

Morris Performing Arts Center Executive Architect Request for Proposals: Addendum #1

Date: 06/25/2021

To: All Registered Firms

From: Patrick Sherman

Changes have been made to the Request for Proposals. Please see the updated RFP document. The changes made are the following:

- 1) Section B-4-ii: Cost and Schedule
 - a) While a schedule of firm's hourly rates is still required, a sample anticipated fee is no longer necessary.
- 2) Section C-8: Anticipated Selection Timeframe
 - a) The pre-proposal conference has been moved to July 13th @ 3:00pm Eastern Time.
 - i) Meeting invite will be sent to all registered firms.
 - b) The submission due date has been moved to July 26th.
 - c) All other anticipated dates have been moved accordingly and may still change if needed.
- 3) Section B-3: Purpose of Request for Proposals
 - a) Paragraph changed for clarity:

*The **Department of Venues Parks & Arts** (VPA) is seeking a qualified Executive Architecture firm to collaborate with the Design Architect, RATIO Design, and together provide design and documentation services related to a planned expansion and renovation at the Morris Performing Arts Center in the City of South Bend. This Request for Proposal is intended to select the best partner to work on the project as an integral part of the consultant team. Following award, the full consultant team will be assembled through a collaboration of the Design Architect, the Executive Architect, and the City, taking into account the disciplines of chosen firm. The full consultant team will be contracted to the Design architect. The intent of this design collaboration is for the Design Architect to be responsible for establishing and leading the overall design direction of the project. The Executive Architect will produce the documents for construction as well as provide construction administration services during construction. Both firms, as well as others in the consultant team, will work collaboratively together in all phases of the project. The Design Architect will lead the design phases and the Executive Architect will lead the production and construction phases.*

4) Section B-3: Purpose of Request for Proposals

a) Two paragraphs added for clarity, which have already been shared with registered firms.

i) *It is important to note that this is early in the conceptual design process for this project, and we want firms to propose why they are the right partner, in the role of Executive Architect, to work with the Design Architect and the City. The full scope has not been defined yet, though there should be enough information to understand what types of things will be involved and the likely services required are listed. The specific scope of work of the winning firm will be determined in partnership with the Design Architect in contract negotiations following proposal award. We are looking more for a firm's background, capabilities (including disciplines in your firm), and experience as requested in the document as well as how the firm will approach a fee structure and schedule for a project of this nature and potential size.*

We understand that definite cost and schedule cannot be provided at this point and cost and schedule samples will only be used to inform our decision-making and not be defining data. We will also not share this information with other submitting firms. The Design architect will be involved in the selection process, but it will be primarily driven by the City team. We understand that this is different than how our process typically goes, but we wanted another voice involved in the project and a connection to the local area and community will be considered strongly in our evaluation.

5) Section C-7: Final Approval

a) Paragraph changed for clarity.

i) *Following successful negotiation, the selected firm shall work with the Design Architect and take part in negotiations with the City. The final contract with the full consultant team will be reviewed and, if approved, a completed EJCDC contract will be submitted to the Board of Public Works for approval.*

Request for Proposals
Morris Performing Arts Center Renovations
Executive Architect
Dept. of Venues Parks & Arts
City of South Bend, Indiana

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A. Instructions to Respondents

- Interested respondents **MUST** complete registration form at <https://www.sbvpa.org/MorrisRFP> to receive updates or addenda.
- Review the required Non-collusion form attached to the RFP documents available at <https://www.sbvpa.org/MorrisRFP>. Do not submit qualifications if these terms are not acceptable.
- Optional pre-response meeting will be held on Tuesday, July 13th, 2021 at 3:00pm, Eastern time. A meeting invite will be sent to all registered firms.
- Questions are welcome and appreciated. Questions should be asked at the pre-response meeting or by email to psberman@southbendin.gov. Questions are due by 5:00 pm on July 16th, 2021.
- Answers to all questions will be provided in writing via email to all **registered** respondents.
- If the City determines any new information, question, or concern alters the RFP, an addendum will be issued to revise the RFP.
- Sealed responses must be submitted to the Department of Venues Park & Arts, 301 S. St. Louis Blvd, South Bend, Indiana, 46617, by 9:00 AM ET on July 26th, 2021. Response package should be labeled “Morris Performing Arts Center Executive Architect RFP”.
- Provide five (5) hard copies of response and one (1) electronic copy on thumb drive in PDF format.
- Include a cover page to include name of company, address, and primary and secondary contact persons, including name, email, and phone number.
- Include a table of contents.
- Proposals shall not exceed 20 pages, not including cover page, table of contents, and Non-collusion affidavit.
- Late responses will not be accepted and will be returned to the submitting company unopened.
- Owner is not liable for any cost incurred by any person or firm responding to this RFP.
- Owner reserves the right to reject as nonresponsive any responses that do not contain the information requested in this RFP and in the form outlined in this RFP.
- While proposals will not be shared between design teams, ideas that are presented or discussed during the selection process and the content of the submission do not qualify as intellectual property and may be used by VPA, even if the team that proposed them is not selected.

B. Project Details

1. Owner Background

The **City of South Bend**'s mission is to deliver services that empower everyone to thrive. This delivery is in line with the City's values of excellence, accountability, innovation, inclusion, and empowerment. The City has over 1,100 employees and an annual budget of over \$350 million. The City maintains a high credit rating of "AA."

The **Department of Venues Parks & Arts** (VPA) manages public spaces and natural areas and provides a diversity of activities and programs. VPA handles city beautification, the East Race Waterway, parkland and natural area maintenance, trees in parks and tree lawns, three golf courses, three recreation centers and other facilities, youth and senior programming, youth sports, arts and culture programming, a performing arts center and convention center, and community-building. VPA has a vital role in special events that occur throughout the year in South Bend.

2. Morris Performing Arts Center Design and History

The Morris Performing Arts Center, originally called the Palace Theatre until the late 1950s, was built in 1922 and is nearing 100 years of successful operation in the City. At its inception, the interiors of the theater were glorious. Old roses, blues and creams dominated and not one single architectural style could define the structure. The architect, J.S. Aroner from Chicago, envisioned the theater as a little palace; a place in which theatergoers could feel as if they were royalty. With many different architectural styles including Baroque, Spanish Renaissance, Greco-Roman and even a little Art Deco.

Through the 1920s – 1940s, the theater hosted famous artists and acts like: Ziegfield Follies ft. Fanny Brice, George Burns and Gracie Allen, Houdini, Betty Davis, Bing Crosby, Debbie Reynolds, Elvis Presley and Frank Sinatra.

In 1959, the board voted to demolish it. Later that same year, the theater was saved by local philanthropist and lover of the arts, Mrs. Ella M. Morris. Mrs. Morris purchased the Palace for an undisclosed sum and sold the building to the city for \$1. After a \$15,000 facelift, the Palace Theatre soon re-opened and was officially renamed the Morris Civic Auditorium.

The Morris closed in May 1998 and began a \$17 million restoration. On March 3, 2000, the Morris held a grand re-opening with a new name: the Morris Performing Arts Center (MPAC). Among the many updates to the theater, the auditorium stage was expanded, and the theater seating capacity was increased to 2,564 seats.

A listed landmark on the National Register of Historic Places, the MPAC is listed among the Top 100 Theaters Worldwide by Pollstar Magazine. The MPAC has also received the national 2015 Outstanding Historic Theatre Award by the League of Historic American Theatres (LHAT) for demonstrated excellence in community impact, quality of programs and services, and quality of physical restoration.

3. Purpose of Request for Proposals

The **Department of Venues Parks & Arts (VPA)** is seeking a qualified Executive Architecture firm to collaborate with the Design Architect, **RATIO Design**, and together provide design and documentation services related to a planned expansion and renovation at the Morris Performing Arts Center in the City of South Bend. This Request for Proposal is intended to select the best partner to work on the project as part of the consultant team and the Executive Architect will be contracted by the Design Architect. The engineering consulting services will be selected separately following this selection process and they will also be contracted to the Design Architect. The intent of this design collaboration is for the Design Architect to be responsible for establishing and leading the overall design direction of the project. The Executive Architect will produce the documents for construction as well as provide construction administration services during construction. Both firms, as well as others in the consultant team, will work collaboratively together in all phases of the project. The Design Architect will lead the design phases and the Executive Architect will lead the production and construction phases.

Project Details:

- Project description
 - This project is at the Morris Performing Arts Center, located at 211 N Michigan St, South Bend, IN 46601, in the heart of the City.
 - This project will be an opportunity to have a significant and lasting impact on the community for the next 100 years of Morris Performing Arts Center.
 - The project will be substantial and require a multi-year commitment from the consultants.
 - Features likely to be in the project may include:
 - Upgrades to the existing theater and building.
 - The addition of a dramatic new building adjacent to the theater.
 - The addition of a parking garage.
 - Re-designed plaza and water feature.

- Re-designed greenspace and grounds.
 - Improved pedestrian and vehicular flow.
- See the appendices at the end of this document to view documents for more information detailing the history of the Morris, a case statement describing the goals of the project, and initial conceptual images.
- Design services and deliverables that are likely to be required for the project from the awarded Executive Architecture firm:
 - Support design services during Design Phases
 - Construction documents
 - Bidding and negotiation involvement
 - Contract administration services
- It is important to note that this is early in the conceptual design process for this project, and we want firms to propose why they are the right partner, in the role of Executive Architect, to work with the Design Architect and the City. The full scope has not been defined yet, though there should be enough information to understand what types of things will be involved and the likely services required are listed. The specific scope of work of the winning firm will be determined in partnership with the Design Architect in contract negotiations following proposal award. We are looking more for a firm's background, capabilities (including disciplines in your firm), and experience as requested in the document as well as how the firm will approach a fee structure and schedule for a project of this nature and potential size.
- We understand that definite cost and schedule cannot be provided at this point and cost and schedule samples will only be used to inform our decision-making and not be defining data. We will also not share this information with other submitting firms. The Design architect will be involved in the selection process, but it will be primarily driven by the City team. We understand that this is different than how our process typically goes, but we wanted another voice involved in the project and a connection to the local area and community will be considered strongly in our evaluation.

4. Submission Components

i. Firm Qualifications

- *Company Background*
 - Briefly summarize your firm's history, mission, design development process, and approach to Client engagement.
 - Describe your firm's number of employees and annual volume of projects. Provide resumes of personnel that will be directly involved in the project.

- Describe the firm's previous experience with local, city, state, or federal municipalities or entities.
- Describe your firm's connection and commitment to the local community.
- Note if your firm is registered as an MBE/WBE business.
- Please list any relevant awards or industry certifications.
- *Firm Capabilities*
 - Describe what disciplines exist within your firm and what the firm's core competencies and strengths are.
 - Describe any unique capabilities your firm possesses that would benefit the owner in this project.
 - Describe your abilities in utilizing Building Information Modeling (BIM) to coordinate on a large construction project.
 - Information about the firm's approach to Project Management and how that will be incorporated in this project, including how the firm's current workload will impact this project.
 - Describe the firm's approach to maintaining the historic nature of the MPAC and incorporating into the new facilities.
 - Describe the firm's approach to sustainability and how sustainability should be incorporated into design processes.
- *Firm Experience*
 - Provide a minimum of 2 and a maximum of 3 completed projects that are representative of the project described within this RFP that the firm was involved in. Include the following information.
 - Client and appropriate contact information.
 - Total cost of the project.
 - What the percentage of the total cost of the project were design fees and what consultants were used.
 - What role did the responding firm play in the project.
 - Briefly describe some of the exceptional design elements the firm was integrally involved in developing or executing.

ii. Cost and schedule

- Provide a schedule of firm's proposed hourly rates. Final fees will be determined with winning proposal via negotiation with the Design Architect following award.
- Provide a sample of what you would anticipate the schedule of the design and construction phases would look like for this project.

- iii. Non-Collusion Non-Debarment Affidavit Non-Iran Form
 - Ensure proposal includes a signed and notarized Non-Collusion Non-Debarment Affidavit Non-Iran Form which is included within this packet.

C. Selection Process and Timeline

1. Request for Proposal Issued by Owner

- The Request for Proposals (RFP) is the first step in a multi-step process to identify one or more qualified and satisfactory proposals for the Morris Performing Arts Center sought by the Department of Venues Parks & Arts in the City of South Bend. This RFP details the requirement for the proposal, deadlines, and directions for submittal. The Owner will not reimburse any respondent for costs incurred in developing a proposal for this RFP.

2. Pre-proposal Conference

- There will be an optional pre-proposal conference held on July 13th, 2021 at 3:00pm Eastern Time. The meeting will be held virtually and details on how to join will be available at www.sbvpa.org/MorrisRFP prior to the meeting. This meeting will give VPA the opportunity to detail the vision and goals of the MPAC as well give firms the opportunity to ask VPA and City staff questions about the project. All questions will be answered in writing to any firm registered with the VPA website @ www.sbvpa.org/MorrisRFP.

3. City review of proposals

- Following the deadline for submission, the City will review all proposals received with a cross-functional team of City employees and selected experts chosen at the City's discretion. The proposals will be evaluated for completeness, quality, creativity, hourly rates, process, and other qualities the City deems important to the project. The City will likely select 1-3 firms for a short-list of selected proposals.

4. Interviews with Short-listed firms

- The City will conduct in-person interviews with 1-3 short-listed firms selected from the proposals submitted. The City reserves the right to eschew the interview process if it finds that enough detail is present within the submitted proposals to make a qualified selection.
- Details for the interview process will be shared with the short-listed firms at the time of selection but will generally be one hour long, with ½ hour for the firm to give a prepared presentation about their proposal, and ½ hour for City comments and questions.

5. Selection of Winning Proposal

- Following the interview process, the selection committee will choose a firm for award based on a review that will consider a combination of the initial proposal submitted as well as the interview conducted.

6. Negotiation

- Final contract including full scope and payment terms will be negotiated with the winning firm in partnership with the Design Architect following the selection process. If agreeable terms cannot be reached with the selected firm, the City reserves the right to select a second firm to negotiate with. The City also reserves the right to award to multiple firms if it is determined to be in the City's best interest.

7. Final Approval

- Following successful negotiation, the selected firm shall work with the Design Architect and take part in negotiations with the City. The final contract with the full consultant team will be reviewed and, if approved, a completed EJCDC contract will be submitted to the Board of Public Works for approval.

8. Anticipated Selection Timeframe

- The anticipated timeline for the RFP process is as follows. These dates may be changed to be sooner or later depending on how the process is proceeding or the City's needs.

1 st Public Advertisement	June 4 th
2 nd Public Advertisement	June 11 th
Pre-Proposal Conference	July 13 th @ 3:00pm
Proposals Due to South Bend per instructions	July 26 th by 9:00am
Review of Proposals	July 26 th – August 2 nd
Selection of short-listed candidates	August 3 rd
Short listed interviews	August 9 th – August 13 th
Tentative Proposal selection by the Evaluation Committee	By August 20 th
Contract negotiations	August 23 rd – September 3 rd
Contract approval by Board of Public Works	September 14 th

END

When the prospective Contractor is unable to certify to any of the statements below, it shall attach an explanation to this Affidavit.

**CONTRACTOR'S NON-COLLUSION AND NON-DEBARMENT AFFIDAVIT,
CERTIFICATION REGARDING INVESTMENT WITH IRAN, EMPLOYMENT
ELIGIBILITY VERIFICATION, NON-DISCRIMINATION COMMITMENT AND
CERTIFICATION OF USE OF UNITED STATES STEEL PRODUCTS OR FOUNDRY
PRODUCTS**

(Must be completed for all quotes and bids. Please type or print)

STATE OF _____)
) SS:
_____ COUNTY)

The undersigned Contractor, being duly sworn upon his/her/its oath, affirms under the penalties of perjury that:

1. Contractor has not, nor has any other member, representative, or agent of the firm, company, corporation or partnership represented by him, entered into any combination, collusion or agreement with any person relative to the price to be bid by anyone at such letting nor to prevent any person from bidding nor to induce anyone to refrain from bidding, and that this bid is made without reference to any other bid and without any agreement, understanding or combination with any other person in reference to such bidding. Contractor further says that no person or persons, firms, or corporation has, have or will receive directly or indirectly, any rebate, fee, gift, commission or thing of value on account of such sale; and
2. Contractor certifies by submission of this proposal that neither contractor nor any of its principals are presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency; and
3. Contractor has not, nor has any successor to, nor an affiliate of, Contractor, engaged in investment activities in Iran.
 - a. For purposes of this Certification, "Iran" means the government of Iran and any agency or instrumentality of Iran, or as otherwise defined at Ind. Code § 5-22-16.5-5, as amended from time-to-time.
 - b. As provided by Ind. Code § 5-22-16.5-8, as amended from time-to-time, a Contractor is engaged in investment activities in Iran if either:
 - i. Contractor, its successor or its affiliate, provides goods or services of twenty million dollars (\$20,000,000) or more in value in the energy sector of Iran;
or

- ii. Contractor, its successor or its affiliate, is a financial institution that extends twenty million dollars (\$20,000,000) or more in credit to another person for forty-five (45) days or more, if that person will (i) use the credit to provides goods and services in the energy sector in Iran; and (ii) at the time the financial institution extends credit, is a person identified on list published by the Indiana Department of Administration.

4. Contractor does not knowingly employ or contract with an unauthorized alien, nor retain any employee or contract with a person that the Contractor subsequently learns is an unauthorized alien. Contractor agrees that he/she/it shall enroll in and verify the work eligibility status of all of Contractor's newly hired employees through the E-Verify Program as defined by I.C. 22-5-1.7-3. Contractor's documentation of enrollment and participation in the E-Verify Program is included and attached as part of this bid/quote; and

5. Contractor shall require his/her/its subcontractors performing work under this public contract to certify that the subcontractors do not knowingly employ or contract with an unauthorized alien, nor retain any employee or contract with a person that the subcontractor subsequently learns is an unauthorized alien, and that the subcontractor has enrolled in and is participating in the E-Verify Program. The Contractor agrees to maintain this certification throughout the term of the contract with the City of South Bend, and understands that the City may terminate the contract for default if the Contractor fails to cure a breach of this provision no later than thirty (30) days after being notified by the City.

6. Persons, partnerships, corporations, associations, or joint venturers awarded a contract by the City of South Bend through its agencies, boards, or commissions shall not discriminate against any employee or applicant for employment in the performance of a City contract with respect to hire, tenure, terms, conditions, or privileges of employment, or any matter directly or indirectly related to employment because of race, sex, religion, color, national origin, ancestry, age, gender expression, gender identity, sexual orientation or disability that does not affect that person's ability to perform the work.

In awarding contracts for the purchase of work, labor, services, supplies, equipment, materials, or any combination of the foregoing including, but not limited to, public works contracts awarded under public bidding laws or other contracts in which public bids are not required by law, the City, its agencies, boards, or commissions may consider the Contractor's good faith efforts to obtain participation by those Contractors certified by the State of Indiana as a Minority Business ("MBE") or as a Women's Business Enterprise ("WBE") as a factor in determining the lowest, responsible, responsive bidder.

In no event shall persons or entities seeking the award of a City contract be required to award a subcontract to an MBE/WBE; however, it may not unlawfully discriminate against said WBE/MBE. A finding of a discriminatory practice by the City's MBE/WBE Utilization Board shall prohibit that person or entity from being awarded a City contract for a period of one (1) year from the date of such determination, and such determination may also be grounds for terminating the contract for which the discriminatory practice or noncompliance pertains.

7. The undersigned contractor agrees that the following nondiscrimination commitment shall be made a part of any contract which it may henceforth enter into with the City of South Bend, Indiana or any of its agencies, boards or commissions.

Contractor agrees not to discriminate against or intimidate any employee or applicant for employment in the performance of this contract with privileges of employment, or any matter directly or indirectly related to employment, because of race, religion, color, sex, gender expression, gender identity, sexual orientation, handicap, national origin or ancestry. Breach of this provision may be regarded as material breach of contract.

I, the undersigned bidder or agent as contractor on a public works project, understand my statutory obligations to the use of steel products or foundry products made in the United States (I.C. 5-16-8-1). I hereby certify that I and all subcontractors employed by me for this project will use steel products or foundry products made in the United States on this project if awarded. I understand I have an affirmative duty to notify the City in my bid that my proposal does not include the use of steel products or foundry products made in the United States. I understand it is my sole obligation and responsibility to provide a justification to the City, subject to review and approval, why the cost of United States made steel or foundry products is unreasonable. Prior to award and upon submission of bid which does not use steel products or foundry products made in the United States, the City, through its director of public works, shall make a determination if the price of United States made steel or foundry is unreasonable. I understand that violations hereunder may result in forfeiture of contractual payments.

I hereby affirm under the penalties of perjury that the facts and information contained in the foregoing bid for public works are true and correct.

Dated this _____ day of _____, 20__

Contractor/Bidder (Firm)

Signature of Contractor/Bidder or Its Agent

Printed Name and Title

Subscribed and sworn to before me this _____ day of _____, 20__

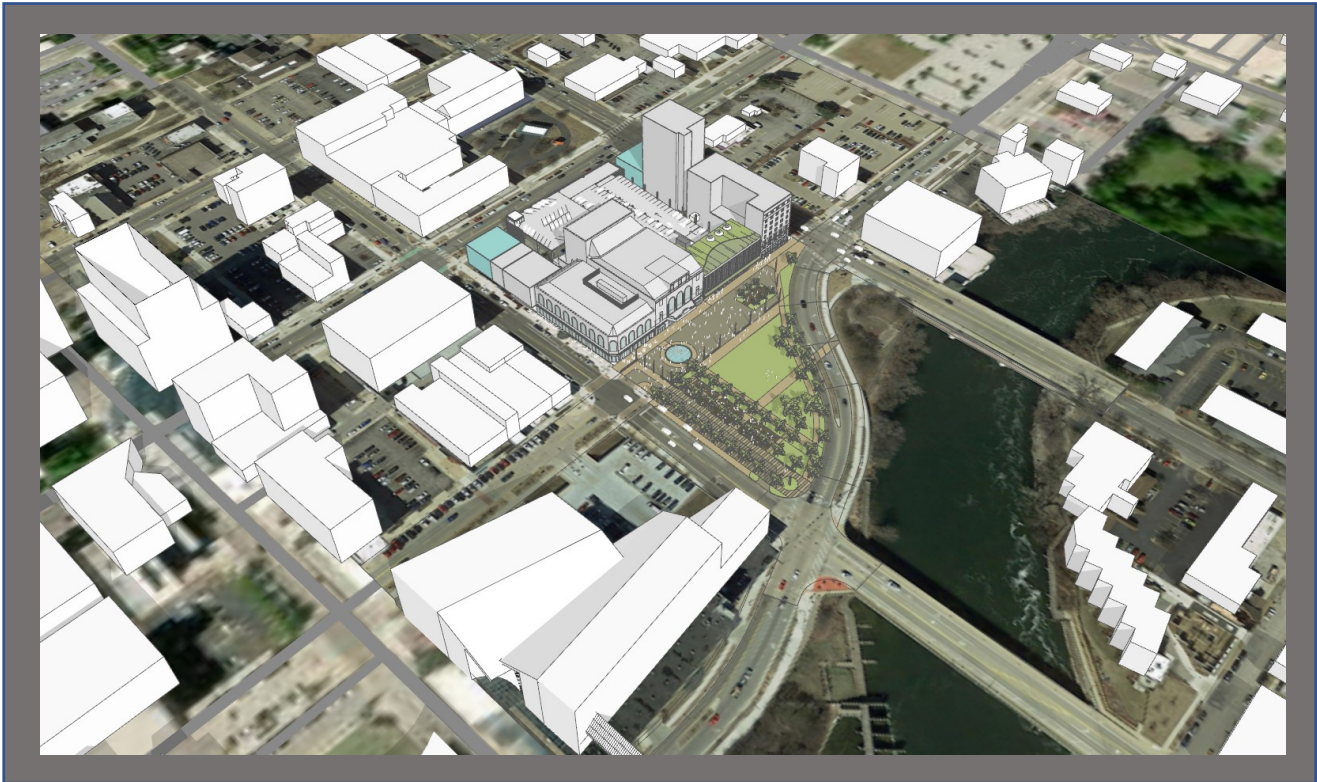
My Commission Expires _____

Notary Public

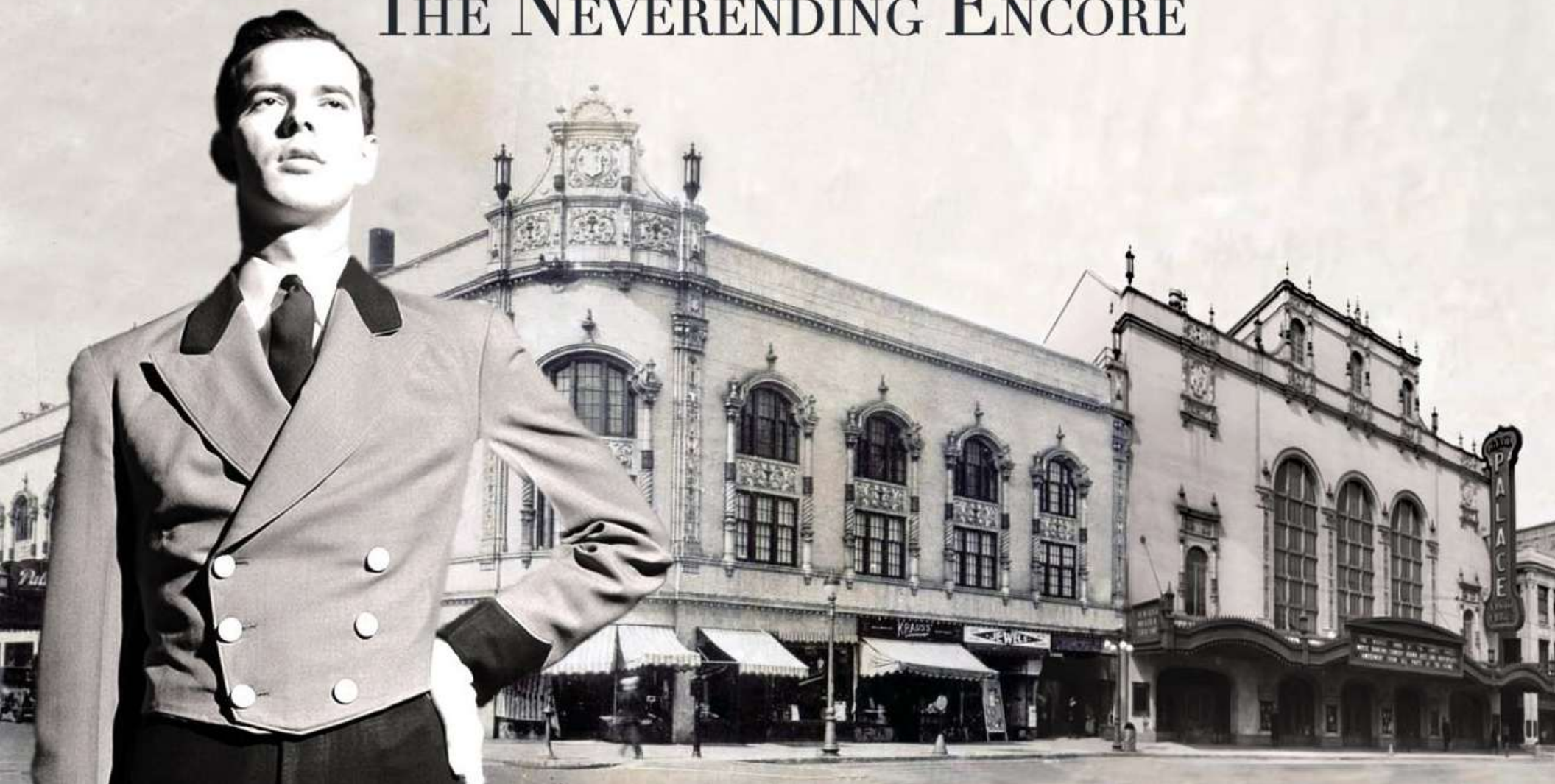
County of Residence _____

Appendices

1. “Morris: The Never Ending Encore” Campaign Case Statement
2. Initial conceptual renderings



the **100TH** SINCE 1922
ANNIVERSARY
Morris
THE NEVERENDING ENCORE



WELCOME TO THE Neverending Encore

Everything has changed over the past hundred-years. The buildings. The streets. Even the artists and performers.

Not the Morris. Amidst a century of change, the Morris still anchors downtown South Bend as a timeless expression of who we are.

And if the Arts give us endless joy, the Morris gives us endless art. A century and counting.

For generations, the Morris has enlightened, inspired and lifted our souls. It's always been here. And it's never let us down.

Welcome to the Neverending Encore – the campaign to ensure this vital asset will

thrive and contribute to our community for the next hundred years.

Our goals are not lofty. They're practical. We will improve safety and expand the facility, enhance comfort for our patrons, and open the Morris in the broadest possible way to everyone and anyone in our community, regardless of who or where they are in life.

In this town, the Arts are for everyone. And the Morris will always live up to that calling.

Please accept the following pages for what they are – a humble attempt to address the very real impact that this historic theatre has had on our community over the past hundred years – and a hint at the greatness yet to come.



Let's start with a peculiar idea

In the early 1900s', the Arts were considered a self-indulgent luxury for the few who had time and money to afford it. Thus, not many.

'That's wrong,' said the architects of the Morris. 'The arts should be for everyone.'

So, they built a million-dollar palace in downtown South Bend – a theatre where anyone who entered felt like royalty regardless of their place in the life.

Today, life without art is unthinkable in this town – *whoever* you were.

The Arts give us joy. They bring us together. At the Morris, we sing and we smile. We tap our feet.

This hundred-year-old palace still lifts our souls. And a century of applause that echoes through our streets? It comes from the Morris – where the Arts are for everyone and the Morris, their home.

Center of the universe

Dazzled! That's how you felt in 1922 when entering the Palace (as the Morris was first known). The eclectic mix of architectural styles made you feel special. And while there were many great theaters in the world, there were none like this.

Millions of children and adults would be inspired for the next hundred years. Thousands would go on to successful careers in the Arts themselves.

This place was always packed – a center of the universe in town – where souls were lifted day-after-day.

Even bad weather couldn't keep us away. Ask the South Bend woman who longed for the theatre in 1948 but was too old to shovel heavy snow from her porch. Little boy Sydney who lived next door did it for her and asked nothing in return. He was

poor too! His mother had just died from alcoholism.

No saint this young man. He snuck himself into the Palace whenever he could. For Sydney, it was a desperate escape. Here he traveled to enchanted places. Here he lived the life of romance, adventure and fortune. And like all brilliant children, he thrived on the Arts.

Sydney didn't go to college. He went to the Morris. The Arts became his life. The boy with the last name Pollack, would go on to become one of the most prolific filmmakers in American history.

The fruit of his work? Films like **The Way We Were**, **Tootsie**, **Out of Africa**, 48 Academy Award nominations and 11 Oscars.

Yet, Pollack is just one of thousands of children inspired in this place over the past hundred years. There are so many more.

Echoes

If you're lucky enough to stand facing the empty house at the footlights of this century old stage, it matters not if your eyes are open, or closed. From this place on stage, you can still hear echoes of applause – generations of echoes. This is where artists of today join hands with artists of yesterday in the Neverending Encore, as they bow to the house.

The Arts became his life.

His name was Sydney Pollack. Sydney didn't go to college.

He went to the Morris.





Ziegfeld Girls, 1930

Appointment with destiny

If time changes everything else, it has no effect on inspiration. Not at the Morris.

In the 'Roaring Twenties,' we came here for the thrill of seeing Mary Pickford, The Ziegfeld Dancers, Will Rogers and Houdini. They were the biggest stars in the world at the time.

During the Depression, we came for comfort and escape. Hollywood brought Bob Hope, Ronald Reagan and other stars for the World Premiere of Knute Rockne All-American. 2,400 people packed the theatre while more than ten thousand filled the streets outside.

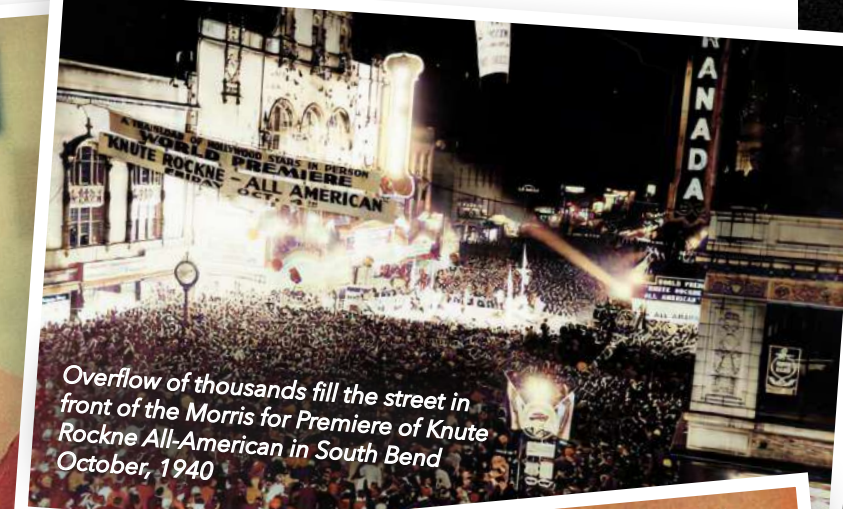
World War II? We came to this place for the confidence that new young performers like Frank Sinatra, Debbie Reynolds and Louis Armstrong so willingly shared.

It was magical. This Palace brought us together, opened minds and doors. It challenged our thinking and brought us comfort when we needed it most.

So, it's hard to believe that after the war, everything changed.



Debbie Reynolds, 1954



Overflow of thousands fill the street in front of the Morris for Premiere of Knute Rockne All-American in South Bend October, 1940



Louis Armstrong, 1947



By the mid-fifties, theatres all over the world were being torn down as people stayed home for an invention called television. By 1959, even the Palace in South Bend had an appointment with the wrecking ball.

'Not so fast,' said Ella Morris, a local philanthropist and arts lover. She knew what the theatre meant to this community.

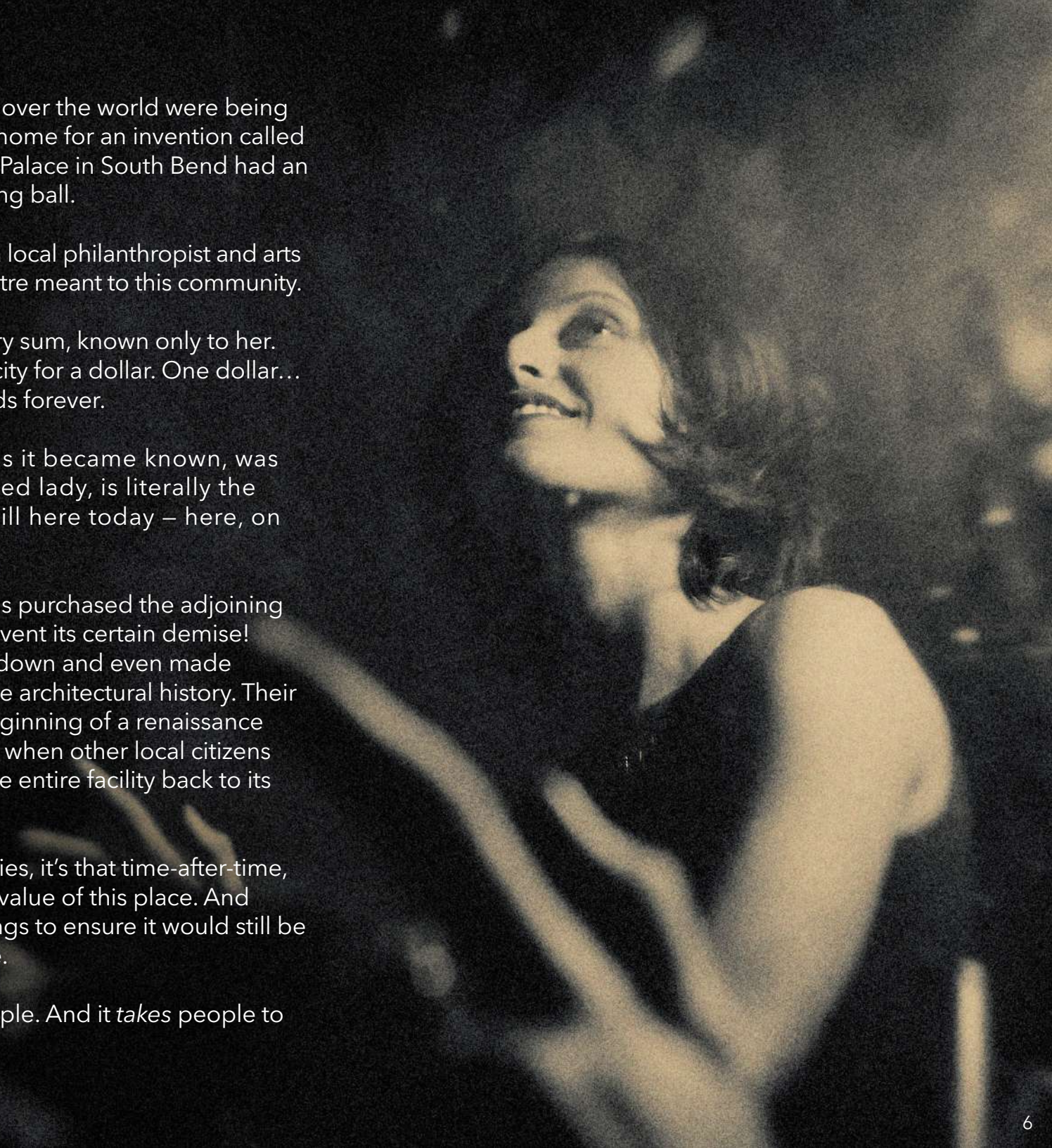
So, she bought it for a mystery sum, known only to her. And then sold it back to the city for a dollar. One dollar... to ensure it was in good hands forever.

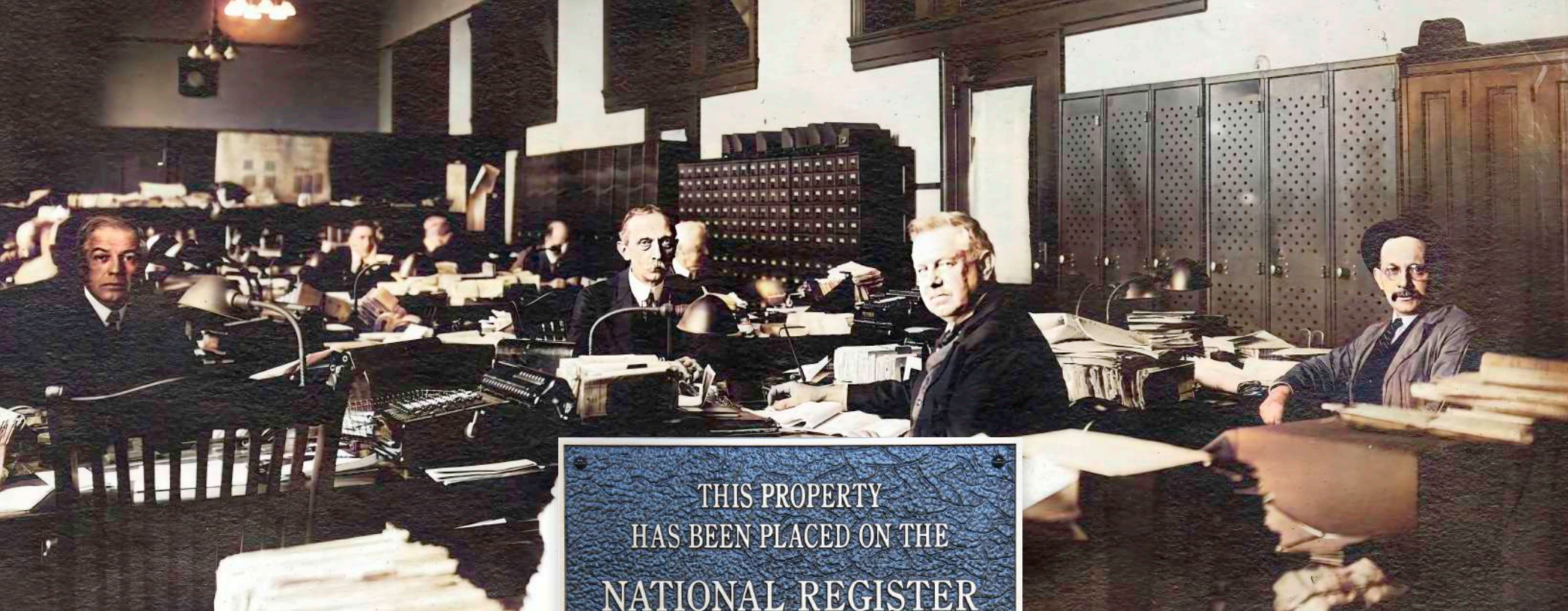
Thanks to Ella, the Morris as it became known, was here to stay. One determined lady, is literally the only reason the Morris is still here today – here, on its 100th Anniversary.

In the 80s' a handful of friends purchased the adjoining Palais Royale ballroom to prevent its certain demise! They kept it from being torn down and even made improvements to preserve the architectural history. Their commitment signaled the beginning of a renaissance that culminated in the 1990s' when other local citizens raised \$17 million to bring the entire facility back to its original 1922 grandeur.

If there's a point to these stories, it's that time-after-time, people have recognized the value of this place. And they've done remarkable things to ensure it would still be here for generations to come.

The Morris after all, is *for* people. And it *takes* people to ensure that it thrives.





Blueprints from Heaven?

That once-peculiar idea that the Arts should be for everyone has outlived the Great Depression, World War II and every major advancement in technology to-date.

The Morris is still here. And it still makes you feel like royalty when you walk in – still leaves you spellbound through every performance.

Today, on its 100th birthday, this exquisite home for the Arts sits on the National Register of Historic Places. It's been named one of the top theaters in the

world by Pollstar Magazine. And for the quality of its programs and community impact, it's earned the Outstanding Historic Theatre Award from the League of Historic American Theatres.

Whatever they build in Heaven, the architects of the Morris must still be quite busy – still updating their resumes with accolades and awards.



TODAY,
THE MORRIS IS
AMONG THE TOP 100
THEATERS IN THE
WORLD

Pollstar Magazine



Orbit of stars

Today, a devoted group of South Bend Venues Parks & Arts staff manage the Morris on behalf of all art lovers in the region. Their tireless dedication has made the Morris increasingly profitable.

It helps that the theatre itself is substantial and grand. A place like this beckons patrons in ways that modern facilities can only dream of. Calling "Here are the Arts. Bring your imagination, because in here, anything is possible."

The artists who orbit this place? They come from down the street and across the globe.

The Morris is home to the South Bend Symphony Orchestra and some of the finest musicians in the country. It's home to the Broadway Theatre League and heart-pounding shows like Lion King, Phantom of the Opera and Stomp.



This is where local children from Southhold Dance Theater perform the Nutcracker Ballet every December. It's where Jerry Seinfeld, Elvis Presley, Bing Crosby and Sheryl Crow have mesmerized audiences time-after-time. And it's where Frank Sinatra signed autographs at the alley stage door for adoring local fans.

This is where Michael Warren, Hollywood producer and actor came for inspiration as a child. It's where Traci Johnson, co-creator of Blues Clues enjoyed Symphony... where Broadway's Melissa Tulchinsky fell in love with theater as a member of Southhold Dance Theater. And it's where Hollywood filmmaker Larry Karaszewski came for concerts and plays.

Thousands of professional actors, musicians, singers and dancers have lifted our souls at the Morris over the past hundred years. Thousands yet to come, will lift our souls over the next hundred years.



Southhold Dance Theater

CAMPAIGN

OVERVIEW

EQUITY IN THE ARTS

4%

A REIMAGINED PLAZA

17%

EXTERIOR UPGRADES

33%

INTERIOR UPGRADES

40%

ENDOWMENT

4%

CONTINGENCY

2%



No one can predict the future. But, we can look to history as a guide.

The greatest leaders in the history of civilization have always come from the margins of society. Most were poor. Others were simply different in some way. None of them were *born* to make history. Yet, all of them, somehow changed the world.

As a child, Albert Einstein played violin and developed a passion for classical music. General George Patton learned oil painting from his father. Nelson Mandela? He made paintings of hands. And the South Bend boy named Sydney whose mother died of alcoholism? He reveled in the art of performance and storytelling.

Children who experience the Arts are more likely to take advanced classes and enroll in college. They're more likely to succeed in life. And, they're much more likely to participate in shaping their community as adults.¹

It's why the Neverending Encore will expand South Bend's successful equity programs.

Free or low-cost field trips to performances at the Morris for children in South Bend Public Schools will be expanded.

Collaboration with world-class artists for educational training or behind-the-scenes experiences for local children will be enhanced.



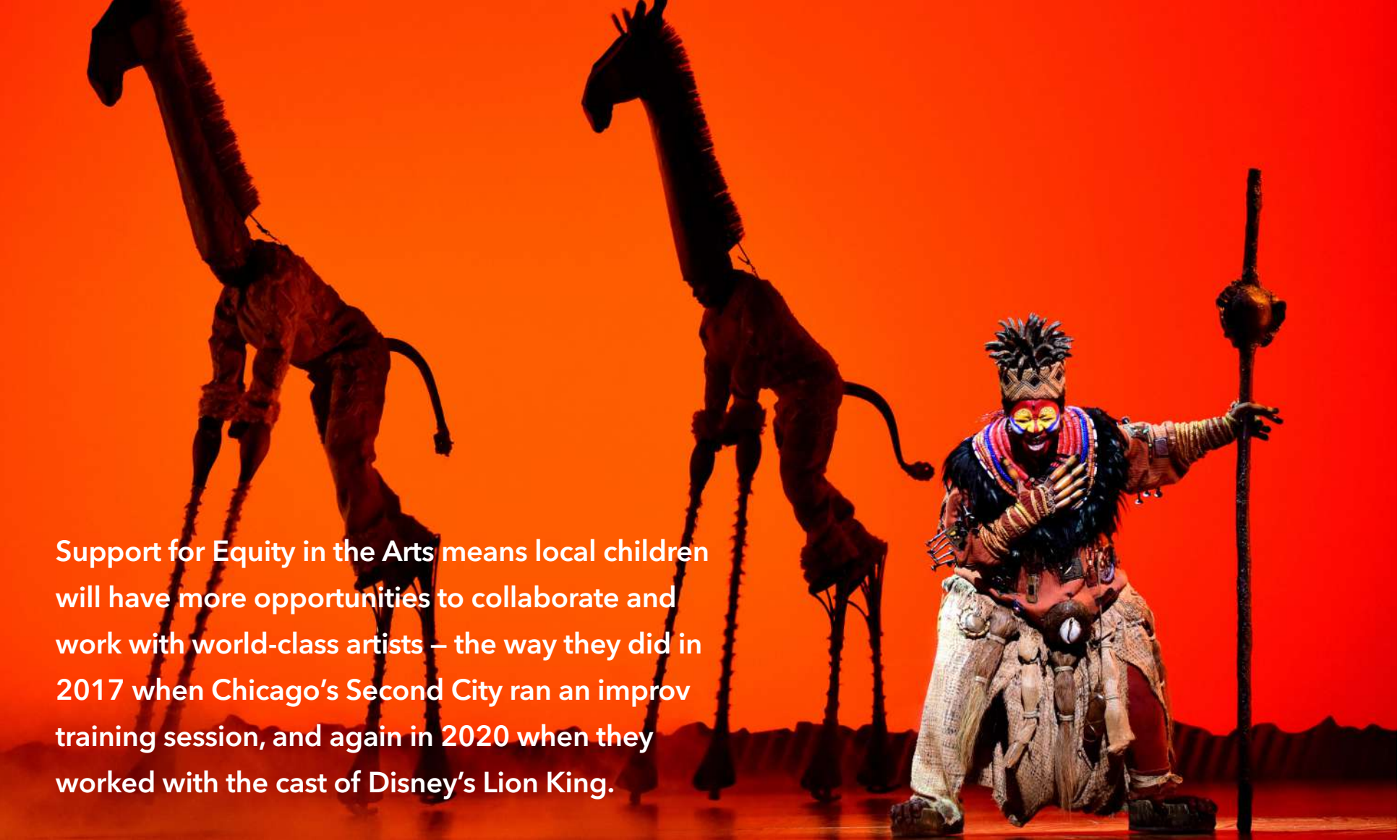
We will leverage South Bend Venues Parks and Arts to provide more paying jobs and more life skills training for local at-risk children.

Equity in the Arts will find new ways to partner with local arts-based organizations

and create residency education opportunities and programs.

And while the city's existing programs will be enhanced, we're also studying the best arts equity programs in the world to see if they too are a good fit for our community.

1. Study conducted by Americans for the Arts.



Support for Equity in the Arts means local children will have more opportunities to collaborate and work with world-class artists – the way they did in 2017 when Chicago's Second City ran an improv training session, and again in 2020 when they worked with the cast of Disney's Lion King.

Residents in low-income neighborhoods who have more access to cultural resources experience better education, security and health outcomes.

This includes a 14% decrease in cases of child abuse and neglect, an 18% decrease in serious crime and an 18% increase in the number of students scoring at the

highest level on standardized math and English tests.² This investment is not the largest percent of the Neverending Encore campaign. But, it might just offer the best return on investment we can possibly make.

This after all, is an investment in the imaginations, the ambitions and

opportunities for every child in our community, regardless of their place in life. Wherever they go from here. Whatever they do, all of us will benefit.

By ensuring there's Equity in the Arts, we're nurturing a promising future. We're nurturing the leaders of tomorrow.

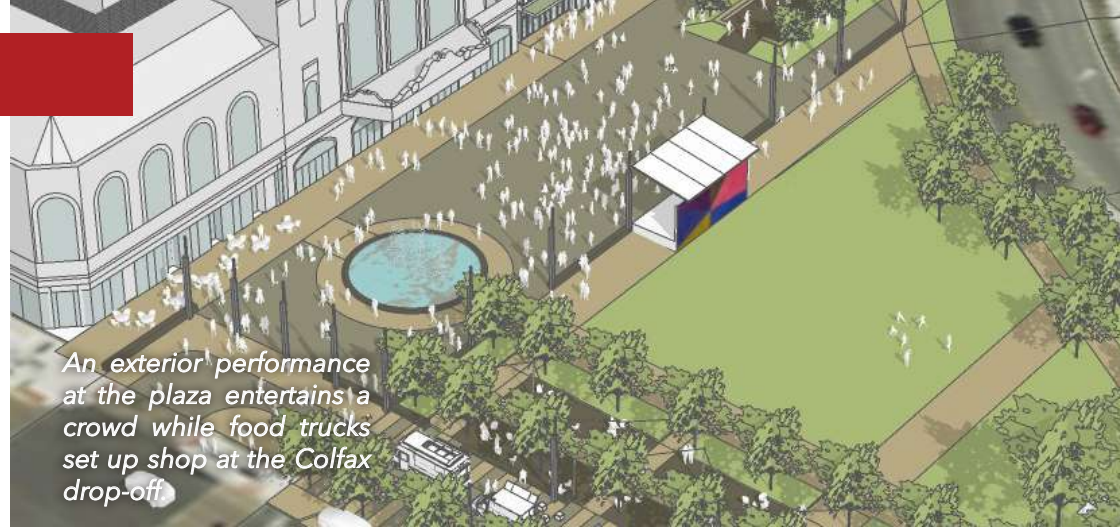
2. Two-year study by researchers at the School of Public Policy & Practice at the University of Pennsylvania.

A RE-IMAGINED PLAZA

Improving access to the Arts for everyone in our community

Nestled between green space and surrounded by the downtown atmosphere, Jon R. Hunt Plaza has evolved into a cultural centerpiece for the City of South Bend. With summer concert series like Fridays by the Fountain, it has become a popular lunchtime retreat for downtown employees and residents. Through its musical performances and diverse community events, the plaza is bustling with life. Even after business hours, families and visitors, alike, can be spotted strolling through the plaza here in the heart of the city.

For the first time in decades, the plaza that welcomes visitors to downtown at the historic Morris Performing Arts Center will be updated. The reimagined plaza will include expanded gathering areas to allow more guests to attend concerts and events outside, as well as a new drop off area to enhance access to the plaza and the Morris for everyone.



An exterior performance at the plaza entertains a crowd while food trucks set up shop at the Colfax drop-off.

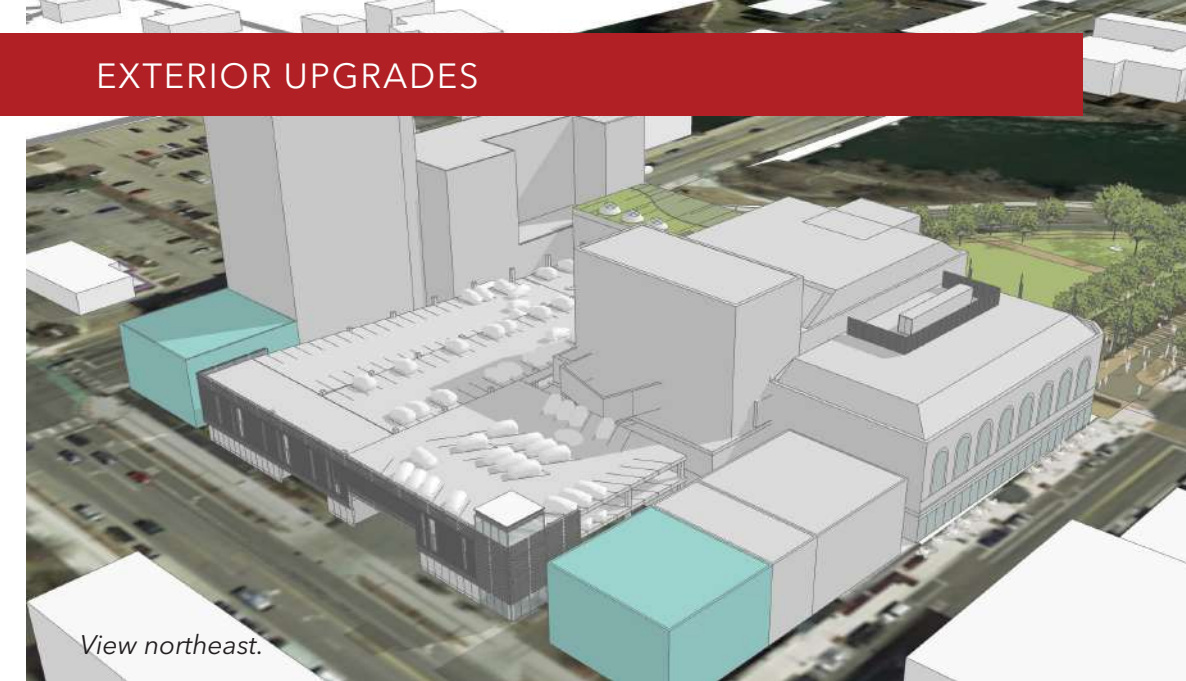


View at Colfax drop-off.



The plaza at night.

EXTERIOR UPGRADES



View northeast.

INTERIOR UPGRADES



Level 1 - View at feature stair.



Level 2 - View at Sky Lounge.

Improving safety and flexibility

For decades, patrons have told us that limited parking is an issue with access to the Morris. The Neverending Encore addresses this issue by adding to the building on the north side.

The addition will feature a well-lighted parking garage, increased community flex space, an additional restroom facility and sorely needed elevator. This addition will be designed to complement the original 1922 façade of theatre.

Improving comfort, mechanicals and function

When the concrete floor was poured a hundred years ago, it was never imagined that this splendid theatre should last a century. To our delight, it promises at least another century of service to our community.

But, the concrete does need replacing. It's crumbling in some spots from a century of wear and tear.

Interior upgrades designed to improve patron comfort and function will include a new concrete floor, new seating, and especially new mechanical systems that provide heating and cooling year-round.

ENDOWMENT

Perpetuating your values

Safeguarding the legacy and splendor of this magnificent place is vital to the future of the Arts in our community. The endowment created by the Neverending Encore campaign, will ensure it's still here for generations to come.

The only thing we know for sure about the future, is that there will always be lean times. An endowment will allow us to care for this marvelous facility for years to come – regardless of good times or bad.

The Arts are forever at the Morris.

CONTINGENCY

For the unexpected

The Neverending Encore campaign includes a modest contingency fund to be used only for unexpected costs if they arise as the project unfolds. Any unused amount of the contingency fund will be added to the endowment at the end of the campaign.

The Arts are forever at the Morris



Why now?

Since it's reopening in 2000, the Morris has contributed \$240 million in economic impact to our community. It continues to be more profitable year-after-year. And more local citizens are experiencing the Arts in this historic anchor to downtown South Bend than ever before.

As leaders, we're committed to sustaining this success and enhancing it for generations to come. The Morris is a vital part of our community.

And as we celebrate the 100th anniversary, we also see the need to maintain and make improvements so that it continues to serve our community for the next hundred years. This too is vital.

For the past hundred years we've laughed together in this remarkable place. We've cried together. We've tapped our feet and sung to the same song.

The Morris has brought us together time-after-time. It celebrates our differences. And it proves without doubt, that we're also very much the same.

The Neverending Encore is for you. It's for everyone in our community.

Your support will empower children and adults for decades to come. With your help, they will take bold leaps of faith and change the world forever.



We've reserved a
front row seat at the
Neverending Encore,
just for you.

Morris 100 Committee

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Spike Abernethy
Aaron Albin
Mark Albin
Cheryl Ashbaugh
John Axelberg
Kelly Bellinger
Ericka Benson

Katie Berrettini
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Eric Horvath – Public Works Executive Director
Jeff Jarnecke – Executive Director of Venues

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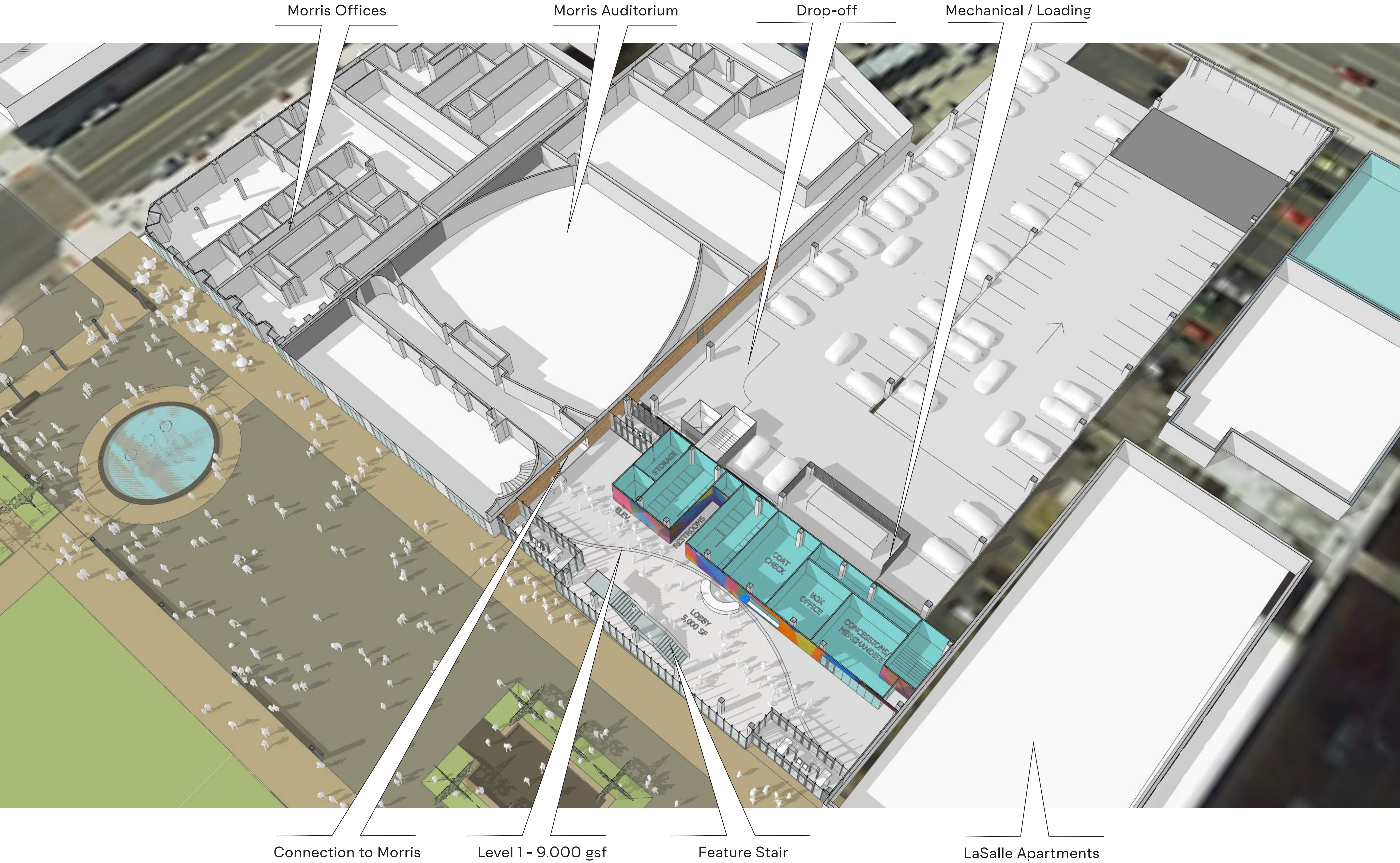
A full third of our \$30+ million dollar goal will be contributed by the city of South Bend. The other two-thirds will be contributed by private donors.

This campaign will improve physical access to the theatre, expand the building to accommodate convenient new theatre parking, add a second elevator, a new restroom and community flex-space.

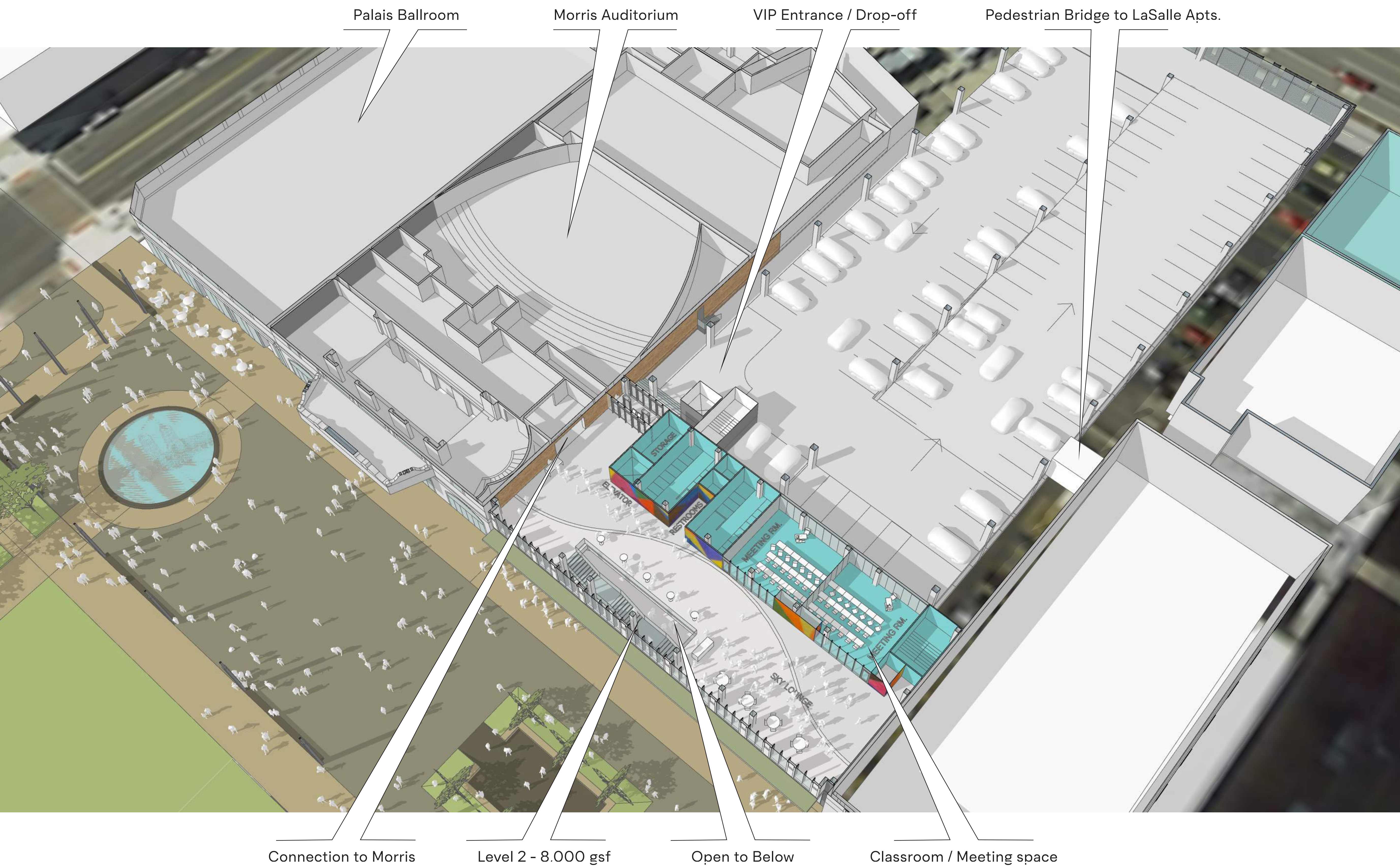
A re-envisioned outdoor space in front of the Morris will invite greater participation of patrons and performers in Jon Hunt Plaza. The new plaza will welcome visitors with greatly enhanced curb appeal for the entire Morris/ Palais facility.

The campaign will endow our Equity in the Arts program and enable the success of our local children, promote cross-school and cross-disciplinary learning in the Arts.

Your investment will allow the Morris to stabilize deteriorated sections of our century-old theatre and to accelerate higher levels of local participation and achievement in the Arts for decades to come. It will ensure the facility is in a good position to accommodate new ideas in the Arts so that the Morris remains a powerful force in the ongoing effort to connect people and improve life in our community.



LEVEL 02



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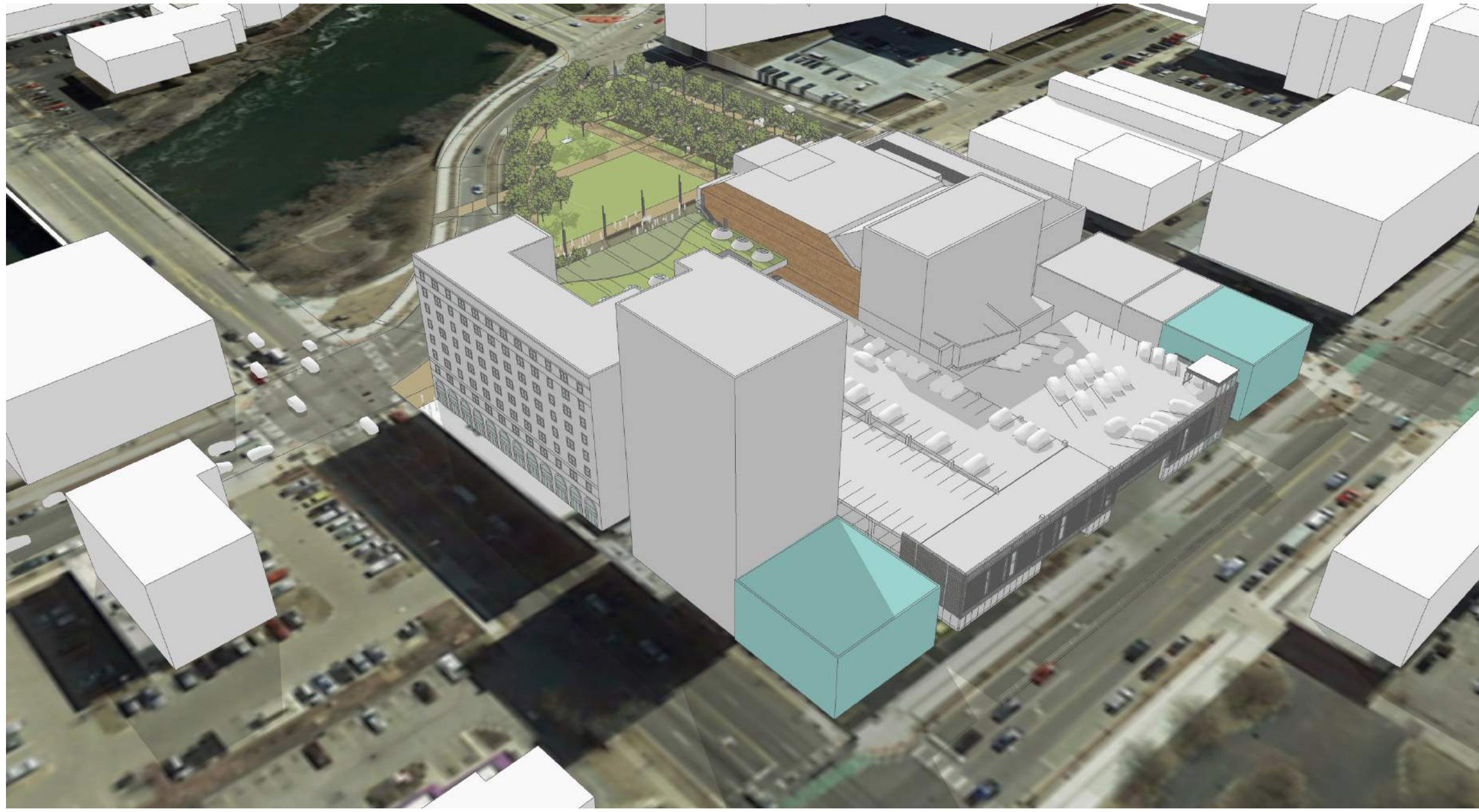
VIEW NORTHWEST



VIEW NORTHEAST



VIEW SOUTHWEST



VIEW SOUTHEAST

EXTERIOR SCENES

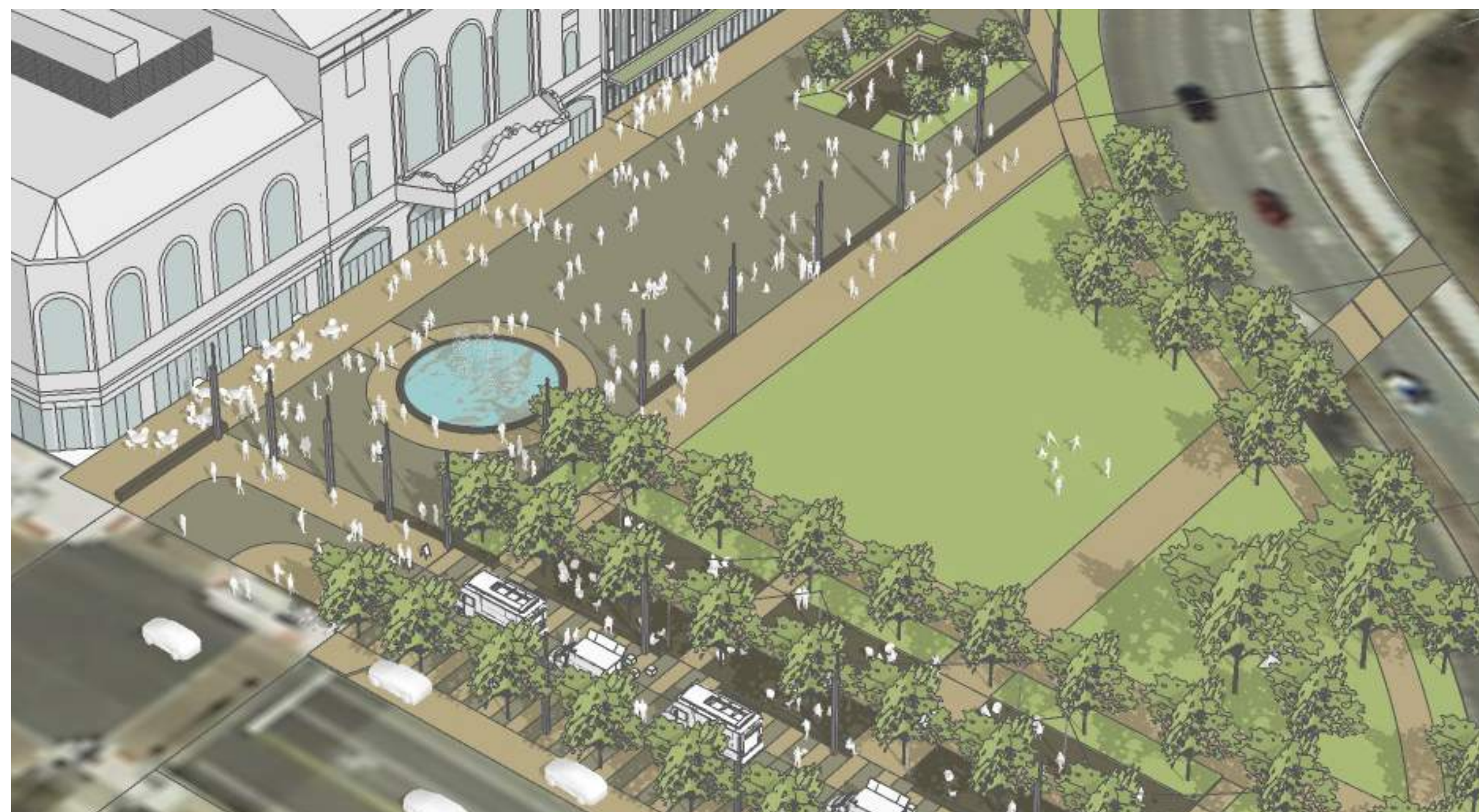
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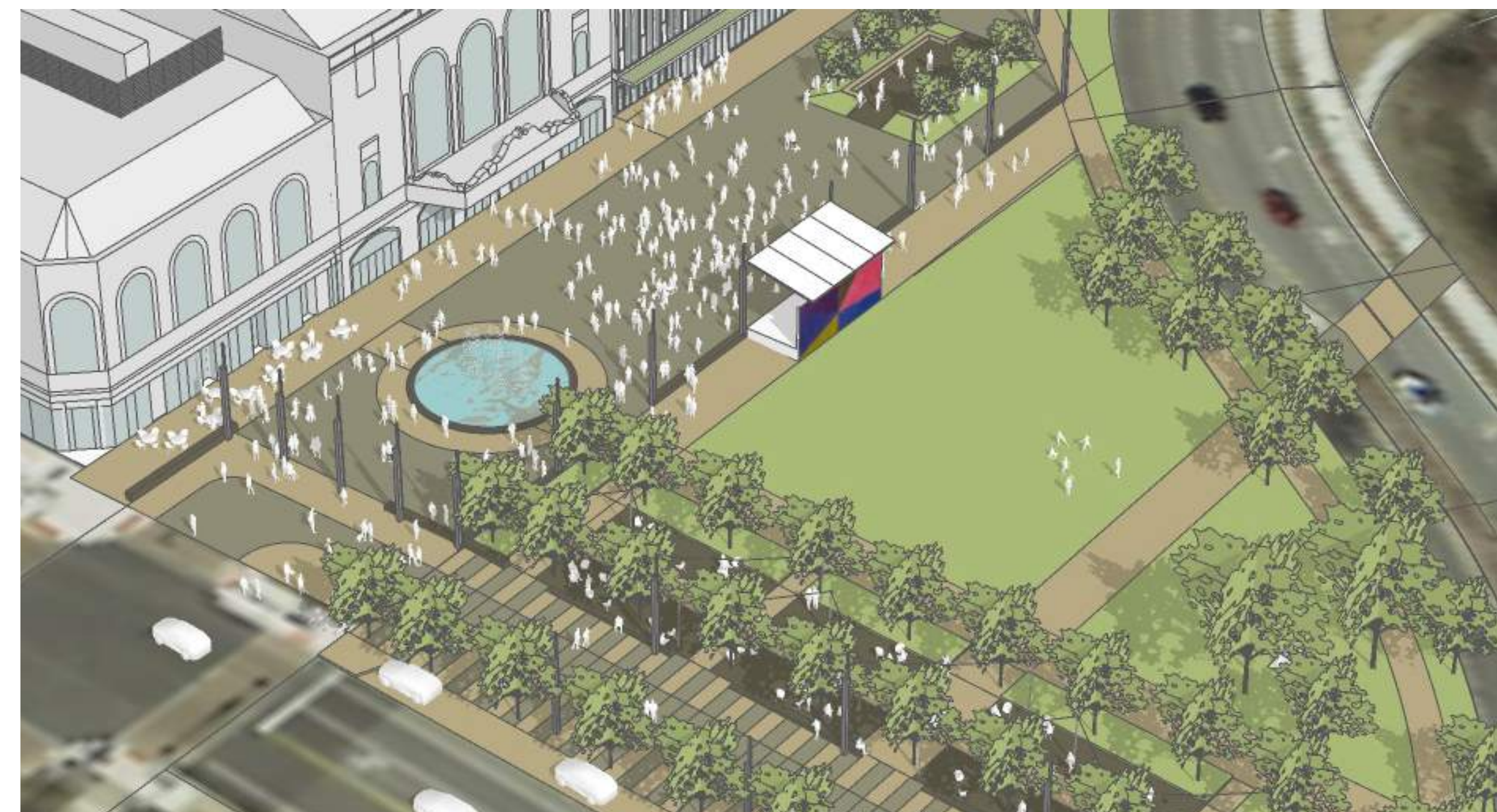
PEOPLE GATHERING



MARKET OR FAIR



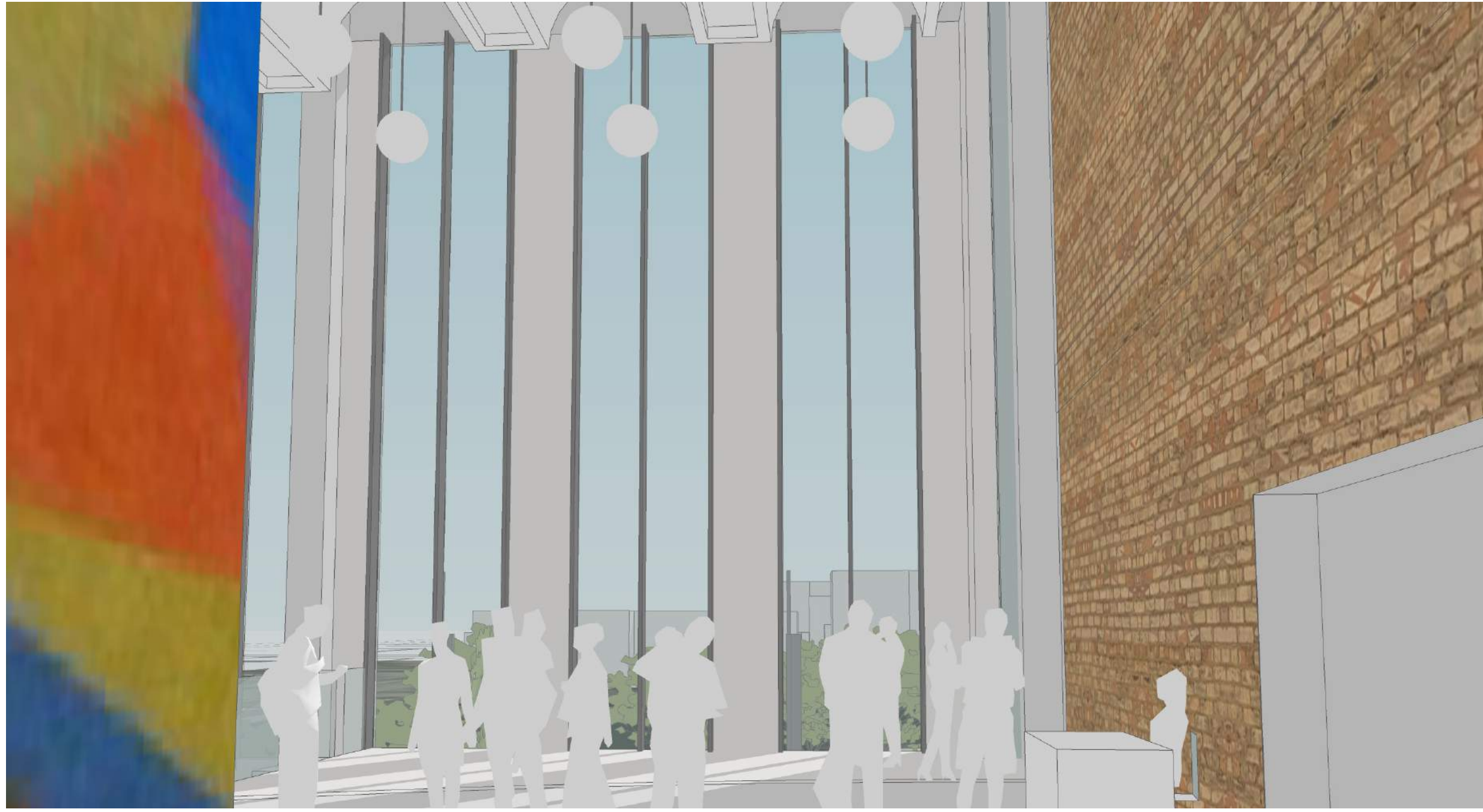
FOOD TRUCKS AT COLFAX DROP-OFF



EXTERIOR PERFORMANCE AT PLAZA



LEVEL 1 - VIEW AT FEATURE STAIR



LEVEL 2 - VIEW AT MORRIS ENTRANCE



LEVEL 2 - VIEW AT SKY LOUNGE



LEVEL 2 - VIEW TOWARD PLAZA

EXTERIOR VIEWS

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O



VIEW FROM DR. MLK JR. BLVD.



VIEW AT ENTRANCE



VIEW AT COLFAX DROP-OFF



VIEW SOUTH ACROSS LASALLE AVE.





MORRIS PERFORMING ARTS CENTER EXPANSION **CONCEPT STUDY**
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