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1985

PUBLIC HEARING

before

**SENATE STATE GOVERNMENT, FEDERAL AND INTERSTATE
RELATIONS AND VETERANS' AFFAIRS COMMITTEE**

on

SENATE BILL 2624

(Establishes the "Cultural Capital Improvement Fund";
appropriates \$50,000,000)

July 22, 1985
Room 114
State House Annex
Trenton, New Jersey

MEMBERS OF COMMITTEE PRESENT:

Senator Wynona M. Lipman, Chairwoman
Senator Gerald R. Stockman, Vice Chairman
Senator Gerald Cardinale
Senator C. William Haines

ALSO PRESENT:

Joseph P. Capalbo
Office of Legislative Services
Aide, Senate Government, Federal and Interstate
Relations and Veterans' Affairs Committee

New Jersey State Library

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SENATE, No. 2624

STATE OF NEW JERSEY

INTRODUCED JANUARY 24, 1985

By Senators STOCKMAN, VAN WAGNER, CODEY, LESNIAK,
JACKMAN, LYNCH, BROWN, FORAN, FELDMAN, DUMONT,
GAGLIANO, CAUFIELD and McMANIMON

Referred to Committee on Revenue, Finance and Appropriations

AN ACT establishing the New Jersey Cultural Capital Improvement Fund, providing for the administration thereof, and making an appropriation.

1 BE IT ENACTED *by the Senate and General Assembly of the State*
2 *of New Jersey:*

1 1. There is established in the Department of State a nonlapsing,
2 revolving fund to be known as the "New Jersey Cultural Capital
3 Improvement Fund." There shall be deposited in the fund any
4 moneys appropriated by the Legislature for inclusion therein and
5 the interest or income earned on moneys in the fund shall be
6 credited to the fund. The purpose of the fund is to provide State
7 grants to assist cultural centers owned and operated by noncom-
8 mercial enterprises with their capital construction projects. The
9 fund shall be administered by the Secretary of State.

1 2. The Cultural Capital Improvement Fund Coordinating Com-
2 mittee is established and shall be composed of the Secretary of
3 State, who shall serve as Chairman, the State Treasurer, the Chair-
4 man of the New Jersey State Council on the Arts and two members
5 of the public, one of whom shall be appointed by the President of
6 the New Jersey Senate and one of whom shall be appointed by the
7 Speaker of the New Jersey General Assembly. The Cultural Capital
8 Improvement Fund Coordinating Committee shall determine the
9 organizations that may receive grants from the fund and the
10 amounts of the grants. To assist this committee in its work, the
11 New Jersey State Council on the Arts shall convene a special panel
12 of nationally recognized arts experts who shall assess the artistic

13 merits of all applications submitted. In making its final determina-
14 tion, the Cultural Capital Improvement Fund Coordinating Com-
15 mittee shall consider the various geographical needs of the State.

1 3. To be eligible for a grant from the fund, the board of directors
2 of the applying organization shall:

3 a. Maintain existing or propose to operate new facilities of
4 sufficient State or regional significance. For the purpose of this
5 act, a facility to be of sufficient State or regional significance shall
6 have appropriate and requisite spaces, technical capabilities, and
7 professional management to present or produce year-round pro-
8 grams and activities of high artistic quality; shall ensure that
9 quality programs of a variety of artistic disciplines that serve
10 broad and diverse regional audiences are presented; and shall have
11 the necessary seating capacity, staging, appurtenant production
12 preparation spaces, auxiliary facilities, sound, lighting and other
13 technical aspects, management, marketing and maintenance sup-
14 port, convenient parking, to attract a wide range of quality per-
15 forming groups and to serve New Jersey's citizens on a regional
16 basis.

17 b. Have in place a capital improvement development plan.

18 c. Demonstrate the ability to match the share of State aid re-
19 quested under the provisions of this act in the following manner:

20 (1) Generate \$1.00 of nonpublic funds for every \$1.00 of State
21 aid sought.

22 (2) Generate \$1.00 of non-State public funds for every \$.50 of
23 State aid sought.

24 Monies raised for ongoing projects up to one year prior to the
25 enactment of this act may be eligible for State assistance under
26 the provisions of the above mentioned matching format, but under
27 no circumstances shall funds generated prior to that time qualify
28 for assistance under the provisions of this act.

1 4. No grants from the fund shall be made for projects that are
2 less than \$100,000.00 and all grants shall be for capital projects.
3 For the purposes of this act, capital projects shall mean: realty
4 acquisition; building acquisition; building expansion or repair; and
5 repair and replacement of fixtures. Fixtures include, but are not
6 limited to, seating, curtains and lighting.

7 No more than 10% of any amount appropriated to the fund shall
8 go to any one project.

1 5. There is appropriated \$50,000,000.00 from the General Fund
2 to the Department of State, for the purpose of establishing the
3 New Jersey Cultural Capital Improvement Fund.

1 6. This act shall take effect immediately.

STATEMENT

The citizens of New Jersey have increasingly demanded access to professional world class artistic endeavors in their regions. To meet this demand, our State, through the private and public sectors, has increasingly invested in the arts in an endeavor to nourish high quality performing arts organizations of national prominence. Because of these actions, New Jersey is fast becoming one of the most significant repositories of artists and arts organizations. These artists and organizations require high quality regional facilities in order to maintain their audiences and attract the best possible performing organizations to New Jersey. The maintenance and modernization of the State's regional cultural centers have not sufficiently kept pace with this growing demand and need. The reason for this impeded growth is the lack of funds.

This bill provides the money which is desperately needed to maintain and modernize regional cultural centers. This, in turn, will continue the growth of the arts in our State. This growth is essential to the establishment of a positive cultural identity for the State and the ability of New Jersey's performing arts to attract tourism to the State.

Regional cultural centers will create the economic and cultural environment needed to enhance the quality of life in New Jersey's cities and counties. Growth of the arts will also continue to help to attract business and industry to New Jersey.

SENATOR WYNONA M. LIPMAN (Chairwoman): (Senator Lipman opens hearing before the arrival of hearing reporters. The first person to speak is Senator Gerald R. Stockman, Vice Chairman of the Committee.)

SENATOR STOCKMAN: The critical question, and one I hope the hearing today will address, is whether New Jersey citizens -- all of its citizens, rich and poor, young and old, urban and suburban, black and white -- have enough interest in investment in their museums, and their theater halls and concert halls, to make it sensible to contribute limited public moneys to helping restore and preserve these places of art appreciation.

I believe the return to our State will far, far exceed the investment. The arts, as an industry, have been shown to be not only a direct source of jobs, income, and tax generation, but they promote the region and its image as a location for business and residence.

This legislation has bipartisan support. My colleague, Assemblywoman Maureen Ogden, has been a strong advocate of this legislation. I hope today's hearing will provide us with the impetus to move the bill out of this Committee, into the Appropriations Committee, and on to enactment.

There are many distinguished people here to speak. Some of them have had to leave; therefore, I do not want to lengthen my comments. I do have a statement from the Mayor of the City of Trenton, Arthur J. Holland, which he asked me to deliver to the Committee, and which I will circulate, strongly endorsing and supporting this bill.

With those very brief comments, I would like to return to the Committee, where, of course, I will keep an open mind on the bill, and allow my colleague from the Assembly to express herself independently.

Thank you very much.

SENATOR LIPMAN: Welcome, Assemblywoman Ogden. We look forward to hearing your comments on the bill. Will you please hold on for just one moment until our hearing reporters are seated? (affirmative response) All right, Assemblywoman, will you begin, please?

ASSEMBLYWOMAN MAUREEN OGDEN: Thank you very much, Senator Lipman and members of the Committee. I, too, am pleased to join with Senator

Stockman in supporting S-2624. I have the identical bill in the Assembly, A-3031. The two bills, as we have introduced and supported them, represent a broad-based bipartisan effort on our part. I would like to briefly read the following comments.

The succeeding speakers will be dealing with one of the following five areas according to their knowledge and expertise. These areas are: 1) need for the facilities; 2) structure of the bill itself; 3) challenge grant and matching funds; 4) economic impact; and 5), quality of life.

In order to avoid repetition, I would like to focus on the structure of the bill, especially the need for the "panel of nationally recognized arts experts who would assess the artistic merits of the applications submitted."

Various arts organizations have received funds in the past as line items in the Joint Appropriations Committee recommendations, and I do not question the need for these funds. I believe, however, that the State's money would be used most wisely if the appropriations were made on the basis of artistic merit, as proposed in this legislation. There is a need to rationalize the current system to promote excellence in all our facilities. When plans are reviewed by experts, guidance can be given covering many technical aspects -- size, seating capacity, acoustics, lighting, scenery storage, and the general appropriateness of the building for the types of performances that will be given. Museums will have their distinctive needs. Management and marketing need to be evaluated as well. The recommendations by the panel of experts would ensure that the State's money was being invested wisely.

To qualify for funds under this bill, arts groups must be nonprofit, have capital development plans, and maintain or propose to operate facilities of regional significance. A private/public partnership would be encouraged by the 1:1 matching basis. Only 50 cents of State money will match each dollar raised from other public agencies -- Federal, county, or local sources. All matching grants will be made for capital projects of at least \$100,000, but no more than 10% of the moneys will go to any one project.

Similar restorations, rehabilitations, and expansions are taking place throughout the country. More than 130 theaters have been restored in recent years. One of the most ambitious projects is the \$27 million restoration of three theaters in Playhouse Square in Cleveland. The president of this large complex has summed up its importance for Cleveland: "A theater is a good rallying point for a community. Theater cuts across all kinds of economic, racial, and governmental lines. It can serve all people in the community. It's a unifying force."

Until now, it has been cities, recognizing the importance of artistic rejuvenation for a moribund downtown, that have taken the lead in restoring cultural facilities. Just last month, New York City announced that the capital portion of its cultural budget would be \$56.6 million, increased from \$36.3 million last year. Bess Meyerson, the City's Cultural Affairs Commissioner, explained the need for these funds: "It's very difficult for these institutions to raise money from individual donors for nuts and bolts. People are much more accessible for special exhibits, but when it comes to plumbing and lockers, it's very hard, and I think that's where the responsibility of the City as a cultural center comes in."

To date, only cities have recognized a responsibility for capital improvements to cultural centers. Now, New Jersey, as a State, has a unique opportunity to devote the financial resources to restore and improve our cultural buildings. The Governor and the Legislature have greatly increased the funds for arts programs in the past few years, but that money will not realize its full potential if the plays, concerts, and opera and dance programs continue to be presented in halls where the roof leaks, the plaster is falling, and the seats are broken.

Now is the time for these beautiful old buildings to be renovated. Now is the time for New Jersey to commit itself to excellence in the arts by providing the desperately needed capital dollars. Now is the time for the State of New Jersey to take the lead in stimulating the rebuilding of our cultural foundations, cornerstones for future economic development and artistic vitality.

I strongly concur with Senator Stockman and support him in his presentation of his bill here today, and I urge the Committee to favorably report it out. Thank you.

SENATOR LIPMAN: Thank you very much, Assemblywoman Ogden. Senator Cardinale, do you have any questions?

SENATOR CARDINALE: I do not have any questions at this time.

SENATOR LIPMAN: All right. Thank you, Assemblywoman. We will continue with the Honorable Jane Burgio, Secretary of State.

SECRETARY OF STATE JANE BURGIO: I would like to thank the Committee for convening this hearing and for allowing supporters of S-2624 and A-3031 to present testimony on the need for this legislation. These bills have the full backing of the Department of State, which houses several cultural agencies of the State government, and which would administer the New Jersey Cultural Capital Improvement Fund these bills would establish.

I want to express the Department's deep appreciation to the Legislature for the generous support it has shown to the New Jersey State Council on the Arts. As you know, nearly all of the money the Art Council receives goes toward funding the daily operations of hundreds of arts organizations and individuals. None of that assistance would be possible without the continued backing of the Governor and the Legislature.

It is no secret that the cultural life of this State has undergone a major transformation in recent years. A State that was once thought by outsiders to be a cultural wasteland now boasts an extraordinary number of quality arts organizations that have either achieved national prominence or are on the verge of doing so. All of the groups which have achieved this distinction have done so in part because this Administration, this Legislature, and the present Arts Council have had the courage to get behind them. In standing together, these three entities sent a message to the nation that New Jersey recognizes what the arts mean to the quality of life in this State; what they mean to the people; and what they mean to the economic health of the municipalities and the regions.

In the years during which New Jersey's arts organizations were making tremendous strides artistically, many of the halls on which they depended to reach their audiences fell into disrepair. Unless something is done to repair them soon, much of the money the State has allocated to cultural activities will go to waste, since many of the groups that have brought distinction to this State may face extinction for want of adequate facilities in which to perform or exhibit their works.

The truth is, a state of emergency exists in many of New Jersey's cultural centers. For one reason or other, there is hardly a cultural facility in this State in which full productions of the four performing arts disciplines -- dance, symphony, theater, and opera -- can be successfully mounted. This means that all of the State's quality organizations are compelled to work in places which are inadequate for their purposes. Often this has meant the complete denial to entire regions of performances in certain fields for want of a safe and suitable place. In the visual arts, similar problems exist for museums, which are unable to display some of their most valuable objects because of shortages of space.

Many of the centers to which I refer were constructed in the early decades of the century. Most have undergone few, if any, renovations since they first opened their doors. Several are architectural treasures that once served as anchors for entire communities and neighborhoods. With your help they can become living symbols of revitalization and hope. Inadequate wiring, faulty lighting, rotted floorboards, insufficient seating, poor ventilation, and obsolete equipment make serving the purposes intended for them impossible. Many have seen in this legislation the means of shoring up these centers at a cost that would represent a fraction of what it would take to replace them. We also see it as a method of availing every region of this State of the highest quality programming. We only have to look to other states to see how the arts have contributed to the economic revitalization of the most depressed cities and regions. In no other state has that kind of urban revival taken place in substandard facilities, nor can it happen here.

Before making way for others who will provide you with further evidence as to the need for this legislation, I would like to comment on the major strengths of these bills and to suggest two changes I believe would strengthen them. First among their strengths is the provision requiring organizations that seek funding to match every State dollar with other sources of funding. This means that any money the Legislature appropriates will generate at least twice that amount in capital renovations. We consider this a good use of State funding and finding the matching requirement a reasonable test for viable entities to meet.

Second, we are in full agreement with the requirement that will allow funding only to organizations that can be proved to be of sufficient State or regional significance. This provision is consistent with the bill's intention of making quality programing in each of the above-mentioned disciplines available to all regions. If the effect of this provision will prevent the dissipation of State funds over too wide a territory, the provision mandating that no more than 10% of the appropriated amount of money go to any single project will stop any injection of State moneys to any one project at the expense of the rest of the State.

In place of the Cultural Capital Improvement Coordinating Committee this bill would create to review the applications for funding, I suggest that this function be assigned to the New Jersey State Council on the Arts, with the provision that the Council convene a special panel of experts in the field to advise it in its work, and that it consider the geographical needs of the State in its deliberations. The intent of this change is to guard against the emergence of two competing art agencies, one concerned with operating grants, and the other with the Council. Presumably, once a hall has been renovated, its managers may wish to apply to the Arts Council for operating funds. The number of State agencies before which such groups need to appear should be kept to a minimum. Also, the Arts Council and its staff of professionals would be better equipped to assemble the kind of a panel of experts to which I refer than would any other board.

Instead of the appropriation of \$50 million being proposed for the New Jersey Cultural Capital Assistance Fund in its first year of operation, I would propose a five-year phase with an annual appropriation of \$10 to \$15 million each year. This might mean inaugurating the funds with \$15 million the first year, \$10 million each ensuing year, and \$5 million at the end, or \$10 million each year for five years. This plan would give the panel of experts sufficient time to do their work and would allow the Arts Council to report back to the Legislature periodically on the status of ongoing and upcoming projects.

What is important is that this fund be created, and appropriated sufficient money to begin its operation. The conditions of our halls are simply too bad to be ignored.

Thank you for your time, and I would welcome your questions. Thank you very much, Senators.

SENATOR LIPMAN: Senator Stockman, do you have any leading questions?

SENATOR STOCKMAN: No, none at all. I understand and appreciate the Secretary of State's comments. I do not think there is anything further I have to say at this point.

SENATOR LIPMAN: Senator Cardinale?

SENATOR CARDINALE: I have just one question. You spoke about reducing the appropriation within this legislation. However, as I look at the list of proposed projects that has been presented to us, I see that the costs of those projects very significantly exceed the total amount of this appropriation. If we were to do that, how would you establish priorities as to which projects would be done in which year? Wouldn't that be a very difficult thing to do? They all seem to be projects which are ready to go right now. How would you propose to do that?

SECRETARY OF STATE BURGIO: I agree with you that it would be very difficult, and I agree with you that it would be preferable to receive a larger amount of money the first year. However, I recognize the fact that there are many competing interests which would also like to have larger amounts of money this year. We would do it the same way

as we do with any other appropriated moneys. A panel would review all of the projects. As we mentioned, every project would depend on matching funds. Every project would be looked into to see which ones were ready to go and ready to spend the money first. We would like the money to be used immediately, as soon as they receive it.

The experts would recommend to the Arts Council; the Arts Council would try to treat them as fairly as possible on a regional basis; and, the Legislature would designate regional areas to make sure that all parts of the State were being treated fairly.

SENATOR CARDINALE: The concern I would have with that approach would be, if you don't do certain things well, and certainly the area of the arts is one where you have to do things extremely well, if there was a parceling out of money to sort of keep lots of projects getting their share, it might be as bad -- you know, almost as bad -- as not doing certain projects at all. I hope, just from that comment, that you will realize you have at least this quarter's support for going toward getting as much done in the initial stage as is possible on any given individual project, even if it means that something must be let go for a year as a totality, to go into doing some of these projects extremely well.

SECRETARY OF STATE BURGIO: Absolutely. I would not like to dissipate the money on very small appropriations that would not have a significant effect. I believe that in the legislation there is a minimum amount. Is that correct? I would like to check with the sponsors.

SENATOR STOCKMAN: Yes.

SECRETARY OF STATE BURGIO: One hundred thousand dollars would be the minimum amount. We feel that any less than that would not have an effect when it comes to construction. Costs of construction in too small amounts would not accomplish what we are trying to accomplish. If the Legislature and the Governor saw fit to increase the amount, we would naturally be very happy, and we would be able to appropriate money to more organizations in larger amounts.

SENATOR LIPMAN: Secretary Burgio, you know, I don't think I have to explain to you, as a former legislator, that we on this

Committee do not have the final say about rearranging the sort of language the bill should have in an appropriations matter. This has to go to the Revenue, Finance, and Appropriations Committee. What we will decide today is whether or not the policy behind this bill is a fitting policy for the State of New Jersey to observe. Then the Appropriations Committee will adjust the funding. I just wanted to explain why I will make no comment about changing the funds. I think we must consider that today, \$50 million--

SENATOR STOCKMAN: Madam Chairman, I think the question -- and I appreciate and respect the Secretary of State's suggestions -- of the exact design of the appropriation, the amount of it, is better left to the Revenue, Finance, and Appropriations Committee. I'm sure Senator Weiss will be interested in discussing that, and I think that is the appropriate Committee to finally resolve the exact dollar amount of the appropriation.

So, I would ask this Committee to pass this bill out in its present form, with the full \$50 million allocation. By that action I do not necessarily mean to indicate an irresolute, absolute determination that it be \$50 million or nothing. We will work on that in RF&A.

SECRETARY OF STATE BURGIO: We will be very happy to return to speak to the RF&A Committee.

SENATOR STOCKMAN: Incidentally, Madam Chairman, I think that while the Secretary of State is here, because she really plays such a significant role in the Arts Council and in this whole subject, I would like to ask her to reiterate what I believe is the case, and that is, the legislative intent of this bill is not an elitist effort. It is not a proposal that is simply intended to help the wealthy, by any means. But, the fact is, this legislation will produce results in major urban areas and will provide opportunities for many people of very limited resources and wealth. Frankly, I think that has been a key, perhaps misunderstood issue, in the debate so far. I think there has been a certain initial reaction to misinterpret this proposal as one that would just benefit the very wealthy.

I would like the Secretary of State to confirm if I am right in my thinking. I think she will agree with me that that is so.

SECRETARY OF STATE BURGIO: Absolutely; I couldn't agree with you more. Some of the suggested projects where fund raising has already started are in the urban areas in both North and South Jersey. We have seen restorations of old theaters into art centers in other cities all over the country whereby whole neighborhoods were improved. The renovations have brought industry, business, and economic prosperity into previously run-down areas. I would like to see that happen in New Jersey.

ASSEMBLYWOMAN OGDEN: Madam Chairman, I would also like to echo what the Secretary of State said because although I represent a suburban section in my legislative district, I have always seen this effort, this capital improvement fund, as mainly aiding the urban areas and revitalizing the cities. As a member of the National Conference of State Legislatures' Cultural Committee, I have seen this happen throughout the whole of the United States. This is why I feel so strongly about this bill here in New Jersey. Certainly, several of our big cities still have a way to go to come back, and I feel that the arts are an essential component in helping to bring them back. I think that has been one of the things that has been missing.

Clearly, all of us are looking at this in a statewide context. We are not looking at it in a narrow legislative district context. We are looking at it for the good of the entire State and, also, for the good of the residents of the entire State.

SENATOR LIPMAN: Secretary Burgio, we have to clarify a section of these amendments. Joe (addressing Committee Aide, Joseph Capalbo) would you ask Secretary Burgio your questions about the amendments, please?

MR. CAPALBO: We have copies of the proposed amendments to Senate Bill 2624. They are in two areas. Basically, you would be eliminating the coordinating committee and establishing the Arts Council. Then, in the second area, you want to change the matching numbers, as indicated on this sheet.

SECRETARY OF STATE BURGIO: Do we have copies of that? (addressing Mr. Felzenberg, Assistant Secretary of State, who was sitting in the audience)

ALVIN S. FELZENBERG: The matching requirement?

MR. CAPALBO: Yes.

MR. FELZENBERG: No, that wouldn't change. I heard you say that this Committee would not discuss the \$50 million amount.

MR. CAPALBO: No, we are not changing the \$50 million, but in terms of the bill itself--

SECRETARY OF STATE BURGIO: Do you have the amendment?

MR. FELZENBERG: The amendment with regard to the Arts Council was filed with the Committee a week ago. That is the only amendment we submitted.

SENATOR LIPMAN: Whose amendment is this?

ASSEMBLYWOMAN OGDEN: I think it is the same thing, but in different language -- the matching for private sources and then--

MR. FELZENBERG: Oh, yes. The one that would change the 2:1 match to a 1:1 match.

ASSEMBLYWOMAN OGDEN: That's what it is.

MR. FELZENBERG: I'm sorry; I misunderstood. It would be 50 cents on one dollar of public money.

SENATOR CARDINALE: So, you want those, also, to be included in your proposed amendment.

MR. FELZENBERG: If you would, please. Thank you.

SECRETARY OF STATE BURGIO: I would respectfully request that the Committee consider this.

SENATOR LIPMAN: That, we can do. Are there any other comments or questions for the Secretary of State? (negative response) Okay, Madam Secretary, thank you very much for coming today.

We had a gentleman here from the Madison Square Garden Corporation, but, unfortunately, I think he had to leave. May we have Mr. John Hyer, Executive Director of the New Jersey Symphony Orchestra, and Ms. Carolyn Clark, Executive Director of the New Jersey Ballet?

JOHN L. HYER: Thank you very much, Senator. I don't believe Ms. Clark is here today, but because I work with her closely, I know that I can speak about her problems and, also, about the operation of the State opera.

The subject I would like to address briefly is one of need. I am told that the Committee received a copy of this document (holding up document he is referring to).

SENATOR LIPMAN: Yes, we do have it.

MR. HYER: I almost feel as if I don't have to explain it, unless there is a real reason to do so. You can see, quite quickly, a list of the projects -- this folds out like so -- and behind them are some pictures of halls that are in disrepair. I think it would suffice if I just told you some of the experiences that we, as users, have had with these facilities. I am always drawing analogies, but I think it is safe to say that a symphony, a ballet, or a opera is somewhat like a diamond. If you put the diamond in your pocket, you still have a diamond, but there is no way to show it off.

New Jersey has no way to successfully show off its premiere arts groups. Of course, I want to stress, too, that this bill has to do with the visual arts and the museums, which we, as performing arts groups, very much support.

The pictures you have in the booklet are just representative. It would take a volume this large (demonstrates) to show you all of the facilities and what is wrong with them. We do have a slide show, which we would be glad to show you. We have just shown here: the John Harms Englewood Plaza, the William Carlos Williams Theater -- both of those are in Bergen County -- Symphony Hall in Essex County, the Trenton War Memorial, and McCarter Theater, both in Mercer County. We did not put in any examples from South Jersey because, quite frankly, at this point in time, there are no major facilities there. However, this bill would provide for construction under certain circumstances for those regions of the State which do not have facilities.

You have already been told that this is an emergency bill. No one can tell you how true that is like the Symphony. We lost a piano leg on a stage in Red Bank. It went through the stage and was sheared off. If you think it is not difficult to find a piano leg on Sunday morning at ten o'clock in Red Bank, you have another think coming.

The New Jersey Symphony has the sole distinction -- some people say they are tired of hearing this, but it's true -- of being the only major symphony that has been rained on in every facility it

has ever played at in the State of New Jersey. The roofs of these facilities are 60 to 70 years old and they leak. They leak particularly on my first violin section, and the violinists object strenuously.

The other thing you should be aware of -- and I found out that some stagehands just couldn't understand this -- is that the orchestra will not play when it is not 68 degrees on the stage. The stagehands thought, "Well, those prima donnas think they are really something; they won't play just because it isn't 68 degrees." A good woodwind instrument made out of ebony will crack, because of the density of the wood, if you blow hot air into the middle and the outside is a different temperature. I have had several very fine oboes, costing several hundreds of dollars, crack as a result of the inadequate heating in these facilities.

Well, one would say, "Why not get them heated?" The answer is that in many of these facilities the door that you bring the equipment in comes directly from the outside right onto the stage. When you open the door, all of the heat goes out, and it takes hours to fill the enormous column of air where the fly area is.

I'm being specific like this to show you the desperate -- not just because we want it -- but the desperate conditions under which the symphony orchestra plays. The floors which Carolyn Clark's dancers have to use are dangerous. Bones can be broken because the floors have not been properly maintained. The lighting in these facilities-- I know some theater managers are ready to kill me for being outrageous enough to say this, but the wiring is substandard. It is not good; not good at all. There are no acoustical shelves, and an acoustical shelf works just like this. If you have sound on the stage and you cannot get it out, what are we paying our money for? There is not one facility that has the capability of doing what the New York Philharmonic or any other orchestra in the United States can do, and that is to get all of the sound out to the audience where they can enjoy it.

Regarding the seating in these halls, most of it is uncomfortable. I am glad to report that Symphony Hall -- which is

going to be far ahead of this program -- is going to be affixing seats this summer, but many theaters have seats which are unusable. We sell a seat, and the person comes to us in desperation and says, "I can't find the seat." The seat has disintegrated and has been removed. There was one lady who came up to me -- and I am not making this up -- and told me that she had been skewered on her seat. I asked her what I was to do about that, and she said, "Well, I don't know." I said, "I can either get the house manager or the doctor, depending on how you want me to fix the problem." But, it is a serious problem, and one that is almost a health hazard in some cases.

Regarding parking, it is absolutely essential that we have safe parking. At the Trenton War Memorial, we do have safe parking, but that is not true throughout the State. There is literally no food service attached to these halls, so you can't really enjoy the total ambience of coming to a concert. If you would really like to get into the nitty-gritty, you should come with me and visit some of the dressing rooms. The dressing rooms are either boiling hot or freezing cold, or they are all cold, or they do not have lights, or the rest rooms do not work. In one facility, there is only one rest room, and you must expose yourself to get out of it. You open the door and get up at the same time.

These conditions make it impossible for us to ask world-class artists into this State. They simply will not come. Before Eugene Ormandy died, he said, "I will never come into this State again with the Philadelphians," because he had a terrible experience at one of our halls. The orchestra pits are too small. You can't perform a full-length ballet with 30 members, and yet, Carolyn Clark does it all the time. You have to cut the orchestration down. As Jerome Hines said, "Instead of being second to none, we're second to everybody." That condition must be changed.

Because of these halls, we cannot operate efficiently. Some halls are not air-conditioned; therefore they cannot be used in the summer. There are several halls which can hardly be used during the very cold months of the year because the heating systems are just too antiquated.

We're talking about a bill which has implications nationally. We have an opportunity here. I have been in the arts business for a long time. I was not supposed to speak on this issue, but I am going to put my two cents in. The matching requirement is essential to getting private individuals reinvolved with the arts. These facilities are essential so we can have people coming to arts affairs in their own State, instead of going to Philadelphia and New York. Look what happened to the Paper Mill when it was refurbished. I think they went from 9,000 subscribers to 31,000 subscribers.

My friends, that will happen all over the State when these facilities are fixed up. The matching requirement is absolutely essential, as is the panel of experts, so that the money will be well spent. That is my testimony, thank you.

SENATOR LIPMAN: Thank you very much, Mr. Hyer. Senator Cardinale?

SENATOR CARDINALE: I have no questions, thank you.

SENATOR LIPMAN: Okay. Senator Stockman?

SENATOR STOCKMAN: John, do your performances present themselves to a cross section of our citizens?

MR. HYER: They certainly do. In fact, it is an interesting thing. I did not anticipate your asking this question, but I have thought about it many times. In Newark Symphony Hall, for instance, we have great, great numbers from various ethnic backgrounds around the City of Newark. However, we are not able to attract the school systems in the suburbs, which is interesting, even though the concerts are free. So, you have sort of a reverse situation here. We are trying to figure out a way, not only to make these various educational aspects of our operation -- the symphony -- available to inner-city children, but we are also trying to find a way to get the suburban children to go there rather than to New York, which is their custom right now.

So, the answer is, I think that as far as the symphony is concerned -- and I would also say definitely the ballet -- you have a very strong commitment and, indeed, involvement with a total cross section of this State. We also perform for the elderly at the Garden State Arts Center, and the Hispanic community. I believe we are doing

about the best job of any symphony around when it comes to trying to deal with the total.

I also say this: Most of the time our performances are not in the suburbs. We are talking about theaters that are right downtown: in Lakewood, in Trenton, in Princeton, at Symphony Hall in Newark, the John Harms Englewood Plaza, and the William Carlos Williams Center. These centers will assist in the revitalization process like nothing else you can think of. It isn't going to be another glass tower in Newark that makes a difference in society. It will be someplace where people will say, "I had a good time, and I really feel better about myself. I really feel I am worth something because I saw a performance of," whatever it might be, "at Symphony Hall." Those are the kinds of experiences that kids remember, and I think that is kind of what we are talking about.

SENATOR LIPMAN: Assemblywoman Ogden?

ASSEMBLYWOMAN OGDEN: John, when we embark on revitalizing the centers, will your current school program continue with the breadth it now has?

MR. HYER: I would think it would be greater. With the revitalization of the halls, new dollars will come in from all kinds of quarters. I have seen it before in other places where I managed a symphony orchestra. That will spin off into greater education programs and different kinds of education programs. So, I think that not only will the commitment remain, but it will probably grow. Thank you.

SENATOR LIPMAN: Thank you, Mr. John Hyer of the New Jersey Symphony Orchestra.

I understand there are some people here with time constraints. One of them is Ms. Gloria Buck, who is a Trustee of The Newark Museum. Ms. Buck came all the way from Chicago to be here today.

GLORIA HOPKINS BUCK: Thank you. Good afternoon, Senator Lipman and members of the Committee. I am Gloria Hopkins Buck, and I serve as a Trustee of The Newark Museum, and as Community Gifts Chairman of the Museum's Development Campaign. I also serve on the Boards of the New Jersey State Opera, the Boys and Girls Clubs of Newark, and the North

Jersey Philharmonic Glee Club. I also volunteer as a public relations consultant and fund raiser for many arts, cultural, civic, and social organizations.

As a result of my active involvement with these organizations and my long residence as a citizen of Newark, I feel highly qualified to stress to you today the importance of art, and arts institutions, in the lives of our communities. The arts provide insight into one's history and culture, and into the history and culture of all peoples. They are exciting, uplifting, and meaningful. Whether sung, spoken, written, shaped, or drawn, the arts are a vital and significant part of the fabric of life.

I will take this opportunity to talk about just a few of the programs of The Newark Museum as an example of a cultural organization's involvement with a community and, what is more important, the community's active support of, and involvement with, this organization.

The Newark Museum was founded in 1909 by John Cotton Dana as a museum of art, science, and industry. Dana's unique philosophy created a museum of active service to the community, through exhibitions, programs, education, and a lending collection.

Today, The Newark Museum houses collections of paintings and sculpture, oriental, ethnological, classical, and decorative arts, as well as coins, currency, and science objects which, in many areas, have achieved national, and even international, recognition.

However, The Newark Museum is -- as it always has been -- more than just a storehouse. Our annual attendance is nearly 350,000, a figure which has doubled in the past 10 years, and which places us twenty-third among art museums in the nation, according to a recent survey of the Association of Art Museum Directors. Many of these adults and children visit The Newark Museum to take part in the host of outstanding public and educational programs offered each year. According to the survey just cited, The Newark Museum ranks sixth in the nation in terms of budget devoted to educational programs.

In 1984, for example, 78,000 children and adults visited in 1,900 groups from Newark, Essex County, and throughout New Jersey.

These groups attended guided tours by professionally-trained Museum docents, selecting in advance from our widely varied curriculum, which includes New Jersey ecology, live animals, African culture, arts of ancient Egypt, Victorian lifestyles, bronze sculpture, electricity, and computers. Hands-on workshops are also offered, in a variety of arts and crafts fields.

Junior Museum after-school and Saturday morning workshops, for preschool through high school-aged children, are fully subscribed each year. In 1984, we had over 24,000 children attending these lively and educationally productive classes. Junior Museum Gallery visitors totaled 66,000 -- young people who learned about the culture of Japan through a special hands-on exhibition experience.

Adult arts workshop students, 1,300 strong, participated in classes ranging from papermaking and basketry to calligraphy and handwoven clothing, as well as painting and sculpture. The Planetarium presented astronomy shows to 26,500 viewers of all ages.

In addition, the Lending Department, using its unique collection of over 25,000 objects, reached more than 124,000 viewers statewide in classrooms and through community groups.

Also, we have a very special Octoberfest for the handicapped, and a fabulous Seniors Festival is offered each year.

The Museum's exceptional collections provide the focal point for free public programs, as well as those educational offerings just mentioned. The Newark Museum's first exhibition to focus on the achievements of Afro-American artists was a 1931 Harmon Foundation show. The Museum is likewise no newcomer to the field of African art, having begun to acquire pieces in the early 1920s. These two collections, as well as special touring exhibitions, have provided the impetus for a host of activities.

In 1981, The Museum initiated a coordinated series of Black History Month programs, which The New York Times described as the major observance of Black History Month in the entire metropolitan area. Over 44,000 people have attended these gallery talks, films, lectures, and performances, geared for family groups. During the past five years, capacity audiences have heard such speakers as Nikki Giovanni,

Alex Haley, and Maya Angelou; seen performances by the Chuck Davis Dance Company, Al Gallman's Dance Theater, Cissy Houston and her family, and other noted classical and jazz artists. Currently, "Ritual and Ceremony in African Life" is the stunning installation in our Permanent African Gallery, one of the few permanent exhibitions The Museum is able to mount because of storage constraints and the fact that we do not have enough space to exhibit all of our possessions. In addition to the Permanent African Gallery, we have the "Twentieth-Century Afro-American Artists from the Collection." They are both on view in the Painting and Sculpture Gallery.

This fall, we will host an evening with the dean of black American artists, Romare Bearden, as well as a seminal lecture series with noted scholars presenting slide-talks on the history of twentieth-century Afro-American art.

The Newark Black Film Festival, which I am very much a part of, is another major program offered by The Newark Museum, although due to lack of sufficient space on premises, it must be presented elsewhere. This six-week summer festival of historical and contemporary films featuring the history and culture of black people in America and elsewhere, is hailed by critics as the longest-running and most significant black film festival in the country. Our audience is drawn from throughout New Jersey, as well as Manhattan, Staten Island, and Rockland County. We have hosted such special guests as photographers Gordon Parks, James Van Der Zee, and Roy DeCarava, filmmakers Haile Gerima, Gil Noble, Warrington Hudlin, and Paul Robeson, Jr. Over 2,400 people attended the opening of the festival's eleventh season, a screening of "A Soldier's Story" at Newark Symphony Hall.

Newark's major summer cultural event, the Black Film Festival is administered entirely by The Newark Museum, and is presented with the aid of our co-sponsoring organizations with funding from the New Jersey State Council on the Arts and the Johnson & Johnson Family of Companies Contribution Fund. Almost 31,000 adults and children have screened over 180 films at the festival to date.

The burgeoning attendance at these and many other programs clearly indicates that The Newark Museum has outgrown its current gallery and program space. Too often we are unable to accommodate people who wish to attend programs, or who wish to see treasures from the collection for which there is no room on the gallery walls. The completion of our Development Campaign will enable us to build permanent galleries, and to build an auditorium where we can continue to expand our program offerings. I urge you to seriously consider the enormous positive impact of the passage of S-2624, allocating funds for the cultural centers of our State, and its effect on improving the quality of life throughout the State.

Thank you for your time and attention.

SENATOR LIPMAN: Thank you very much for your inspiring presentation. Senator Cardinale, do you have a question?

SENATOR CARDINALE: No, Madam Chairman, I think the presentation was very clear.

SENATOR LIPMAN: Assemblywoman Ogden?

ASSEMBLYWOMAN OGDEN: I have no questions.

SENATOR LIPMAN: Thank you very much, Gloria, for coming all the way here.

MS. BUCK: It was a pleasure; it was worth it. I would like to ask the Committee to call upon Lynne Kramer and Dr. Penelope Lattimer because of their time constraints.

SENATOR LIPMAN: Yes, I have a note about that. Would Ms. Lynne Kramer, Director, Project Impact, Ridgewood, and Dr. Penelope Lattimer, Assistant Superintendent of Schools, New Brunswick, and President, Board of Trustees, Crossroads Theater Company, please come forward? Senator Haines is returning to our hearing now. Okay, Ms. Kramer.

LYNNE KRAMER: Thank you for your indulgence. Madam Chairman and members of the Committee, I am here to testify in favor of A-3031 and S-2624, the arts facility funding bills sponsored by Assemblywoman Ogden and Senator Stockman. My credentials appear in the thumbnail bio I have given you, so I will not take time for that.

I was thinking about this testimony, and I realized that 20 years ago when I moved to New Jersey and planned to continue my career as producer and director of theater for young people, I scouted the State high and low for professional performing facilities to effectively house productions of major theater, music, and dance events. I was shocked to find so few, and what were available were inadequately maintained and equipped. I had planned to bring to several regions in the State major companies such as the Metropolitan Opera's National Touring Company, which was available at that time, the famed Bolshoi Ballet, which was on the way back to Russia, but had a few days to spend in New Jersey, the New York City Ballet, and a production of England's Royal Shakespeare Company. However, there was no theater that could properly and appropriately meet the technical requirements that companies of this major size and importance needed.

It was embarrassing and unfitting for these great artists to have to perform in high school auditoriums with inadequate stages, no technical facilities, and with the acoustics of an echo chamber and, even worse, to try to fit these performances into a college gym turned theater. This atmosphere does not attract ticket buyers, nor does the limitation of staging permit the magic of the art form to be revealed.

That was 20 years ago. Hopefully, some changes have taken place as a result of a great deal of effort on the part of an active New Jersey arts community.

But, I now look around, and I am still dismayed. Although I see many more performances and visual arts facilities, the scene is not that much improved. Most are in disrepair, in varying stages of construction, or still in need of refurbishing -- all activities slowed or halted by the continuing lack of you know what -- yep, enough funds and enough of a commitment from the State to properly present the arts with their rightful glamour and magic.

As we see in neighboring cities, i.e., Philadelphia, which just hosted a highly financially and artistically successful international festival of theater, dance, and music for young people at the Annenberg Center, or in Albany, where an incredible selection of nationally and internationally renowned artists perform in a great

facility, the beauty and special ambiance of these facilities draw school and adult audiences not only because they are assured of an interesting taste of the arts, but because of the interesting sites themselves. Without question, this draws audiences. An attractive environment is all part of the glamour, excitement, and learning experience that is live theater.

Project Impact, of which I am proud to be the Director, has been bringing into the schools throughout New Jersey, theater, dance, music, mime -- all of the performing arts -- to young audiences for a great many years, 20 to be specific. We have provided students with a taste for the arts and an awareness of the joy and pleasure of attending exciting performances. Now that we have turned them on, where are they to go? I have been working on a package, for example, to bring in a great touring company, the Kaze-no-ko Mime Company, from Japan, and the famous Moscow Music Theater for Children with Bolshoi-trained ballet dancers. These programs are going to be appearing in Albany. I want desperately for the young people in this State to be able to see them, but it is impossible. Where are the facilities to accommodate these productions for inner-city, rural audiences and, for that matter, even the larger suburban audiences? Where can these programs be produced?

People have what I call "sand in their shoes." Once home, audiences are not anxious to leave the television. If they do leave home, movie theaters are so much more accessible, with better parking, and closer to their homes. Unless we begin to refurbish, rebuild, and construct new theaters and local visual arts facilities now -- right now -- we will certainly lose what little new arts consumers we have generated to date.

I have said nothing about cost-effectiveness or how arts facilities stimulate the economy of an area. I shall leave that to my colleagues. But, in passing, I remind you that student audiences are also an important economic market.

I have traveled across the country and to many parts of the world, including a recent visit to Moscow and Leningrad, in an effort to see what others are doing for young audiences in each art

discipline. Each time I return home green with envy when I see the many magnificent theaters, concert halls, and art museums in places like Birmingham, Alabama, Louisville, Kentucky, Minneapolis, Minnesota, New Orleans, Louisiana, and Honolulu, Hawaii. Those facilities are handsomely designed and are seeded with state and municipal funds. Why aren't we making that contribution?

It is my experience that quality facilities, meticulously maintained, instill in young viewing audiences a sense of both pride and participation in the presentation of cultural events and performances. Also unquestionably, this exposure to live performances in an aesthetically pleasing atmosphere broadens and deepens a student's total education.

As adults, we must provide these facilities from both our sense of responsibility and our sense of pride in the State of New Jersey. Thank you.

SENATOR STOCKMAN: Thank you very much, Ms. Kramer. Senator Lipman had to leave very briefly, but she will be back shortly. I know you have Dr. Penelope Lattimer with you. Dr. Lattimer, I believe you would like to speak next.

DR. PENELOPE E. LATTIMER: Good afternoon. My interest in supporting both Assembly Bill 3031 and Senate Bill 2624 is multi-faceted. First, let me speak as an educator. The incorporation of the arts in education is a legitimate and highly respected aspect of our State's responsibility to develop the whole child. Indeed, I and others believe that unless an individual is exposed to a wide variety of performing arts mediums, he or she is not an educated person, merely a schooled one.

It is woefully inadequate to confine learners to school buildings and school auditoriums for their exposure to the arts. Students' environments must be broadened and their educational grooming must include opportunities to study and to view artistic presentations in their proper setting. A cultural center, or centers, would provide the proper setting. Having such a facility in this State would make it economically feasible for boards of education to support extended learning opportunities, to sponsor student/teacher attendance at professional performances, and studio work for students and teachers.

Another prime attraction is the ability to publicly showcase the outstanding work of students and teachers. Educators, students, and parents throughout New Jersey have hungered for a cultural center. I remember twice participating in a Summer Arts Institute for teachers. Each year, this Institute that attracted and employed prestigious, fine performing artists to work with outstanding educators, was housed at Sandy Hook State Park in makeshift facilities. These inadequate facilities hindered the participants from reaching their full potential. Certainly, the final performances were not nearly as effective as they could have been had they been presented in an appropriate, professional setting.

The development of a cultural center will enhance educational opportunities in a myriad of ways to complement daily experiences of learning. For instance, the fine arts area could include a children's museum, where young people could view the work of their peers and where they could touch and construct art objects. The Artist in Residence Program can be expanded to a level that would exceed what any single district would ever be able to afford. Young playwrights' forums could be increased in number and a professional arena to present the work of young playwrights would exist. Dance and music would thrive and flourish because students and performers would have studios and stages to meet, to move, to create. Currently, little is offered to New Jersey's outstanding young artists to permit their artistic giftedness to flourish in their home State.

In 1958, when I was 11 years old, I was released from public school at noontime three times per week. Each afternoon I traveled to New York City to the School of American Ballet to pursue my training in classical ballet with students from the Performing Arts High School in Manhattan. Frequently we performed with the New York City Ballet Company. This continued for many years. I was fortunate because my school district accepted my parents' petition for early release. How do today's students cope? There exist few opportunities.

From its inception, I have been a member of the Board of Directors of the Middlesex County Arts High School. This program, the Summer Arts Institute, and the New Jersey Teen Arts Festival each

satisfies a need of the artistically gifted children around this richly unique State. Each of these programs struggles annually to continue. One part of their struggle is space. They, too, need a professionally equipped environment in which to flourish. They also need funding enough to offer scholarships. As trite as it may sound, today's student is tomorrow's audience and tomorrow's sponsor of the arts. The grooming process begins by stimulating in school-age children a lifelong interest in the arts as a means of leisure-time enjoyment.

Now let me speak as President of the Board of Directors of the Crossroads Theater Company. Uniquely one of only a handful of professional black theater companies in the nation, Crossroads selected New Brunswick as its home base. For seven seasons, Crossroads has been proclaimed for outstanding artistic achievement, and yet this record is being forged from a facility that is extremely humble. While we are grateful to have what we have, we need and desire more.

Some years ago, the announcement of a cultural center for the State to be established in New Brunswick was welcomed with glee and great anticipation. At the head of the cheering line were the executive directors, artistic directors, and board members of area organizations. Everyone was willing to cooperate for success. The business of producing the cultural center has moved very slowly, so slowly, unfortunately, that some arts organizations have closed their doors in the interim. This is sad and threatening. I can't help but think had the cultural center been a reality, business would have been better.

The Crossroads Theater Company, the George Street Playhouse, the Princeton Ballet Company, the New Jersey Symphonic Orchestra, the Opera Theater of New Jersey, the New Jersey Designer Craftsmen, and the Mason Gross School of the Arts are all professional performing groups located in the greater New Brunswick area. Other prestigious organizations bring cultural enrichment and entertainment to our State from other locations. Each has made a commitment to enrich the quality of life for all New Jerseyans. What is needed now is a professionally equipped house from which to operate -- a cultural center. Thank you.

SENATOR STOCKMAN: Thank you very much, Dr. Lattimer. Are there any questions from the Committee members? (negative response) All right, thank you, Dr. Lattimer.

Our next speaker will be Dr. David Listokin, Rutgers University Center for Urban Policy Research.

DR. DAVID LISTOKIN: I appreciate the opportunity of coming here today and, with the Committee's indulgence, I will be brief and summarize the findings of a study I conducted. This study was conducted by the Rutgers University Center for Urban Policy Research. You should have a copy in front of you of an Executive Summary titled, "The Economic Impact of the New Brunswick Arts." I would like to just refer to that and highlight some of the findings.

If you look at Exhibit 1 on Page 2 of the Executive Summary-- You have just heard about some of the cultural services being provided in New Brunswick, and what I would like to do is give a dollars and cents perspective of what that means to the revitalization of the City. Currently -- and this was dollars as of 1983 -- the George Street Playhouse, Princeton Ballet, and Crossroads Theater had a total expenditure, or budget, of approximately \$1.4 million and hired approximately 70 people. On top of that immediate impact, there were expenditures by guest performers for lodging and food of approximately \$55,000. More significant -- and I will return to this in a moment -- was really the audience, who they were and what they were doing. As of 1983, the George Steet Playhouse, the Princeton Ballet, and Crossroads attracted an audience of 65,000; this has expanded and will continue to expand. They expended, for food and retail goods, over \$200,000. If you look at the economic flow of the budgetary expenditures, the spending by the guest artists, and the spending by the audience, there was a bottom-line economic benefit of approximately \$1.6 million.

This is projected to expand considerably due to a number of factors. First, the divisional institutions -- the George Street Playhouse, the Princeton Ballet, and Crossroads -- will expand themselves, and you also have the entree of an important new player, the New Brunswick Cultural Center, which will increase the bottom-line dollar benefit in spending within the City from the \$1.6 million I

mentioned to almost \$4 million. The employment of the different arts institutions will also expand.

It is more than just dollars when you are talking about the economic connection between art and cities. If you look at Page 11 of the Executive Summary, Exhibit 3A, what we did was examine the residences of the arts audience. Where do the people live who are coming to New Brunswick to George Street, Crossroads, or the Princeton Ballet? We found that approximately two-thirds live in the greater New Brunswick area -- that's New Brunswick and surrounding communities -- but there was service to the entire State. There was a third coming from outside the larger New Brunswick area. There was approximately 8% from the Trenton area; another 8% from the Red Bank area. Again, there was service throughout the State and, I might also add, service outside the State, people coming from many locations to the different cultural performances in New Brunswick.

It is not just where they are coming from which is important -- you are attracting people to a city, which is key to revitalization -- it is who these people are. We found that the audience attending these arts facilities were people who, for the most part, would never come to New Brunswick; they would not be shopping there and they would not be dining there. So, we were bringing in a group which was less urban. They were suburbanites who were not shopping or eating in the City, yet because of this extra local attraction of arts, they were returning to New Brunswick.

This group not only was not there, which was important, they were really a marketer's dream. For the most part, they were affluent. I might add that the audience being served was not necessarily affluent; there was a cross section of income and a cross section of race. However, I think key to the connection between arts and cities -- and it is not necessarily cities, it is older suburban areas -- is that where most activities in the City have decentralized, such as shopping is now in malls, on strip centers, and so on, arts, for the most part, are concentrated in cities and older suburban areas. I think it is going to be a key measure to the revitalization of these areas if we can revitalize the arts. Those were the findings of the New Brunswick survey.

I might also add that a few years ago we looked at the economic profile of Englewood. We looked at how that City could be revitalized. We looked at the profile of the John Harms audience, and we found a similar connection. John Harms was attracting people to Englewood who basically would not be coming to that City. Once attracting these people, the cities can now focus on improving their retail businesses and improving their dining facilities to foster their revitalization. Thank you.

SENATOR STOCKMAN: Thank you very much, Dr. Listokin. I think that was very important testimony on this important study, and it will be very helpful as this legislation is further debated and, hopefully, voted on soon. Do the Committee members have any questions? (negative response) Thank you very much.

Our next witness will be Erik Sletteland.

ERIK SLETTELAND: My name is Erik Sletteland. I am currently employed by Mahony Troast Construction Company as a Regional Sales Representative. I am here today to discuss the following issues:

1) The economic stimulation and employment opportunities that would be realized by the commencement of construction on these projects.

2) The substantial penalties that would accrue due to their postponement or the inability to complete these building programs in their entirety.

Although what I am about to say would pertain to all the institutions contemplating construction, to illustrate my point, I will use, as examples, the William Carlos Williams Center and The Newark Museum, for whom we are currently retained as Construction Managers. But, first I would like to make two comments with regard to construction in general:

1) The cost of construction rises at a rate of between 5% and 5-1/2% annually, which means that the cost of completing the capital development plans of all 25 cultural centers listed on the Arts Council survey alone, is increasing at a rate of \$12,143,900 per year.

2) On a more encouraging note, however, 50% of all construction dollars are paid out in wages, while the remaining 50% is

spent on the purchasing of materials, which further stimulates local and State economies.

It is estimated that The Newark Museum expansion program will create approximately 115 jobs for a duration of approximately one year, while the William Carlos Williams Center will create an average of 40 jobs for a duration of approximately eight months.

In the case of The Newark Museum and the William Carlos Williams Center, the ability to realize the completion of their construction programs in one project would eliminate the substantial penalties associated with construction phasing, as well as substantially reduce the disruption to their continuing operations during this period. It is estimated that the amount of temporary construction and protection needed to secure these areas during their renovation, the loss in buying power and manpower associated with phasing, and the constant duplicity of effort, result in a cost increase of between 25% and 30%.

For example, the construction expense necessary to obtain a temporary Certificate of Occupancy for the Rivoli Theater in the William Carlos Williams Center was estimated at \$188,000, \$136,100 of which was for permanent improvements, while \$51,900, or 28%, was temporary. When the project advances to the next phase, a further amount of time and money will be lost in the removal of these temporary improvements. The ability to complete this project in its entirety would have allowed those funds to be directed toward permanent improvements, thus substantially reducing the project's overall cost. To give you another example of the rising costs of design and construction, in 1978 it was estimated that to complete the Williams Center in its entirety would be \$3.5 million. Today, it will cost \$3.5 million to complete the renovation of the Rivoli Theater alone. However, when this restoration is completed, the citizens of New Jersey will have at their disposal a facility which the League of Historic Americans Theaters estimates would cost between \$18 million and \$20 million in new construction dollars to duplicate.

Each of these institution's capital campaigns is a challenge, but it is also an opportunity. The realization of these projects opens

up a world of possibilities, a chance to entertain, and, more importantly, educate; an opportunity to celebrate and explore what has been created, and to inspire and challenge those who will create. Through my personal involvement with both The Newark Museum and the William Carlos Williams Center, as well as other cultural institutions throughout the State, I know this challenge is being met. I ask that your Committee do all in its power to assist these institutions in this most vital, worthwhile effort. Thank you.

SENATOR STOCKMAN: Thank you for your testimony, Mr. Sletteland. Do any of the Committee members have any questions? (negative response) Thank you again.

Our next speakers will be Don Streibig and Vicky Hardy.

DONALD R. STREIBIG: Thank you very much. I bring you greetings from the Chairman of the New Brunswick Cultural Center, Mr. Richard Sellers, who was here earlier, but who had to leave for another business appointment. He would also have spoken to the question of economic development.

However, I would like to speak to the theme we have here before us; that is, the challenge of this pending legislation which we think will be met and more than doubled and returned to the citizens of the Garden State.

In 1977, as manager of the historic Ohio Theater in Columbus, we applied for and received a National Endowment for the Arts Challenge Grant in their first go around. At that time, it was considered an experiment of great daring because no one really knew what the arts community could do by raising funds in response to this Federal program. The response was most impressive, so much so that the National Endowment Challenge Grant Program was extended beyond its original three-year trial period, and is now about to award its ninth round of grant awards. At the national level, they require a minimum match of \$3.00 in new or increased contributions from private and local sources during a three-year fund-raising period for each Federal grant dollar. It is a three to one match. Chairman of the NEA, Frank Hodsoll, recently reported that challenge grant recipients have exceeded all expectations by generating far beyond the requirement and far beyond anything ever anticipated.

The National Endowment sees itself as sort of a junior partner, and successfully uses the Challenge Grant Program to focus attention on the needs of the great arts institutions and on the vital role they play in our communities.

The Challenge Grant Program at the National Endowment is separate from their regular grants program and, as I understand it, the bill in New Jersey will be the same. It will be separate from what the State Arts Council appropriates for programing purposes. That is exactly what we hope to see happen here in New Jersey. Its purpose is designed to help achieve a stronger, broader, and more reliable funding base and to encourage greater citizen participation in developing community programs and facilities. Back in Ohio, that is exactly what happened. We received a \$300,000 grant from the National Endowment, and it was a great catalyst to our local efforts to renovate an old movie palace, which, by the way, was designed by the same architect who designed the State Theater in New Brunswick, the Strand Theater in Lakewood, and the Community Theater in Morristown. He was everywhere. We turned it into the leading showplace of the Midwest. The citizens of Columbus -- and by that I mean senior citizens, students, and children, as well as banks, corporations, and foundations -- contributed more than \$5 million, in response to this \$300,000 gift, to our bricks and mortar cause.

Historically, the NEA Challenge Grant has served as a catalyst for generating an average of more than \$7.00 in non-Federal matching dollars for every Federal dollar awarded. My colleagues and I representing arts facilities about this State foresee a similar impressive response to the legislation now proposed.

You can't imagine what an impact it has upon a local arts group trying to get the wheels in action to save the old Bijou, to be chosen by a select panel of peer artists and government leaders. It gives great credibility to the local project. Its endorsement is a great incentive for others to contribute to the cause. In a very competitive field, this subsidy will keep our artistic levels high and, certainly, our accountability to our constituents better focused.

In short, the National Endowment Challenge Grant theory -- and the philosophy behind it -- works. We hope you understand our needs and will let us show you how we can make it work for the arts facilities of New Jersey.

My friend to my right, Victoria Hardy, currently Managing Director of the William Carlos Williams Center, was a consultant to the National Endowment for two years, serving on the peer panel review of the National Endowment. She has some added insights from being on the side of the question that debated who should be the recipients.

VICTORIA HARDY: Thank you. I appreciate the opportunity to testify before this Committee. I will keep my remarks brief.

I am Executive Director of the William Carlos Williams Center in Rutherford. Prior to this, I spent six years at Stanford University in California as Director of their Professional Performing Arts Programs there.

I bring you greetings from a theater that has no seats and no plaster. We are not even working on the seats and plaster; we don't have any left. However, we have over \$5 million worth of construction that has already been completed, so we are a half-finished project that is working to pull off the rest of it.

Although we have a facility with no seats and no plaster, it has been rented by a theater company for the entire summer to perform in because they are that desperate for space in the northern New Jersey area. I speak to you as a member of a group, the Challenge Grant Panel from the National Endowment for the Arts. I think the comments recently made by the Cochairman of the President's Commission on the Arts and Humanities about the effectiveness of establishing a program that develops a match, said it all. He said, in a recent publication of the Arts Magazine, "I am frank to say that the National Endowment for the Arts matching grant is the crown jewel in fund-raising devices I have ever known. People have an innate desire to match the grant, and it is almost always accomplished. The grants must often be new money. The people who make them almost invariably become active, continuing supporters of the institution which they have helped. The people go on to attend performances or exhibitions, and become

volunteers and board members. It is a classic example of widening the base. The Endowment does its best, and it is amazing how citizens respond when they have to."

Having come from a situation where the Williams Center experienced a number of financial problems in trying to establish itself and restore its facilities, and which has raised over a million and a half dollars in the last 22 months from the northern New Jersey area, I am here to tell you that a Challenge Grant Program works. There is money out there to be raised for our regional facilities.

If there are any questions from the Committee about that process, I would be happy to answer them.

SENATOR STOCKMAN: Thank you very much. Do any of the Committee members have any questions? (negative response)

What about the matching grant proposal in this legislation? Do you have any suggestions about the ratio?

MS. HARDY: I think the proposed amendment, which would give us a stronger incentive for the private sector by matching private dollars one to one and public dollars two to one, is excellent because, you know, I think we want to generate as much involvement from the private sector as we can, and to be able to go to them with a strong reason for giving us money is the best reason you can give me.

SENATOR STOCKMAN: Thank you very much, Ms. Hardy and Mr. Streibig. Is Floyd Bragg here? (affirmative response) Mr. Bragg is Chairman of the Board of Governors of Rutgers University.

FLOYD BRAGG: Thank you very much, Senators and Assemblywoman Ogden. I don't want to appear under false credentials. It's true that I am Chairman of the Board of Governors of Rutgers University, but I am really here because I was the Chairman of the Board of the Paper Mill Playhouse during its critical years and, also, Cochairperson of its fund-raising campaign to rebuild the Paper Mill Playhouse.

I am really here to tell you a success story, and to tell you, as one of my friends would say, "You done good work," because the Governors of this State, the legislative members of this State, and the legislative leaders had the foresight to be supportive of the Paper Mill Playhouse.

Let me first speak for Sonny Werblin, who was here but who had to leave for another appointment. He wanted to make a few comments about why he thought this bill was appropriate and should be supported. He wanted to draw an analogy between the Meadowlands project and the arts in the State. He said, "If we look at the Meadowlands now, we know what it has done. It has done a lot for the economy of the State; it has contributed to our people's pride in the State; it has made New Jersey a more attractive place for businesses to establish themselves; and, it has helped to create an attractive economic climate in the State." He just wanted to draw that analogy because he thinks the arts can do the same thing for the State that the Meadowlands did in the sports area.

Let me take you back to January, 1980, when the Paper Mill Playhouse burned to the ground. I had just come on board a month before. Some of my friends wondered if I had had anything to do with it. But, it was true that it was an arsonist who set fire to the Paper Mill Playhouse. Listening to John Hyer, I could only wonder about some of the other facilities in the State which we think are in, you know, reasonable condition. Could they also burn to the ground? Fortunately, when the Paper Mill burned, it was during the day and there was no one there.

SENATOR STOCKMAN: Don't give anybody any ideas now, Mr. Bragg.

MR. BRAGG: I know. When we first met -- and Assemblywoman Ogden can go back to those days with me -- the Board didn't know whether we should rebuild. We didn't know whether we could raise the money to rebuild because the Paper Mill Playhouse had no experience in raising money. This was a critical issue. Governor Byrne and the legislative leaders of the State said, "We think you should rebuild, and we want to support you." In those times, money was rather tight. You know, we didn't have surpluses like we do today. So, there was nowhere to go for the money but to a line appropriation.

In September, 1980, we received \$350,000 from the State. That was the basis on which we recruited people to raise money. We lost some Board members, who said, "We don't want to raise money; we

don't think we can do it." Maureen can tell you. We had \$1 million worth of insurance, which was about all the insurance you could get on a building of that age. From that small beginning, 77 corporations, 26 foundations, the National Endowment for the Arts, and over 3,000 private individuals came forward. We raised \$3.5 million. We also had to borrow from the New Jersey Economic Development Authority. We still carry a debt of \$1 million, and perhaps no theater or arts organization can really carry a debt because you can't make it at the box office as a nonprofit organization.

We were very successful. We raised 90% of our budget from the box office, which means that we have to raise only another 10% from gifts, but that is unusual. Most theaters-- Well, the median of all theaters across the country is 65%. That gives you some idea.

Now, what's happening? Why has this been a success? Those of you who have been in it have seen that we have built a first-class theater. Our operating budget has grown from \$1.6 million before the fire to \$6.3 million at present. So, you can see, as some of the other speakers have talked about, the economic impact of success. Our annual attendance has grown from 200,000 to 400,000, probably the largest attendance of any theater in the State. Our number of season subscribers has grown from 6,000 to 33,000. That is the largest number of season subscribers anywhere in the country. Again, someone talked about when people give money, they get involved, they tell their friends, and they help to sell tickets.

Our children's attendance -- and I think this is particularly important -- has grown from 45,000 to 60,000. These are children, by and large, who are bused in from the school systems in New Jersey, from further south than New Brunswick up to Bergen County. There are large numbers coming from Newark, East Orange, Orange, and all of the urban areas.

So, I think we have had a very positive impact on the economy. We have had a positive impact on the quality of life in the area. We have had a positive impact on educational values. Then again, I think we are beginning to have a national impact that raises New Jersey's recognition across the country. Our shows, by and large,

are produced and cast by the Paper Mill. They are not stock shows brought in from somewhere else. One of our shows, "You Can't Take It With You," went on to Kennedy Center, then on to Broadway, and is currently being seen on Cable television. That is bringing national recognition to the Paper Mill Playhouse and to the State because the credit lines show that. We are getting more and more inquiries from regional theaters across the country regarding picking up our shows after we produce them.

I think this is a success story of what happens when the State comes forward, as it did with three line appropriations amounting to \$650,000 for the Paper Mill Playhouse rebuilding project. It gave us the inspiration to raise the money, and I think a matching gift program, where the money is available up front, will enable other institutions to do similar things.

Thank you all very much for being patient and for listening. You have great staying power, I must say.

SENATOR STOCKMAN: Thank you very much, Mr. Bragg. That is quite a success story, and it was very interesting to hear about it. Do any of the Committee members have any questions of Mr. Bragg? (negative response) Thanks again for joining us and contributing to the record.

May we have Dr. Clement Price, Chairman of the New Jersey State Council on the Arts. Clement, how are you? It's nice to see you.

DR. CLEMENT PRICE: I'm fine, thank you, Senator. Good afternoon. It is my pleasure to appear before this Committee as Chairman of the Arts Council. Let me also state for the record that I have the great honor of serving as First Vice Chairman of the National Assembly of States' Arts Agencies.

Recently, I had the distinct honor of appearing before a House Select Subcommittee on Higher Education. That Committee, as some of you might know, is charged with the responsibility of reauthorizing the National Endowment for the Arts. I bring this testimony just briefly to your attention because it is part of a string of very interesting developments that I have been a part of as Chairman of the

Arts Council. Last year, Frank Hodsoll visited this State for the first time. Most recently, Anthony Turny, also from the National Endowment for the Arts, appeared at an Arts Council meeting. New Jersey, it seems, is very much being watched by our sister states across this great land. When I joined the Council in 1979, however, this was simply not the case. New Jersey was popularly referred to as "an artistic cultural wasteland." An early twentieth century novelist once wrote, "If you want to stay at home, you should live in Newark."

With few exceptions, just a few years ago, arts organizations throughout the State did not have national or regional distinctions. Much has changed. Through the leadership of this Legislature and the Governor, the Arts Council's budget has been dramatically increased. This year we are coming in at \$8.6 million. Critical to this arts development, of course, are arts groups and artists themselves. Most arts organizations that are funded by the Arts Council are systematically involved in audience development and systematically involved in board development. Many of the stronger arts organizations have brought computers on to assist them in this kind of work. There is coalition building. You may know that some months ago, hundreds of our neighbors and friends assembled here in Trenton in support of the legislation which is before this Committee, and in support of an increase for the Arts Council's budget. I should add that most arts organizations throughout the State, in keeping with arts organizations across the United States, are involved in long-range planning.

However, at the same time, there has been an obvious problem with respect to the most important link in arts development, and that is, of course, the issue I would like to just briefly draw your attention to again. I think all of the platitudes have been stated, all of the statistics have been given, you have heard considerable testimony, and there is other testimony coming after mine. But it is very important to understand the critical link in arts development, which seems to me would be facilities that enable artists to perform and audiences to enjoy the arts in an aesthetically physically appealing environment, and this is woefully lacking in the State of New Jersey.

I was just reminded by my dear friend and colleague, John Hyer, that more New Jersey residents go to arts events in the State than there are New Jersey residents in our overall population. This is a stunning statistic. It would seem as though arts have come alive, and that the popular movement and appreciation for arts has finally come to pass in New Jersey.

I won't recite the litany of sad stories, the horror stories that John Hyer has been reminding us of for many years now. It just seems to me that -- and I say this not only as the Chairman of the Arts Council but as a student of history -- that we are at the crossroads in New Jersey. The capital funds that this bill would generate are desperately needed to make needed repairs, for refurbishing, and for restoration. The infrastructure of the State's arts environment needs this bill. I remind you that this is not a frill need. Some years ago -- I would say about 10 years ago -- the arts were widely seen as a middle-class exercise, something for the suburbanites, something for those who could afford the leisure time for the arts. This simply is not the case. It is clearly a quality-of-living issue. I increasingly see it as an issue which is linked to civil rights and the general elevation of our people, as I have said to Senator Stockman several times.

It seems to me that this bill would have an interesting and powerful multiplier effect in terms of construction and, more importantly, in terms of human uplift. In short, this bill would bring to New Jersey a much needed distinction. This State needs to go on record as being fundamentally committed to recapturing the glory of its past. When you look at some of the structures that would be assisted by this bill -- the Newark Symphony Hall, The Newark Museum, and the other facilities upstate and downstate-- We're talking about facilities that were invested in and built by our grandparents. If these facilities do not survive the twentieth century, and I am afraid that many of them will not, we have buried a part of our past, which is linked to our very being as a democratic people.

Many of the facilities that would be assisted by this bill represent the finest architecture in the Mid-Atlantic states. This is

also important. Some years ago, Isaac Stern, in a concert at Newark Symphony Hall, asked me, "What is the Arts Council doing for the Newark Symphony Hall?" Well, the Arts Council, as you know, does not have the financial largess to provide for capital improvement in Newark Symphony Hall. But Isaac Stern told me that that hall is one of the finest halls he has ever played in and, of course, the great violinist has played in all the major halls across this land and beyond.

More recently, our consortium met at The Newark Museum, and my colleagues on that Board were absolutely amazed at the quality of The Newark Museum. They had heard about it; they heard it was a fine museum, but they had never visited it because New Jersey does not have the compelling image to attract people to it to visit the halls, the museums, and the other facilities that would be assisted by this bill.

In conclusion, on behalf of my colleagues and the staff of the Arts Council, I urge your support of S-2624. It would allow the State of New Jersey and its infrastructure to keep pace with the talent and vision that are alive and well in the State.

Thank you very much.

SENATOR STOCKMAN: Thank you, Clement. Do any members of the Committee have any questions of Dr. Price? (negative response) Thank you very much.

DR. PRICE: Thank you.

SENATOR STOCKMAN: We have three speakers from the Walt Whitman Center who perhaps could come up now -- H. Alonzo Jennings, Denise Buzz, and Virginia Steel.

H. ALONZO JENNINGS: That number has been reduced to one. Senator Lipman, members of the Committee, ladies and gentlemen: I am H. Alonzo Jennings, Executive Director of the Walt Whitman Center for the Arts and Humanities. I will be speaking on behalf of that institution, which is located in Camden. I am going to sort of diverge from my set pattern. I have been making notes as I sat here and listened to the extraordinary series of presentations and comments.

The Walt Whitman Center is not one of the institutions listed for capital funding in the bill. However, I would like to speak with great passion and support for Senate Bill 2624 and Assembly Bill 3031.

I would like to emphasize the need for the bills, not only as they relate to the State being second to none in the arts, but, in particular, that the fund may eventually expand to include sorely needed arts facilities and programs in southern New Jersey, particularly the City of Camden and its surrounding municipalities.

The report, "New Jersey and the Arts Second to None," the presentation on the statement of commitment on the part of concerned New Jersey arts centers, and the Legislature, very convincingly outlined what is needed to improve the status of cultural arts in the State. I noticed something important though in reading the report. Of the 25 New Jersey arts centers' projected summaries, none were from the Camden area. I would like to further point out that the New Jersey State Council of the Arts printed a report on grants moneys appropriated throughout the State from 1980 to 1985. Of those appropriations, \$17,867,933 went to northern counties, and \$1,466,855 went to southern counties. The total dollar ratio was \$12.19 to \$1.00, northern counties to southern counties, respectively; 92.42% and 7.58% of that northern to southern. The per capita ratio was \$4.10 for the North, to \$1.00 for the South. We need as much as we can get in southern New Jersey.

The New Jersey Council of the Arts' Southern Jersey Issues Committee published these figures in its efforts to document the need for State participation in southern New Jersey, particularly Camden, its largest concentration to the South. Council members have explored what the City has to offer and to target moneys for the development of existing programs.

Northern New Jersey cultural institutions have traditionally received the bulk of State funding from the Arts Council, while very little, proportionately, has gone to southern New Jersey, except for a few programs in Atlantic County. Southern New Jersey needs Senate Bill 2624 and Assembly Bill 3031 now, and in their future manifestations.

Now to focus on the City of Camden. The City of Camden has a population of approximately 90,000 people. Camden County residency is approximately 300,000. Camden, as I stated earlier, is the largest city in southern New Jersey. It has a minority population of 97%. The

needs of Camden are legion -- the youth, the minorities, the senior citizens, the handicapped, the poor, and the dispossessed. The needs of youth in particular are staggering. The YMCA is the only operational community center in the City of Camden. Art and music have recently been eliminated from the regular curriculum in the Camden school system, and there are no weekend activities for the youth of the City.

I note the significance of the fact that the City of Camden was forced to sell a building, which was donated to the City in 1913 by the founder of RCA, to Rutgers University because it did not have the several millions of dollars needed to maintain the building, particularly the roof, the severe water damage to the walls as a result of the damage to the roof, and other structural problems. The Whitman Corporation, which began in 1976, did not remotely approach being in a position to raise the funds necessary for capital improvement. The result is that beginning in September, 1985, we will have to share our facilities with Rutgers University. While there are advantages to that, there are also some disadvantages. It means giving up office space; it means sharing our auditorium with classes from Rutgers; and, it also means giving up part of our independence and part of our identity.

The Whitman Center for the Arts and Humanities is the only cultural center serving the needs of the City of Camden and, to a great extent, serving the needs of the Camden County area in general. I would say that also extends into portions of Burlington County. The City is experiencing the initial throes of a revitalization. I note the Campbell Soup Company's commitment to rebuild its world headquarters in Camden. I note the infusion of moneys into the City by the State to build a world-class aquarium in the port area, and the increasing infusion of small businesses into the area. Our programing for 1985-1986, in particular, and our projected five-year plan, are designed to facilitate the tremendous needs which exist in Camden and in the entire area -- expanded children's programs, fine art exhibitions, history and drama, and poetry, which has been our mainstay since our creation because we initially came into existence as the Walt

Whitman International Poetry Center, along with tremendous jazz and classical musical programs.

Our plans for the near future are to again expand the children's programs, and to establish a school where we will offer classes in the arts and humanities to the youth of Camden, something that is sorely lacking at the present time. We feel we will grow by at least 50% to 60% over the next two and a half to three years.

In closing, we support both bills. We sincerely hope that the bills will be passed. We hope that this is just the beginning. We would like to have been a part of this initial appropriation. We were not, but we are not crying over spilled milk. What we are asking, though, is that in both the short and the long run, the Committee and the State will seriously consider the lack of support and the lack of funding that has gone into the southern New Jersey area. In future manifestations of any legislation coming out regarding capital funding for the State, we hope you will consider placing additional moneys into the City of Camden, and the southern New Jersey region in general.

Thank you very much.

SENATOR STOCKMAN: Thank you very much, Mr. Jennings. Someone complimented the Committee for their staying power. I thank you and the last two speakers who will be coming up for staying. I would like to say, frankly, that it was interesting to hear of the progress of the Walt Whitman Center. I think the point about the problem of balance between North and South Jersey is a subject of continuing concern to the Arts Council, and I think Clement Price would confirm that. There has been a growing effort to try to rebalance that. I think it is to your credit that you are supporting this legislation even though at the moment it would appear that the Walt Whitman Center may not be directly affected by it. I think this is an ongoing issue that can be explored, and it may not necessarily continue to be the case.

I appreciate your coming up, and I am sure the other Committee members appreciate it too.

John, did you want to say something?

MR. HYER: That does not necessarily have to be the case. The 25 examples are simply that. There is no closed door here.

SENATOR STOCKMAN: I didn't know whether the design of the Center was such that at the moment it could not comply. But, you're absolutely right. The legislation--

MR. HYER: I would think that as long as they have the skills to match the money, and the project is of a reasonable magnitude, there is no door closed. The people from southern New Jersey who have projects that are not included in that 25 should not feel--

SENATOR STOCKMAN: Left out.

MR. HYER: Not at all.

SENATOR STOCKMAN: Frankly, they should be in the mix. I think that is a good point.

MR. JENNINGS: That's good to know.

SENATOR STOCKMAN: Mr. Jennings, I think, frankly, that there would be a lot of sympathy for finding some opportunities to spend some of this money in the southern part of the State because of a recognition that this is a legitimate issue of concern to people in the Legislature. I think it was good that you were here today. It was good that we heard from you, not only the Committee, but the people in the audience who are part of the leadership which I think is going to help to shape the implementation of this legislation, if and when it becomes law. So, thank you very much.

Do any of the Committee members have any questions? Yes, Senator Haines.

SENATOR HAINES: I just want to compliment the speaker, Mr. Jennings, on his bringing out the point that South Jersey is still there. It is an important part of the State and it gets overlooked, as it has in this bill and in many, many other pieces of legislation, by many things that happen here in Trenton. I hope the sponsors of the bill will take what you had to say into consideration. Your speech was very good. Thank you.

MR. JENNINGS: Thank you very much.

SENATOR STOCKMAN: Senator, incidentally, the legislation specifically suggests that regional concerns and regional balance be taken into consideration during the course of making these grants.

Okay, thank you, Mr. Jennings.

MR. JENNINGS: I read that, and I just hope that it happens.

SENATOR HAINES: I would just like to say that when you look at the state of the arts in the southern part of the State, particularly in our immediate environs, the Walt Whitman Center is one of the few, perhaps the only institution in that area, that has the potential of being a truly regional center for the arts. We have the facility, albeit a small one, but it is fully equipped. We feel we have the capabilities to make a major impact and to play an important role in the arts in southern New Jersey.

Again, thank you very much.

MR. JENNINGS: Thank you.

SENATOR STOCKMAN: Assemblywoman Ogden, do you have any questions?

ASSEMBLYWOMAN OGDEN: No, I don't. I would just like to reaffirm what John Hyer said before. Certainly, when all of us participated in drafting the bill, it was with the knowledge that possibly first it would be the northern cultural centers that would be helped because, frankly, it is an accident of history. The population has been in the North; that is where the theaters have been. This is why it tended to focus on them. But we really have an affirmative obligation to also support, say, new construction down in the South, where there are not any cultural centers of regional significance. We specifically put that phrase in the bill so that the South would not be overlooked, because increasingly that is where the population is going. That is going to be almost as populated as the North one of these days.

I know Lakewood has an application. I think they are coming along with one in Atlantic City and in Cape May. Just because the total development plans are not ready at this point, that certainly does not mean that in the next year or two the proposed cultural centers in the South will be overlooked. They will certainly be given very high priority.

SENATOR HAINES: We have a Cowtown Rodeo.

SENATOR STOCKMAN: Okay, we'll keep that in mind. Thank you, Assemblywoman. We have two final speakers. Wayne Braffman has agreed to be our final speaker to, I guess, illustrate his absolute

tenaciousness and willingness to hold out. Philip Thomas of the Woodson Foundation is here. Mr. Thomas is welcome to speak -- that is, if he is still in the audience.

PHILIP THOMAS: Thank you very much for affording me the opportunity even though I was not included on the list of speakers. I am here to speak in favor of the bills. I think they are very important. Since I do not have my remarks prepared in written form, I would just like to give you a little background on myself and assure you I will forward a copy of my remarks to you.

I am a New Jersey resident, and have been most of my life, since I was about five years old. I went to school at Montclair State College, where I received a degree in theater. I founded the Greater Paterson Arts Council in Paterson, New Jersey. I worked at the State Arts Council here in Trenton for three years under the leadership of Dr. Clement Price. I have been involved in the NEA as a fellowship winner and, also, as a panelist. I recently completed two years at Newark Symphony Hall as Director of Marketing. Right now, I am President of the Carter G. Woodson Foundation, Chairman of the Minority Arts Issues Committee of the State Arts Council, and Chairman of the Arts Task Force of the New Jersey Black Issues Convention. Both of these bodies recently passed resolutions in favor of A-3031 and S-2624, and we are very hopeful that the appropriations will be made and the legislation enacted.

New Jersey needs the support of our legislators in maintaining our cultural facilities and, also, restoring those that are in need of repair. Having worked at Symphony Hall with Wayne for two years, I am well aware of the needs of that particular facility. I am also well aware that if there isn't help very soon for the Newark Symphony Hall, it will be on a route toward deterioration. It really needs the support of these bills.

I would also like to state that we have some of the finest cultural institutions in the country in the New Jersey Symphony, the Paper Mill Playhouse, and our other fine cultural institutions. I would like to include a point of view that I think needs your consideration, and I think my colleagues will agree with me.

Currently, in New Jersey, there is not a major cultural center that is devoted to the presentation, collection, acquisition, exhibition, or preservation of African-American theater, dance, music, literary arts, or visual arts. Currently, there is not a facility in New Jersey that is managed or operated by the African-American community of New Jersey. I think if we allow Senate Bill 2624 to go through without addressing the needs of this particular taxpaying portion of our citizenry, we will be making a very big mistake.

The needs of the African-American community are great. Currently, there isn't a facility, with the exception of the Crossroads Theater Company, which presents the work of black playwrights. Just think if the Crossroads Theater Company did not exist. Where would African-American playwrights have the opportunity to present their work? We have some of the finest black playwrights in the country. Don Evans lives in New Jersey. Don Evans' plays have not been presented by any other theater company in New Jersey, aside from the Crossroads Theater Company. We have some of the greatest musicians -- jazz, classical, opera singers -- who do not have an opportunity to perform or to further gain visibility by the presentation of their works because no institutions are interested in presenting their works on a regular basis.

Unless we make some kind of a provision to address the inequities, this bill will be of no meaningful significance to New Jersey's black population, who comprise a sizeable portion of New Jersey's taxpaying citizens. We realize that all of these institutions have audiences that are made up of black citizens, but very few of these institutions present our black opera singers, our black classical musicians, our African dance companies, and our jazz musicians. We have to look at this bill from the point of view of: Does it serve artists? That is the ultimate goal of the project. Audiences are great, and I think we should make opportunities to serve audiences. But, we also have to ensure opportunities to increase visibility and support for artists, because they are the purveyors and the conveyors and the interpreters of our culture. So, unless we provide a provision to ensure that artists' work is seen, then the bill will be meaningless.

I would like to reiterate the importance of the comment on the Challenge Grant. The National Endowment for the Arts created the Challenge Grant. The importance of the Challenge Grant cannot be stated in terms of what it has meant to cultural institutions around the country. The National Endowment for the Arts also had the wisdom to create a sister program to the Challenge Grant called the "Advancement Grant Program." This particular program is geared primarily toward black, Hispanic, and small minority emerging organizations, so that they also have a chance to compete for the same kinds of dollars and opportunities that the Challenge Grant afforded, but they do not have to compete with the larger, major established institutions. The National Endowment for the Arts had the wisdom to create the Advancement Grant Program so that the smaller organizations would have an opportunity to compete for the dollars which are so important to the growth, development, and establishment of small minority organizations.

It is very important that we look at the NEA as a model for what we are doing. In New York City, there are many fine institutions that have benefited from the Advancement Grant Program. I am quite sure we can use that wisdom to make New Jersey a model of fairness and equity.

Most important, though, is that funds be appropriated and legislation -- S-2624 and A-3031 -- enacted, because without the support of the Legislature in passing those two very important bills, the cultural institutions which currently exist will no longer exist, as Mr. Price said, into the twentieth century.

Thank you very much for your time. I hope you will take the views of all of my colleagues who spoke before me into consideration. Thank you.

SENATOR STOCKMAN: Thank you very much, Mr. Thomas. One tiny correction. Don Evans is a neighbor of mine, and a friend, and we did get around to showing one of his plays at the Mill Hill Playhouse here in Trenton recently. So, New Brunswick alone has not had all of his plays.

MR. THOMAS: You're right.

SENATOR STOCKMAN: Senator Cardinale, do you have any questions?

SENATOR CARDINALE: No questions.

SENATOR STOCKMAN: I believe we have come to our last speaker, and he is Wayne Braffman, Director of the Newark Symphony Hall.

WAYNE BRAFFMAN: Thank you, Senator. I had two reasons for asking to be last. One is, I believe in the Bible -- "The last shall be first." Should this bill become law, I hope you will remember that. But the more important reason I asked to be last was, it is my job to summarize the testimony you have heard today and, hopefully, put it into a perspective that will allow you to move forward from this date.

At the very beginning, Maureen Ogden mentioned five categories of testimony that you would be hearing. All of the speakers who have preceded me have talked about one or more of those subjects. So, I would like to summarize them now.

You have just received two pieces of paper. One is a copy of my testimony, but the other -- as concise as I could make it -- is one sentence for each subject. I think those comments bring across the heart of what we have tried to say. I hope you will take that one-page sheet and keep it with you. If you have any questions, refer to that first. I think it will jog your memory and remind you of what you have heard today the next time the Committee meets to vote on this legislation.

The first item is the need for these facilities. People all across New Jersey have registered their desire to have access to the best in the fine and performing arts in close proximity to their own communities. This is not at all surprising given this State's great and long-established home rule tradition. What is surprising -- and even shocking -- is that many regions of the State have no facilities to house the arts, and, where facilities do exist, they are, almost without exception, in a state of advanced deterioration. Many of our facilities have not been upgraded since they were built 50 or 60 years ago. Try to imagine, if you will, just for a moment, driving along the Garden State Parkway if there had been no lane widening projects since

it was first built; imagine Newark International Airport without the modernization program of the 1970s; or, imagine General Motors trying to manufacture cars today on the same assembly line and with the same technology that was used in 1925. The answer is that you cannot possibly imagine such absurd situations. Yet, this is exactly the condition of the arts industry in this State as it tries to serve the people of New Jersey and compete effectively in the region.

Second, the bill, S-2624: This bill will establish a \$50 million Cultural Capital Improvement Fund to be administered by the New Jersey State Council on the Arts, with the advice and support of a panel of nationally recognized experts. The mechanism for disbursing State funds is the "Challenge Grant Program." This method is recommended because it maximizes the impact of every dollar spent by the State by requiring one or two dollars of matching funds to be raised for every dollar of State funds expended. No single facility may receive more than 10% of the total fund, thus guaranteeing that all regions of the State will be served. Review by a panel of nationally recognized arts experts will guarantee adherence to quality standards in the design and renovation of our facilities. We believe this bill has been carefully and thoughtfully structured.

Third, matching funds and the question of prestige. With this legislation, the State of New Jersey has the power to change the climate within which our arts institutions must operate. By establishing this Challenge Grant Program, the State of New Jersey will focus national, as well as local, attention upon us. The success of the National Endowment for the Arts' Challenge Grant Program provides a clear indication of the beneficial impact that this legislation can have. The prestige of being selected by a nationally recognized panel and designated as a Challenge Grant recipient by the State of New Jersey, will catapult an arts institution into an atmosphere of enhanced fund raising potential. There is no doubt in my mind that municipalities, counties, corporations, philanthropies, and individual New Jerseyans will respond positively to this challenge.

Fourth, the economic impact of the arts. You have received written and oral testimony from sources as diverse as the Port

Authority, independent consultants, economists, and mayors, all attesting to the stimulative economic effect of cultural facilities operating at full capacity. By their very nature, the arts are, and always will be, a labor-intensive industry. People going to and from arts events represent a demand for goods and services which is normally met by restaurants, shops, and small businesses springing up adjacent to arts facilities. The arts are thus seen as a clean industry, one that attracts additional investment. This pattern has been repeated across the nation in rural, suburban, and urban situations alike. Going beyond this immediate impact of jobs, income, sales, and tax generation, the arts and arts facilities also have the unique power to change and soften the image of even the hardest, most maligned cities. Look at almost any ad in The Wall Street Journal encouraging businesses and industries to locate in a particular city or state, and somewhere in that ad you will see a picture or a reference to that region's cultural institutions. The Port Authority summed it up best in its 1983 study of the arts by concluding: "There are probably few areas in which public investment carries such a high monetary return to this region."

And finally, the quality of life issue. We came today as representatives of the people of this State who attend our events; as spokesmen for the school children who would otherwise be denied exposure to some of the most beautiful elements of their heritage; and, we came on behalf of all of those New Jerseyans who feel forced to travel to New York and Philadelphia for cultural enrichment and spiritual uplifting because they don't believe there are quality arts and arts facilities in their home State. I'm not talking about small or elite groups of people. Without exaggeration, I'm talking about millions of New Jerseyans from all walks of life, from every corner of the State, from every racial and ethnic background, and from every economic condition. And why such a universal demand for the arts? To be honest, I don't really know. Perhaps in this high tech world, people have a growing need to experience beauty together and to touch each other -- something you cannot do through a video screen. We tell our children not to do drugs, but have we given them something better

to aspire to? As for the rest of us, maybe we are just proud of our State and only want the best for it, whether it be education, sports, or, in this case, the arts and cultural facilities.

We are firm believers in our motto, and I hope after today you will join us in wearing this button and also declaring: "New Jersey and the Arts Second to None." Thank you.

SENATOR STOCKMAN: Thank you very much, Mr. Braffman. That completes the testimony on Senate Bill 2624 and the public hearing of the Senate State Government Committee. I think the testimony was very enlightening and I hope it will be well reported by the media. I hope no one here believes that the job is done by any means. I would encourage you in terms of the Senate bill to appeal to your individual legislators, to appeal especially to the leadership of the Senate, and, of course, to appeal to the membership of the Revenue, Finance, and Appropriations Committee, through which this bill will also have to pass.

I am optimistic -- well, I was optimistic before this hearing, but I think especially since hearing from these many witnesses -- that this Committee will show sympathy and support to quickly moving the bill out of Committee. Then it will have to move through the Revenue, Finance, and Appropriations Committee. I ask that you continue to make every effort to persuade them of the rightness, the sensibility, and the wisdom of this new commitment that Assemblywoman Ogden and I are supporting legislatively.

I also want to thank the Committee members who have spent a great deal of time listening today. Senator Cardinale, would you like to add anything?

SENATOR CARDINALE: I would like to say I have been very, very impressed with the testimony and the specifics of the testimony that have been offered here today. The testimony was voluminous, and will all go on the public record. It is all going to be transcribed. So, if any of the other legislators have any doubts that there is wide-based support for this kind of a movement, I think that can easily be dispelled by simply giving them a copy of the testimony that we have taken today.

I was impressed enough with it about an hour ago to speak to Senator Stockman, and he graciously added me as a cosponsor of the bill. It is unfortunate that the bill was listed in the fashion in which it was listed today. If any of you are confused, the only reason we did not vote on it was because this was listed simply as a hearing; we were not to take a vote. Our failure to take a vote is no indication of a lack of support. I'm sure it will be voted on at our next meeting and will go on in the appropriate legislative process.

I want to compliment all of you for having very well-thought-out and very well-put-together presentations. I think you can probably count on the support of everyone on the Committee.

MR. BRAFFMAN: Thank you, Senator.

SENATOR STOCKMAN: Assemblywoman Ugden, would you like to add anything?

ASSEMBLYWOMAN OGDEN: I would just like to thank everyone for their staying power, including the members of the Committee. I would like to commend Senator Cardinale for coming on board and being so enthused about the presentations today that he has now also become an advocate and a sponsor. I would like to thank everyone who has made this hearing possible, the really up-front support. I would like to thank all of the witnesses for their well-thought-out presentations -- as Senator Cardinale and Senator Stockman have said -- and for exploring, really in every possible way, the importance of this arts infrastructure, the Capital Improvement Fund. It was presented in a complete and very eloquent way. It is very apparent to those who did not start out with the knowledge that all of you have, why this is so important for the State of New Jersey. Wayne, special thanks to you for helping to orchestrate this entire presentation.

So, thanks to everyone who came today because it has really been-- Even though I have been involved with it, I certainly learned a lot today too. I know we all appreciate the effort that everyone made, not only in making their presentations, but also in coming to Trenton and waiting their turns.

SENATOR STOCKMAN: Thank you, Maureen. With a repeat of the slogan, "New Jersey and the Arts Second to None," I will adjourn this public hearing. Thank you.

(HEARING CONCLUDED)

APPENDIX

NEW BRUNSWICK



CULTURAL CENTER, INC.

19 Livingston Avenue
P.O. Box 1114
New Brunswick, New Jersey 08903
(201) 247-7200

DONALD R. STREIBIG

In November, 1983, Donald R. Streibig was named executive director of the New Brunswick Cultural Center, bringing 28 years experience in arts management as former manager of the historic landmark Ohio Theatre in Columbus, executive director of the Ohio Arts Council, command entertainment director of the U.S. Army, Europe, Special Services soldier show program, and college instructor of theatre.

A graduate of Heidelberg College and Bowling Green State University (Ohio), Streibig's revitalization of the Ohio Theatre set an early example for similar projects about the nation.

His assignment in New Jersey is to oversee the renovation and expansion of the 1921 State Theatre into a 2,000-seat multi-discipline performing arts center serving the cultural life in Central New Jersey.

Mr. Streibig is chairman and founder of the New Jersey Presenters Roundtable, former treasurer of the League of Historic American Theatres, and a member of the International Association of Auditorium Managers and the Association of College, University and Community Arts Agencies.

New Jersey & Arts 2nd to NONE!

S-2624 New Jersey Cultural Capital Improvement Fund Summary

I. THE NEED

There is an arts infrastructure emergency in New Jersey today marked by the functional and technological obsolescence of existing facilities and the absence of appropriate facilities of any kind in many parts of the State.

II. S-2624 - NEW JERSEY CULTURAL CAPITAL IMPROVEMENT FUND

This legislation is a carefully conceived and prudent response to the problem by establishing a challenge grant mechanism which maximizes the impact of State funds while safeguarding the public trust.

III. MATCHING GRANTS

Only the State of New Jersey has the resources necessary to initiate a solution to a problem of this magnitude and, by its leadership, stimulate the private and other public support necessary to successfully complete the program.

IV. ECONOMIC IMPACT

All across the country, investment in cultural facilities has stimulated local economic development while generally improving the business climate in the host state.

V. QUALITY OF LIFE

Culture and the arts are synonymous with quality of life and New Jerseyans from all walks of life, all racial, ethnic, and economic backgrounds, and all ages have expressed their support for this initiative.



KENNETH A. GIBSON
MAYOR
NEWARK, NEW JERSEY
07102

Statement of
Mayor Kenneth A. Gibson
to the
Senate State Government Committee
July 22, 1985

I have long been an advocate of the necessary improvements for our State's and cities' infrastructure of roads, bridges, sewage systems and the like. However, it is now important to turn our attention to a new area -- the crumbling arts infrastructure-- which is just as important to the well-being of our residents.

Newark's grand Symphony Hall was built in 1925. The Newark Museum, which brings us national recognition, was completed one year later, in 1926. Neither of these structures has experienced a major modernization since their original construction.

In 1985, the City of Newark dedicated \$3.3 million toward the rehabilitation of these two great facilities, which represents an expenditure of \$10 per capita on the part of the City. Consequently I can strongly recommend to you, and in fact urge you,

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to support Senate Bill 2624, for a \$50 million Cultural Capital Improvement allocation from the State of New Jersey. This will represent less than \$7 per capita from our wealthy State.

Passage of the Cultural Capital Improvement Bill is important for several reasons:

The expenditure of funds to help our crumbling cultural edifices is certainly justified alone by the merits of these organizations. They bring untold enrichment to the City and the people who live here. They are a stimulus for economic development. Renaissance Newark, for example, prominently highlights the City's cultural facilities in all of its marketing efforts to bring new investors and businesses to Newark. Furthermore, these cultural centers are anchors for additional development: adjacent to the Newark Museum you will find the historic James Street Commons residential area and the newly restored Washington Park.

On a greater scale, the existence of these cultural facilities helps to change the entire image of the City as a place for people, not just of "hard streets and cold buildings."

Page Three

Most important, however, it is at these institutions -- the Museum and Symphony Hall -- where our young people can explore other cultures, past and present, and experience all the beauty and richness of their own culture, children who might otherwise be denied access to their heritage.

The fabric of life in Newark and the State at large is enhanced immeasurably by the presence of these institutions and the continued growth of the services they provide. Please join with the City of Newark in enabling them to expand their service to the community by supporting S-2624.

BOROUGH OF PRINCETON



Barbara Boggs Sigmund, *Mayor*

July 22, 1985

The Honorable Wynona M. Lipman
Chairman
Senate State Gov't. Committee
State House Annex, Rm 114
West State Street
Trenton, NJ 08618

Dear Senator Lipman and members of the Senate State Government Committee,

Only a pressing engagement would keep me from the hearing today on S2624 and A 3031, the bills to provide \$50 million for arts facilities in our state.

Those of us who are privileged to serve our community in elected office exercise that privilege most nobly when we help to create the conditions through which our citizens can pursue happiness, peace, prosperity and beauty.

The bills before the Senate Government Committee today would create important job opportunities for many, both in the construction trades and in the artistic trades. But, just as importantly, these bills would give every citizen in New Jersey, through you, the chance to enhance his or her own pursuit of happiness and beauty. These benefits, though less tangible than bricks and mortar, are just as real, and of inestimable importance to the health and well-being of a great many people. They are benefits that know no boundaries of class, race, sex nor age.

Because we face so many exigencies at all levels of government, and must meet so many needs, it is rare that we are able to act so boldly and positively for the arts. Please use the fact that New Jersey enjoys a

The Hon. Wynona M. Lipman

Page two

July 22, 1985

a surplus to spend it in this important manner, not just for this year,
but for the ages.

Sincerely,

Barbara B. Sigmund /py

Barbara B. Sigmund
Mayor
Borough of Princeton

BBS:pay

TESTIMONY OF ARTHUR J. HOLLAND, MAYOR
OF THE CITY OF TRENTON, BEFORE THE SENATE
STATE GOVERNMENT, FEDERAL AND INTERSTATE
RELATIONS AND VETERANS' AFFAIRS COMMITTEE
ON S-2624, THE NEW JERSEY CULTURAL
IMPROVEMENT FUND, ON JULY 22, 1985.

S-2624, sponsored by Senator Gerald Stockman, enables Trenton to improve and modernize its major performing arts center, the War Memorial Building. This structure, located at Lafayette and Barrack Streets, serves all of Mercer County and parts of Hunterdon and Burlington Counties, as well as portions of neighboring Pennsylvania. Home of the Trenton Symphony, this regional cultural facility hosts numerous plays, musicals, concerts, and conventions. The belief among performing artists is that the War Memorial Building has the best acoustics in New Jersey. Last summer, the Legislature passed and the Governor signed a \$1.5 million appropriation for the War Memorial specifically for repairs. This money would not be necessary if a mechanism such as S-2624 were in place.

Under the provisions of this bill, a Cultural Capital Improvement Coordinating Committee will administer the \$50 million New Jersey Cultural Capital Improvement Fund. Each qualifying cultural center must submit a capital improvement development plan to the Committee demonstrating an ability to raise the required matching funds and plan for use of the fund. Allocations are based on a project's ability to raise

\$1.00 of non-public funds for every \$1.00 of State aid sought and \$1.00 of non-State public funds for every \$.50 of State aid sought. In the case of the War Memorial Building, both Mercer County and Trenton allocate funds for maintenance and operating expenses and, thus, with a proper capital improvement plan, qualify for funding.

This bill provides a stable funding source for maintaining and modernizing New Jersey's cultural centers, such as the War Memorial Building. Moreover, modern performing arts centers attract quality entertainment, increase attendance at the facility, and provide the incentive for business and industry to locate in a community.

I urge you to release favorably S-2624.