

The Historic

DUNBAR THEATRE

Capital Feasibility & Program Business Plan



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Table of Contents

I. FOREWORD 3

Restoring the Historic Dunbar Theatre, Revitalizing the Community 3

II. HISTORY 4

A Cultural Anchor 4

Timeline – The Dunbar’s Historical Highlights 5

III. MISSION & VISION 6

Restore • Reimagine • Revitalize 6

IV. PROGRAMMING 7

V. THE MARKET 9

Market Overview 9

Competition 10

Target Audiences 11

VI. OUTREACH 12

Digital Communications 12

Public Relations and Special Events 12

VII. FUNDRAISING 13

VIII. ARCHITECTURAL DESIGN AND SPACE PROGRAMMING 14

Historic Configuration 14

Renovation and Expansion 16

IX. GOVERNANCE AND INFRASTRUCTURE 19

Pre-Development Expertise 19

X. START-UP OPERATIONS 20

Staffing Expertise 20

XI. FINANCES / PRO FORMA BUDGET MODEL 21

XII. ECONOMIC IMPACT 23

Wichita and McAdams Demographics 23

Wichita and Sedgwick County Arts Expenditures 24

Destination: The Dunbar Cultural District 28

Creating the District: Obstacles and Opportunities 30

XIII. APPENDICES 33

Acknowledgements 34

Interview List 35

POWER CDC Board of Directors 35

Proposed Implementation Timeline 36

Phases II & III Construction Estimates 37

Operating Revenue Projections 38

Operating Expenses Projections 39

Rental Revenue Matrix 40

Production Staff Labor Matrix 41

Capital Cost Assumptions 42

Phase I Theater Configuration 43

Phase I Theater Section Diagram 44

Phase II Black Box Seating Configurations 45

Phase II Black Box Section Diagram 46

National Theater Models 47

The Lyric Theatre and Cultural Arts Center 47

Howard Theatre 48

18th & Vine District/ Gem Theater 49

Restoring the Historic Dunbar Theatre, Revitalizing the Community

The Historic Dunbar Theatre was once the heartbeat of the McAdams neighborhood. It was the center of activity where families went to see films, live performances, and where the whole community enjoyed entertainment. It was a gathering place that everyone could call home.

More than 50 years after its formal closing, the Dunbar building still stands as a testament to its importance to the community's history and our culture. Though today it is more of a spiritual and symbolic testament, as the cultural programming and entertainment acts of the Dunbar's heyday are now only captured in the notes of history. But the commitment to our local icons and determination to economically empower the McAdams community have driven the continued efforts to restore and revitalize the facility.

POWER Community Development Corporation's mission to encourage the economic revitalization of Wichita's Central-Northeast neighborhoods is primarily realized through housing and retail development. In 2007, we saw an opportunity to magnify our efforts and expand economic potential of the community when we purchased the Dunbar. Our sole goal was and remains to restore the theater and revitalize it as an arts center dedicated to African American heritage. The resilience of the McAdams community demands a place that reflects

its richness and history, and we intend for the Dunbar to be that place.

POWER CDC's efforts over the past several years to preserve and restore the theater have included securing the Dunbar's place on the register of historic places, repairing the building exterior, restoring the marquee and blade sign, and stewarding financial support to make that work possible. Still, we have more work ahead of us.

Our latest capital feasibility and program planning endeavor, resulting in the plan herein, is the result of support from the City of Wichita's Department of Housing and Community Services and Council Member Lavonta Williams, District 1, in partnership with POWER CDC's Board of Directors and the many McAdams stakeholders who contributed their time toward this planning process. To them we extend our deepest gratitude for your dedication and involvement.

Together we will realize our vision to restore the Historic Dunbar Theatre and revive the McAdams neighborhood.

James Arbertha,

Executive Director, POWER CDC
& POWER CDC Board of Directors

A Cultural Anchor

At the start of the 1940's the United States was recovering from the Great Depression, on the cusp of entering World War II, and deeply racially divided. Even in cities without explicit segregation policies, or Jim Crow laws as they were called, Black and White citizens lived in separate communities; the city of Wichita was no different. Although Blacks and Whites often worked side-by-side in Wichita, social life and residential life were as decidedly segregated. Indeed, Wichita's historic racial, class, and socio-economic tensions led to policies and practices that spurred the move of Blacks into particular areas of the city. And so, by the early 1940's Black residents largely lived in McAdams, with their own businesses, schools, churches, social and entertainment venues, including a movie theater – The Dunbar Theatre.

In 1941, The Dunbar Theatre was built from plans created by early career architect Raymond M. Harmon, and became the centerpiece of a vibrant McAdams neighborhood. It was the anchor of the community, where people went to be social and patronize the many businesses that lined the intersection. For nearly two decades, the Dunbar provided engagement and entertainment for the community.

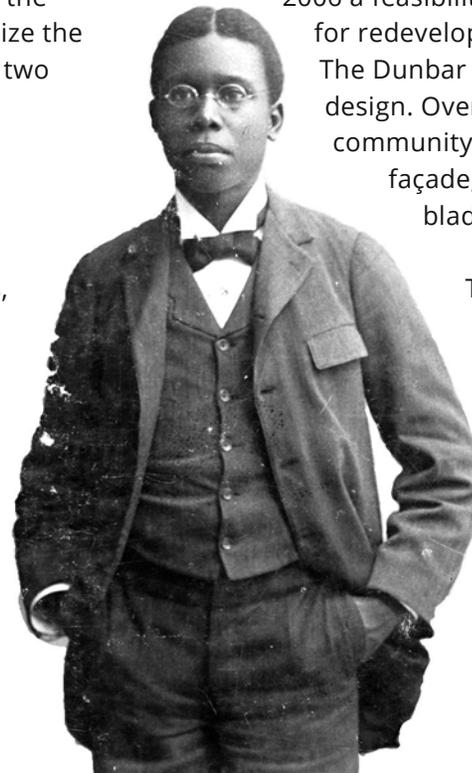
In the early 1960's, movie houses and live performance theaters throughout the country were opening and shuttering as influenced by changing cultural traditions, advances in technology, and racial desegregation. In 1963, like many movie houses around the country, the Dunbar closed. Although prompted in part by shifting interests of the community, the theater's closure still left a chasm in the community with no significant cultural organization to take its place. Eventually, most of the businesses in the corridor

shuttered, and the Dunbar fell into disrepair, nearly being slated for demolition.

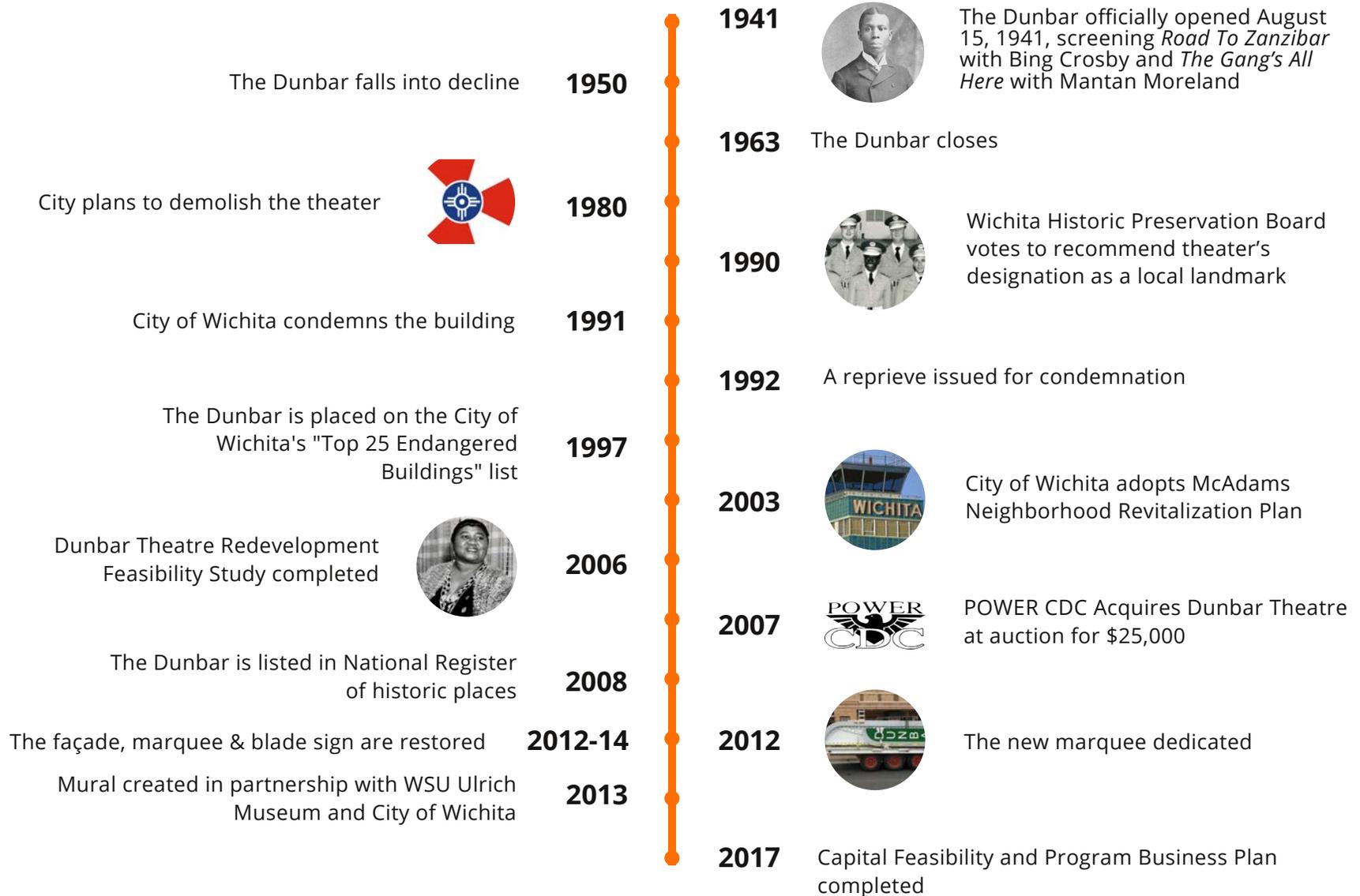
The construction of highway I-135 through the McAdams community in the early 1970's physically divided the community, damaging residential density and the ability to sustain businesses and services for its citizens. The once vibrant business strip at the intersection of E. 9th and N. Cleveland struggled with many vacant shops. But the spirit of the Dunbar was ever-present and the memory of a bustling hub of activity was alive in many Wichitans' minds. In 1990, the Wichita Historic Preservation Board voted to recommend that the Dunbar be designated as a historic landmark. Still, redevelopment progress was minimal and the site lay dormant for nearly another 20 years.

In 2003, the City of Wichita commissioned the McAdams Neighborhood Revitalization Plan to reinvigorate the community. In 2006 a feasibility study was conducted to ascertain possibilities for redeveloping the Dunbar site. In 2007 POWER CDC acquired The Dunbar and engaged LK Architects to lead the restoration design. Over several years with city, state, and individual community members' support, POWER CDC repaired the façade, replaced the roof, and restored the marquee and blade sign between 2012 and 2014.

The exterior of the Dunbar Theatre now shows the promise of what is to come, and a mural on the north wall pays homage to its vibrant history and African-American culture. The legacy of the Dunbar is iconic in spite of challenging circumstances, and although there has been a period of dormancy, the Dunbar is poised to rise again.



The Dunbar's Historical Highlights



Restore • Reimagine • Revitalize

When the City of Wichita commissioned a capital feasibility study for the Dunbar Theatre in 2006, the 2003 McAdams Neighborhood Revitalization Plan provided a guide for re-launching the theater as an arts and cultural anchor for the community, and as a major contributor to Wichita's cultural landscape. POWER CDC's purchase of the theater in 2007 began a decade-long effort to protect and shore the theater building, and begin raising funds for the eventual capital restoration.

The 2017 redevelopment plan for the Dunbar Theatre continues that effort with a **VISION** to RESTORE the theater to a style emulating its 1940's and 1950's heyday, and REIMAGINE the business operation as a 501 (c) (3) nonprofit arts center that may be:

A - Self produced: programmed, and managed by a dedicated staff

B - Fully leased: to an independent nonprofit or commercial arts and cultural organization

The **MISSION** of the Dunbar Theatre will be to present culturally significant performing, visual, and literary arts programs celebrating African American heritage, and provide creative and enrichment resources for the McAdams community.

The Dunbar's redevelopment is envisioned as a three-phase design. Phase I includes restoring the existing original theater to a look and feel approximating its

construction in 1941; in an estimated 340 fixed-seat theater with 275 seats on the ground floor and an additional 65 seats in a mezzanine. On a proscenium stage, the theater will present small-scale theatrical and music productions, film/multi-media programs, recitals, and community events. Based on architectural feasibility, the theater may also incorporate a small orchestra pit for live musical productions.

The restoration will also incorporate an expansion of the theater footprint to incorporate a box office and back-of-house spaces for technical production and artists' areas. Finally, the restoration would include essential public concessions and restroom spaces.

Phases II & III involve a later development of the adjoining land parcels into:

- ✓ 150-180 seat black box theater, allowing more flexible configurations for performances, special events, and community forums
- ✓ Education facilities linked to theater arts and crafts
- ✓ Public gallery and bookstore
- ✓ Offices to serve the facility as well as the local community
- ✓ Café/soda fountain transforming the former drug store building
- ✓ Retail block along 9th Street to reinforce the commercial corridor and provide revenue to the arts center
- ✓ On-site parking complemented by parking at the Dunbar Learning Center site

Programming

The Dunbar was originally conceived and operated as a cinema house for the community, featuring the popular movies of the day. In this time, the focus was on screen size and height rather than live production, so the theater had a small stage and no wing space.



In this 21st Century restoration, the Dunbar's leadership and stakeholders have mandated that the theater be restored and activated to not only include film, but also include the most expansive and culturally significant creative arts and community events the space can sustain.

Therefore the theater will present the African American cultural experience – both historic and current - by showcasing a variety of art forms from classics such as Lorraine Hansberry's play, *A Raisin in the Sun*, to contemporary arts such as youth step-dancing.

The revitalized historic Dunbar Theatre will be a proscenium-style theater that is first and foremost a performing arts venue. Visual arts will be a secondary program focus that will include film, art installations and exhibitions, and new media. The limited stage size, wings, and back-of-house will dictate the scale of productions that can be mounted in the theater, but the Dunbar's programs will strive to feature plays, musicals, and small performances also produced in other theaters that can be remounted at the Dunbar.

The Dunbar's business operations model will inform program choices. Under a self-producing model, the Dunbar programming staff will determine the specific activities and community events. Under a lease arrangement to an independent organization, the separate entity will determine programming that remains consistent to the Dunbar's mission. In either model, partnerships may be developed through three other key relationships: a) co-presentations with the local universities, b) shared programs with other arts organizations, and c) programs specifically developed by artists from the community. The Dunbar's leadership will have strong relationships with local, regional and national artists, talent managers, and booking agencies to ensure programming is diverse and appealing to audiences.



The Dunbar's Core Programs in the restored Phase I design may include:

Theater – Small theatrical performances including poetry, staged readings, plays, and musical theater, mounted with limited set and stage production requirements. Stage transitions and performer crossings can be accomplished through the new back-stage space or in the auditorium across the main floor.

Dance/Performance Art – Dance performances and classes requiring limited range of motion and Marley floor overlays (versus full sprung floors). Modern, tap, African, hip-hop, and



step dance styles will be best suited for the stage, while ballet performance is not ideal given the stage size and configuration.

Visual Arts – Film/new media projections and small exhibitions. In Phase I, the theater will have limited space for visual art installations, and will need to rotate works through limited engagements. Phases II and III will provide for more extensive and formal visual arts space.

Youth/Education Programs – A variety of arts-based programs that provide social skills and enrichment, safe-haven, college-prep, and life-skills to youth. The Dunbar will serve as a sanctuary for arts and learning for schools, community centers, and youth development programs, or develop archives of its own.

History Programs – A repository for artifacts and letters. Named for famed poet laureate Paul Laurence Dunbar, the Dunbar Theatre is highly esteemed in all of Wichita's black community and is a reflection of the local consciousness and cultural pride. The Dunbar can serve as a repository for artifacts and letters, or partner with The Kansas African American Museum to expand resources and preserve the legacy of Wichita's black artists and cultural practitioners.

Partnerships – Shared programs, co-productions, and sponsorships. A key feature of the Dunbar's success will be the power of its early program collaborations with city-wide institutions such as Wichita State University's theater and history departments, The Kansas African American Museum, Wichita Urban Professionals, Mark Arts, and

others. Strategic partnerships in many forms will be a hallmark of the Dunbar's programs.

Community Events – Public and private events for McAdams residents. The Dunbar will be a home away from home for McAdams community members, and the various community support groups, fraternal organizations, religious groups, event producers, and individual residents will have access to the Dunbar for social and cultural events, at both subsidized and market rates.

It is imperative that the Dunbar be a dynamic organization, nimble and responsive to the communities it serves, as well as to national trends in arts and culture. As the theater develops, programming staff may create new concepts to reflect the interests of community residents and organizations.



Market Overview

Wichita's 380,000 residents¹ can enjoy a range of arts and cultural activities from one of more than 100 music and theatre institutions, museums, performance spaces and special event venues in the area, and Wichitans spend an average of \$497 per person annually on entertainment activities in general, including movies, paint nights, sporting events and concerts.²

Most performing arts organizations are in the downtown area, museums are in the Museums on the River district, and visual arts galleries are generally in the Old Town vicinity. Old Town in particular has experienced growth as it relates to arts businesses, and the Wichita Downtown Development Corporation sponsors a monthly "Final Friday" art crawl to encourage activity in the area.

Although the Dunbar is outside of this direct vicinity, this activity suggests that the city is increasing its engagement with and commitment to arts and cultural organizations.

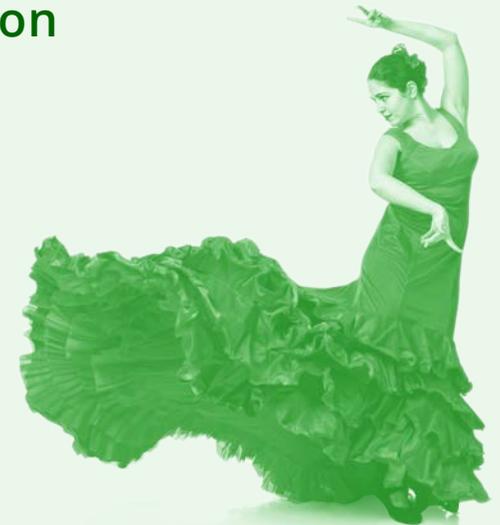
Despite the abundance of organizations in the city, the racial and cultural diversity remains limited. The majority of companies, be they large like Wichita Symphony Orchestra and Music Theatre Wichita or smaller like the Forum Theatre Company or Fisch Haus, present work focused on the experience of White Americans and Europeans. Thus, there is a major opportunity to present performing and visual arts that appeal to the nearly 45,000 African-Americans in Wichita³, as well as people of any background interested in Black culture.

1 United States Census Bureau 2015 American Community Survey

2,3 Source: Environmental Systems Research Institute (ESRI) as collected by the Center for Economic Development and Business Research

The Dunbar will emerge as a unique organization in the following key ways:

1. The only venue dedicated to performing and visual arts of the African-American experience
2. Presenting both community-based and professional work
3. An intimate 340-seat proscenium stage, filling a gap where few mid-sized venues exist
4. Uniquely located in the McAdams neighborhood to spur economic activity and revitalization of the area



Competition



The Dunbar's primary advantage is its commitment to African-American performing arts and culture. Since there is a dearth of organizations dedicated to the artistic heritage of African-Americans, the Dunbar will fulfill a need, and emerge in a class by itself. Occupying this niche presents opportunities to partner with many competitors, thereby increasing the Dunbar's audience and enhancing its programming. Strategic partnerships will involve large organizations such as Music Theater Wichita to co-present smaller scale, popular African-American centered work at the Dunbar including musicals like *Aint Misbehavin'* or *Five Guys Named Moe*. The Dunbar may also partner with the Orpheum Theatre to present culturally relevant films at the Orpheum, and with the Kansas African-American Museum (TKAAM), Wichita's most prominent African-American cultural organization, to present extended exhibitions and possible integrated performances and visual arts events.

In each of these instances, the Dunbar can create a mutually beneficial relationship with a would-be competitor in order to increase the scope of both entities. In addition to the organizations with which the Dunbar might partner, there exists direct

competition from other performing arts businesses like Roxy's Downtown (a recently refurbished cabaret space) and from visual arts institutions, like the many galleries in Old Town. Whether in partnership or direct competition, the Dunbar will be able to distinguish itself in the marketplace as a competitive mid-sized facility with an explicit commitment to Black arts and culture. It will be a destination with a one-of-a-kind offering in Wichita.

As the project enters Phases II & III, the Dunbar will position itself as a viable special event facility for weddings, receptions, church gatherings, et cetera. Currently, residents of McAdams must travel outside their community to host social events, especially formal and/or elaborate gatherings. The Abode Venue is one such popular venue that offers a state of the art facility in a central location and is widely known by Wichitans. The addition of a black box theater, and ancillary spaces will allow the Dunbar to compete for these venue rentals and provide a comparable option for residents closer to home.

Target Audiences

All Wichitans are welcome at the Dunbar, and efforts will be taken to ensure the most robust audience possible. However, there are key audience segments to which the Dunbar will cater. Core Audience Segments are the primary group that the Dunbar will rely on for long-term attendance and engagement; Special Interest Audience Segments represent populations with whom the theater can establish meaningful relationships, though not necessarily as fully as the core audiences.

CORE AUDIENCE SEGMENTS

McAdams Residents

- Community members have a longstanding, historical and emotional relationship to the Dunbar
- Median income is \$23,273 for McAdams, vs. \$50,288 for the city at large, and median household disposable income is \$20,252 vs. \$41,099 for Wichita⁴
- Will be strong audiences for community programs, and venue rentals/special events; however may require discounts/subsidies for tickets and fees

Cultural Event Attendees

- Over 1.9 million people attended cultural events in Wichita in 2012⁵
- 35.7% of Wichita residents that attend cultural events say they would travel to a different community in order to attend events⁶
- This audience will primarily purchase single tickets, and will be especially interested in events in partnership with existing entities

SPECIAL INTEREST AUDIENCE SEGMENTS

Young Professionals

- Under 40 with emerging careers, with a particular focus on African Americans
- Enjoy spending discretionary income on cultural activities and social events, and are willing to try new things
- Ideal for cultivating strong long-term relationships as future sponsors, donors and partners

Community and Social Organizations

- Includes churches, sororities, fraternities and civic groups, among others
- Organizations have a strong history and broad reach in Black Wichita
- Targeting this demographic provides an opportunity to establish longstanding relationships for annual rental activities, including meetings, recitals and fundraisers; and develop new audience

Special events and programs will target a variety of audiences based on the type of activity. Marketing and promotions efforts will therefore be designed to attract new and wider audiences. Still, as new audiences are developed, the Dunbar will remain committed to the McAdams community.

⁴ Source: Environmental Systems Research Institute (ESRI) as collected by the Center for Economic Development and Business Research. Local area data reflects households within a 1 mile radius of the Dunbar location and city data reflects households within a 10 mile radius. ⁵, ⁶ Source: Americans for the Arts & Economic Prosperity IV 2012 (2017 Data to be released June 2017)

Outreach

Although the Dunbar was created because of the pervasive segregation of the time, it still became a shining jewel for a community. In that same spirit, the restored Dunbar Theatre will be more than a movie house. The theater will be a multidisciplinary arts center, and its new comprehensive programming encourages a more expansive name such as “The Dunbar Arts Center” or “The Dunbar Theatre Center”. The shortened name, “The Dunbar” will also be used to refer to the whole organization and the building.

Marketing and communication efforts for Phase I of the redevelopment will establish consistent name representation and usage, visual design and messaging guidelines for the Dunbar. Since communications will begin before the venue is completed and programming commences, efforts will include outreach to engage audiences, and public relations to increase overall awareness of the project. Most importantly, communications will

DIGITAL COMMUNICATIONS

The Dunbar will maximize current and emerging technologies to maintain an engaging online presence. Early digital and social media communications will include:

Website

A comprehensive, well designed interactive website that allows visitors to learn about the Dunbar and buy tickets

Blog

As homage to the historic African-American newspaper, “the Tattler and Coming Attractions”, the Dunbar can create the “New Tattler” blog announcing coming attractions

Artists can engage with each other, share work and discourse about issues relevant to those interested in African-American artistic and cultural experiences

A resource in the early stages to build community, interest in the project, and establish the Dunbar as the preeminent destination for Black arts and culture in Wichita

Social Media

Facebook and Instagram will be the primary outlets to start

Provides comprehensive tools to engage with audiences in Wichita and beyond

As the Dunbar’s operation grows, additional platforms (i.e. Twitter, Snapchat, Pinterest) can be added to target specific demographics and promote activities

encourage open dialogue, ensuring that the Dunbar’s management expresses its vision for the project and invites community members to share their perspectives.

Public Relations and Special Events

Early outreach efforts to the McAdams community and to the greater metro area will be robust to ensure that people are aware

that the Dunbar is renewed and reopened. Supported by social media activities and traditional print communications, the Dunbar will host events in McAdams, and throughout Wichita to announce its opening. Events will range from pop-up events in Old Town, to larger events with partner organizations. A pre-development PR consultant can be engaged to lead this effort.

Fundraising

The Dunbar Theatre will rely on fundraising efforts for both the capital development and operations needs. Consulting expertise will be required to immediately begin research and development of strategies to leverage existing capital support and attract new investment. A project manager and fundraising strategy consultant will serve as a linchpin to integrating POWER CDC’s fundraising history with new ideas for the Dunbar. Several relevant sources have been identified and will require cultivation, coupled with research for new sources:

CAPITAL CONSTRUCTION



KANSAS STATE LEGISLATURE – past supporter of the Dunbar Theatre redevelopment effort



CITY OF WICHITA – past and current partner of POWER CDC



J.E. AND L.E. MABEE FOUNDATION – supporting charitable, religious, higher learning, and medical institutions, generally limited to building projects



LOCAL INITIATIVE SUPPORT CORPORATION (LISC) – providing loans, grants, equity, and technical assistance to a myriad economic development, housing, community and other initiatives, including “creative placemaking” supporting arts and culture



POWER CDC - equity investment

PROGRAMMING & OPERATIONS



THE MCKNIGHT FOUNDATION – supporting “exceptional and diverse artistic practice”



WICHITA COMMUNITY FOUNDATION – supporting and collaborating with other nonprofit organizations to provide grants in civic, health education, religious, arts and other areas



WICHITA AVIATION INDUSTRY – to be solicited to support discrete program initiatives such as history and education/youth programs



ICT – ART DAY OF GIVING – Wichita ArtDOG, a 24-hour online fundraising event created to rally community support for local arts organizations; and is a project of the Wichita Community Foundation (WCF)

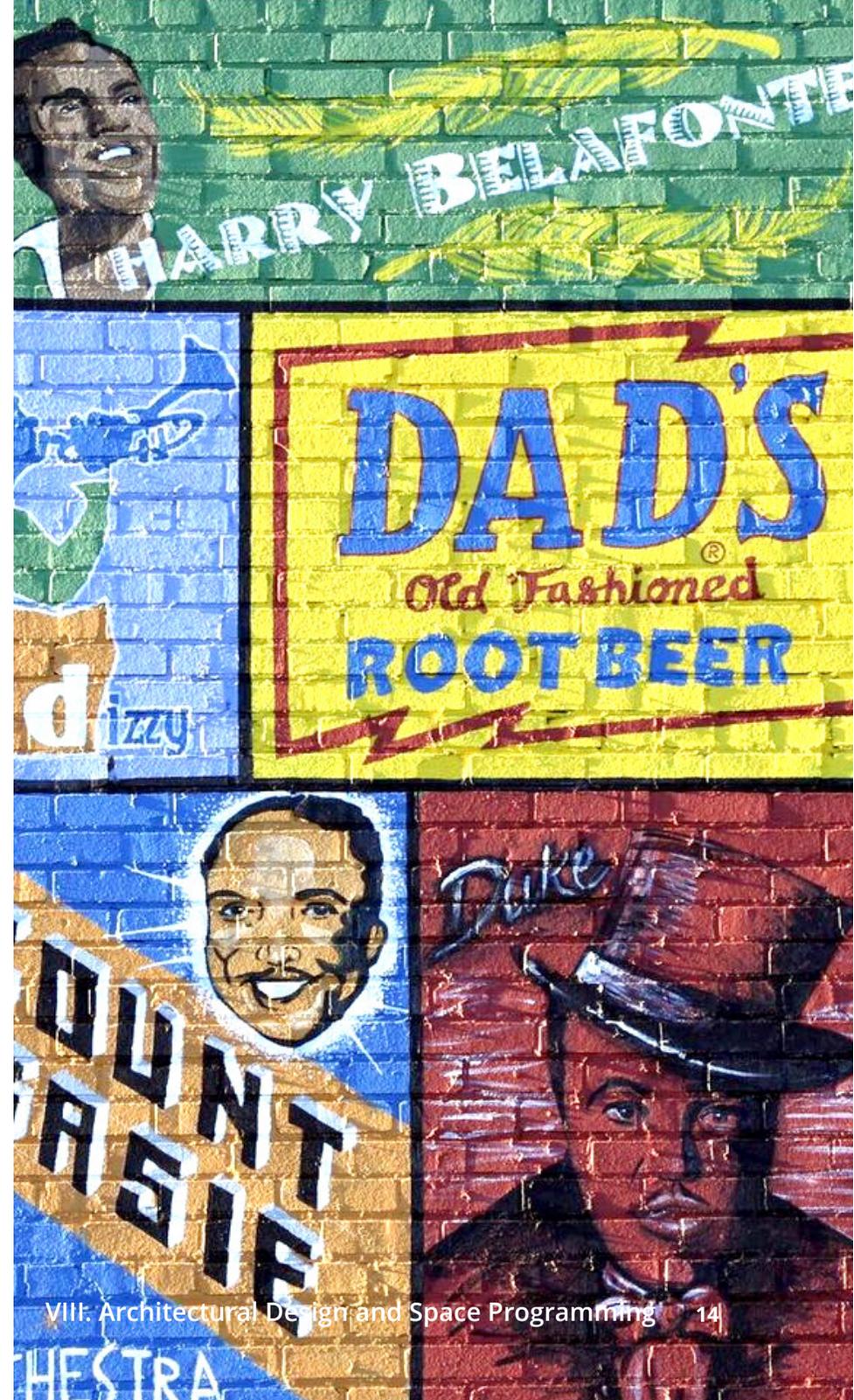
Architectural Design and Space Programming

Historic Configuration

The Dunbar site includes the lot occupied by the Dunbar Theatre as well as platted lots adjacent to the theater, two on the north and one on the south. For purposes of this plan, Phase I development would include these lots. Phases II and III, which could occur simultaneously or sequentially as acquisition and funding permit, would include lots currently under other ownership; the two vacant lots to the west of the theater and the corner lot occupied by the Turner Drug building.

The Dunbar Theatre consists of a rectangular building, 48' x 92', approximately 21' in height above grade, sitting on a lot that is 60' x 135'; the building sits against the front lot line. Storage and mechanical equipment buildings that were subsequently added at the rear of the building have been removed since 2008; the roof structure and roof were replaced in 2004 and the front façade renovated, including the installation of doors, windows and a new canopy approximating the original. Interior finishes are almost completely lacking; it appears that the existing proscenium arch and stage configuration do not conform to original construction based on comparison to the only known early interior photograph of the building.

The auditorium space is approximately 47' x 52', excluding the stage and not including the space apparently occupied by the public restrooms. The stage behind the proscenium partitions is approximately 36' x 12', with doorways leading off stage to the left and right opening into small double-height vestibules with exits into the rear yard. These same vestibules have doors from the main



auditorium space. It appears based on early photographs that the existing forestage is not the original configuration. The proscenium opening is approximately 28' wide with a maximum height to underside of structure of 16'.

In addition to the main theater space and the lobby (12' x 24') there are two autonomous single-story storefronts on either side of the lobby (approx. 200 square feet each) and a small ticket window/box office, under the canopy, accessible from the lobby. The second floor apparently consists of the projection room and adjacent offices or community space, although based on the toilet room locations on the ground floor as well as second floor doorway positions there was a balcony as part of the original interior configuration.

The entire building is a slab on grade with no basement spaces. Although there is very little evidence of how the building was heated and cooled, there is a flue on the rear façade indicative of a boiler room, and there is evidence of a ground water cooling system (two wells at the back of the building that are capped) that may have been linked to fans feeding the underside of the stage. The auditorium floor is raked from the front of the stage to a point where the restroom structures were apparently located, a vertical

distance of about three feet. The stage is at approximately the same elevation as the rear of house and lobby.

As of early 2017, gypsum drywall partitions had deteriorated and were covered with black mold, attributable to



lack of interior ventilation. The façade and exterior masonry are in fairly good condition, with the exception of one leak on the north wall and partial deterioration of the front façade doors. There is no evidence of active leakage, although the downspouts from the roof have been compromised and could lead to some interior leakage at ground level. There is evidence of pre-existing plumbing located at the lobby end of the building on the ground floor. The second floor, approximately twenty feet deep across the front of the building, is currently inaccessible, the stairs having been

removed during a previous interior demolition.

Water is available in a 6" main on N. Cleveland Avenue, with a tap and meter vault on the front sidewalk. There is gas service into the building from the northwest side, currently inactive. There is an 8" sanitary sewer main in the bed of the alley at the rear of the lot. Electrical service in the building is currently 200 amps to a switch and panel located at the southeast exit passage. This service is fed from a transformer box located on 9th Street adjacent to the rear alley.

The front façade of the building, as evidenced from early photographs, is of an Art Deco or Modernist esthetic common for similar theaters of the era. The interior photograph gives no detail of the interior aesthetic.

There is evidence on the north side of the building that a single story commercial building stood immediately adjacent to the theater and may have been constructed at the same time based on similarities of façade treatment evident in early photographs. At least a portion of the slab on grade for this building is still in place. There is no evidence of a structure to the immediate south of the theater.

Renovation and Expansion



The overall plan for a new arts center with the historic Dunbar Theatre at its core calls ultimately for approximately 25,000 square feet of space encompassing, in addition to the Dunbar's proscenium auditorium, a new multi-purpose performance and community space, new lobbies and ancillary services (dressing rooms, production and rehearsal spaces, recording booths, etc.), an exhibition gallery, a café (in the historic Turner Drug building), education facilities relating to the theater arts, community offices, a garden, and small retail spaces relating to the arts.

The development will be divided into three phases:

Phase I encompasses the construction and renovation of a 340-seat theater facility, bringing the historic Dunbar Theatre back to life while anticipating the further development. In addition to restoring the exterior and interior of the existing building, development will include ancillary facilities: expanded lobbies, vertical transportation to make the building fully accessible, and support facilities for back of house requirements.

Phase II, working with property already controlled by Power CDC, will create a new 150 to 180-seat multi-purpose "black box" space that can function for larger scale theatrical use in various configurations as well as serve community functions for receptions, special events, and the like.

This new construction will include:

- Expanded dressing rooms
- Production facilities
- Caterer preparation spaces
- Office space

Phase III, which depends on property acquisition around the Dunbar, would include:

- conversion of the drug store into a café (and possibly bar) complementing the adjacent performance venues
- An exhibition gallery fronting on a garden
- Education spaces that include classrooms
- Rehearsal spaces, as well as a recording studio
- Community offices
- A strip of retail complementing the arts that uses and activates 9th Street

Dunbar Theatre Arts Center & Commercial Corridor

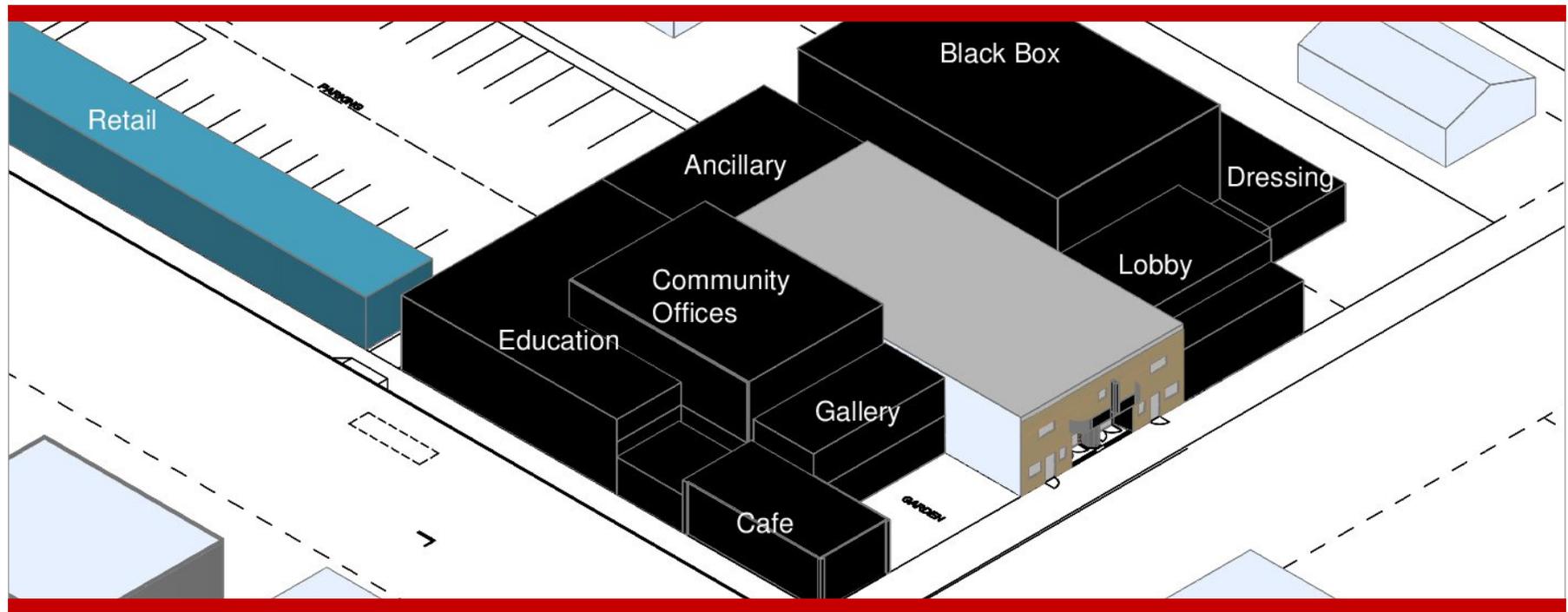


Diagram A - It is contemplated that the creation of a vital hub of artistic activity in the core of the McAdams neighborhood will lead to further redevelopment, including the surviving retail strip around the 9th Street/N. Cleveland intersection as well as revival of the historic Wichita Phyllis Wheatley Children's Home buildings at Mathewson Street.

The fulfillment of this three-phase master plan will require several pre-requisites, among which are:

- Acquisition of properties adjacent to the Dunbar on two sides
- A special zoning resolution covering the entire site to allow the lot coverage, bulk and on-site parking
- Approval by historic preservation authorities having jurisdiction over the state-designated Dunbar Theatre

- A cooperative agreement with the Dunbar School across 9th Street to allow for additional off-street parking use for evening performances

The projected capital cost of completing the Phase I development is approximately \$5,200,000 inclusive of construction, fit-out, and design soft costs. *See Diagram B.*

Capital Construction Estimate

Dunbar Building (existing)	Net sq. feet	Const. Cost	Fitout Cost	Total Cost
Auditorium main floor	2,484	1,242,000	0	1,242,000
Auditorium mezzanine	978	489,000	0	489,000
Stage	493	246,500	100,000	346,500
Control booth	300	150,000	30,000	180,000
Men's room	155	77,500	0	77,500
Women's room	155	77,500	0	77,500
Lobby/concession	561	280,500	15,000	295,500
Entrance vestibule	232	116,000	0	116,000
Ticket booth	9	4,500	500	5,000
Mezzanine green room/lobby/concession	830	415,000	20,000	435,000
Side exits	224	112,000	0	112,000
Stairs	98	49,000	0	49,000
Understage	400	200,000	0	200,000
Ancillary facilities (new building)				
Group dressing rooms (2)	500	150,000	12,500	162,500
Star dressing rooms (4)	600	180,000	15,000	195,000
Shower/toilet rooms (back of house)	200	60,000	5,000	65,000
Costume shop	200	60,000	5,000	65,000
Laundry	50	15,000	5,000	20,000
Production shop	200	60,000	15,000	75,000
Public toilet rooms (additional req'd 2 ea)	150	45,000	0	45,000
House Manager office	75	22,500	2,000	24,500
Stage Manager office	75	22,500	2,000	24,500
Theater Administration office	200	60,000	5,000	65,000
Building Manager's office	75	22,500	2,000	24,500
Ticket Sales office	100	30,000	8,000	38,000
Mechanical rooms	250	75,000	5,000	80,000
Dimmer room	100	30,000	5,000	35,000
Storage	200	60,000	5,000	65,000
Total Square Feet Net	9,894			
Total Square Feet Gross	10,890			
Sub-total construction & fitout costs		\$4,352,000	\$257,000	\$4,609,000
Sub-total Design Costs		\$544,500	\$51,400	\$595,900
Total Design & Construction		\$4,896,500	\$308,400	\$5,204,900

Governance and Infrastructure

The Dunbar Theatre organization may be structured as a 501 (c) (3) nonprofit organization, potentially a subsidiary of POWER CDC, governed by a board of directors. The theater may be operated under one of two business model options:

The Dunbar's Board of Directors has chosen Model B under which it will establish the organization's corporate structure, governing policies, and determine the appropriate leasing organization and operating relationship.

Model A - self-produced programs designed and managed by a core program staff

Model B - fully leased to an independent nonprofit or commercial arts and cultural organization that will maintain the mission of the Dunbar

Pre-Development Expertise - The leadership infrastructure for the Dunbar's predevelopment planning and launch will require expertise to spearhead discrete scopes of work. Below are examples of key roles that may be engaged simultaneously or in succession. Fees associated with each are estimates:

Project Manager and Fundraising Consultant (\$30,000/yr) - leading the institutional planning and fund-development, this consultant will support POWER CDC's Executive Director with designing a funding development plan and cultivating new funding opportunities. The Project Manager will be responsible for leading the initial activities of the business plan.

Public Relations and Community Outreach Consultant (\$20,000/yr) - a PR and Outreach consultant will be responsible for designing language for the Dunbar's marketing efforts and developing relationships to ensure the Dunbar story and progress are consistently and positively communicated to the community and throughout the city. The consultant will also lead community outreach efforts.

Design Development for Phase I (\$30,000-\$50,000) - the revised Dunbar Theatre design considerations will require updated planning and development. Design expertise will be required to complete the plans.



Staffing Expertise

Under a fully leased program model (Model B), the Dunbar's staff will be the responsibility of the lessee arts organization. Within the self-produced model (Model A), the Dunbar's initial staffing would include a total of 5 key members, with additional production staff hired based on the program schedule. Key roles include:

Program Director (full-time) – designs and implements all programs and events; manages business operations including administration, personnel, finance, and client/partner relations (hire 6-9 months prior to opening)

Marketing/Development Manager (full-time) – develops and executes marketing plans, fundraising programs, and outreach initiatives (hire 6 months prior to opening and merge with consultant activity)

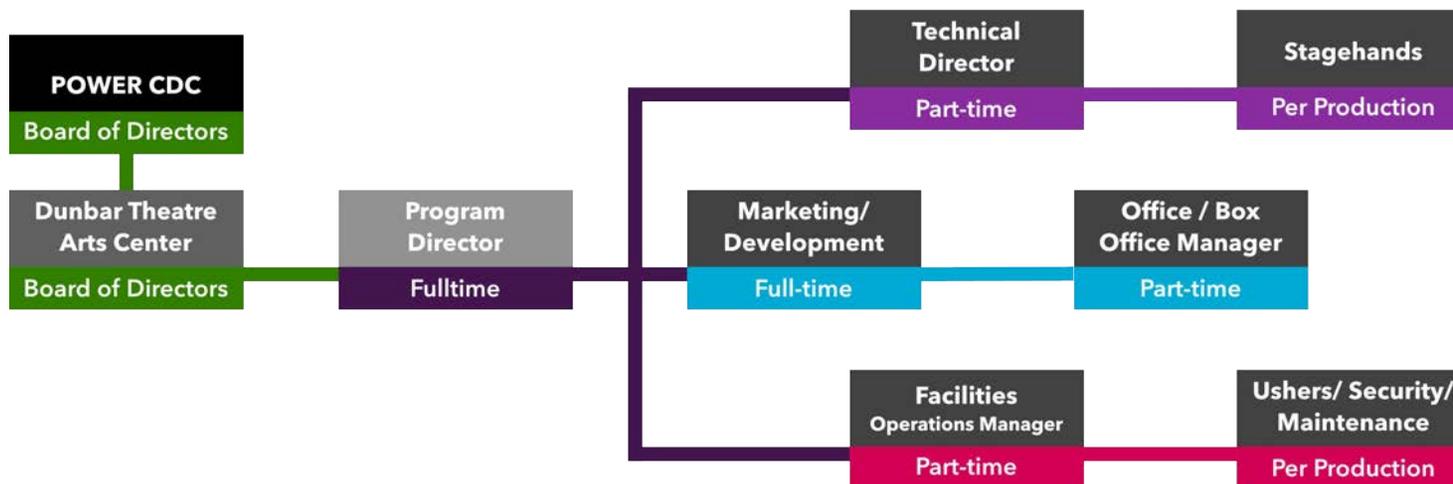
Facilities Operations Manager (part-time) – supervises production staff and facilities staff (ushers, security, maintenance) (hire 3 months prior to opening)

Technical Director (part-time) – designs and manages theatrical production needs including sound, lighting, sets, and costumes. This role is staffed based on schedule needs.

Office and Box Office Manager (part-time) – manages organization administrative needs and ticket purchasing program (hire 2 months prior to opening)

Additional contractual and hourly staff hired per the event/production schedule will include:

- House Manager
- Ushers
- Security
- Maintenance
- Interns
- Stagehands (lighting, sound, set/props)



Finances / Pro Forma Budget Model

The Dunbar Theatre's initial operating costs are projected at approximately **\$370,000** per year, increasing to just over **\$400,000** by the fourth year. These estimates are similar to local and national organizations of this size and are based on conservative assumptions about the theater's income potential in the market, given its new program and startup needs. The attached Pro Forma Financial Model details operating costs assumptions for a self-produced model. It presumes that all operating costs and revenue generation will be the responsibility of the theater leadership.

The pro forma also shows that significant contributed income from foundations and government sources, subject to availability, will be essential to creating a viable business model. Earned revenue, generated from community audiences and citywide audiences, is projected at approximately **40% of total revenue**, appropriate for an organization of this size and start-up status. Over time, earned income will be projected to increase toward **55% to 60%**.

Under a fully leased model, the costs of operating the theater would be fully borne by the operator and the facilities operations projections of the pro forma will be factored into to lease-negotiations with a third party. *See Diagram E.*



Dunbar Theatre 5-Year Pro Forma Projections

Revenue	Development	Year 1	Year 2	Year 3	Year 4
Program Ticket Sales	-	127644	130876	137420	144291
Rental Revenue	-	9197	11496	11956	12416
Other Earned Revenue	-	6382	6544	6871	7215
Sub-total Earned Revenue	-	143223	148916	156247	163922
CONTRIBUTED REVENUE					
Tax Credits	1500000	-	-	-	-
City of Wichita	576000	-	-	-	-
Foundations, Govt., Corp., Individuals	-	217500	228000	239500	250000
Sub-total Contributed Revenue	2076000	217500	228000	239500	250000
TOTAL REVENUE	\$2,076,000	\$360,723	\$376,916	\$395,747	\$413,922
EXPENSES					
CONSTRUCTION BUILDOUT					
Phase I Construction and Fitout Costs	4,609,000	-	-	-	-
Phase I Design Costs	595900	-	-	-	-
Sub-total Construction Buildout	5,204,900	-	-	-	-
PROFESSIONAL SERVICES					
Project Manager/Fundraising Consultant	30000	-	-	-	-
Public Relations & Community Outreach Consultant	20000	-	-	-	-
Sub-total Professional Services:	50000	-	-	-	-
PROGRAMMING/MARKETING & ADVERTISING					
Programming	-	62305	63372	65531	67798
Marketing & Advertising	-	15000	16250	17638	19181
Sub-total Programming & Marketing	-	77305	79622	83169	86979
PERSONNEL					
Salaries	-	162000	164000	173600	179380
Payroll Taxes and Benefits	-	24300	24600	26040	26907
Sub-total Personnel	-	186300	188600	199640	206287
GENERAL OPERATING					
Administrative Expenses	-	14900	13287	13686	14096
Facilities Operating Expenses	-	94655	88810	93547	97871
Sub-total Facilities Operations	-	109555	102097	107233	111967
TOTAL EXPENSES	\$5,254,900	\$373,160	\$370,318	\$390,042	\$405,233
Annual Net Operating Surplus/(Deficit)	(\$3,178,900)	(\$12,437)	\$6,598	\$5,706	\$8,688

Economic Impact

The story of the Dunbar Theatre is also the story of the McAdams neighborhood. It is emblematic of many other prosperous African American commercial districts of the mid 20th Century that were impacted by the popular Urban Renewal programs undertaken in the 1960's and 1970's. Intended to 'remove urban blight' and provide new housing, public buildings, and infrastructure, these projects frequently upended neighborhoods, dissecting them with large-scale highway projects like I-135.

The Dunbar Theatre stands today as both an icon of the former era of the vitality and commercial activity at the intersection of 9th and N. Cleveland, and what it can be in the 21st Century:

- A cornerstone of a thriving creative industry district that serves as a new cultural hub for both the Wichita metropolitan area and the Central Kansas region;
- An economic engine of multi-functional spaces that offer both established and up-and-coming artists and cultural workers, affordable working, living, and performance spaces; and
- A symbol of success in a proud community characterized by its celebrated heritage and a robust, diversified economy.

Wichita and McAdams Demographics

Though the area immediately surrounding the Dunbar Theatre is currently lacking active retail/commercial establishments to serve the general public and residents, much of the neighborhood can be considered an *area of opportunity* – identified by the 2015 Wichita Community Investments Plan as areas with "vacant and underutilized parcels where infill development can reverse patterns of abandonment and decline."⁷ The former Turner Drugstore has been empty for

years, a lone ice cream stand has been abandoned, and retail operations directly across the street from the Dunbar Theatre were recently vacated, as is the former Phyllis Wheatley Home for Children. All can potentially be repositioned to add critical mass to the revival of the historic intersection. The revitalization of the Dunbar Theatre can serve as the catalyst in the creation of a cultural amenities constellation that uses these unique structures with minimal reliance on new development.

According to US Census data the population of Zip Code 67214, which

includes the McAdams neighborhood⁸ slightly declined between 2010 and 2015 (from 16,542 to 15,354 residents). These statistics suggest that the local community of McAdams will be strained to support the Dunbar (and other retail/creative industry businesses) on its own.

The Wichita Metropolitan Statistical Area (WMSA) however, has long been

⁷ Various, "Community Investments Plan ...A Framework for the Future 2015–2035," Wichita-Sedgwick County Planning Commission (2015): 25.

⁸ The McAdams plan area defined by the 2003 McAdams Neighborhood Revitalization Plan cites a local population of 1,336 persons (506 households).



experiencing population growth and diversification. The WMSA includes the four counties of Sedgwick, Sumner, Butler, and Harvey and will be used as both the area for estimated impact and the area for which census and labor statistics have been collected. The WMSA was chosen as the area of focus because (1) it serves as industry standard and much relevant statistical data is collected at that scale; (2) it serves as a more realistic scope for the 'local economy' than either a single county or municipality alone; and (3) it corresponds to this study's assumption that the development phase (Year 0) will attempt to be 100% locally sourced.

The U.S. Census Bureau placed Sedgwick County, the core of the WMSA, in the highest bracket of county population increase by number between 2000 and 2010⁹. The WMSA sustained growth between 2010 and 2016, growing by more than 13,000 or 0.4% per year¹⁰. Wichita State University's Center for Economic Development and Business Research (CEDBR) forecasts that the WMSA will experience sustained and significant growth up through 2064, with Sedgwick County gaining over 100,000 new inhabitants¹¹.

Wichita and Sedgwick County Arts Expenditures

As described earlier, Wichita, the county seat and the largest city in Kansas, boasts an enviable array of 100+ cultural resources including opera,

a ballet company, a symphony and a zoo, as well as museums that speak to the history of Wichita and the growth of the country. The Wichita Arts Council reports that the arts business is a \$66.2 million industry that generates over 2,000 jobs and \$6.5 million in local and state revenue. For every dollar invested, the arts return \$9 across the state.

Notably, the average event expenditure (excluding admission or ticket prices) for local attendees is \$11.64 while the average expenditure for non-locals is \$25.68¹². Cultural tourists spend on average twice that of local



audiences, and are more likely to spend money on local transportation, food, overnight stays and souvenirs.

9 United States Census Bureau, "Population Distribution and Change: 2000–2010," 2010 Census Briefs (2011). 10 Dan Voorhis, "Wichita Metro Population Hits 644,610," The Wichita Eagle, March 24th, 2016. 11 "Kansas Population Projections, 2016–2064," The Center for Economic Development and Business Research (CEDBR) (2016). 12 "Arts and Economic Prosperity IV: National Statistic Report," An Americans for the Arts (2012).

Dunbar Revitalization: Impacts on the Wichita and McAdams Economies

The Dunbar Theatre's initial development and on-going operating expenditures will have a meaningful impact on both the McAdams neighborhood and aspects of the WMSA's wider economy. The projected direct effects of the development and first four years of operation include the injection of over \$6 million into the WMSA's economy.

This figure represents the total Dunbar-related expenditures within the metropolitan area (See Diagram F) including all economic impact estimations and Dunbar's expenditure projections from the Pro Forma Financial Model. Reflected in the \$6 million are 29 construction-related jobs during the development phase (Year 0). In addition, the project will generate 5 positions at the Dunbar and contribute toward an average of seven jobs per year within the wider WMSA economy – all of which can be attributed to Dunbar-related expenditures in operational years 1–4 (excluding production-specific positions).

The projected anticipated effects, which estimates future generated business that can be attributed to the Dunbar's development and first four years of operation, exceeds \$10 million, including over \$5 million in purchases made by businesses located in the WMSA and over \$5 million in purchases by the same business' employees.

JOBS ADDED TO WMSA ECONOMY

YEAR 0 29
DEVELOPMENT

YEAR 1 20¹⁴
OPERATING

YEAR 2 0
OPERATING

YEAR 3 8
OPERATING

YEAR 4 2
OPERATING

Total 59

¹³ These estimates are derived from a model that estimates job creation based upon institutional (Dunbar) expenditures in the WMSA. Besides the 5 positions that are included in operational Year 1, these represent jobs both specifically at the Dunbar and jobs created throughout the WMSA.

¹⁴ This number does not represent the additional estimated 6–10 employees that will be added to the Dunbar staff for each production.



Diagrams G and H outline the direct and induced economic impacts on both the WMSA economy and the McAdams neighborhood during the development year (Year 0) and the first 4 years of operation (Years 1–4). These numbers illustrate the appreciable impact that the development and operation of the Dunbar will have on the McAdams neighborhood and the wider WMSA.

The foregoing analysis rests on a few key assumptions. First, salaries and estimated non-salary incomes are for the 5 established staff positions and do not include 'per production' staff; therefore, numbers representing employee spending are conservative. The model assumes the purchasing of all goods and services within the Wichita Metropolitan Area for the

development phase (Year 0). As recent trends in development have sought to maximize the use of local businesses, contractors, etc., attempting to locally source 100% of the development project should be achievable. Furthermore, the model assumes that by Year 3 peer creative businesses in the Dunbar District (arts incubator, culinary, exhibition, neighborhood amenities and services) will have opened, thus offering local and non-local patrons purchasing opportunities from businesses in the McAdams neighborhood – this is reflected in Diagram G by a spike in consumer expenditures in the Years 3 and 4.

Specifically in McAdams, audience members and visitors are projected to bring much needed money into the neighborhood, especially once peers join the Dunbar Theatre on the 9th Street Corridor. Expenditures in McAdams by patrons from Wichita are estimated at \$190,000 over the first four years of operation; out-of-town tourist expenditures are estimated at over \$105,000 over the same time period.

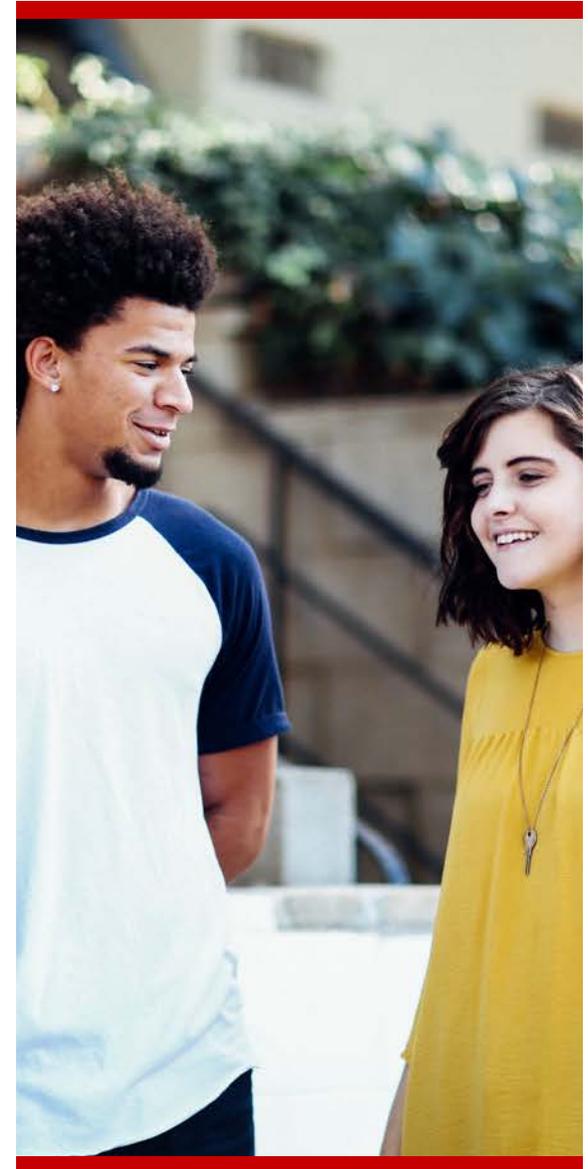


Diagram G – Direct Economic Impacts on WMSA Businesses and Workers

	Expenditures by Dunbar in WMSA	Expenditures by Dunbar Employees in WMSA	Expenditures by Patrons ¹⁵ from WMSA in McAdams ¹⁶	Expenditures by Non-Local Patrons in McAdams	Total Dunbar- Related WMSA Expenditures
Year 0 (Development)	\$4,362,400	\$594,682	N/A	N/A	\$4,957,082
Year 1 (Operating)	\$102,354	\$132,620	\$2,800	\$2,200	\$239,974
Year 2 (Operating)	\$97,300	\$134,140	\$3,200	\$2,300	\$236,940
Year 3 (Operating)	\$100,525	\$141,436	\$83,718	\$45,752	\$371,432
Year 4 (Operating)	\$104,781	\$145,829	\$100,577	\$54,943	\$406,130
Total	\$4,767,360	\$1,148,707	\$190,295	\$105,195	\$6,211,558

Note: All amounts are in April 2017 USD, have been rounded to the nearest dollar, and represent estimated economic impact. Source data belongs to the U.S. Census Bureau and the Bureau of Labor Statistics.

¹⁵ Both this column and the McAdams Expenditures by Non-Local Patrons column utilize the Americans for the Arts spending estimations for local and non-local patrons: \$11.64 and \$25.68, respectively. Years 3 & 4 are based upon these spending assumptions for local and non-local patrons. ¹⁶ McAdams is here defined by the same parameters as the 2003 McAdams Neighborhood Revitalization Plan; that is, the area roughly circumscribed by Central Avenue, Hydraulic Avenue, 17th Street, and Mosley Street.

Diagram H – Anticipated Economic Impacts on WMSA Businesses

	Purchases by WMSA Businesses in Support of Dunbar-Related Expenditures	Spending by Employees of WMSA Businesses Attributable to Dunbar-Related Expenditures
Year 0 (Development)	\$4,054,893.00	\$4,461,374.00
Year 1 (Operating)	\$196,299.00	\$215,977.00
Year 2 (Operating)	\$193,817.00	\$213,246.00
Year 3 (Operating)	\$303,831.00	\$334,288.00
Year 4 (Operating)	\$332,214	\$365,517
Total	\$5,081,054	\$5,590,402

Note: All amounts are in April 2017 USD, have been rounded to the nearest dollar, and represent estimated economic impact. Source data belongs to the U.S. Census Bureau and the Bureau of Labor Statistics.

Destination: The Dunbar District ¹⁷

POWER CDC, as stated in the McAdams Neighborhood Revitalization Plan (2003) highlights the "historic center of the neighborhood (Dunbar Theatre and Turner Drug Store)" and the "under utilized Phyllis Wheatley" as being in need of revitalization and recognizes the latent potential of McAdams' 9th Street Corridor to serve as a hub in the wider Wichita cultural ecosystem and an economic generator for the McAdams neighborhood.

Developing a cultural district in McAdams, the Dunbar District, directly responds to this need. The feasibility of designing such a creative, commercial, social enterprise hub can be attributed to three current conditions:



1. Proximity to other vibrant, dense urban areas, such as Old Town, downtown, Riverside, and the Wichita State University campus as well as the requisite linking public transportation framework;

2. A building stock and institutional framework that allow for adaptive reuse of existing structures and forging partnerships with community organizations; and

3. Palpable identity and history that affords a strong sense of place and community.

A sustainable business model will utilize these three conditions to foster entrepreneurial activity within McAdams, draw audience and visitors to the Dunbar District from outside the neighborhood, and celebrate the past and present of McAdams – all with minimal new development, as adaptive reuse will be emphasized whenever possible. This contextual approach will preserve the overall residential character of McAdams, while directing investment that supports the urban infill strategy envisioned by the Wichita Community Investment Plan. It can also capitalize on Power CDC's successful track record of residential development in the community, as a solid foundation for harnessing economic supporters in both the public and private sectors, and

attracting new residents as envisioned in the McAdams Neighborhood Revitalization Plan.

Further, linkages between McAdams, The Kansas African American Museum and wider museum district, downtown and Old Town, and a re-conceived Dunbar Theatre could serve to situate the district as a 'must stop' on the African American History Trail, a historical network conceived by the Kansas African American Art Museum and the Nicodemus Historical Society to connect historically significant landmarks throughout Kansas. A Dunbar District can foster investment while furthering the growth-oriented vision described by the Wichita Community Investment Plan by encouraging "innovation, diversification and entrepreneurship."

While the statistics strongly suggest that visitors from outside the neighborhood will be essential to help reinvigorate and sustain creative investment, a successful Dunbar cultural district must consider aspirations and needs of the community: retail, cuisine, jobs, businesses that provide services to the local residents, a welcome and safe place for the exchange of ideas and the expression of talents. In keeping with the goals of the McAdams

17 This plan adapts the name Dunbar District for framing purposes; stakeholders will ultimately determine the 'name' as the planning process unfolds.

Historic Dunbar Theatre and Conceptual Dunbar District Site Map



Neighborhood Revitalization Plan, the district can provide an inter-generational platform for training in life skills and the arts, recognize residents' past achievements, and nurture its youth. The ideal district, seeded by the renewal of the Dunbar Theatre, will grow naturally from the commitment of community members, local property owners, and the many Wichitans who perceive opportunity for – and have expressed a desire for – a dignified and compelling juncture of the past and the future in this location. With the Dunbar Theatre as the focal point, a comprehensive cultural district framework and model should be formulated with extensive community input and executed with community support.

Creating the District: Obstacles and Opportunities

According to Americans for the Arts' pattern for the creation of a cultural district¹⁸, there are key parameters that are relevant to the creation of a special district within the McAdams neighborhood:

Type of district

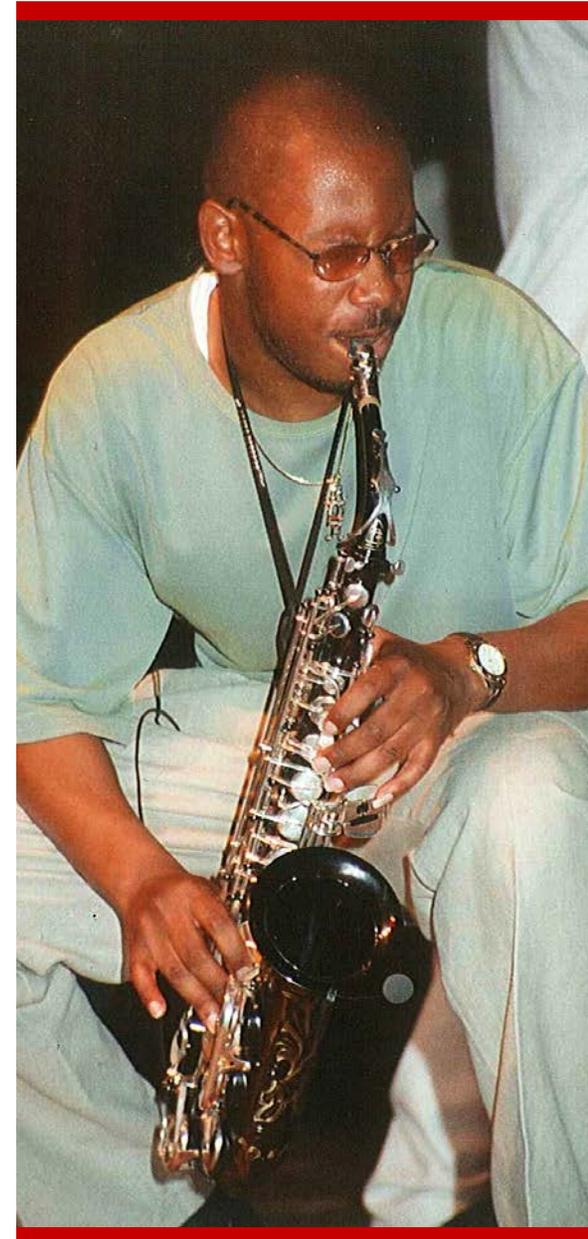
Stakeholders should consider the type of district 'most likely to succeed' and that also represents the values of the McAdams

heritage. Of the many variations on the theme of special districts, our team identifies the Cultural Production Model as appropriate for the Dunbar District. The Cultural Production Model balances the creative and entrepreneurial spirit of both the community's history and the next generation of African-American creative industry artists, professionals and business people. Focusing on affordable commercial leasing options and multi-functional work/live spaces for artists and creative makers, this model seeks to *create a favorable environment for cultural production that is compatible with the McAdams residential character.*

Finding the right partners

While forging partnerships with local government, arts councils and other arts oriented organizations is clearly needed, the success of this district will be co-dependent on neighboring (private) property owners. Developing a conceptual plan that protects the investment of local owners and gains their buy-in early on will be a critical feature of the 'go/no-go' decision to pursue a district-making plan. The planning process should also consider the recommendations presented in the McAdams Neighborhood Revitalization Plan at each step to *ensure that all voices remain 'at the table' and that the district grows out of community mandates and priorities.*

18 National Cultural District Exchange Toolkit: www.AmericansfortheArts.org/culturaldistricts



Defining a financial structure

Though each district is unique, there are several proven models to consider, for example a special tax district (the TIF or BID model which involves a tax on property owners and/or on private investment) or a Downtown Development District that may involve a referendum by voters to accept a surcharge to support it. All present challenges. At the same time, *stake holders should not get hamstrung by definitions and constructs: some of the most successful districts are 'naturally occurring'* with their own synergy of creative 'makers', community activists, and political will.

Create a convincing market concept

Branding, and promoting the idea of the district is as important as what it really is. To draw sufficient visitors, to create 'buzz', it will have to represent a tapestry of meaning to a very broad spectrum of residents and visitors. This will require a targeted understanding of whom the market is, who within the community will work and thrive there, and as importantly, who the new business operators are and services they will bring to the district, McAdams and Wichita at large.

Legal boundaries

Identify and verify if there are city, county or state jurisdictional parameters that may restrict or legislate the creation or type of district permitted. This may also uncover Federal, State and Local economic or other incentives available to support its creation and especially to help 'boot strap' entrepreneurial start-ups. It is important to note that the McAdams Neighborhood Revitalization Plan¹⁹ proposes zoning changes that could be incompatible with the district concept and may have to be revisited in this context.

Transportation and public appeal

Determining physical barriers that might restrict access in and out of the McAdams neighborhood will be key. Limited public transportation and perceptions of public transportation usage are issues that should be addressed by the cultural district planning team. Though Bus Route 28 currently connects McAdams to the Downtown transit hub, the hours of this service are limited. Expanded bus service, shuttles (such as the expansion of the existing Q shuttle line), bike and/or car share links to other districts like Downtown, Old Town and cultural destinations are potential solutions.

Perceptual barriers, such as a sense of safety and security should also be addressed in order to promote McAdams' walkability and 'bike-ability'. Accessible sidewalks, the application of traffic planning principals, and effective lighting are important to encourage pedestrian activity. As a component of its capital plan, the City is currently undertaking \$4.1 million of public infrastructure improvements to the 9th Street Corridor to address roadway and sidewalk conditions. And the City Council sponsored "Better Blocks" envisioning initiative that will be underway in Summer 2017 can take these concerns into consideration while it develops innovative streetscape concepts for the corridor.



¹⁹ Various, "McAdams Neighborhood Revitalization Plan," Community Development Committee, 21st Century Coalition for Neighborhood Revitalization (2003).



A Path Forward

Taking steps toward cultivating resources and driving support for the creation of a Dunbar District, stakeholders will aim to:

- Identify the creative industry leaders and producers (in entertainment, food, music, history, visual arts) who can help define the 'story';
- Partner with Wichita's cultural and economic development institutions, with a strong focus on and commitment to the city's African-American heritage and history to leverage economic and entrepreneurial resources;
- Build a communications and public relations strategy to promote the brand of the Dunbar Theatre as a revived cultural destination firmly planted in the McAdams community.

As a model of a well designed, fiscally responsible development the Dunbar Theatre - and by extension a revitalized Dunbar District — will contribute to the key values highlighted in the Wichita Community Investment Plan: inclusiveness and connectivity; cultural richness; and a vibrant neighborhood.



APPENDICES



Acknowledgements

The lore of the historic Dunbar Theatre is legendary, and the McAdams neighborhood and greater community ties to the theater run deep. In this study's development there were no shortage of stories, words of advice, anecdotes and sharing of lessons learned from supporters and leaders within Wichita's cultural and community development sectors.

CJAM Consulting is grateful to a vast network of community builders who, for decades, have strived to build the McAdams neighborhood and strengthen the African American community's resources. The preservation and revitalization of the Dunbar Theatre is emblematic of that work, and stands as a testament to the resilience and promise of the community. We thank the

POWER CDC Board of Directors for entrusting to us, the work of crafting a plan for the Dunbar's future.

The Council of Elders has been a wealth of knowledge and a stalwart of support. Wichita City Council Member Lavonta Williams, District 1 has enthusiastically championed our efforts and Director of Housing and Community Services Department & Wichita Housing Authority, John E. Hall has been indispensable as connector and funder, making this study's development possible. We greatly appreciate the time and generosity of Wichita's cultural organizations, cultural guardians, City and State representatives, university leaders, and LK Architecture, Inc. All willingly shared their expertise, personal insights, and provided historical context to help CJAM connect the dots and bring to life the Historic Dunbar Theatre Feasibility Study and Artistic Program Business Plan.

Interview List

in alphabetical order

Jaslyn Alexander

Kameelah Alexander

Community Services Representative, District 1, City of Wichita

Brian Alexander Black

Senior Leader, Global Executive Development & Diversity, Spirit AeroSystems

Barney Byard

Theatre Director, Orpheum Theater

Brian Coon

Traffic Engineer, City of Wichita

Theola Cooper

JR Cox

Metropolitan Area Building and Construction Department, City of Wichita

Kenya Cox

Executive Director, Kansas African American Affairs Commission

John D'Angelo

General Manager, Century II

Mattie Davis

Mary Dean

Katy Dorrah

Executive Director, Mark Arts

Dr. Gretchen Eick

Professor of History, Friends University

Roy "Chip" Ellis

Ellis Development Group

Oletha Faust-Goudeau

Kansas State Senator, District 29

Dr. Marché Fleming-Randle

Senior Assistant Dean and Assistant to the President for Diversity, Wichita State University

Terrell Florence

Council of Elders

Bonita Gooch

Publisher and Editor-in-Chief, The Community Voice

John E. Hall

Director, City of Wichita Housing and Community Services Department & Wichita Housing Authority

Jeremy Hill

Center for Economic Development and Business Research (CEDBR) at Wichita State University

Frances Jackson

Council of Elders

Brandon Johnson

Executive Director, Community Operations Recovery Empowerment Inc.

Kristen Johnston

State Historic Preservation Officer, Kansas State Historical Society

Frankie Mason

Mark McCormick

Executive Director, The Kansas African American Museum

Richard J. Meier

Metropolitan Area Building and Construction Department, City of Wichita

Kathy Morgan

Senior Planner, City of Wichita

Myla Moss

Chairwoman, Howard Theatre Restoration, Inc.

Lisa Muci

Tony Rangel

AIA, Project Manager, LK Architecture, Inc.

Connor Saggerson

Harry Schnipper

Owner, Blues Alley Washington DC

Tim Small

Education and Marketing Coordinator, The Lyric Theatre and Cultural Arts Center

Dr. Robert E. Weems, Jr.

Willard W. Garvey Distinguished Professor of Business History, Wichita State University

Lavonta Williams

Council Member Wichita City Council, District 1

Philip Zevenbergen

Associate Planner, Wichita Transit

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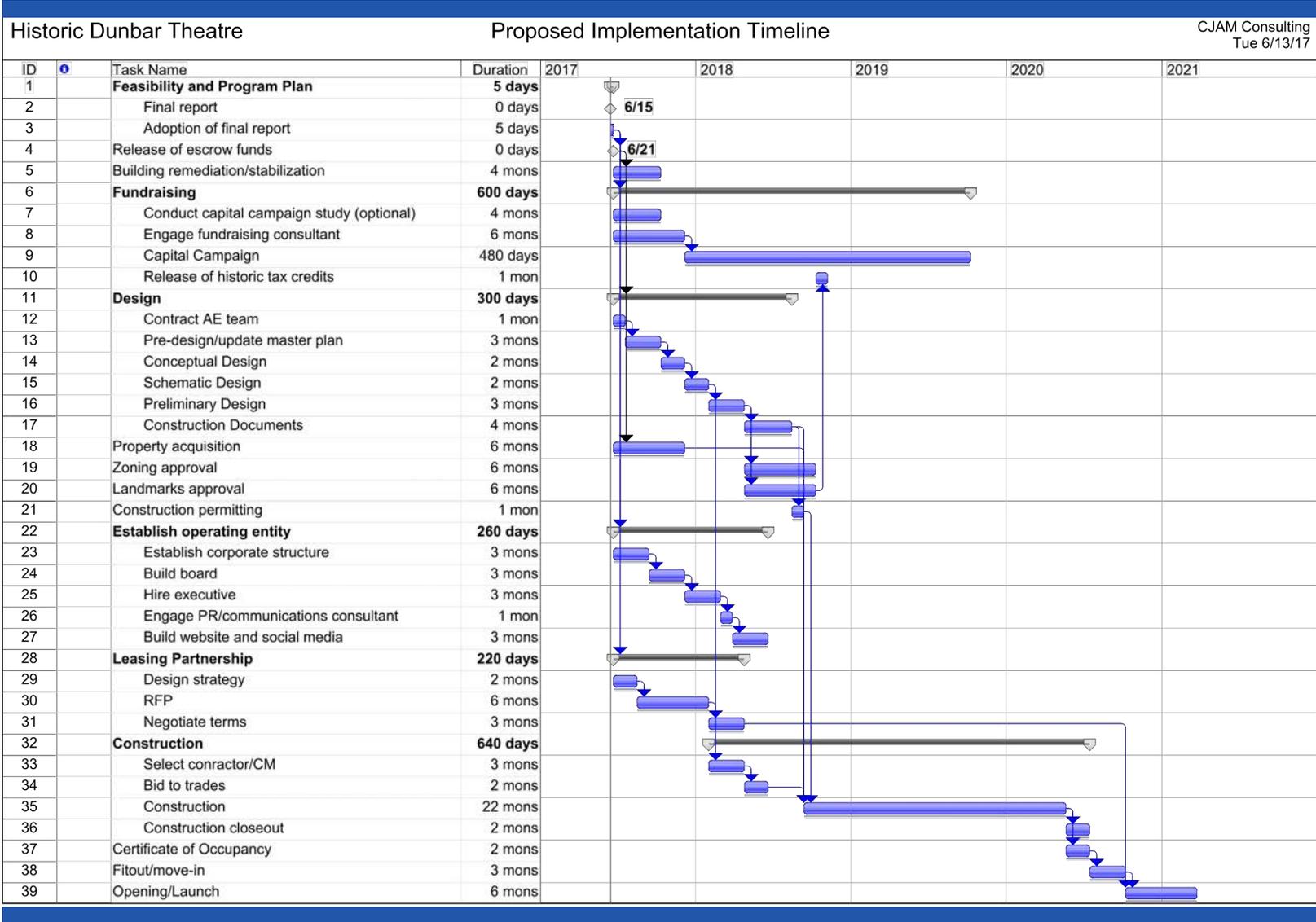
Theola Cooper

Senator Oletha Faust-Goudeau

Sonya House

Vesta Florence, Administrative Assistant

Proposed Implementation Timeline



PHASES II & III CAPITAL DEVELOPMENT BUDGET

Phase II Black Box and Ancillary Spaces	Net sq. feet	Const. Cost	Fitout Cost	Total Cost
Auditorium	3,000	2,400,000	120,000	2,520,000
Lighting / sound control	300	90,000	7,500	97,500
Ticket office (shared)	-	0	0	0
Lobby (shared)	-	0	0	0
Catering	500	150,000	12,500	162,500
Public toilet rooms (5 ea)	375	112,500	9,375	121,875
Production Shop	500	150,000	12,500	162,500
Group dressing rooms (1)	250	75,000	6,250	81,250
Star dressing rooms (2)	300	90,000	7,500	97,500
Shower / toilet rooms (back of house)	100	30,000	2,500	32,500
Costume Shop / Laundry	250	75,000	6,250	81,250
Offices (shared)	-	0	0	0
Visiting Company Office				
Phase III Spaces				
Café	1,130	339,000	33,900	372,900
Gallery	1,350	337,500	27,000	364,500
Education	3,850	1,155,000	96,250	1,251,250
Community offices	4,050	1,012,500	101,250	1,113,750
Retail	2,650	265,000	0	265,000
Parking	12,132	303,300	0	303,300
Total Square feet Net	11,905			
Total Square feet Gross	14,290			
Sub—Total Construction & Fitout Costs		6,584,800	442,775	7,027,575
Sub-Total Design Costs		714,500	28,580	743,080
Total Design & Construction		\$7,299,300	\$471,355	\$7,770,655

PROJECTED ANNUAL REVENUE

PER SQUARE FOOT COST	DEVELOPMENT	YEAR 1	YEAR 2	YEAR 3	YEAR 4
CONTRIBUTED REVENUE					
Tax Credits	1,500,000	-	-	-	-
City of Wichita	576,000	-	-	-	-
Foundations	-	90,000	95,000	100,000	105,000
Government	-	100,000	100,000	105,000	105,000
Corporate -Sponsorships	-	25,000	30,000	30,000	35,000
Individual	-	2,500	3,000	4,500	5,000
Subtotal Contributed Revenue	\$2,076,000	217,500	228,000	239,500	250,000
EARNED REVENUE					
Programming	-	-	-	-	-
Theater & Music	-	48,960	51,408	53,978	56,677
Dance	-	30,600	32,130	33,737	35,423
Spoke Word/Poetry	-	5,100	5,355	5,623	5,904
Film Series	-	39,984	41,983	44,082	46,286
Special Events	-	3,000	3,150	3,308	3,473
Subtotal Program Ticket Revenue	-	127,644	130,876	137,420	144,291
Rental Revenue	-	-	-	-	-
Community	-	1700	2125	2210	2295
Nonprofit	-	6375	7968.75	8287.5	8606.25
Commercial	-	12750	15937.5	16575	17212.5
Rental Labor Costs	-	(\$11,628)	(\$14,535)	(\$15,116)	(\$15,698)
Subtotal Rental Revenue	-	9,197	11,496	11,956	12,416
Other Earned Revenue	-	-	-	-	-
Merchandise & Concessions (Net of COGS)	-	6,382	6,544	6,871	7,215
SUBTOTAL OTHER EARNED REVENUE	-	6,382	6,544	6,871	7,215
SUBTOTAL EARNED REVENUE	-	143,223	148,916	156,247	163,922
TOTAL EARNED AND CONTRIBUTED REVENUE	\$2,076,000	\$360,723	\$376,916	\$395,747	\$413,922

Operating Expenses Projections

PROGRAMMING	DEVELOPMENT	YEAR 1	YEAR 2	YEAR 3	YEAR 4
Presentations Production Expenses	-	42,123	43,189	45,349	47,616
Direct Labor (FOH and BOH staff)	-	20,182	20,182	20,182	20,182
Sub-total Programming	-	62,305	63,372	65,531	67,798
PERSONNEL BENEFITS					
Program Director	-	50,000	52,000	55,000	55,000
Marketing/Development Manager	-	40,000	40,000	43,000	45,000
Facilities Manager- P/T	-	18,000	18,000	18,900	19,845
Technical Director -3/5 PT	-	21,000	21,000	22,050	23,152
Box Office/Office Manager	-	18,000	18,000	18,900	19,845
Front of House Staff (House Manager)	-	15,000	15,000	15,750	16,538
	-	162,000	164,000	173,600	179,380
Payroll Taxes & Fringe	-	24,300	24,600	26,040	26,907
Sub-total Personnel	-	186,300	188,600	199,640	206,287
PROFESSIONAL SERVICES					
Project Manager//Fundraising Consultant	30,000				
Public Relations & Community Outreach Consultant	20,000				
Sub-total Professional Services	50,000	-	-	-	-
MARKETING & ADVERTISING					
Marketing & Advertising	-	10,000	10,500	11,025	11,576
Fundraising Expense	-	5,000	5,750	6,612	7,604
Sub-total Marketing & Advertising	-	15,000	16,250	17,638	19,181
GENERAL OPERATING EXPENSES					
Payroll Service	-	2,400	2,472	2,546	2,623
Postage and Printing	-	200	206	212	219
Office Supplies	-	300	309	318	328
Professional Services					
Accounting	-	3000	3,090	3,183	3,278
Annual Audit	-	5500	5,665	5,835	6,010
Legal	-	1500	1,545	1,591	1,639
Incorporation	-	2000			
Sub-total Administrative Expenses	-	14,900	13,287	13,686	14,096
Insurance (Liability, D&O, Property)	-	8700	9031	9375.43	9733.87
Exterminator, HVAC, Rubbish, Elevator, Etc.	-	10,922	11,250	11,588	11,935
General Repairs	-	-	-	2000	2000
Grounds and Facilities Equipment	-	3,000	515	530	546
Utilities (Water & Sewer, Electricity, Gas)	-	57,172	58,888	60,654	62,474
Information Technology	-	-	-	-	-
Web design, phone & internet, hardware & software	-	14,860	9,126	9,400	11,182
Sub-total Facility Expenses	-	94,655	88,810	93,547	97,871
TOTAL EXPENSES	\$50,000	\$373,160	\$370,318	\$390,042	\$405,23

THEATER BASELINE

	Renter Type	4-hr block rates	Capacity	ttl per wk
	Community	50	340	1.00
	Nonprofit	250	340	0.75
	Commercial	750	340	0.50
	Total			2.25

	Renter Type	No. per yr.	Gross Rev.	Direct labor
YEAR 1	Community	34	\$1,700	
	Nonprofit	26	\$6,375	
	Commercial	17	\$12,750	
	Total	77	\$20,825	(\$11,628)
	Net Revenue		\$9,197	

	Renter Type	No. per yr.	Gross Rev.	Direct labor
YEAR 2	Community	43	\$2,125	
	Nonprofit	32	\$7,969	
	Commercial	21	\$15,938	
	Total	96	\$26,031	(\$14,535)
	Net Revenue		\$11,496	

	Renter Type	No. per yr.	Gross Rev.	Direct labor
YEAR 3	Community	44	\$2,210	
	Nonprofit	33	\$8,288	
	Commercial	22	\$16,575	
	Total	99	\$27,073	(\$15,116)
	Net Revenue		\$11,956	

	Renter Type	No. per yr.	Gross Rev.	Direct labor
YEAR 4	Community	46	\$2,295	
	Nonprofit	34	\$8,606	
	Commercial	23	\$17,213	
	Total	103	\$28,114	(\$15,698)
	Net Revenue		\$12,416	

Production Staff Labor Matrix

Labor - in hours	Maintenance	Ushers	Security	Stagehands	Concessions	
daily shift hrs.	2	3.5	5	5	0	
wkly shift hrs.	10	17.5	25	25	0	
Annual hrs. - general operating labor	340	595	850	850	0	
Year 1						Total
Community	136	0	170	136	n/a	442
Nonprofit	204	204	255	102		765
Commercial	136	136	170	68		510
Year 2						Total
Community	170	0	213	170	n/a	553
Nonprofit	255	255	319	128		956
Commercial	170	170	213	85		638
Year 3						Total
Community	177	0	221	177	n/a	575
Nonprofit	265	265	332	133		995
Commercial	177	177	221	88		663
Year 4						Total
Community	184	0	230	184	n/a	597
Nonprofit	275	275	344	138		1033
Commercial	184	184	230	92		689
Labor - in dollars	Maintenance	Ushers (vol)	Security	Stagehands	Concessions	Space total
pay rate per hr. (Year1)	\$8.00	\$0.00	\$8.00	\$10.00	\$0.00	
Annual General Operating Labor Year1	\$3,046	\$0	\$7,616	\$9,520	\$0	\$20,182
Annual General Operating Labor Year 2	\$3,046	\$0	\$7,616	\$9,520	\$0	\$20,182
Annual General Operating Labor Year 3	\$3,046	\$0	\$7,616	\$9,520	\$0	\$20,182
Annual General Operating Labor Year 4	\$3,046	\$0	\$7,616	\$9,520	\$0	\$20,182
Year 1- Rentals Direct Labor Costs						Total
Community	\$1,088	\$0	\$1,360	\$1,360	n/a	\$3,808
Nonprofit	\$1,632	\$0	\$2,040	\$1,020		\$4,692
Commercial	\$1,088	\$0	\$1,360	\$680		\$3,128
						\$11,628
Year 2- Rentals Direct Labor Costs						Total
Community	\$1,360	\$0	\$1,700	\$1,700	n/a	\$4,760
Nonprofit	\$2,040	\$0	\$2,550	\$1,275		\$5,865
Commercial	\$1,360	\$0	\$1,700	\$850		\$3,910
						\$14,535
Year 3- Rentals Direct Labor Costs						Total
Community	\$1,414	\$0	\$1,768	\$1,768	n/a	\$4,950
Nonprofit	\$2,122	\$0	\$2,652	\$1,326		\$6,100
Commercial	\$1,414	\$0	\$1,768	\$884		\$4,066
						\$15,116
Year 4- Rentals Direct Labor Costs						Total
Community	\$1,469	\$0	\$1,836	\$1,836	n/a	\$5,141
Nonprofit	\$2,203	\$0	\$2,754	\$1,377		\$6,334
Commercial	\$1,469	\$0	\$1,836	\$918		\$4,223
						\$15,698

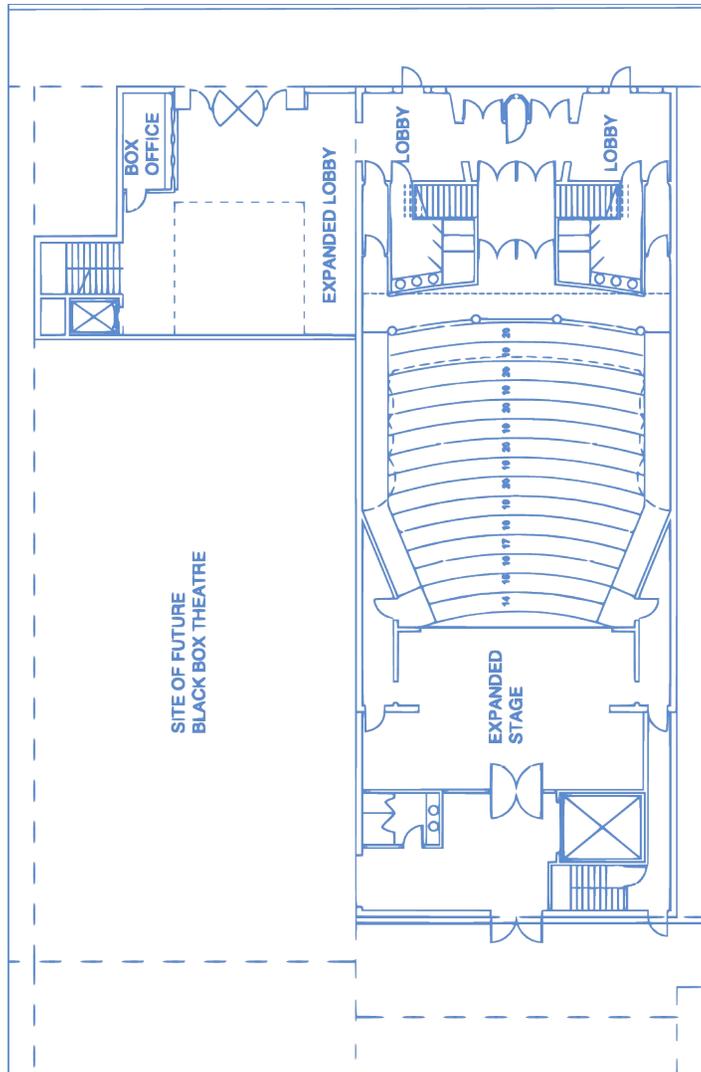
OPERATING COSTS PER SQUARE FOOT

Description	
Total Square feet	10890
Custodial cost per square foot	1.00
Exterminator cost per square foot	0.25
Total trash removal	1200
Trash removal per square foot	0.11
HVAC contract and service	-
Fire Alarm	-
Security Contracted Services	-
Security Licensing	-
FSD/RE/Plant Manager Licenses	-
FSD/RE/Plant Manager Licenses per sq. ft.	-
Elevators	1500
Elevators per square foot	0.14
General maintenance repairs	-
HVAC Repairs	-
Water and sewer per square foot	1.25
Electricity per square foot	2.5
Heating per square foot	1.5

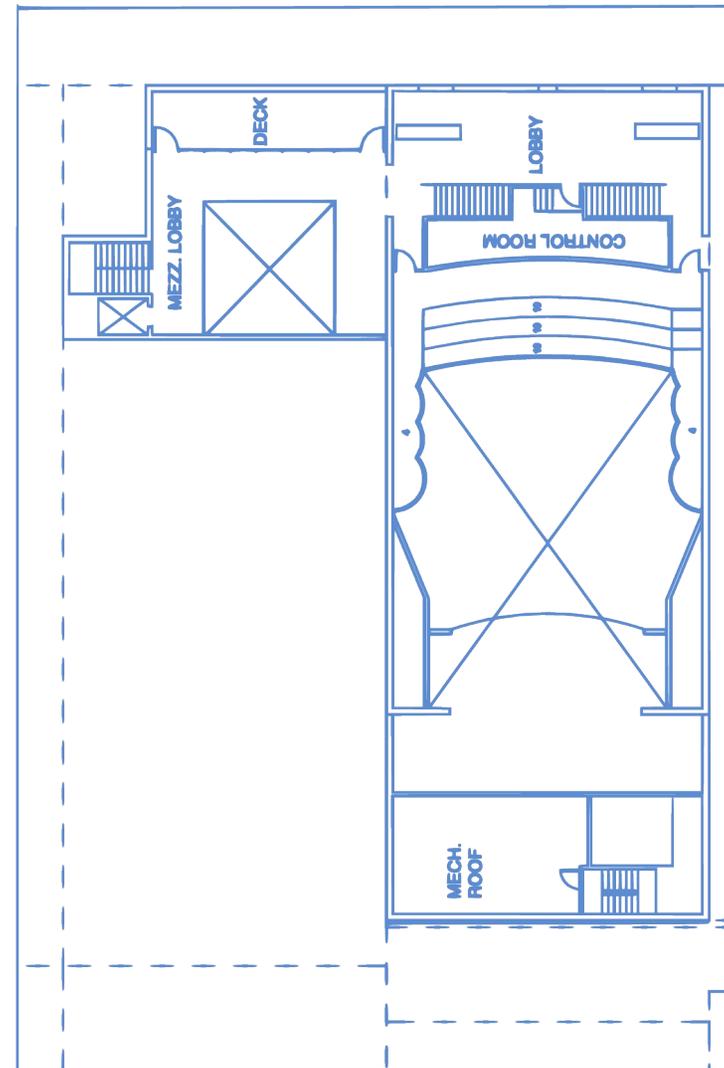
CAPITAL COSTS PER SQUARE FOOT

Description	C/SF	Fitout/SF
Existing theater building restoration/improvements	500	25
Phase 1 Ancillary facilities - new construction	300	25
Phase 2 Black Box - new construction	800	40
Phase 2 Ancillary facilities for Black Box	300	25
Café (housed in former drugstore building)	300	30
Gallery - new construction	250	20
Education space - new construction	300	25
Community Offices - new construction	250	25
Retail - new construction (core and shell only)	100	-
Parking - on-site	25	-

Phase I Theater Configuration

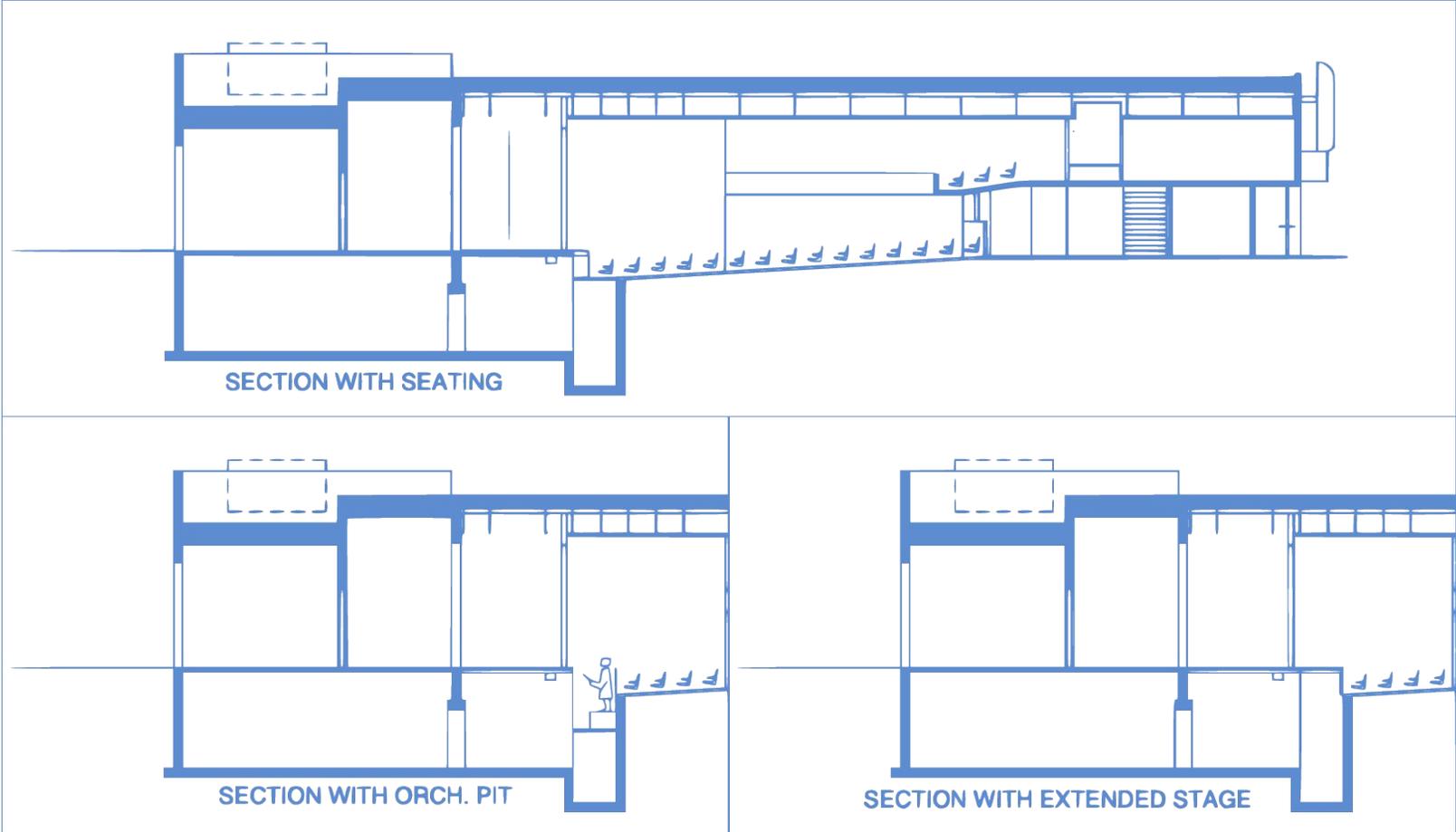


PHASE I GROUND FLOOR PLAN



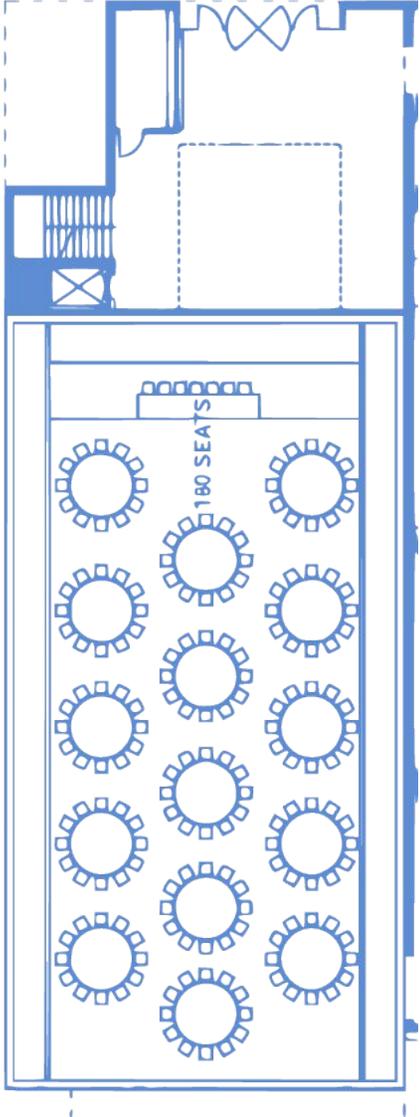
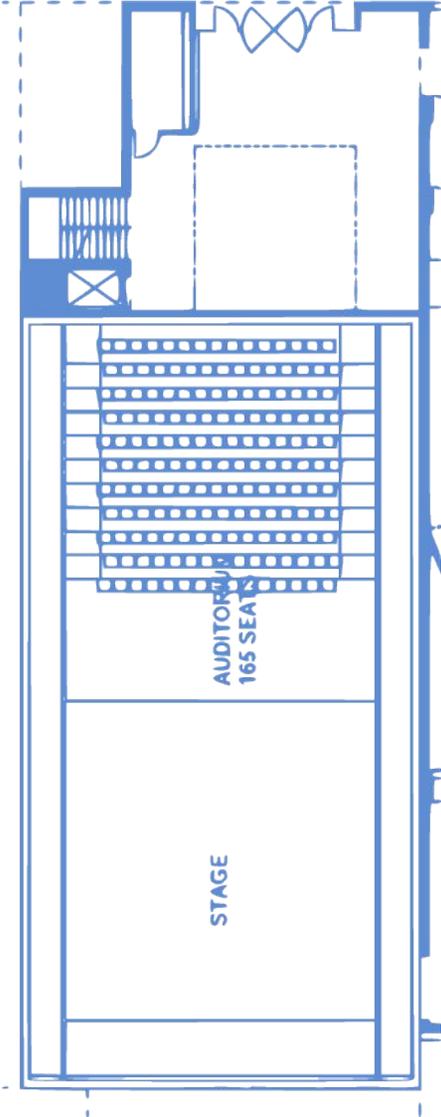
PHASE I MEZZANINE LEVEL

Phase I Theater Section Diagram

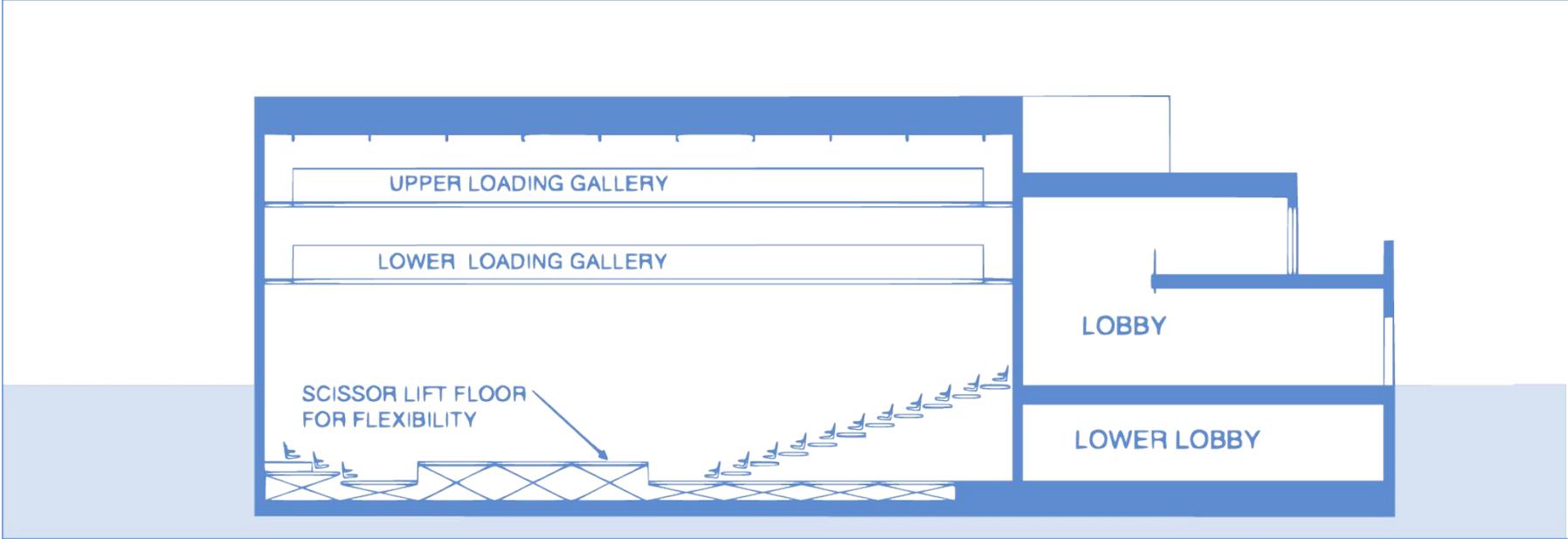


SECTION AT DUNBAR THEATER

Phase II Black Box Seating Configurations



Phase II Black Box Section Diagram



PHASE II SECTION AT BLACK BOX THEATER

The Lyric Theatre & Cultural Arts Center



KEY FACILITY INFO

Location: Lexington, KY

Originally In Use: 1948 -1963

Reopened: 2010

Staff: 4 full-time, 2 part-time & volunteers

Events per year: 296 (2016)

Capacity: 530 seated, 29,000 sq. ft.
1000 general admission

Budget: ~\$400K (2015)

The Lyric Theatre and Cultural Arts Center, like The Dunbar, was built as a movie house for African Americans in the 1940s, and went into decline during the Civil Rights era in America. It too is situated in a largely African-American neighborhood in a small city. When it reopened as a cultural arts center in 2010, it was established to provide high quality, accessible programming with a focus on African American heritage. The Lyric benefits from its operational budget being heavily

subsidized by city funding, and a large corps of volunteers that support the relatively lean staff, both of which have been critical to its viability. The Lyric includes the original theater and a large ballroom style space, which allows the venue to offer a mix of social events and performances. The Lyric maintains a strong commitment to its local constituency, and offers discounted rates for community programs that are free to the public, and to non-profit organizations.

Howard Theatre



KEY FACILITY INFO

Location: Washington, DC

Originally In Use: 1910-1980s

Reopened: 2012

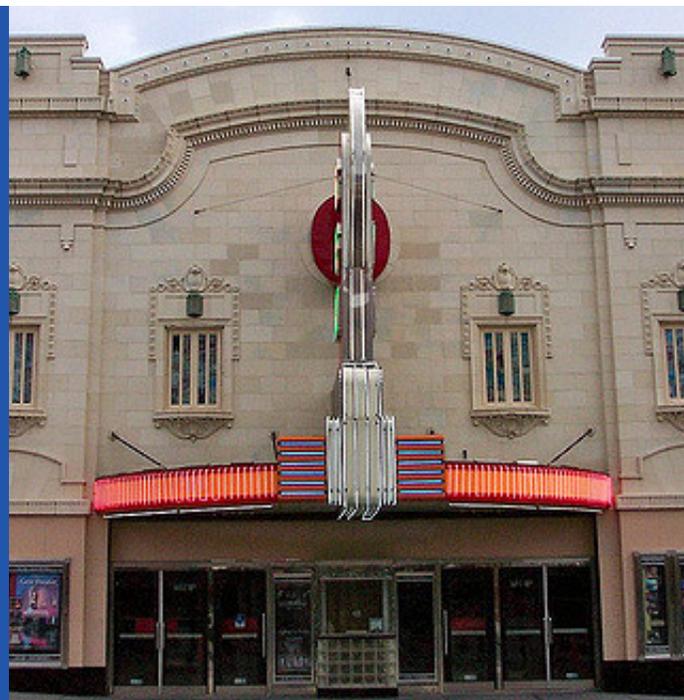
Capacity: 700 seated, 12,000 sq. ft.
1000 general admission

Budget: ~\$200K-\$300K (2017)
Goal: \$600K

Located in Washington, DC just south of Howard University's campus (although not affiliated with the University), the Howard Theatre was a prominent theater that hosted several nationally and internationally renowned artists in its heyday. Like the McAdams neighborhood, the surrounding Shaw area experienced significant decline in the mid-late twentieth century, and the theater was ultimately left derelict. After a long campaign to restore the theater, it ultimately reopened in 2012 as a state-of-the-art music venue in a rapidly gentrifying community. Perhaps the most unique aspect of the Howard Theater is its multi-

level operating structure. The building was developed by a commercial entity, Howard Theatre Redevelopment Group, LLC. The theater is owned and managed by a non-profit organization, Howard Theatre Restoration, Inc., which has contracted NYC based Blue Note Entertainment Group to oversee the booking of the venue. The complexities and nuances of these relationships created challenges, and while the venue is still open, they are at a critical moment during which they are restructuring their board and lobbying city council to provide financial resources to help maintain the operation.

18th & Vine District / Gem Theater



KEY FACILITY INFO

Location: Kansas City, MO

Opened: 2007

Staff: ~20

Events per year: ~200

Capacity: 500 seats in The Gem Theatre

Budget: ~\$2M (2015)

The American Jazz Museum and Gem Theater are the anchors of the economically thriving 18th and Vine District in Kansas City. The Museum, created in 1997 to celebrate and exhibit the experience of jazz as an original American art form, hosts over 200 performances, community events and special events throughout its four venues. Of these, The Gem Theater is a restored movie house that is managed and operated by the Museum.

The American Jazz Museum is a clear example of how a historical property can not only be revitalized, but also repurposed to drive economic and cultural activity to a historically African American neighborhood.

DUNBAR