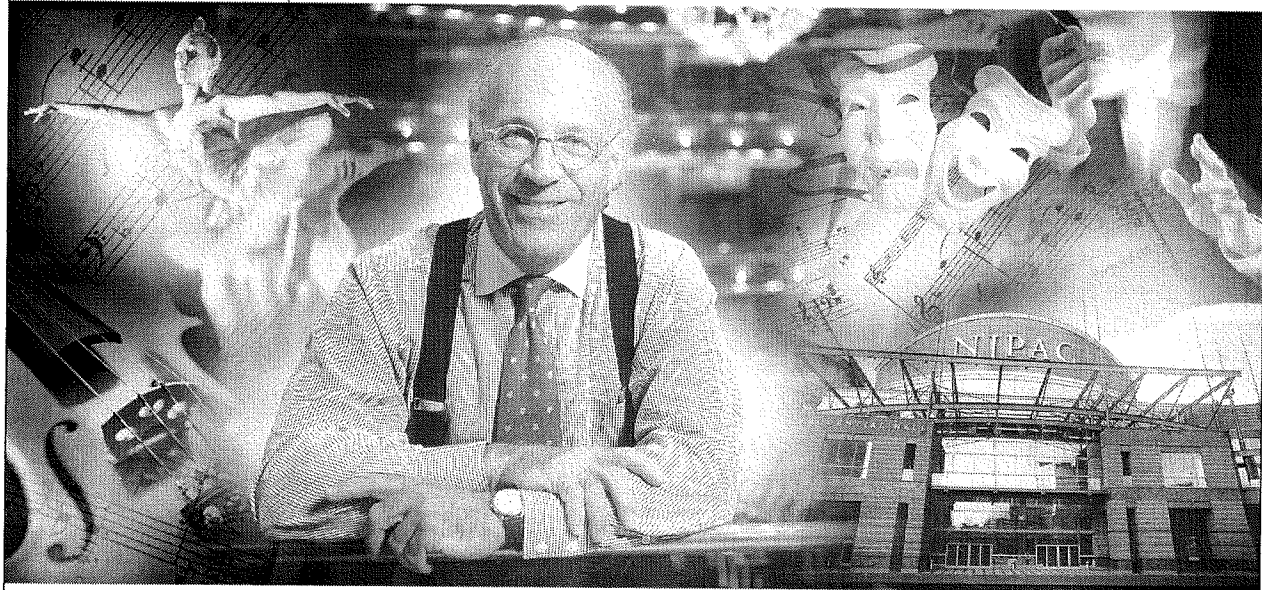
The project has served as a catalyst for the renaissance of the City of Newark as a cultural and business center particularly the downtown area. It is a tremendous resource for supporting the performance arts in the State of New Jersey and is exposing Newark children to the arts.

2001
RUDY BRUNER AWARD
DEVELOPER
PERSPECTIVE



“Newark is once again establishing itself as a major center for the arts, culture, nightlife and sports.”

—Lawrence P. Goldman, President and CEO, New Jersey Performing Arts Center



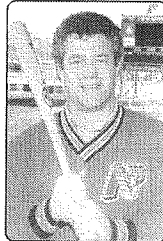
A Performing Arts Center? In Newark? When the idea was first presented ten years ago, it was met with broad skepticism. They said it would never be built, and even if it was, who's going to come? Well, in its first year, a half-million people enjoyed performances in a safe and thriving downtown Newark. And today, NJPAC has become one of the premier performing arts centers on the East Coast.

A wealth of cultural facilities to enjoy.

Newark is alive with a cultural vibrancy that is astounding visitors, delighting residents and silencing critics. Among its cultural gems are the recently renovated Newark Museum with planetarium and zoo; the beautiful Newark Public Library; the New Jersey Symphony where ticket sales have doubled over the last year; the magnificent Cathedral Basilica; and Branch Brook Park's gorgeous cherry blossom festival every spring, which rivals even Washington D.C.'s display.

Music, restaurants, nightlife galore.

New restaurants and galleries and nightspots are popping up everywhere, and attracting professionals into the city. In the vibrant frontboard section, visitors discover an enclave of artists and writers and the best in Portuguese, Brazilian and Spanish cuisine. For jazz lovers, the Newark Jazz Festival presents a selection of five concerts every fall.



Rick Cerone, President/Owner Newark Bears

“The city of Newark is building a fine foundation for future growth and the Bears are proud to be a part of it.”

Michael and Amelia James, Owners, Palate Pleasure

“We had our vision more than a decade ago – today we’ve been in business for nine years. Newark’s future is bright and we’re excited about the opportunities ahead for everyone.”



“The NJPAC is a rare triumph of contemporary architecture, accessible and inviting... The NJPAC’s arts programs justify early comparisons to New York’s Lincoln Center or Kennedy Center.”

— The Washington Post, March 19, 2000

Home teams to cheer on.

Last year, Newark welcomed the city’s first professional baseball team in 50 years, the Newark Bears, to the 6014 seat Riverfront Stadium. Plans are also underway to build permanent arenas for the Nets basketball/Devils hockey team and the MetroStars soccer team.

A safer place to enjoy life.

The fact is, Newark has never been safer. The city is proud to be winner of the Six Safer Cities Award, presented by the National Crime Prevention Council,

Municipal Crime Reduction Group, in recognition of achieving a 48% reduction in crime. Over 1.5 million people have enjoyed the New Jersey Performing Arts Center neighborhood without a single incidence of crime.

It’s the new Newark!

Safer than ever! Crime is at a 30-year low. More accessible than ever! By road, rail, air and sea. More educated than ever! With a growing student population at five colleges and universities.

To learn more, call (973) 643-6572 or visit us on the Internet at GoNewark.com/go.

NEWARK
THE PLACE TO BE

DEVELOPER PERSPECTIVE

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This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

Name	Lawrence P. Goldman	Title	President & CEO
Organization	New Jersey Performing Arts Center	Telephone	(973) 642-8989
Address	One Center Street	City/State/Zip	Newark, New Jersey 07102
Fax	(973) 642-5484	E-mail	lgoldman@njpac.org

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Signature 

1. What role did you or your organization play in the development of this project? Describe the scope of involvement.

As NJPAC's first President and CEO in 1989, my role was to take the dream of Governor Thomas Kean, founding Chairman and Newark philanthropist Raymond G. Chambers and Mayor Sharpe James and **make the vision of a world class performing arts center in Newark seem real to people**. I would say that was the major challenge during the first years of this organization: nobody believed the Arts Center could happen.

How did we do it? First, **we engaged the very highest leadership**: Tom Kean, Ray Chambers, Donald Newhouse (Newark Star-Ledger), Morris Tanenbaum (AT&T), Percy Chubb (Chubb Insurance, the Victoria Foundation), Roy Vagelos (Merck), and later, Art Ryan (Prudential). These people are accustomed to achieving what they set out to achieve. Their commitments helped persuade early donors that NJPAC just might take off.

Second, our Board of Directors backed the management team in **never compromising the quality of the choices we made**. There were enormous pressures—understandable pressures—for us to pick consultants and personnel from New Jersey. But whenever we did so, it was because they were the best people *anywhere*. Our selection of an architect, acoustician, theater consultant, and so forth resulted from an *international* search.

We made it clear that this kind of undertaking happens perhaps once a century. By insisting on a high level of quality, we began to convince the people who were watching us—the media, the political leadership, potential donors, the citizens of Newark and northern New Jersey—that NJPAC was going to be something special.

2. What, if any, modifications were made to the original proposal as the project was developed? What tradeoffs or compromises were required during the development of the project?

NJPAC's original concept called for a large *concert hall* to be first constructed. We changed the space to *multipurpose theater*. This flexible hall allow us to offer the best of "classical" entertainment and *also* to stage traditional, ethnic, popular, dance, and theatric events that would better appeal to Newark's and New Jersey's diverse communities. In truth, **the multi-purpose theater is now recognized as one of the country's finest acoustic halls**. It was a win-win trade-off.

Another modification was prompted by the State's arts community. The design team originally proposed a large (2,840-seat) hall and a smaller (300-seat) black box theater. The New Jersey arts community informed us, in fact, a 300-seat hall was too small to work economically. They also preferred a traditional proscenium theater with lots of wing space and fly space. As a result, we enlarged the capacity to 514 seats and created a Carnegie Hall-sized stage. **So our design, like our mission, was a response to the community not a dictation to it**.

3. How was the project financed? What, if any innovative means of financing were used?

Public/private partnerships have fueled NJPAC's success. By June 1989 when I began at NJPAC, Ray Chambers, had made a promise. He said that if the State of New Jersey came through with the funding it had proposed for the Arts Center, then he would guarantee that the private sector would match that sum, up to \$33 million. Ray put up \$5 million himself through the Amelior Foundation, of which he was Chairman, and paid all the early bills. In August 1991, the New Jersey Economic Development Authority approved the sale of \$21.5 million in tax-exempt bonds for this project, and the promise started to come true.

By Opening Night, October 1997, we had achieved a \$187 million goal, including \$106 million from State coffers and \$10 million from the City of Newark. **Of the final goal, more than \$60 million had come from the private sector**—from corporations, foundations, and individuals. You could say that Ray Chambers and the private sector had made good their promise twice over.

DEVELOPER PERSPECTIVE (CONT'D)

4. How did the financial benefits and economic impacts of this project compare with or differ from other projects you have been involved in?

Two points. First, NJPAC was created to help stimulate the economy. The building of the Center did just that. It was always important that we were viewed as a partner with the surrounding communities, not as an outside force putting down roots in Newark. We created a diverse workforce from the start. Despite arguments that it could never be done, **during construction, we achieved 36% minority participation versus a 25% State standard. Also, 17% of the construction workforce was from Newark.** To our knowledge, no other major construction project in the State had reached these levels. NJPAC's surrounding communities have felt a sense of ownership as a result of our employment of the area's diverse population.

Second, we laid the groundwork to benefit from the area's increased commercial viability by preserving two existing NJPAC lots for future private development. This would mirror my experience at Carnegie Hall where I was in charge of the restoration, renovation, and expansion project for Carnegie's 60-story tower. We converted a small adjacent parking lot, which was returning about \$200,000 a year, into a building by Cesar Pelli. The new facility is highly compatible with Carnegie Hall as a landmark and returns \$2 million a year. NJPAC is uniquely positioned to achieve similar results.

It may not be apparent to the newcomer, but this extravaganza of brick and glass has had its desired effect as an engine for urban renewal.

The New York Times
November 24, 2000

As I see it, the Arts Center is already having a positive impact on land values and economic activity in downtown Newark. **By thinking long-term and acquiring adjacent land, we will be able to share in the rising value of the revitalized downtown we helped create.** The resulting income streams will further support our community-oriented mission.

5. What about this project would be instructive to other developers?

Only a big idea will work. Because we are in Newark, still overshadowed by perceptions of the past, we were determined that NJPAC would have to be world class in every respect. Not simply the best of the City or the State, but a complex to stand shoulder to shoulder with national cultural centers: From the selection of an internationally esteemed architect (Barton Myers) to the world's most trusted acoustician (Russell Johnson) to a four-star in-house restaurant to a programming line-up of the greatest artists of our day.

Community buy in. While upholding the highest artistic standards, NJPAC scripted a social agenda embracing inclusion, openness, and community. **By design, we engaged the community from the very beginning.** As an example, our construction site wasn't ringed by a chainlink fence, but by our *first* arts education project, the colorful *Mural Magic*. NJPAC's nascent Arts Education department brought in muralists from the Metropolitan Museum to conduct a comprehensive multi-county training program for New Jersey teachers and children from *both* Newark and the suburbs. The fact that the murals remained graffiti-free throughout the duration of the project was a visible sign of buy-in from the community and area youth. Educators, artists, community leaders, and social service organizations all played a role in NJPAC's creation.

Have the press on your side. We were fortunate to have a close friend in Mort Pye, publisher of the Newark Star-Ledger, the State's largest newspaper. From the very conception of an arts center, the paper championed its development in Newark. At every milestone the paper gave us unprecedented coverage. The paper helped sway public opinion and warmed skeptics to the notion of returning to the State's largest City.

6. What are the most and least successful aspects of this project?

The two misconceptions about NJPAC. There were naysayers who claimed Newarkers, most of whom were minorities, would not be welcome at the new center; that only suburbanites would patronize the Arts Center. Then there was the counter argument that NJPAC would never be able to attract suburbanites to downtown Newark.

Perhaps the most powerful statement of the arts center's—and Newark's—success can be glimpsed on warm summer nights, when thousands of people throng its outdoor plaza for a weekly music series that has become Newark's town social.

The New York Times
November 24, 2000

The truth is that **both Newarkers and suburbanites found lots worth coming to.** Years before Opening, NJPAC embarked on a grassroots and sophisticated campaign to assure that Newarkers were stakeholders in the institution. Our arts education program, for example, was launched four years before the building's completion and **today 50% of all Newark public school students participate in NJPAC education activities annually.**

New, clear signage on state and local thoroughfares, ample parking, street-friendly design, and well-lit accessibility of the complex eased safety concerns. **Ultimately, NJPAC's beauty ("the nation's most glamorous theater," Clive Barnes, *New York Post*) and a world class roster of multicultural artists converted the most intractable cynics.**

2001
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



Creating Reality Before the Reality...



3000 people attended Implosion of 70-year-old Military Park Hotel

May 2, 1993

PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

Name	JAMES ABRUZZO	Title	MANAGING DIRECTOR
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Signature James Abruzzo

1. What role did you or your organization play in the project?

James Abruzzo
Managing Director
Stratford Group

1. What role did your organization play in the development of this project?

I was the lead consultant for my firm since the inception of the project in 1989. Under my management, I and members of the consulting and executive search team helped to:

- a) develop a process for creating the artistic vision
- b) incorporate that vision into a five-year business plan for operation
- c) recruit the executive management team

2. From your perspective, how was the project intended to benefit the urban environment?

The project was intended to be “an economic driver” for the city. It was also intended, as importantly, to be a place for children and their families and to celebrate, through the presentation of world class arts events, the diversity that occurs only in a healthy urban environment. These three elements – economic growth, a magnet for the gathering of children with their families, and ethnic diversity through art – were intended to transform this urban environment.

3. Describe the project’s impact on its surroundings and on the people in the area. Do you have data that document these impacts? Attach supplementary material as appropriate.

Today, Newark is a different place than it was a decade ago. I had been working with the other arts organizations in the city since 1985, so I have a great basis for comparison. First, most visibly, as I drive to Newark from my suburban home twelve miles west of the city, I can observe the building of a tremendous number of new town homes, a new post office, a new ball field and the re-occupation of abandoned storefronts. The New Jersey Symphony and the Newark Museum have been re-energized, and the big question from my suburban neighbors, “Would anyone actually go to Newark?” is no longer asked. To see evidence of NJPAC’s remarkable transforming effect, one needs only to attend a summer evening at “Sounds of the City,” NJPAC’s weekly free event in the plaza, or the New Jersey Arts & Music Festival (an annual 2-day outdoor event in the shadow of NJPAC attracting more than 22,000 people to downtown Newark for great music, food and dancing in the streets) or a night game of the Newark Bears baseball team in their spanking new stadium just a few blocks from the Arts Center. Once again, Newark residents are enjoying their city and non-residents are flocking there in droves.

What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

There were no compromises or trade-offs. Ingenuity, tenacity, good will, strong ethics and hard work made up for compromise. Our firm and others were held to the highest

standards and the NJPAC's management team and board, likewise, dealt with us with the highest standards.

5. What are the most and least successful aspects of this project?

Its great success is measured by the complete fulfillment of its ambitious mission. Given the political, financial and logistical complexity, and the unpredictability of the arts, there is nothing unsuccessful about this project.

6. How might this project be instructive to others in your profession?

Think big, don't compromise, have faith and believe in the power of our urban environments.



NJPAC - WHERE THE ARTS CENTER MEETS THE CITY


PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

Name Albert Milano Title President
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1. What role did you or your organization play in the development of this project?

2. From your perspective, how was the project intended to benefit the urban environment?

3. Describe the project's impact on its surroundings and on the people in the area. Do you have data that document these impacts? Attach supplementary material as appropriate.

Albert Milano, President
Milano, Ruff & Associates

1. What role did you or your organization play in the development of this project?

Milano, Ruff & Associates (MRA) served as the primary fund-raising counsel on the New Jersey Performing Arts Center's capital campaign. Our consultants started working on the project in 1986, when they were member of C.W. Shaver & Company.

MRA developed campaign plans, helped to write copy for a wide variety of campaign materials, provided staff oversight on a continuing basis for seven years, and occasionally worked with volunteers in preparing their solicitation strategies.

Three separate funding strategy studies were also held, to help advance the campaign through various fund-raising segments. Each was aimed at another part of the evolving constituency of support for the project.

2. From your perspective, how was the project intended to benefit the urban environment?

NJPAC was, from the very beginning, intended to revive Newark as a destination point for theatergoers. This was a primary project objective and was an early stimulus for giving by some of the state's leading corporations.

In a masterstroke, it was decided to add a large arts education component to the Center's programming and to initiate this program three years in advance of the opening. This focused attention on Newark among families throughout the northern part of the state as thousands of suburban and urban children participated.

Almost as important was the fact that Newark was being given a first class new building, which was a tremendous complement to the neighborhood that it would come to grace. An enormous effort was made by professionals and volunteers alike to set a new standard for the city.

3. Describe the project's impact on its surrounding and on the people in the area. Do you have data that document these impacts? Attach supplementary material as appropriate.

The NJPAC arts education program has grown to be the nation's third largest; on a par with the Kennedy Center and Lincoln Center.

The program on stage has been successful, with average audience attendance that seems slightly higher than the 67% that we have observed in similar centers across the country. Many in the audience travel from surrounding suburbs, but Newark residents form a solid core.

Downtown Newark is clearly a different place. Our consultants today stay at hotels within walking distance of the Center. This would not have been likely ten years ago given the condition of the area then. The neighborhood now is pleasant, safe and attractive.

4. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

The Center was supposed to include a third theater when it was first conceived, but that was postponed in part because the cost seemed to be too great. Our firm was part of the team that evaluated the type of theaters that should be built in the initial phase, as a result. The quality of the large theater that was built was influenced by this tradeoff. It had to have acoustics of a far higher quality in order to serve a wide variety of performances. This resulted in the Metropolitan Region receiving one of the finest halls in the nation; one that rivals almost all of those in New York.

The "tradeoff" therefore resulted in holding to a higher set of standards and, as a result, fewer real tradeoffs in the facilities that ultimately were constructed.

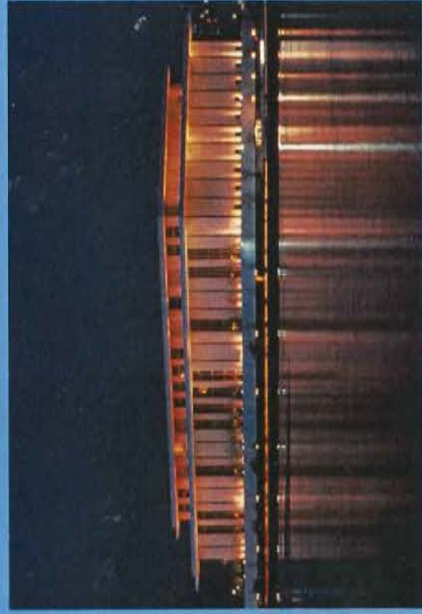
5. What are the most and least successful aspects of this project?

NJPAC was and is an organization that "kept to its mission." A core element in that mission was urban revival and the building of diversity into the Center's program. The results have been so dramatic that potential donors are today lining up to give substantially to an NJPAC endowment; one that would insure that the program can be continued with stability over the years. This is clearly the most successful aspect of the project.

"Least successful" is a relative term. This project has not failed at any important initiative that it undertook. If we had to point to an area that could be improved in the future, we might suggest that programming on stage could grow in frequency, if the audiences grow. It is strong today, but could be stronger.

6. How might this project be instructive to others in your profession?

Fund-raising consultants often apply technical proficiencies in conducting or overseeing campaigns, but NJPAC's experience suggests that mission is more important than methodology. This has affected MRA's approach to projects. We feel encouraged to help our clients to refine their cases for support in much the way that NJPAC did and to execute their programs in a consistent manner thereafter. This type of commitment, honesty, and continuity is rewarded as philanthropists consider to whom they will make their most consistent contributions.



New Jersey Performing Arts Center designed to be a World Class Performing Arts Center on the East Coast Cultural Corridor



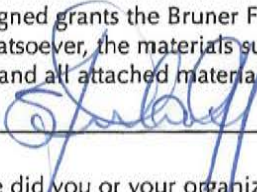
PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

Name Steven A. Wolff, CMC Title President
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Signature 

1. What role did you or your organization play in the development of this project?

AMS Planning & Research provided ad-hoc development and counsel and market research services to NJPAC during its development stages and into early operation. In 1996, the firm undertook market analysis efforts and focus groups prior to the Center's opening. In 1998, after the Center's first season, we surveyed audiences and non-attenders. In addition, AMS provided general counsel and research data as part of both strategic and tactical planning as the Center opened.

2. From your perspective, how was the project intended to benefit the urban environment?

NJPAC set a large goal for itself from the very start of its planning. Not only was the project to create and develop a major national arts center, but to do it in a way that 1) engaged and enfranchised the community of Newark and the State of New Jersey, 2) set the standard for design and planning excellence for the community and 3) brought new development to a long neglected, and according to some, forgotten part of the City.

By making high quality architecture, planning and urban design a cornerstone of its development effort, NJPAC said to the community of Newark – "we can be a better place." By successfully engaging urban and suburban residents and regional visitors, the Center intended to bring energy and a sense of renewal to the City.

3. Describe the project's impact on its surroundings and on the people in the area. Do you have data that document these impacts? Attach supplementary material as appropriate.

The press has documented NJPAC's contribution to a renewed (in fact, aggressive) interest in the City. The success of the Center's first three seasons has brought Newark regional and national attention. The Performing Arts Center has served as a nexus for community revitalization efforts that range from collaborative signage programs, initiated by the Center, to free outdoor programming that now is a central aspect of the City's urban life during the summer – akin to the success of NY's South Street Seaport for the downtown crowd. *(continued on following page)*

[Supplemental page 2 – Rudy Bruner Award Professional Consultant Perspective]

As importantly, research conducted by AMS demonstrated that the project had a more fundamental impact – it “changed people’s impression of Newark.”

The attached charts are selected from a survey conducted in 1998 among ticket buyers and non-attenders to NJPAC – they show that nearly 70% of ticket buyers indicated that NJPAC had a positive impact on Newark’s image. This finding was even higher among those who live in Newark (72%). Among a survey of non-attenders over 95% were “aware” of NJPAC and over 90% had a “favorable” impression of NJPAC.

Beyond its performance events, NJPAC has also been very successful at making the facility more than a performing arts center. By hosting festivals, meetings, workshops and many other functions, it has become a community center, most impressively serving the city’s non-white population – a goal of many arts centers – achieved by too few.

[Please see attached charts]

PROFESSIONAL CONSULTANT PERSPECTIVE (CONT'D)

4. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

N/A

5. What are the most and least successful aspects of this project?

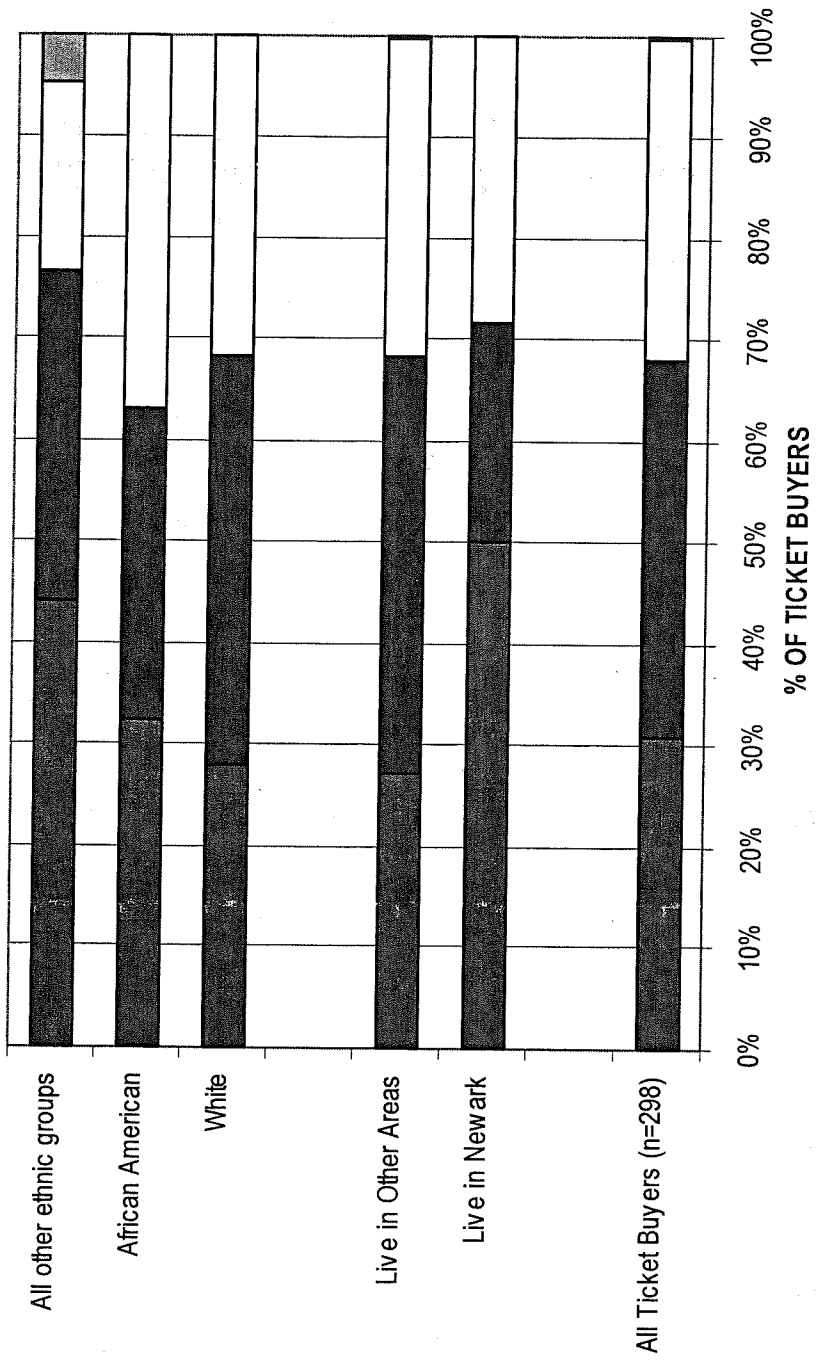
NJPAC has successfully become the catalyst for the long-hoped-for revitalization of Newark. It has changed the image of a portion of downtown and changed the attitudes towards development in the city. Perhaps most surprising to the Center, and to our colleagues in the field, is the success with which the Center has attracted both traditional and non-mainstream audiences. It did by working diligently to identify and program relevant offerings that prospective audiences could respond to and offering them in a place people felt welcome at — a fundamental design and planning challenge. NJPAC has 'practiced what it preached.' The organization intended from the outset to serve both the City and the suburbs. Its original development efforts, facility and site design, programs, staff, marketing and overall operational philosophy reflect the multiplicity of these goals.

6. How might this project be instructive to others in your profession?

NJPAC has set a new standard for the role of an arts center in community planning and development. It has shown that it is possible to bring together local and state government, corporate leadership and the arts in a collaboration that brings multiple layers of benefit to a community. From its role as unselfish booster to its commitment to high quality design and artistic excellence, NJPAC has shown the field that you can succeed by doing it right. The organization's single-minded commitment to the vision of an inclusive public facility is a tremendous example.

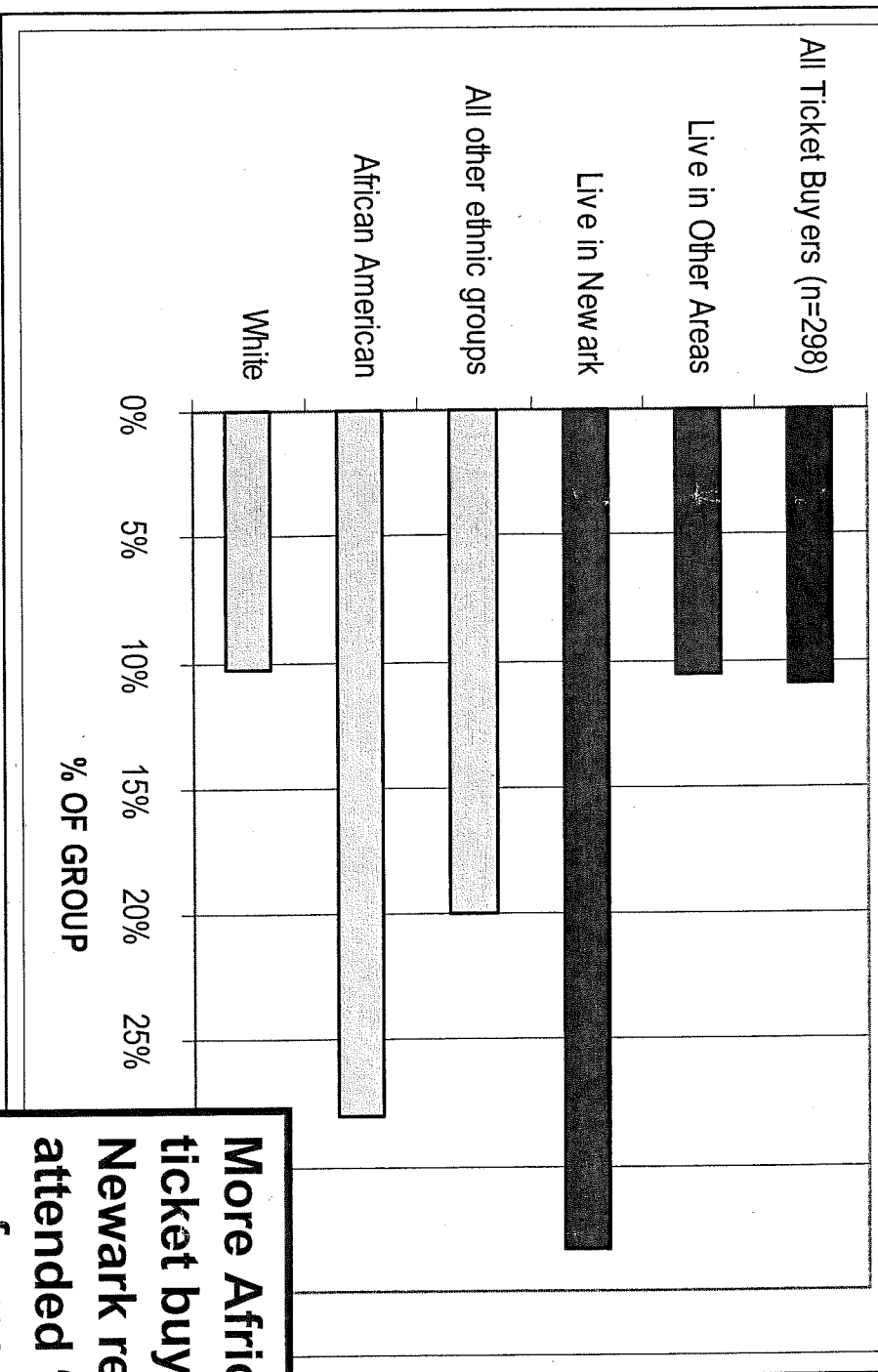
CHANGE IN IMPRESSION OF NEWARK SINCE ATTENDING NJPAC

Improved significantly
 Improved somewhat
 Remained the same
 Changed for the worse



NJPAC has had a positive impact on Newark's image among ticket buyers.

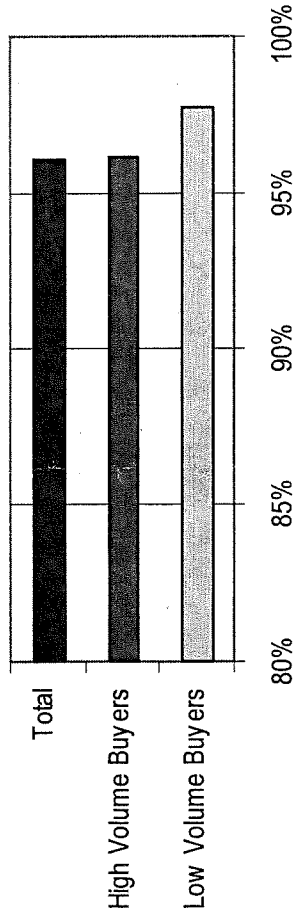
**% ATTENDING NON-PERFORMANCE EVENTS AT
NJPAC**



More African-American ticket buyers and Newark residents attended "non-performance" events at NJPAC.

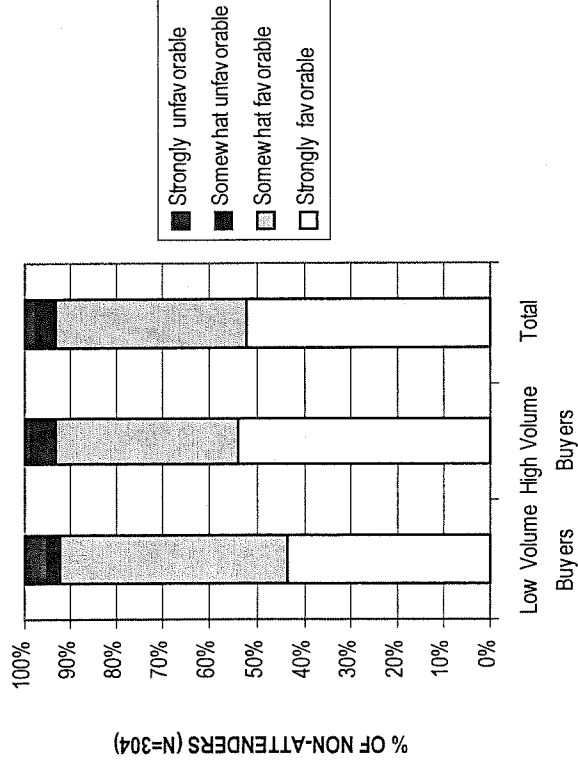
**Non-Buyers are
aware of NJPAC...**

% AWARE OF NJPAC



% OF NON-ATTENDERS (N=304)

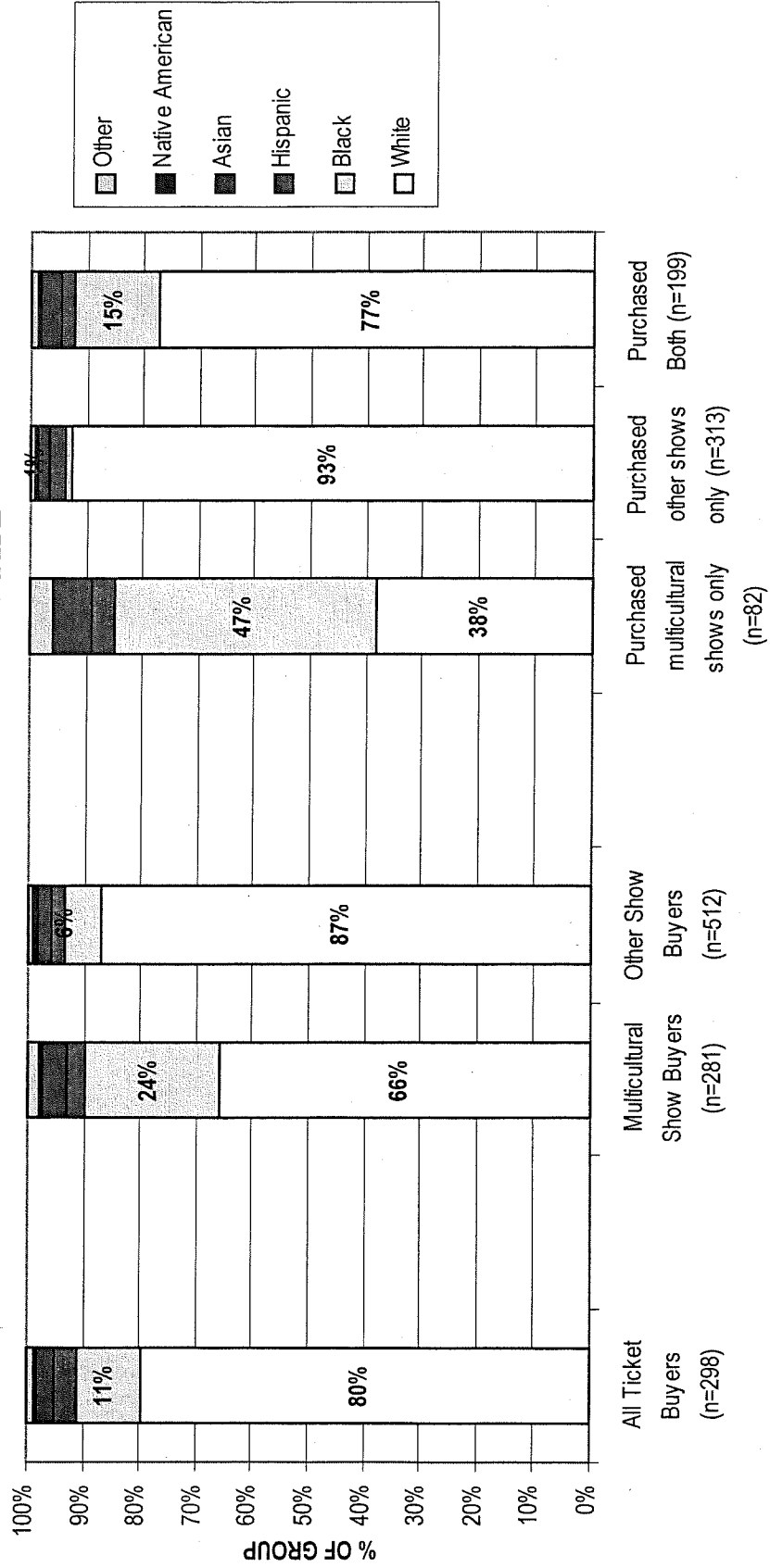
OVERALL IMPRESSION OF NJPAC



**... and have a
generally favorable
impression.**

**11% of ticket buyers are African-American - 9% are Asian,
 Hispanic and other.
 24% of ticket buyers to multicultural shows are African-
 American - 10% are other than White.**

RACIAL BACKGROUND BY SHOW TYPE



NJPAC GROUNDBREAKING - OCTOBER 28, 1993



2001
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

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Signature *Barton Myers*

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

2. Describe the most important social and programmatic functions of the design.

Question 1

Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

- NJPAC is the focal point of an urban design concept that links Newark's Military Park via an "outdoor room" to the Passaic River, the site of "The English" landing some 350 years ago. A major park, Theater Square provides outdoor assembly for theater arrival and performance activities including summer jazz events drawing some 6000 people every Thursday evening. Three unbuilt sites, now used for temporary parking, are owned by NJPAC, and when developed will generate operating revenue to the development, marking this as an important private/public partnership.
- Places like the Lincoln Center, as magnificent as they are, were conceived as temples of Art. They are separated from the urban fabric, set back on plazas, literally elevated above people's daily lives. Broadway theaters or those of the West End in London give the opposite impression and that is the experience we were looking for. NJPAC is inviting, entertaining, and festive. It is a place to indulge your fantasies and to meet people, a place where you should be able to feel good either in jeans or in black tie.
- The 250,000 square foot center includes a 2,750-seat multi-purpose theater, a 500-seat multi-purpose theater, banquet/rehearsal hall, community rooms, restaurant, offices, retail and support spaces. The scale and massing of the theater complex is compatible with its traditional urban context. Each performance room is expressed as an individual building which addresses the street through its own lobby and facade at the ground floor level.
- **Materials:** Structural steel frame, structural brick, brick veneer, glass curtain wall, granite, ornamental aluminum, standing seam metal roofs and teak entrance doors.

Question 2

Describe the most important social and programmatic functions of the design.

- Performing Arts are a collective experience and the opportunity to make an intimate room in which performers and audience are united in a moving artistic experience is one of the most satisfying acts of architecture. For Newark's highly diverse population - African-American, Portuguese, Spanish, Caucasian - the NJPAC is a place, as Larry Goldman would say, "...where one can check your sense of difference at the door and begin to discover what is universal."
- Our goal was to choreographed and dramatize arrival, entrance, the lobby (the theater before the theater), the theater rooms, create a great back of house where performers feel at home and want to return, and reach to integrate Art and Architecture. NJPAC is reaching millions of patrons including both adults and children.
- All spaces including halls, lobbies, meeting rooms, restaurant and cafe, are flexible and multi-functional, thus contributing to the very great community usage of the facility.

Question 3

Describe the major challenges of designing this project and any design tradeoffs or compromises required to complete the project.

- In the heart of Newark, a paradigm of urban blight, devastated and demoralized by riots 30 years ago, what was once a vibrant port and industrial center had become an island of despair in a sea of prosperity. The city's population had dropped to where it was in 1900, as white and black middle classes fled to the suburbs, crime flourished and downtown landmarks emptied out. Offices constructed after the riots turned their backs to the street, commuters went straight home at the end of the day. Barton Myers has created a building that in addressing both the urban and social context and the smallest design detail, has emerged as the living heart of a city that had become cold in self-defense: NJPAC thaws Newark's icy cityscape. The project is also exemplary for other cities that have

been eviscerated by suburbanization and need a role model for downtown self-reinvention. The answer this building posits to civic anomie is not so much style as attitude - how architecture reaches out to its context and forms a living community within its walls.

- An equal challenge was to bring together a team of talented super star consultants to collectively design and realize the most technically complex building type in architecture. I am indebted to the following consultants, Fisher/Dachs Associates, theater consultant; Artec Consultants Inc., acoustic consultant; Ove-Arup & Partners, engineer consultants; Donnell Consultants, Inc., cost consultant; Turner Construction Company, construction and my talented associates at BMA.

Question 4

Describe the way in which the project relates to its urban context.

- It is critical that the NJPAC vitalize the underutilized area of the city surrounding its site, generate a healthy street life in the Cultural District, and increase the desirability of the area for commercial development, in which the Center will participate as a land-owner. It is successful in all three areas.
- The building expresses openness, accessibility, human scale and inclusion to all segments of the population. The fortress mentality of many of Newark's modern buildings is exactly the opposite of what is required here. Everyone must feel welcome, yet this is not to say that the building should in any way talk down to anyone, or abandon the sense of graciousness, warmth, community, wonder and celebration that is appropriate to its function.
- Barton Myers admires the sense of urbanity of Newark's older buildings fronting a busy street also the traditional opera houses that inspired this hall. They serve as social connectors, instilling a sense of participation among people who might otherwise never rub shoulders.
- The Center Street side of the NJPAC forms a street wall compatible with the rest of the avenue and leads to a corner, where Barton Myers created an entrance rotunda that joins Military Park, on the opposite side of the street, with a new park fronting the arts complex. The broad face of NJPAC adjoins this park, Theater Square, which eventually will be the centerpiece of an arts district based on an existing master plan developed by Barton Myers.
- Newark is a city of buildings over a great number of years. It was my desire to not build a mega-structure, temple on a podium but to respect the character and scale of its historical urban context. Newark is a "brick city" and a city with a great industrial past. I chose to celebrate all of these positive characteristics in brick, steel and glass. The halls themselves are thoughts of instruments of wood, housed and protected (acoustically) by the masonry and steel exterior.

Question 5

Describe the strengths and weaknesses of the project's design and architecture.

Strengths: A summary of but a few:

- Accessibility, warmth
- Contextual fit, a building of Newark
- Making of place
- Craftsmanship
- Scale
- Materiality
- Public response
- Interactive spaces - lobbies and halls
- The state of the art transportation of the multi purpose hall from concert hall to lyric theater
- Acoustic - among the top 4 halls in North America and ranked amongst the world best
- A leader/client and a team that really worked together
- Public and private support/partnership
- A strong urban plan

More than 900 construction jobs created...

46% Minority/Women Tradespersons

37% of contracts awarded to Minority
Business Enterprises

8% of contracts awarded to Women
Business Enterprises



2001
RUDY BRUNER AWARD
OTHER
PERSPECTIVE





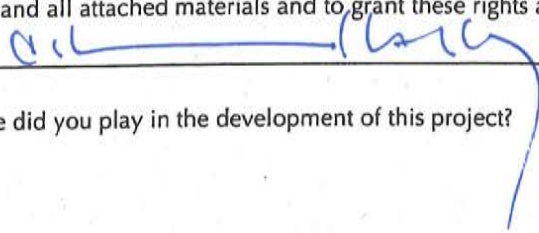
**ARTS EDUCATION IS AT THE HEART OF
NJ PAC'S MISSION**

OTHER PERSPECTIVE

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Signature 

1. What role did you play in the development of this project?

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

Dr. Columbus Salley
Superintendent of Schools
Orange Board of Education

1. What role did you play in the development of this project?

As a public school administrator and a community leader in the Newark Metropolitan Area (New York is next to *us*), I helped to gain support from both school and non-school communities for the viability of the New Jersey Performing Arts Center becoming a "sense of place" for the arts and arts education in this multi ethnic/culturally diverse region, long overshadowed by New York and Philadelphia.

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

The opening of the NJPAC has had the predicted impact of bringing together our multiethnic/culturally diverse communities in the tradition of W.E.B. Dubois's Krigwa Players' Theatre of Harlem, which encouraged community theatre to be: About Us, By Us, For Us and Near Us.

A particular impact of the NJPAC on the school community in Orange and throughout the state has been the training of hundreds of teachers statewide through NJPAC's arts education initiative. This initiative has prepared our educators to introduce our students to the arts by, *learning by doing*, through a year round training program for children in music, dance theatre and literature.

Approximately 86,300 students and teachers (Pre K-12) from more than 311 schools and 100 communities were served by the NJPAC Arts Education Department in 1999-00 through the Bell Atlantic SchoolTime Series. This figure includes 23,000 Newark students and teachers, representing about 50% of the Newark public school population. And more than 34,000 family audience members from across New Jersey took advantage of the Bell Atlantic FamilyTime Series.

3. What tradeoffs and compromises were required during the development of the project? Did you participate in making them.

This question is not applicable to my participation in the project.

4. What are the most and least successful aspects of the project?

The most successful aspect of this project is that NJPAC has emerged as a "living" cultural and economic entity, continuing to broaden a support base across all communities and interests in the Newark Metropolitan Area. Residents of Newark, as well as nearby suburban residents, have developed a sense of pride in the city's downtown rejuvenation. More and more people visit the city or remain in the city after work.

To date, I see no negatives, as NJPAC continues to build positive community collateral for its future financial plans and cultural programs.

PRUDENTIAL HALL



**"THE NATION'S MOST GLAMOROUS
THEATER"** - Clive Barnes - *The New York Post*

OTHER PERSPECTIVE

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Signature Judith Jamison

1. What role did you play in the development of this project?

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

Judith Jamison
Artistic Director
Alvin Ailey American Dance Theater

1. What role did you play in the development of this project?

When I first saw a photograph of the New Jersey Performing Arts Center as it was going to be, I knew that I wanted to work there. So it was with great pleasure that Alvin Ailey American Dance Theater agreed in the inaugural season to become closely involved with the NJPAC as Resident Principal Affiliate. As such, we continue our involvement and have collaborated with the Center in producing and presenting artistic performances, and have commissioned new works. Since the inception of the project, we also have actively participated in NJPAC's highly regarded educational programs.

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

Any time you add a cultural institution the size and scope of NJPAC to a city, you are bound to have a positive impact on the surrounding area. The city develops a sense of pride in itself and begins to attract visitors and theater-goers from outside the immediate area – people who might otherwise not bother to come in. Those who spend the day working in the city now have a reason to spend some of their evenings there as well. This is exactly what has happened in Newark since the opening of NJPAC. The area around the Center has become safer, cleaner, and alive with people – day and night – attending performances, meeting for drinks, having lunch or dinner, and joining the out-of-doors summer evening activities and events that take place in the plaza.

3. What tradeoffs and compromises were required during the development of this project and did you participate in making them?

Not Applicable to us.

4. What are the most and least successful aspects of the project?

Most successful: To give a performance of integrity requires an honest and clear space; the embrace of the theater is crucial to the communication between artist and audience. In its design and architecture, NJPAC fulfills these requirements. It is an open and inviting space. It is well designed for the wide variety of performances presented there in both classical and popular genres. The Center is successful because it is inviting and non-threatening both in appearance and in its multi-faceted presentations embracing ethnic and racial diversity. Artists and audiences agree; NJPAC is a world-class performing arts center producing world-class dance, music and theatre.

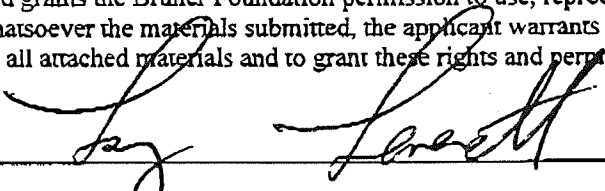
Least successful: From our perspective, we do not consider any aspects of the project to be unsuccessful in any way.

OTHER PERSPECTIVE

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Signature 

1. What role did you play in the development of this project?

NJPAC provided multiple opportunities for me to participate in the development of this state and regional resource. NJPAC, long before the first brick was laid, involved community based organizations with strong grassroots orientations to participate in planning exercises, focus groups, and visioning experiences. Many of us really felt that the new arts center was going to leave out and cater to higher wealth communities and clientele. This did not happen. Our voices were heard and the tapestry of NJPAC programs reflect much of the input from community based organizations, urban senior citizens and youth, faith based organizations and other typically underrepresented groups.

2. From your perspective, how was this project intended to benefit the urban environment?

My understanding is that NJPAC would stimulate the economic revitalization of Newark's downtown, provide job opportunities, and establish deep connections with urban residents of all ages and backgrounds.

3. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

As I have long been a resident of New Jersey I have never felt that the major arts institutions were particularly responsive to the diversity of the state's population. This is not the case with NJPAC. There is something for everyone at the Center! Events run the gamut from free events, access for community and non-mainstream cultural groups, pricing structure that opens participation to a range of potential customers, and program offerings that are culturally responsive to the many faces of New Jersey's population. NJPAC is viewed as a place where people from surrounding neighborhoods, as well as surrounding suburbs can find art that resonates with their diverse interests and heritage.

NJPAC began with a commitment to diversity and has honored that commitment in many ways. More women and minorities were involved in the actual construction of the Center than participated in any other private/public venture in New Jersey. More women and minorities were placed in significant leadership roles than in any other mainstream arts organization in the history of the state. Programming decisions are responsive to New Jersey's diversity. The economic revitalization of the area is being impacted by the development of private entrepreneurial endeavors ranging from restaurants, art galleries, renovated hotels, and a belief that Newark really has the basis for a strong arts district. All of this is anchored by the commitment of NJPAC to neighborhoods and interests within its geographic proximity.

4. What tradeoffs and compromises were required during the development of the project? Did you participate in making them?

We voiced lots of concerns about the economics of NJPAC in terms of construction opportunities for minorities and women; pricing structure that permits access of poor people; outreach to so-called non-traditional arts center audiences; and affirmation of art forms from the perspective of diverse people. NJPAC organized focus groups, met with community leaders, consulted with faith-based leaders and others with interests in community building. The evidence suggests that NJPAC went beyond the obligatory meetings and has integrated many of the principles expressed by our community into their institutional belief and operating systems.

5. What are the most and least successful aspects of the project?

NJPAC has been successful in advancing goals of inclusion and cultural responsiveness. Despite their best efforts, the problem of "ticket prices" continues to be a barrier to participation for economically challenged residents. However, the education program of the center does a fabulous job offsetting the barriers caused by poverty and isolation.

6. What can others learn from this project?

There are many lessons to be learned: Among them are the following:

- "Smart" investments in urban environments can yield economic, social, and cultural benefits
- Major arts institutions can connect to diverse communities and offer programs that respond to these communities without compromising quality and artistic excellence
- Arts investments can leverage other community development and urban revitalization initiatives
- Community voice, values, and interests can be reflected in the organizational belief system in ways that institutionalize the role of the community in to the fabric of the organization.

7. If five years from now, you were to judge that this project was still successful, what characteristics would convince you of that fact.

- Urban community has a heightened sense that NJPAC is a place for children, youth and families that have been historically underrepresented in "mainstream" performing arts audiences
- Economic success is evident and the benefit is shared by minority and women business enterprises
- Pattern of community revitalization and economic investment is spurred in area surrounding NJPAC
- Good art prevails!

OTHER PERSPECTIVE

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Signature



1. What role did you play in the development of this project?

None, other than a current supporter of NJPAC.

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

Our firm, Cogswell Realty Group, has purchased three buildings comprising almost 1.3 million square feet in Downtown Newark. One building, 744 Broad Street, is nearing completion after a \$60 million dollar renovation. The second building, 1180 Raymond Boulevard, is in the midst of a conversion to Graduate and market rate housing. The third and last building, 765 Broad Street, is in the process of a \$11 million dollar upgrade. In addition to these holdings, we are actively seeking other investments in Downtown Newark.

I mention our undertakings in Newark because our investments and interest in Newark are directly a result of the opening of the New Jersey Performing Arts Center. Without the NJPAC, we would not have made the investments we have made. It was our belief that the City needed a catalyst to change the decades old perception of a City in decline. NJPAC has done this.

Aside from the contributions NJPAC has made in terms of attracting capital to the City, there is an even more important, intangible benefit, it has brought to the City. That is one of pride. I'll take a few words to describe a story that occurred one day when I was teaching (through a Junior Achievement program) at one of the local schools.

At the beginning of one of my lessons, I showed my class of 4th graders our brochure for the 744 Broad Street building. The brochure prominently features a photograph of the NJPAC. As I passed out the brochure, one face after another lit up as they turned to the picture of NJPAC. The pride evidenced on their face was obvious as they described their visits to the NJPAC. It is clear to me that the Center has done what was intended and that is to establish a world class performing arts space that is firmly committed to the community and one that stimulates the further redevelopment of Newark.

3. What tradeoffs and compromises were required during the development of the project? Did you participate in making them?

I was not involved in the development of the project.

4. What are the most and least successful aspects of the project?

From my perspective, the most successful aspect has been to combine a world-class performing arts center strongly integrated with a community based focus. While presenting performing artists of national and international renown, NJPAC includes performance scheduling and educational programs that reach out to the community's ethnic and racial diversity. In addition, NJPAC is widely recognized as the catalyst for the ongoing economic and cultural revitalization of downtown Newark.

OTHER PERSPECTIVE

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Signature Clement Price

1. What role did you play in the development of this project?

At the time the State of New Jersey was considering an appropriate location for a major performing arts venue, what would become the New Jersey Performing Arts Center, I was the chairman of the New Jersey State Council on the Arts. It was the early 1980s and, to be sure, an important juncture in the State's history. For over a generation, New Jersey's suburbs had politically overshadowed once formidable cities like Newark, Paterson, Jersey City, Trenton, and Camden, giving the State an aggressive anti-urban bias that influenced virtually every aspect of public life and discourse. As a result, few of New Jersey's leading citizens believed that the present location NJPAC, Newark, would work well. As chairman of the Arts Council, and as a scholar of urban life and New Jersey history, I placed before the Council and the larger public an informed perspective on the inherent assets of Newark as the most appropriate place for a significant public investment in arts development. Indeed, I used virtually every perspective available to city boosters at the time: urban location theory, the need to address racial anxieties and injustices through the arts, and, especially, the view that urban spaces, by their very nature, brightly illuminated human creativity. I believe it is fair to say that the Council at that time, though comprised mostly of suburbanites, helped many New Jersey residents reconsider the value of arts development in the State's time-worn urban places and that Newark, the State's largest city, was by far the best site for what became the New Jersey Performing Arts Center.

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

The New Jersey Performing Arts Center has helped Newark to reinvent its image. Since the mid-1960s, Newark had been viewed as one of the nation's most unenviable urban places, a city marked by impoverishment, infrastructure decay, racial and ethnic discord, danger, and the total breakdown of civic order. That image was sealed in July 1967, when the City barely survived five days of rioting and official misconduct by local police and the National Guard. When the idea of NJPAC evolved into reality, that old, hardened image of Newark was successfully challenged. The Center fostered renewal, hope and energy in the City. It has drawn suburbanites and urbanites back to the public space; it is at the center of new downtown investment strategies and projects; it has fostered interracial and social harmony and discovery; it has helped other arts organizations revivify their missions and it has encouraged city officials to clean up the downtown corridor and outlying neighborhoods. Perhaps most important, NJPAC has brought to Newark what was nearly unthinkable a generation ago: bragging rights about the importance of artistic excellence in the urban experience and the importance of the arts in creating, or recreating, a reverence for urban places.

OTHER PERSPECTIVE (CONT'D)

3. What tradeoffs and compromises were required during the development of the project? Did you participate in making them?

Over the brief history of the New Jersey Performing Arts Center, the most important tradeoff and compromise took the form of a challenge to the perception that Newark, as a socially impoverished and predominantly African American city, should not invest in what was initially perceived by some as a suburban-oriented project. Within the context of contemporary New Jersey life, suburbs meant affluent white citizens and cities meant poor black and brown citizens. A compromise was struck, I believe, by a new generation of city leaders who boldly claimed that the City should indeed welcome suburbanites, and that it needed the expertise of people who were not native Newarkers, not necessarily members of racial minority groups. Mayor Sharpe James spent considerable political capital promoting what was, in fact, a compromise with suburban Newark! At the time, his attempt to restore Newark as the center of a largely suburban metropolitan area enraged some members of the City Council and community activists. But much to his credit, the Mayor told NJPAC's detractors, and a rather cynical electorate, that the City and the New Jersey suburbs did indeed have common interests at stake in the success of NJPAC. In retrospect, it is clear that the leadership of NJPAC helped the Mayor to look beyond the traditional ethnic politics of Newark and strike a winning compromise. That compromise marked a turning point in New Jersey history.

Moreover, the leadership of NJPAC articulated a vision of the Center that was culturally inclusive, which in a sense marked a compromise with post-modern artistic sensibilities. And so from its beginning, the Center was a multi-cultural enterprise. When it was built, the NJPAC job-site was richly integrated across the traditional lines of ethnicity and gender. The same can be said of its administrative staff. When the Center opened, its first season reflected the new way intelligent people look upon creativity. That is to say, NJPAC used its first season to illuminate the wondrous diversity of the human experience.

I played a minor role in the articulation of this strategy, primarily as resident of Newark and as a scholar conversant with the impact of demographic changes and cultural attitudes on arts institutions.

4. What are the most and least successful aspects of the project?

Clearly, the most successful aspect of NJPAC has been the breadth and depth of its audience base and the impact its presence has had on the perception of Newark. Its repertoire is truly a reflection of what is now known about cultural expression in classical, traditional, vernacular, and popular forms. As a result, the Center is viewed with seemingly equal admiration by those who appreciate highbrow, middlebrow and popular arts. The Center has also been enormously successful in the area of arts education. Thousands of school age learners, drawn from across Newark and the larger metropolitan area, will in the future remember NJPAC as the place where the arts first came alive in their imagination. And those youngsters turned adults will likely patronage the arts as the twenty-first century unfolds and as the performing arts increasingly compete with privatized forms of entertainment.

As for the least successful aspects of NJPAC, the Center seems to have very little relationship with New Jersey's once famous Newark Symphony Hall. Weak administrative leadership troubles that venue, which should have benefited from NJPAC's ascent and, I believe, NJPAC's leadership. Not that Symphony Hall's problems should be placed at NJPAC's doorstep, but the long-term health of both organizations is related.