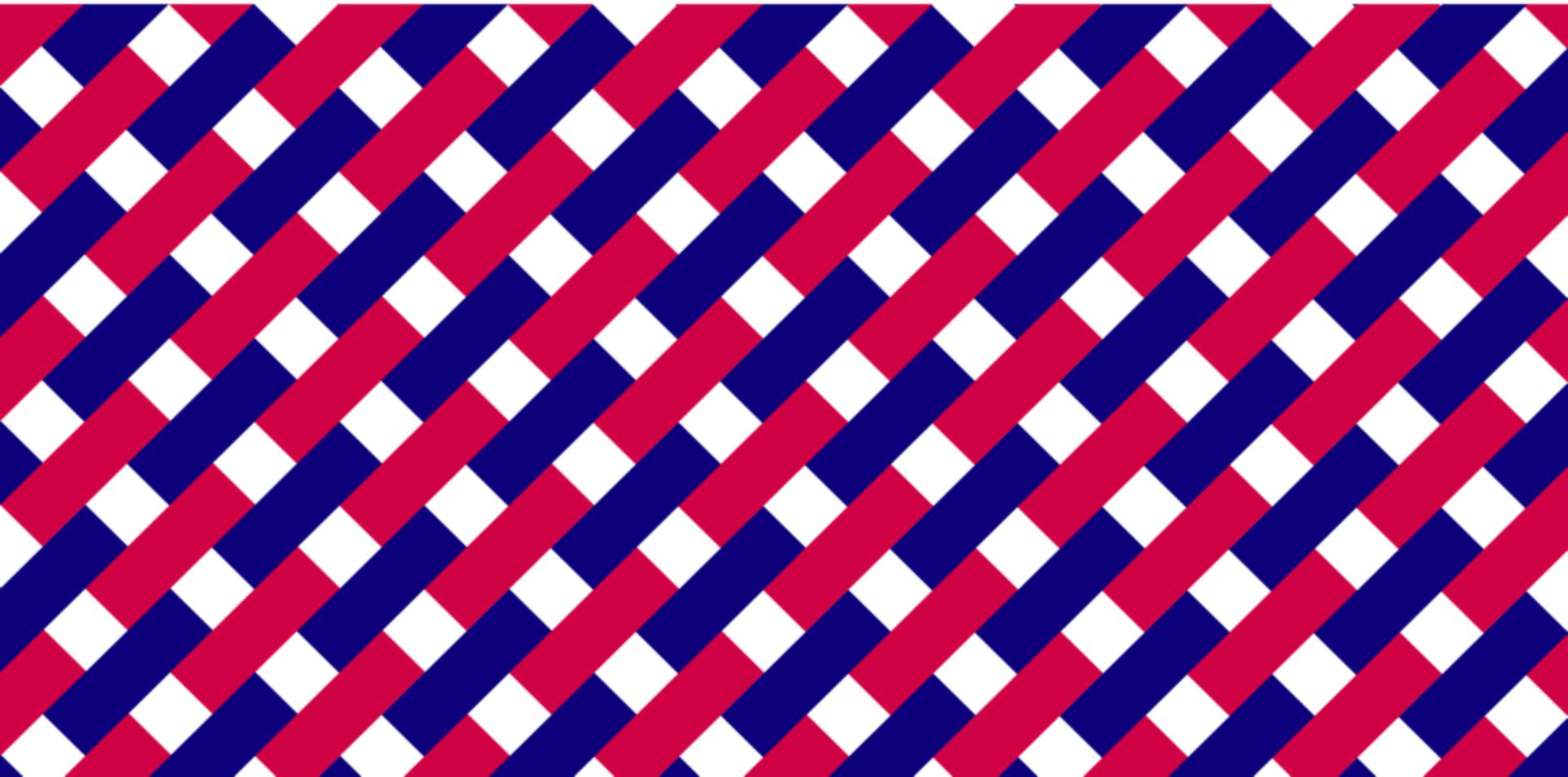


December 2015

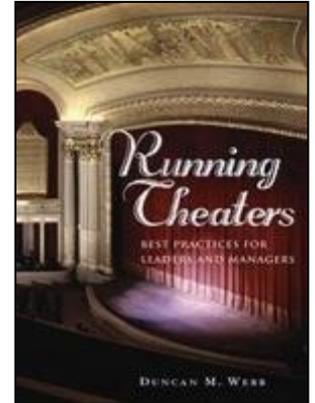
Kirkwood Performing Arts Center Feasibility Study – Needs Assessment

City of Kirkwood Parks + Recreation



Webb Management Services

- * Webb Management Services, Inc. is a management consulting practice for the development and operation of performing arts facilities. We work for governments, schools, developers, and arts organizations on facility feasibility, business planning, and strategic planning. Our practice was founded in 1997, and we have just started our 353rd assignment.
- * Our previous work in the region includes projects in Cape Girardeau, Columbia, Gladstone, Kansas City, Lee's Summit, and St. Louis.
- * Duncan Webb authored *Running Theaters* in 2005, a best practices guide to the operation of multi-user performing arts facilities in North America.
- * Our staff all have a combination of business training and professional experience working in the performing arts sector. In addition, Duncan Webb has been on the faculty of NYU's graduate program in performing arts administration for 20 years and is currently teaching finance and planning for the performing arts.



Study brief + background

- * In 1968, the City of Kirkwood opened the Robert G. Reim Theater, a 377-seat proscenium located within the Kirkwood Community Center. Nearly 50 years later, the theater is today home to three theatre companies: Kirkwood Theatre Guild (KTG), a community theatre group in operation since 1931; Stages St. Louis, a professional musical theatre company; and Kirkwood Youth Theatre, a youth theatre group sponsored by the Kirkwood Parks and Recreation Department with a 30-year history.
- * Although physical improvements have been made to the Reim's front-of-house facilities, there are a number of backstage limitations that make the theater a challenging space to work in. As the City works towards its plan to rebuild the Community Center, it would like to consider the possibilities of relocating the theater. A downtown site has been identified and preliminary conceptual designs developed. Before moving forward, however, the City wishes to consider the market, operational, and financial implications of developing a new performing arts facility.
- * Webb Management Services has been hired to establish whether or not building a theater in downtown Kirkwood is feasible. Our work will assess the market for the arts in Kirkwood, demand for performance space, the current supply of performance facilities in the region, and the goals of the City for the future.



The Reim Theater

* Limitations:

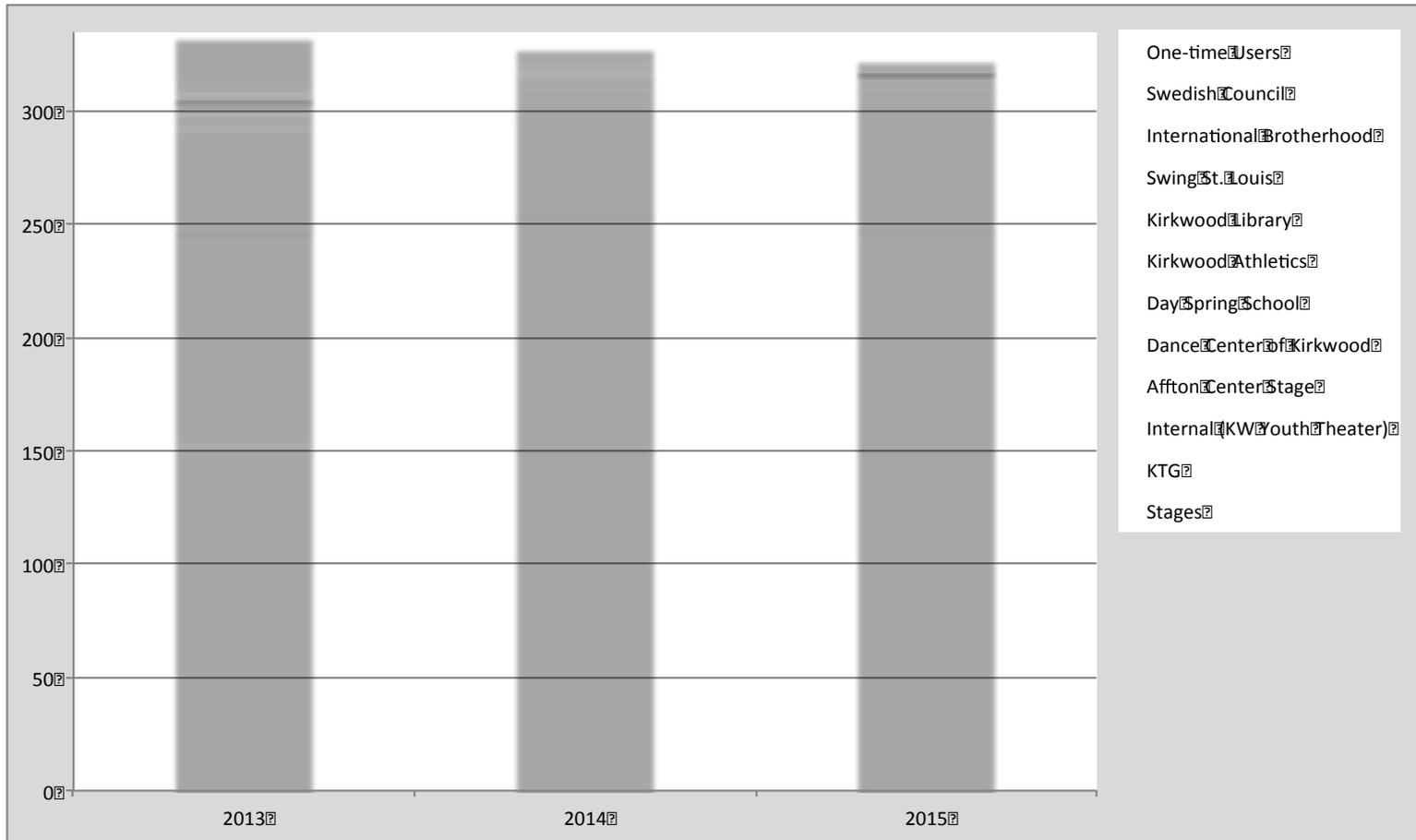
- * A lack of fly space and limited technical capabilities
- * Insufficient wing space and backstage areas
- * A flooding basement
- * Limited dressing rooms with poor access
- * Small lobbies and public space

* Renovation is not an option:

- * Limited footprint
- * Life safety code issues
- * Other opportunities for that site



Current utilization



* The Reim has a number of regular users and is busy throughout the year. In 2013, the theater had 333 days of use; in 2014, 328; and in 2015, 323.

* Stages, KTG, and the Kirkwood Youth Theater are the Reim’s most frequent users, accounting for a combined 300 days of use.



Study informants

To complete this study, we have conducted a series of confidential in-person and telephone interviews. We would like to take this opportunity to thank all of the people who have participated in the study to date.

- * Tali Allen, Stages St. Louis
- * Al Book, Saint John Vianney High School
- * Stephen Bourneuf, Stages St. Louis
- * Jim Curran, Stages St. Louis
- * Michael Donovan, Missouri Arts Council
- * Jim Gura, The Kirkwood-Des Peres Area Chamber
- * Bob Hall, Kirkwood Community Member
- * Marilu Knode, Laumeier Sculpture Park
- * Michael Hamilton, Stages St. Louis
- * Russell Hawes, City of Kirkwood
- * Fred Hughes, Kirkwood Community Member
- * Sandy Hughes, Kirkwood Community Member
- * Andrew Kulhman, Stages St. Louis
- * Jack Lane, Stages St. Louis
- * Louise Marcolla, City of Kirkwood Parks + Recreation Department
- * Kathy Massot, Dance Center of Kirkwood
- * Arthur McDonnell, Kirkwood City Mayor
- * Merry Mosbacher, Stages St. Louis
- * Tom Murray, Christian Brothers College High School
- * Dr. Jerry Myers, St. Louis Community College-Meramec
- * Mike Niehaus, Magician
- * Joe Novak, Stages St. Louis



Study informants *(continued)*

- * Donna Poe, Downtown Kirkwood Special Business District
- * Tom Poshak, St. Louis Wind Symphony
- * Georgia Ragland, City of Kirkwood
- * Michelle Rebollo, St. Louis Community College-Meramec
- * Judy Rethwisch, Affton CenterStage
- * Judy Roberts, First Presbyterian Church
- * Susan Rowe Jennings, Arts + Education Council
- * Peter Sargent, Webster University
- * Terry Sibbits, Kirkwood Theatre Guild
- * Zelda Sparks, Jewish Community Center
- * Ryan Spencer, City of Kirkwood
- * Mimi Steele, Kirkwood Children's Chorale
- * John "JT" Taylor, Kirkwood Theatre Guild
- * Cherol Thibaut, Kirkwood Theatre Guild
- * Daniel Tierney, Regional Arts Council St. Louis
- * Michael Uthoff, Dance St. Louis
- * Erin Warner Prange, The Big Muddy Dance Company
- * Sandy West, MADCO
- * Dave White, Gaylord Foundation
- * Jim Wright, The Kirkwood-Des Peres Area Chamber



Forces + trends



Forces + trends

Challenges:

- * Decline in traditional performing arts audiences
- * Decline in traditional public sector arts funding
- * Increasing competition for private sector philanthropy
- * Increasing fragility of nonprofit arts organizations

At the same time...

- * The growth of sector-produced arts education
- * Increasing active arts participation
- * Improving arguments for the “value” of the arts



The improving value proposition

- * The arts and:
 - * Economic development
 - * Creative place-making
 - * Downtown revitalization
 - * Cultural tourism
 - * Quality of life
 - * Business and workforce development and retention
 - * Community development
 - * Arts in education
 - * Healing—physical, mental, spiritual, and community



Forces + trends: how facilities respond

- * Moving from “Friday Night Lights” to “the Community Living Room”
- * Enhancing the social experience
- * Including participatory programs and spaces
- * Providing low cost of access
- * Supporting a broad range of programs and audiences, integrating the traditional, the popular, the new, and the challenging
- * Responding to the particular needs, challenges, and opportunities of the community



Market analysis



Market analysis

While it might seem like a simple exercise, defining a market (or audience) can actually be a complicated issue for arts and cultural facilities.

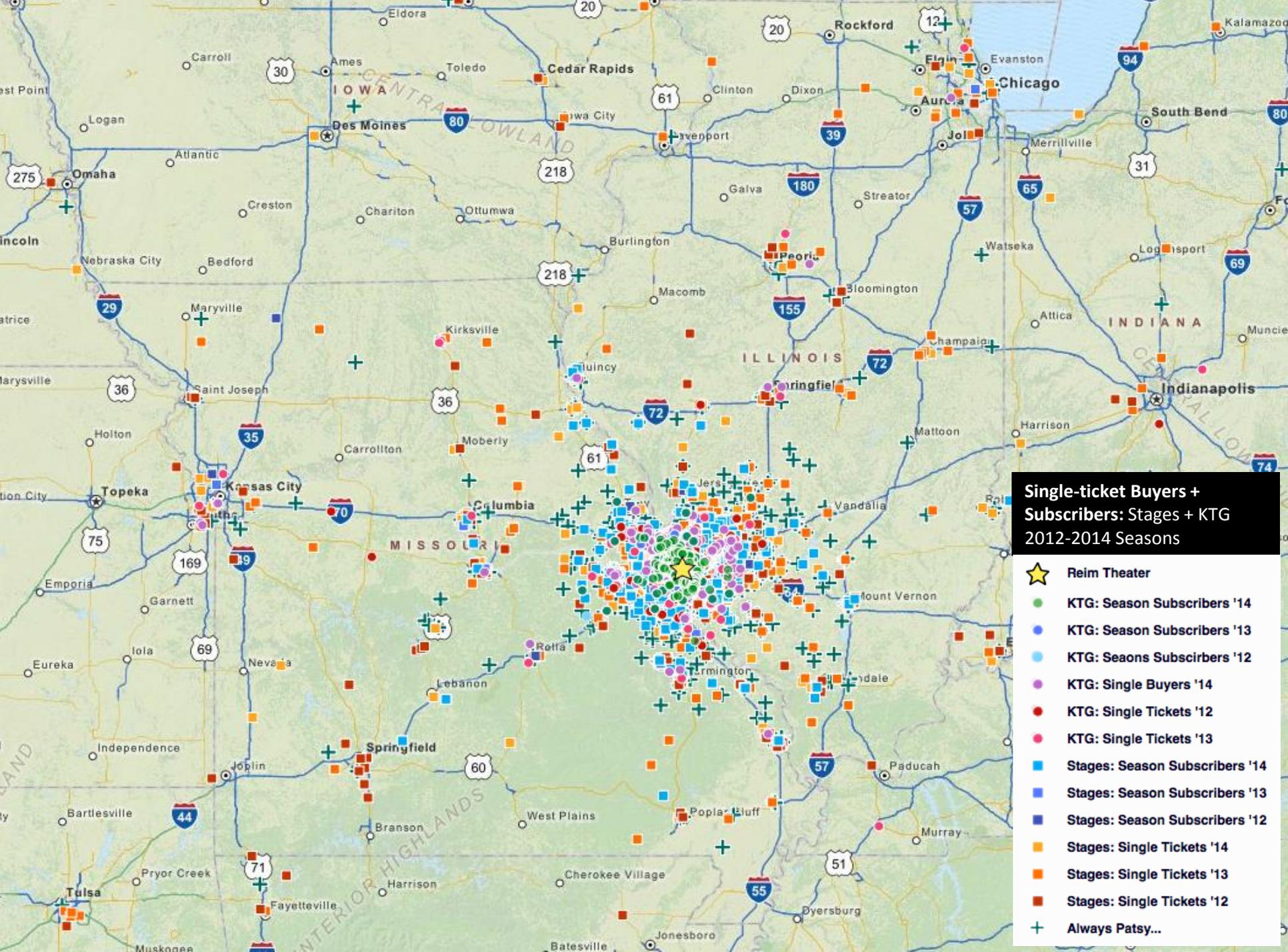
Overview

This analysis will define the market and examine the potential for new performing arts facilities in downtown Kirkwood, paying close attention to key indicators for arts participation and attendance such as educational attainment and household income.

Methodology

To define the market for a new theater, we looked to ticket buyer data from Stages St. Louis and the Kirkwood Theater Guild's 2012, 2013, and 2014 seasons. We then collected demographic data from Nielsen, a marketing research resources company that expands and extrapolates Census data using a variety of inputs. Lastly, we examined local tourism data in order to assess the potential for attracting Kirkwood and St. Louis visitors to a new theater.



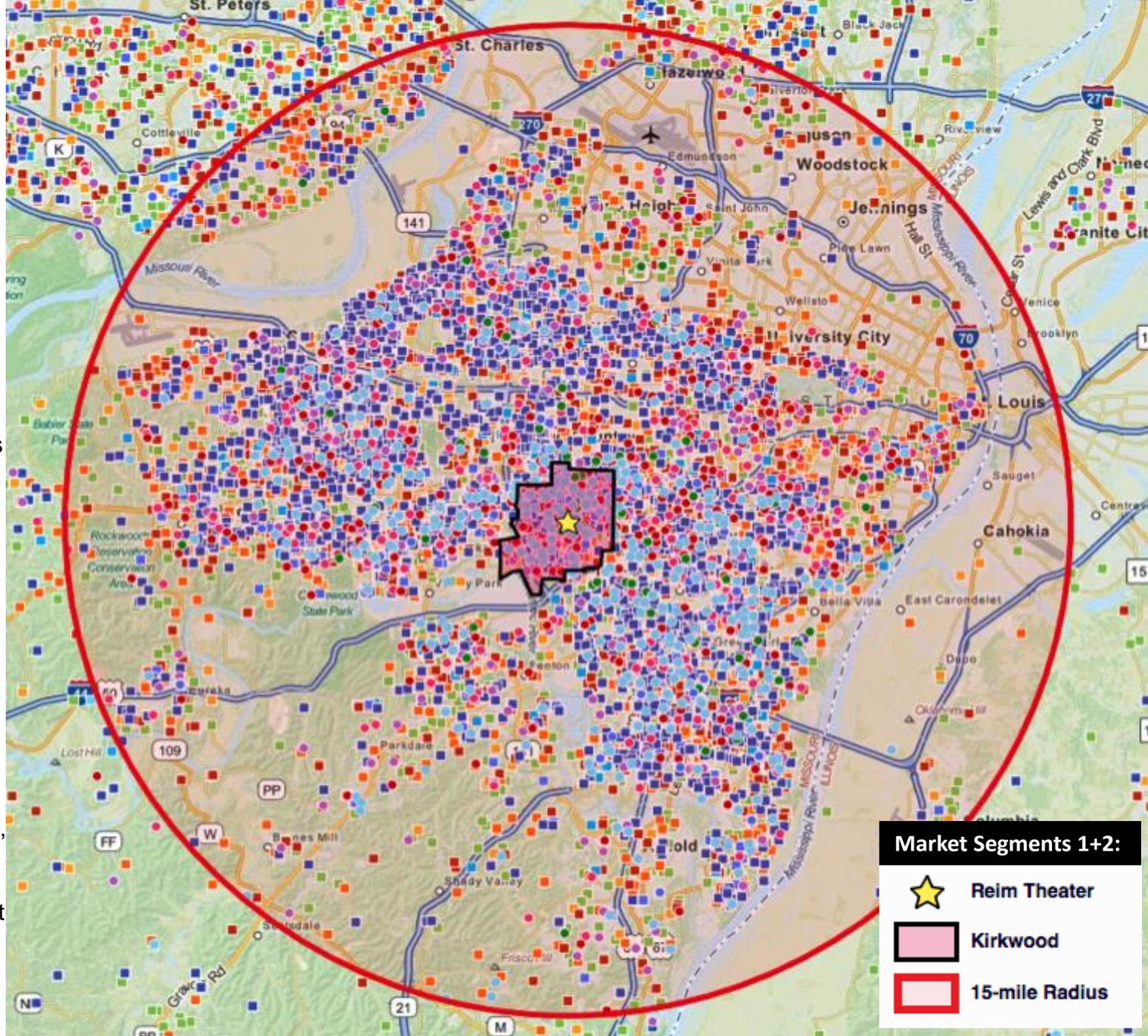


**Single-ticket Buyers +
Subscribers: Stages + KTG
2012-2014 Seasons**

- ★ Reim Theater
- KTG: Season Subscribers '14
- KTG: Season Subscribers '13
- KTG: Season Subscribers '12
- KTG: Single Buyers '14
- KTG: Single Tickets '12
- KTG: Single Tickets '13
- Stages: Season Subscribers '14
- Stages: Season Subscribers '13
- Stages: Season Subscribers '12
- Stages: Single Tickets '14
- Stages: Single Tickets '13
- Stages: Single Tickets '12
- + Always Patsy...

Market analysis: segments 1 + 2

- * Market segment 1 is defined as the City of Kirkwood; market segment 2 is defined as the 15-mile radius surrounding the Reim Theater
- * Roughly 95% of Kirkwood Theater Guild's Season Subscribers, and 83% of single-ticket buyers, live within 15 miles of the Reim Theater; Roughly 83% of Stages' Season Subscribers, and 74% of single-ticket buyers, live within 15 miles of the Reim Theater.



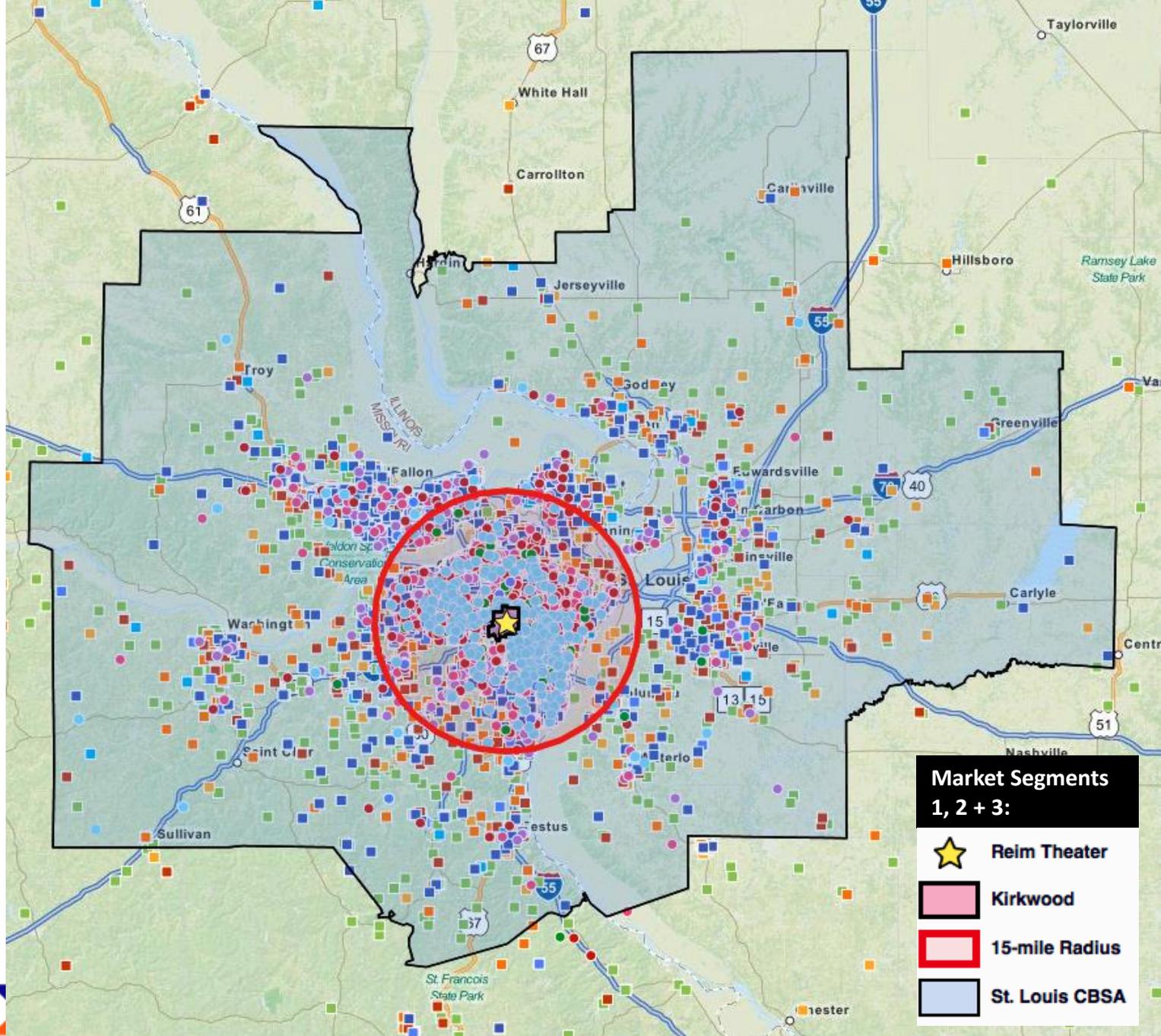
Market analysis: market segment 3

- * Market segment 3 is defined as the St. Louis, MO-IL CBSA.
- * A CBSA, or Core Based Statistical Area, is defined as a geographic area with an urban center of at least 10,000 people, plus the adjacent geographic areas having a high level of social and economic integration with the core.

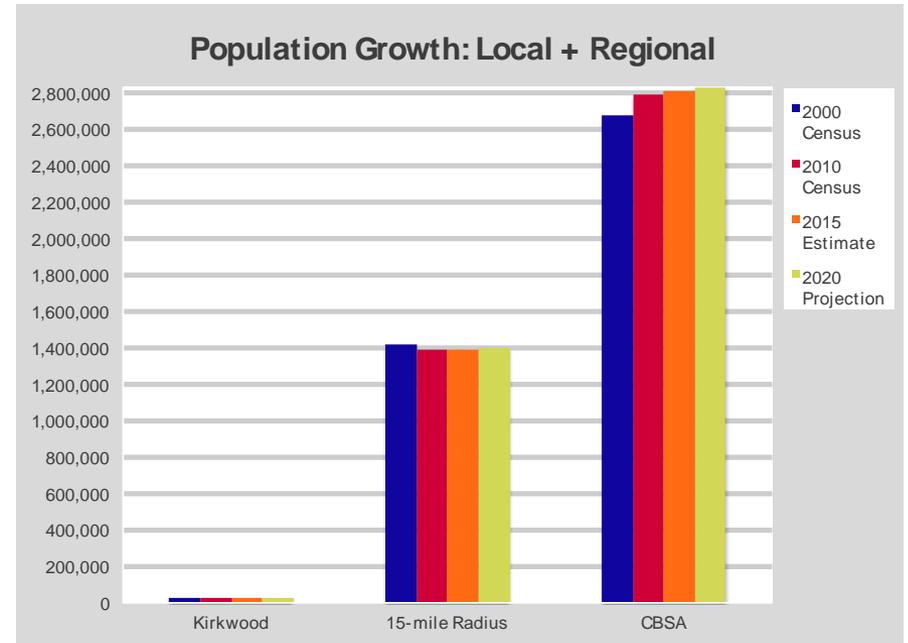
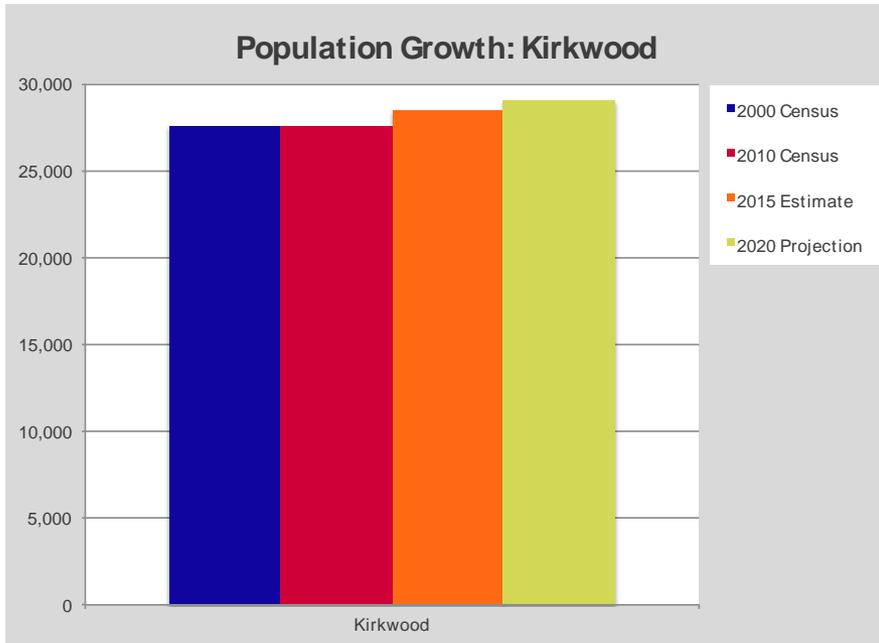


Market analysis: segments 1, 2 + 3

- * **Market Segment 1:**
City of Kirkwood
- * **Market Segment 2:**
15-mile radius surrounding Reim Theater
- * **Market Segment 3:**
St. Louis, MO-IL CBSA



Market characteristics: growth

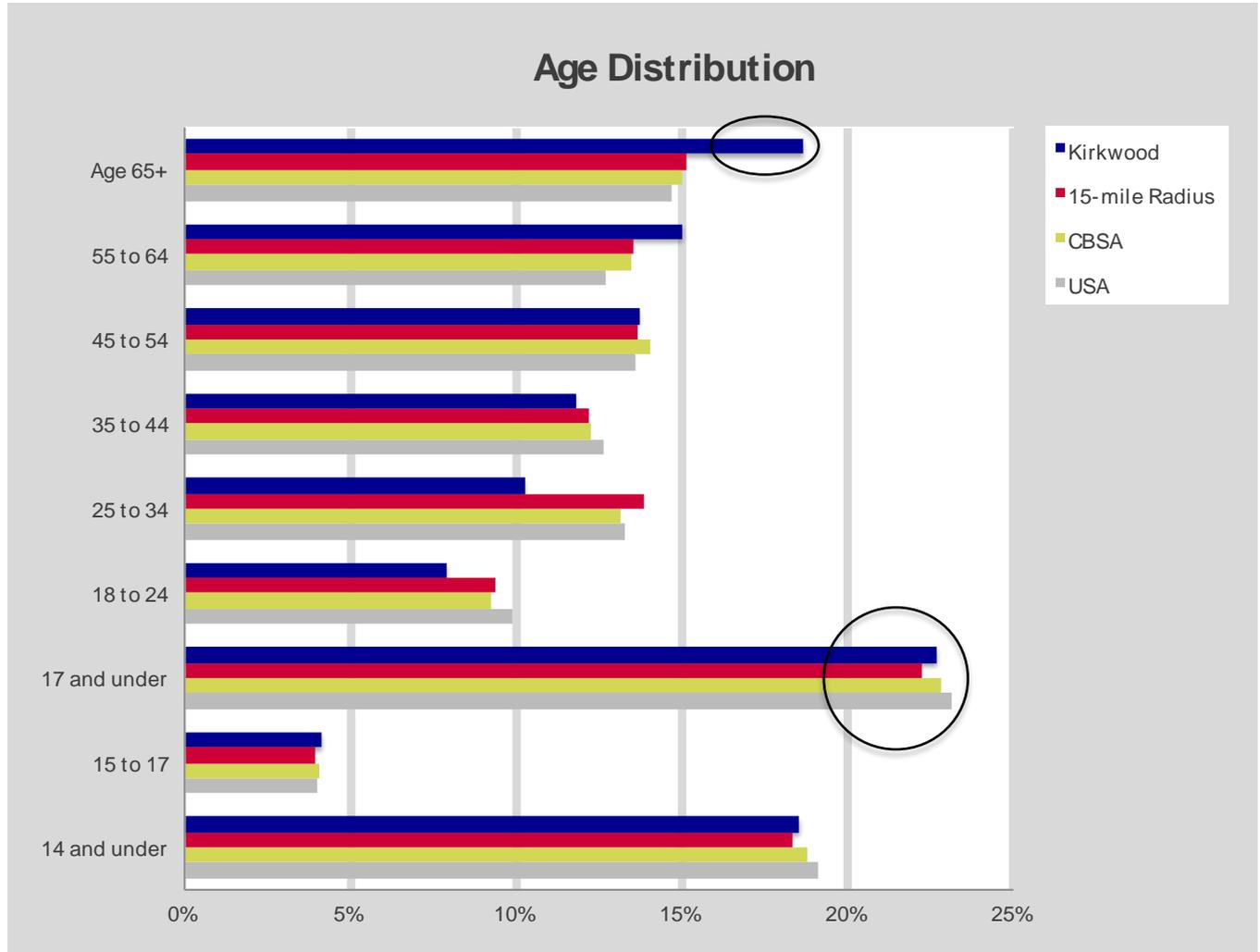


- * After a period of little change, the City of Kirkwood’s population is growing.
- * Between 2000 and 2010, Kirkwood’s population declined by $-.14\%$; between 2010 and 2020, however, it is expected to grow by 5.40% , reaching a total population of 29,028.
- * Similar change has taken place in the 15-mile radius, although its rate of growth is much slower than Kirkwood’s—between 2010 and 2020 it is only expected to grow by 1.05% , reaching a total projected population of 1.40 million in 2020.
- * The St. Louis CBSA saw significant growth between 2000 and 2010. Over time, however, it has slowed. By 2020, the CBSA’s population is projected to reach 2.83 million.

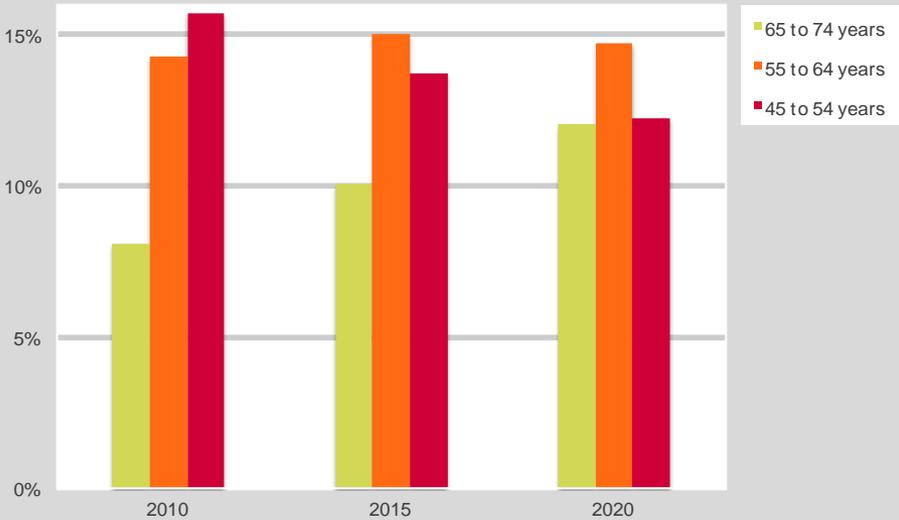


Market characteristics: age

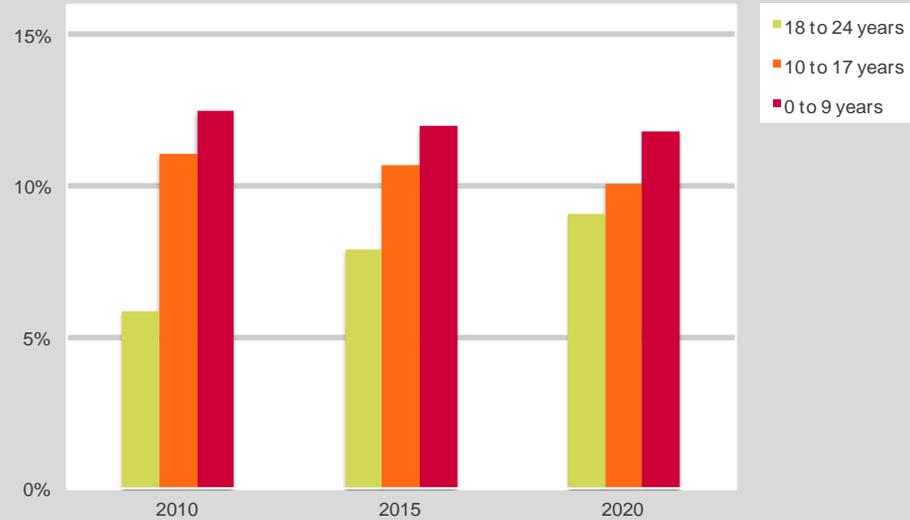
- * The St. Louis region has a young population, with roughly 22% to 23% of the population in all market segments falling within the '17 and under' age bracket. This indicates a large number of families.
- * Additionally, Kirkwood has a significant 'Age 65+' population, which represents 19% of the city's population.



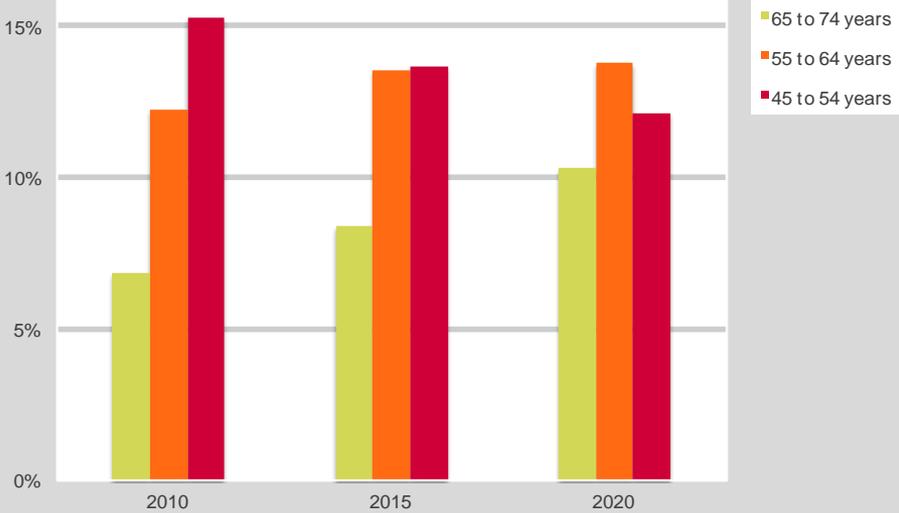
'Empty Nester' and 'Retiree' Population Trend: Kirkwood



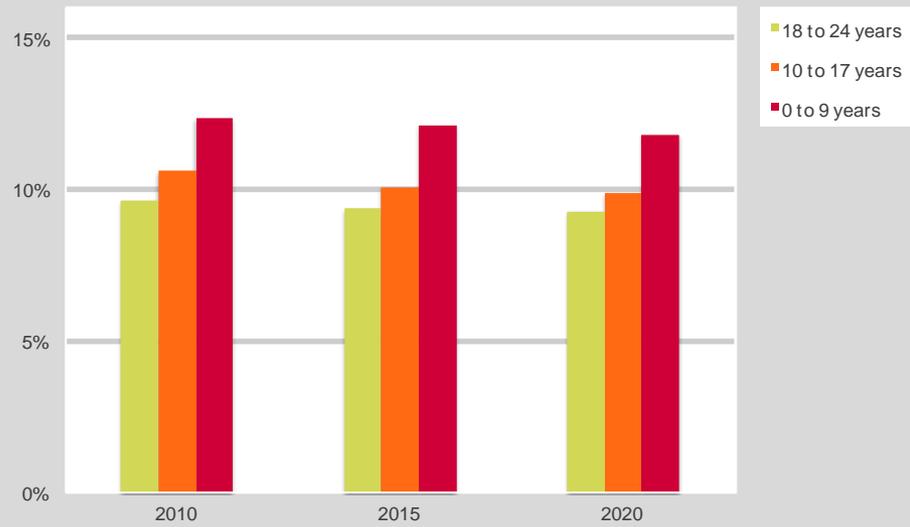
Young Population Trend: Kirkwood



'Empty Nester' and 'Retiree' Population Trend: 15-mile Radius

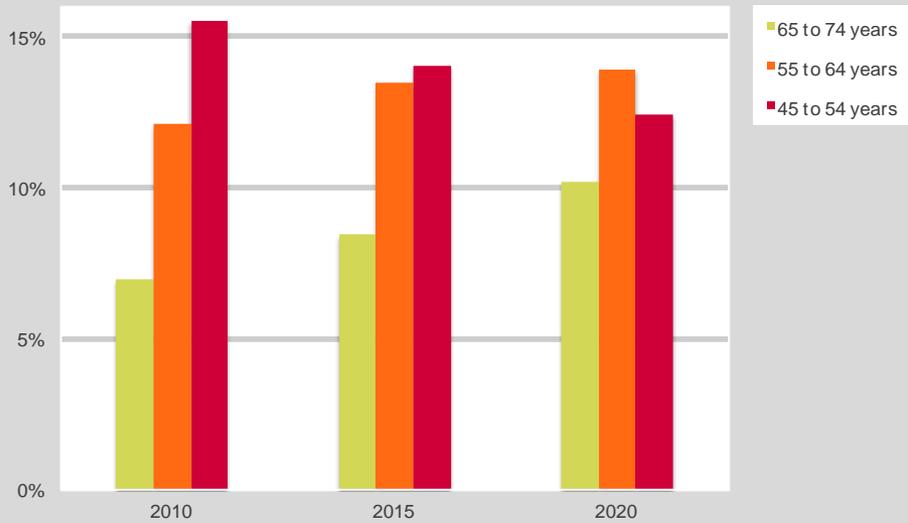


Young Population Trend: 15-mile Radius

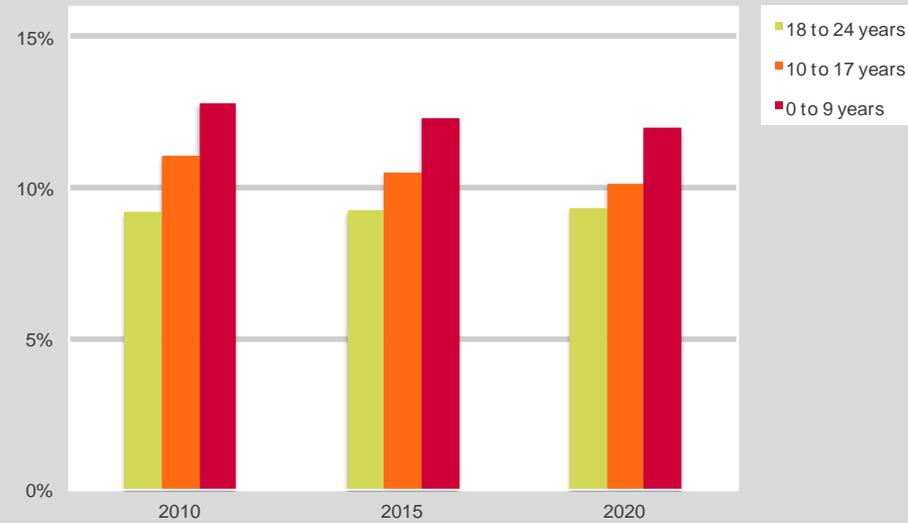


Market characteristics: age trend

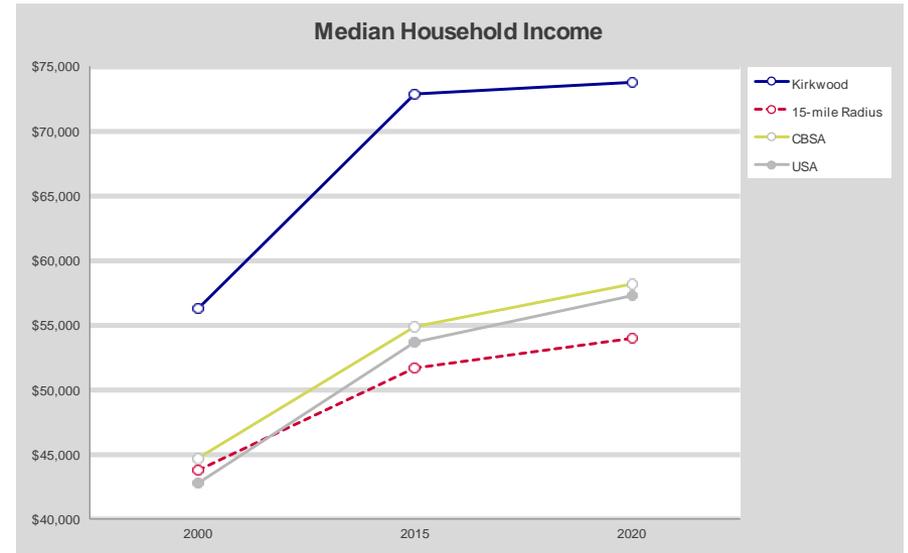
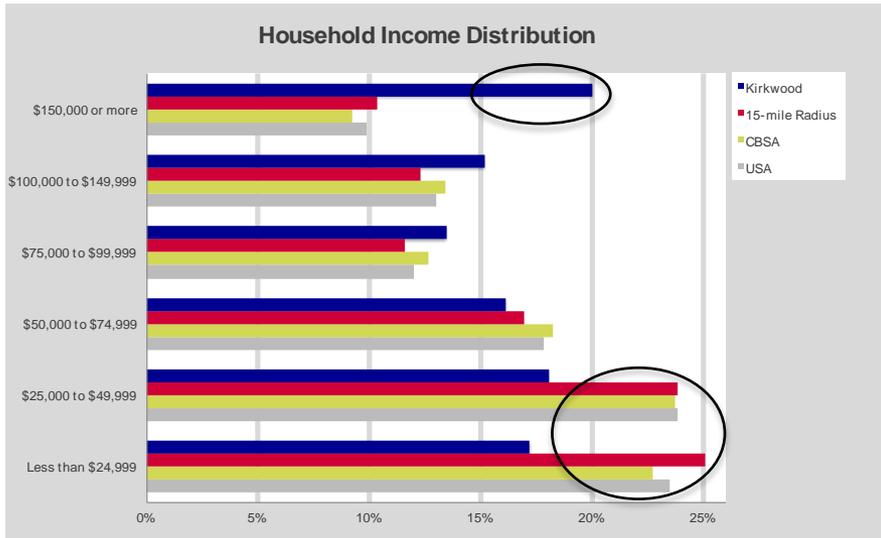
'Empty Nester' and 'Retiree' Population Trend: CBSA



Young Population Trend: CBSA



Market characteristics: income



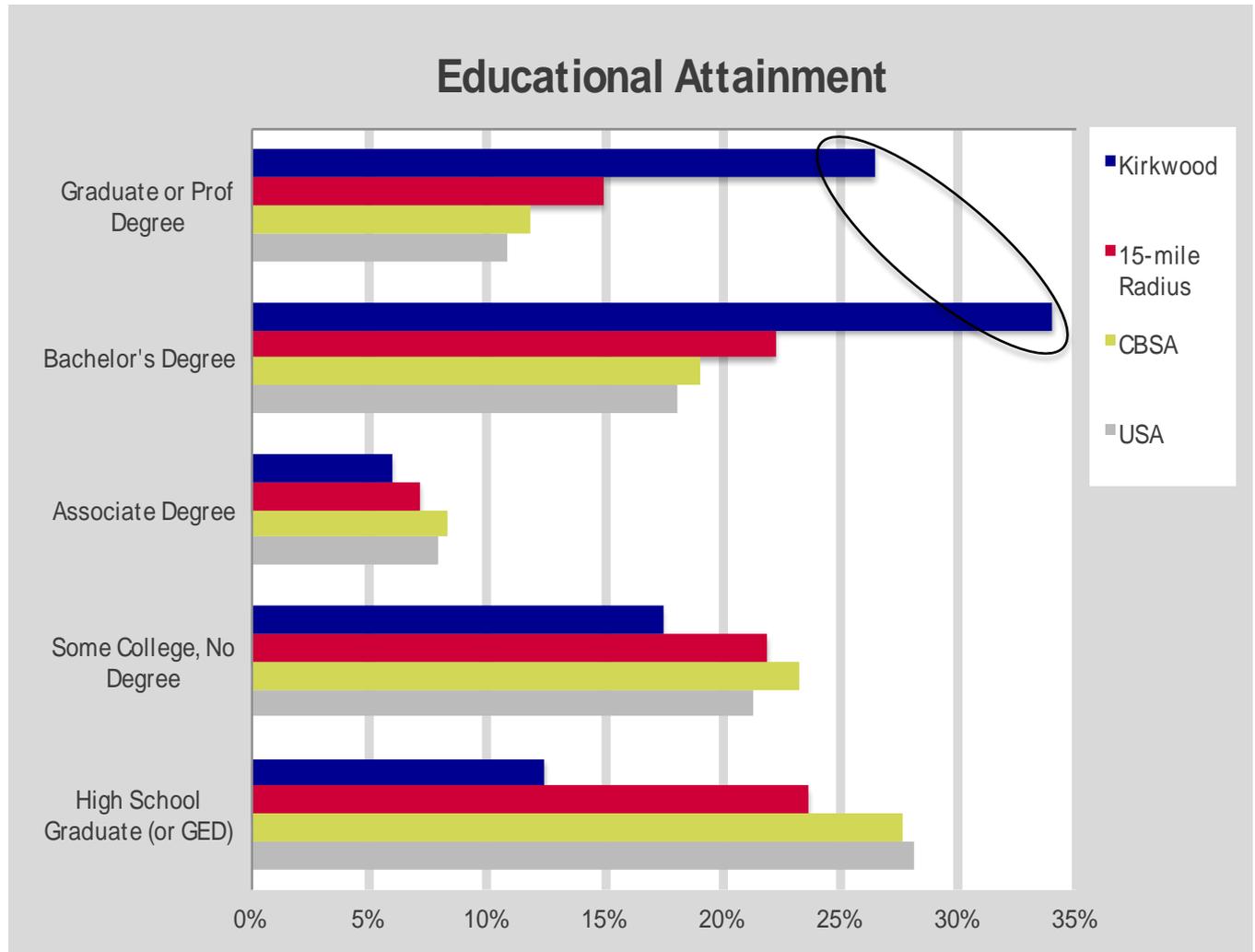
- * Kirkwood is very affluent: 20% of the population has a household income of \$150,000 or more, while an additional 15% has an income of \$100,000 to \$149,999.
- * Comparatively, the regional population is relatively low-income: 25% of the 15-mile radius population, and 23% of the CBSA population, has a household income that is less than \$24,999. An additional 24% of the population in both markets have an income of \$25,000 to \$49,000.
- * In all market segments, the median household income is growing, although the rate of growth is projected to slow over the next five years.



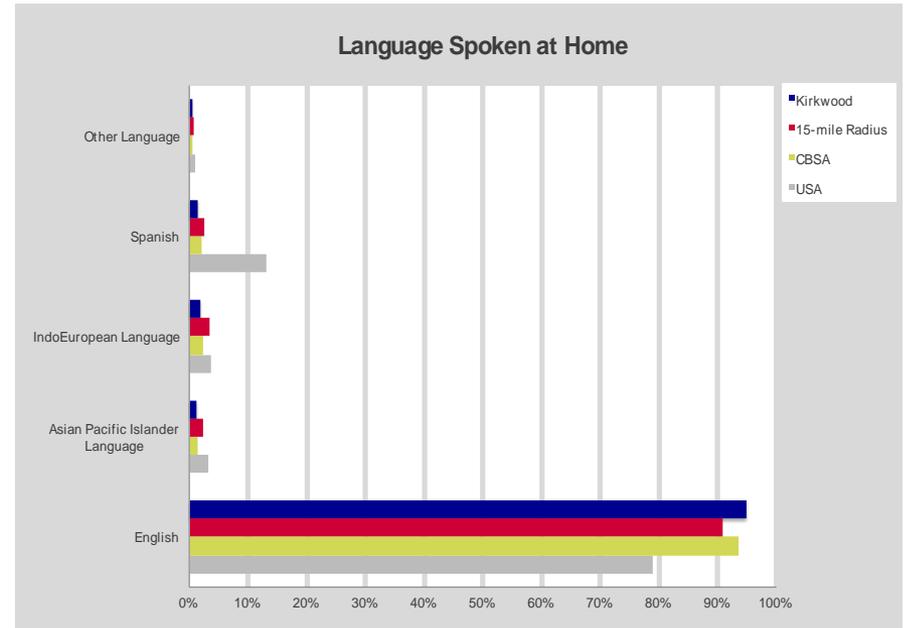
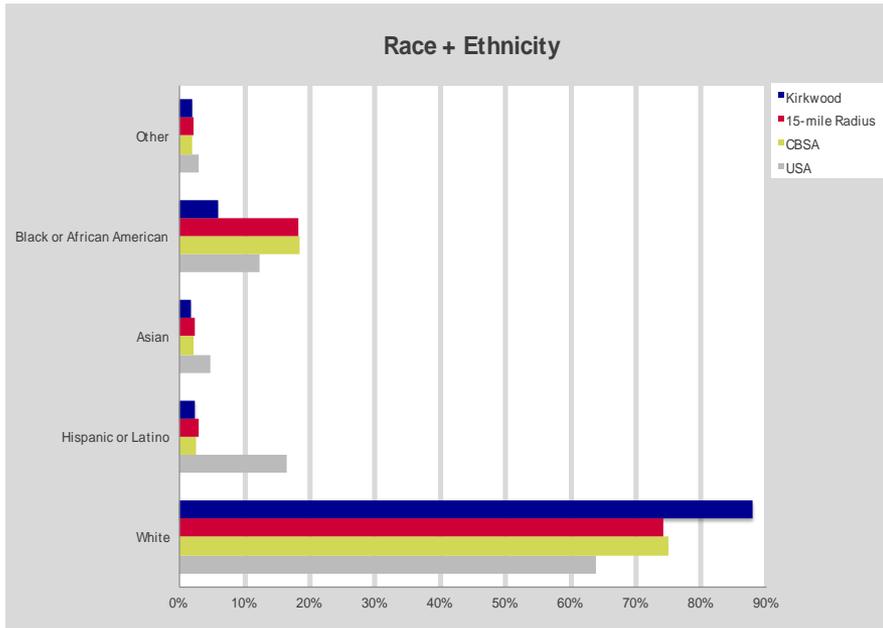
Market characteristics: education

* The City of Kirkwood's population is well educated: 34% have a Bachelor's Degree and 26% have a Graduate or Professional Degree.

* Regionally, educational attainment varies. This could be contributed to the large number of colleges and universities in the area.



Market characteristics: race + ethnicity



- * Locally and regionally, there is a majority 'White' population.
- * The 15-mile radius and CBSA, however, have notable 'Black or African American' populations, which make up 18% of both market segments.
- * English is the predominate language spoken at home.



Non-resident market

Trip Specifics: City of St. Louis	2012	2013	2014
Stayed overnight	90%	93%	94%
Stayed downtown (of overnights)	64%	68%	55%
Visited downtown	78%	86%	93%
Avg. # nights spent in St. Louis	3.1	3.5	3.0
Avg. # people in travel party	3.2	3.2	3.7
Travel party included children	39%	48%	36%

*Information provided by the St. Louis Convention & Visitors Commission

- * In 2012 (the most recent year for which figures were available), St. Louis had 23.9 million total visitors.
- * The City's top feeder markets are Kansas City (8.4% of visitors), Paducah-Cape-Girardeau-Harrisburg (6.3%), Chicago (6.2%), Columbia-Jefferson City (5.6%), and Champaign + Springfield-Decatur (4.9%).
- * In 2014, visitors spent an average of \$31 on entertainment.
- * The Gateway Arch is the city's most visited attraction (46% of visitors). Kirkwood's Magic House/Children's Museum attracted 10% of visitors. Four percent of visitors attended a theater performance.
- * Visitors stay an average of three nights in St. Louis.
- * The majority of visitors are married with an average age of 44.5. Their level of educational attainment varies, as does their average income. Forty-five percent have children under the age of 18 in their household.
- * In 2014, visitor spending in St. Louis County was \$2.4 billion. In the city, it was \$1.4 billion.



Market Conclusions: By Segment

	Size*	Growth	Characteristics	Conclusions
Kirkwood	28,505	↑	Growing, although rate of growth has slowed; Family-oriented with large Senior population; Affluent; Well-educated; Majority 'White' population; English speaking	High propensity to participate in the traditional arts (theater, ballet, etc.); Opportunity for family + Senior programming
15-mile Radius	1,392,291	↑	Slowly growing; Diverse in age, although there is a large '17 and under' population; Less affluent than Kirkwood; Mixed levels of educational attainment; Majority 'White' population with significant 'Black or African American' population; English speaking with small pockets of non-English speakers	Diverse + affordable programming; Opportunity for family programming
CBSA	2,806,626	↑	Slowly growing; Diverse in age, although there is a large '17 and under' population; Mixed levels of household income; Low levels of educational attainment; Majority 'White' population with significant 'Black or African American' population; English speaking	Diverse + affordable programming; Opportunity for family programming
Tourism	23.9 million (2012 figures)	<i>Although actual numbers are not available, the SLCVC's 2015 Annual Report indicates that tourism is growing.</i>	Overnight visitors; Many traveling with children; Diverse interests; Ten percent traveling from St. Louis to Kirkwood to visit the Magic House	Opportunity to partner with the Magic House to create family programming

Existing facilities



Existing facilities: performance

Overview

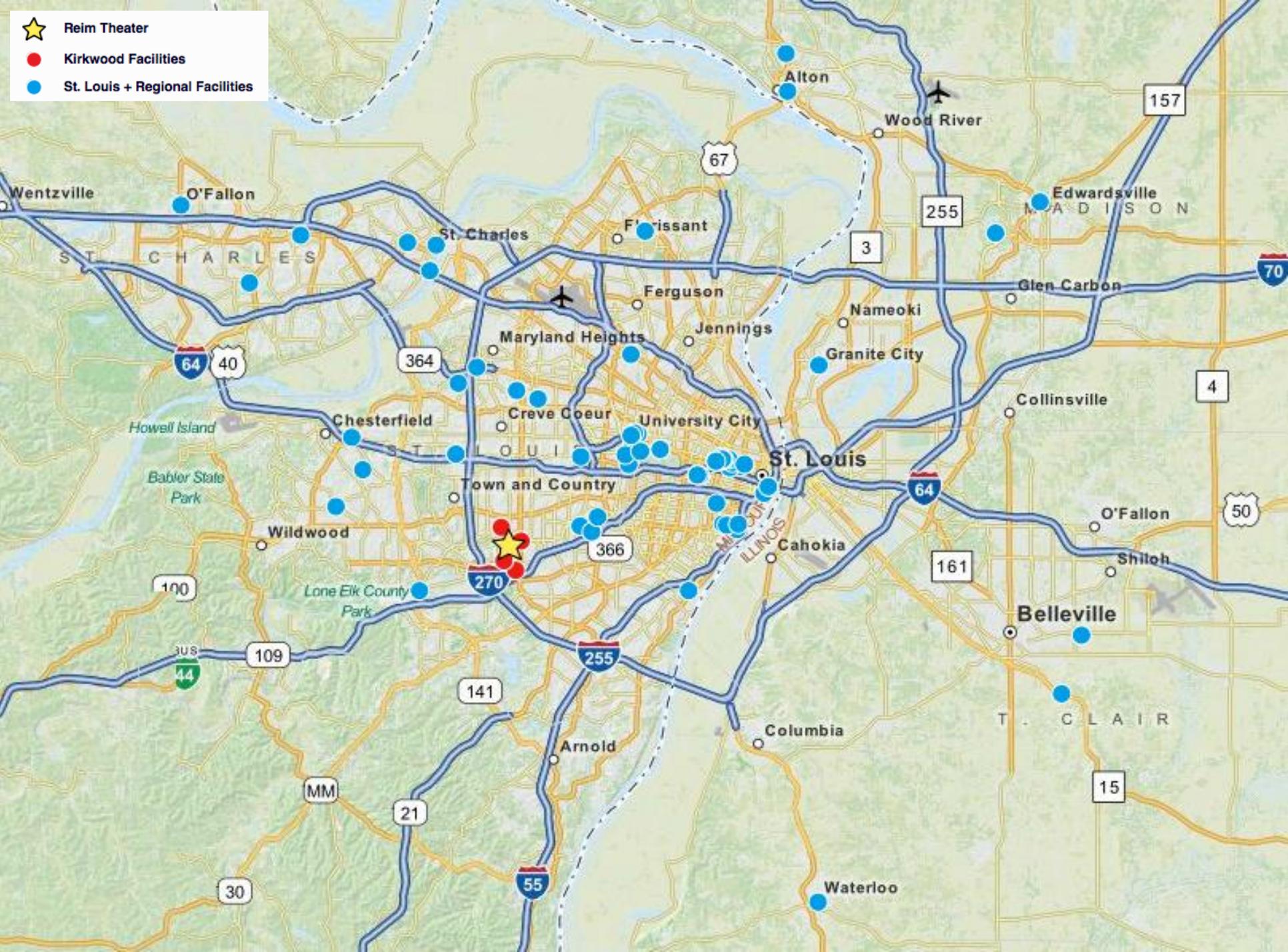
In order to assess the competitive situation for new performing arts facilities in Kirkwood, we developed an inventory of local and regional facilities used on a regular basis (four or more times per year) for live performance events. This exercise allows us to analyze the stock of current facilities, including their amenities, features, programming, and availability, in order to identify gaps.

Methodology

- * The inventory considers the physical features and types of activities that take place in indoor facilities with capacities between 100 and 1,000 seats. All of the facilities included in the inventory are located either in Kirkwood or within a 30-mile radius of the Reim Theater.
- * Local churches and high schools are included in the inventory.
- * In addition, the condition and functionality of each facility has been rated using 8 variables. They include:
 - * Facility condition
 - * Staff and support
 - * Theatrical functionality
 - * Acoustics
 - * Customer amenities
 - * User amenities
 - * Atmosphere/character
 - * Suitability for users
- * Variables are rated on a scale of 1 to 4, with the higher rating being better. The 'facility condition' and 'staff and support' categories carry the most weight.



- ★ Reim Theater
- Kirkwood Facilities
- St. Louis + Regional Facilities



Existing facilities: attributes

Programming + Activity

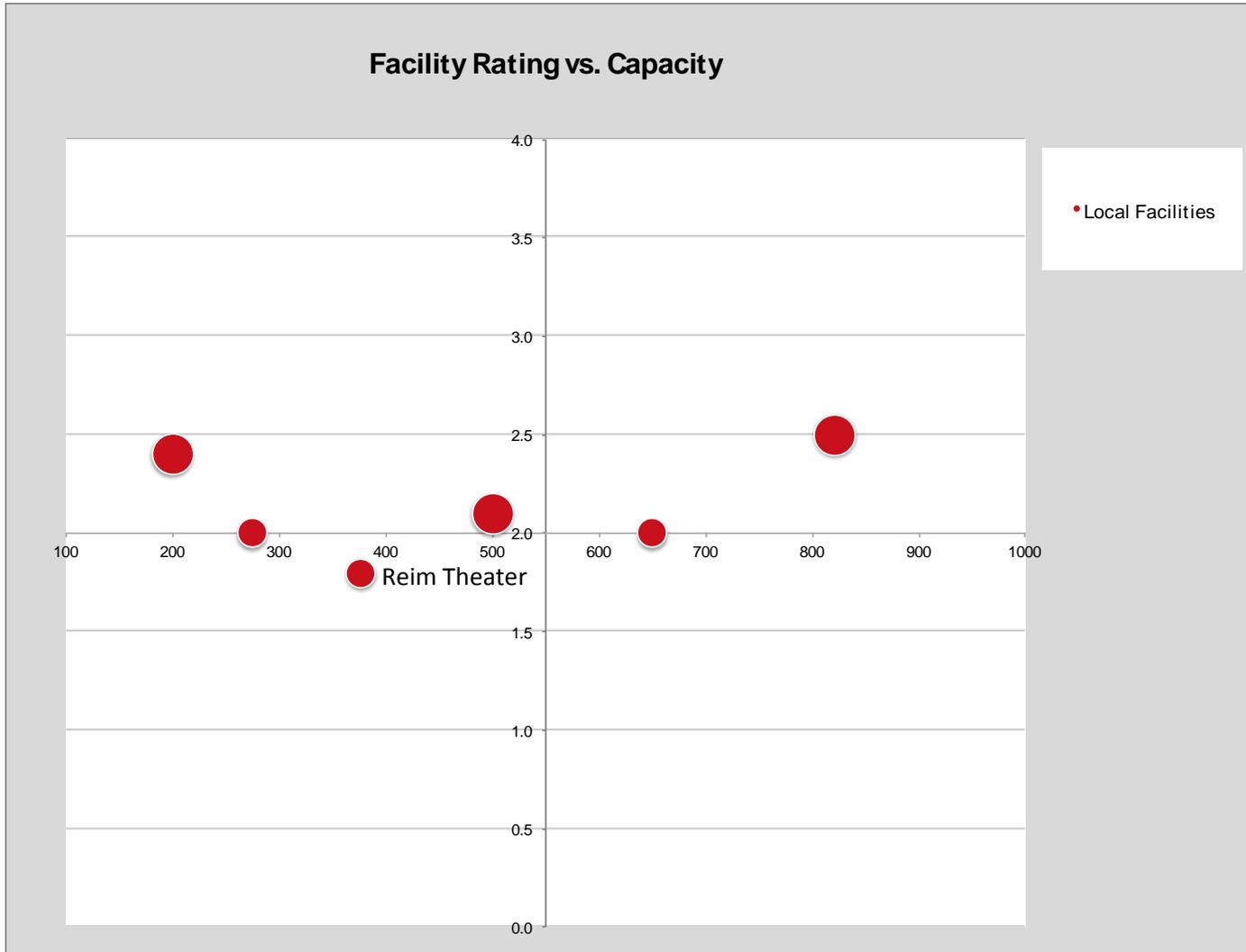
- * The inventory includes 82 performance spaces: six local (Kirkwood) facilities and 76 regional facilities.
- * Facilities range in capacity from 100 to 1,000 seats.
- * The Programming + Activity portion of the inventory shows whether a facility is used for presenting (when facilities buy touring shows), producing (when the art is created by the building operator), and/or rental (when the work comes from another group that assumes the risk in using and presenting work in the facility) activity.
- * With the exception of music venues, only eight facilities in the 100 to 1,000-seat capacity range present work.
- * Site visits and anecdotal research revealed that a number of St. Louis's professional arts organizations are either residents or regular renters at colleges and universities.

Facility Features + Amenities

- * Facilities are well equipped: 89% have lighting equipment, 88% have sound equipment, and 51% have film/projection equipment.
- * The majority of facilities have dedicated parking. In Kirkwood, the Reim is the only theater space to allow the service of alcohol.
- * Facilities have insufficient wing space and lack both fly space and orchestra pits.
- * Catering/kitchen facilities can be found on-site at 37% of facilities.



Existing facilities: capacity + quality



Kirkwood Facilities:

Kirkwood High School: Keating Performing Arts Center: 821

St. John Vianney High School: 650

St. Louis Community College at Meramec Theatre: Main Stage: 500

Kirkwood Community Center: Robert G. Reim Theater: 377

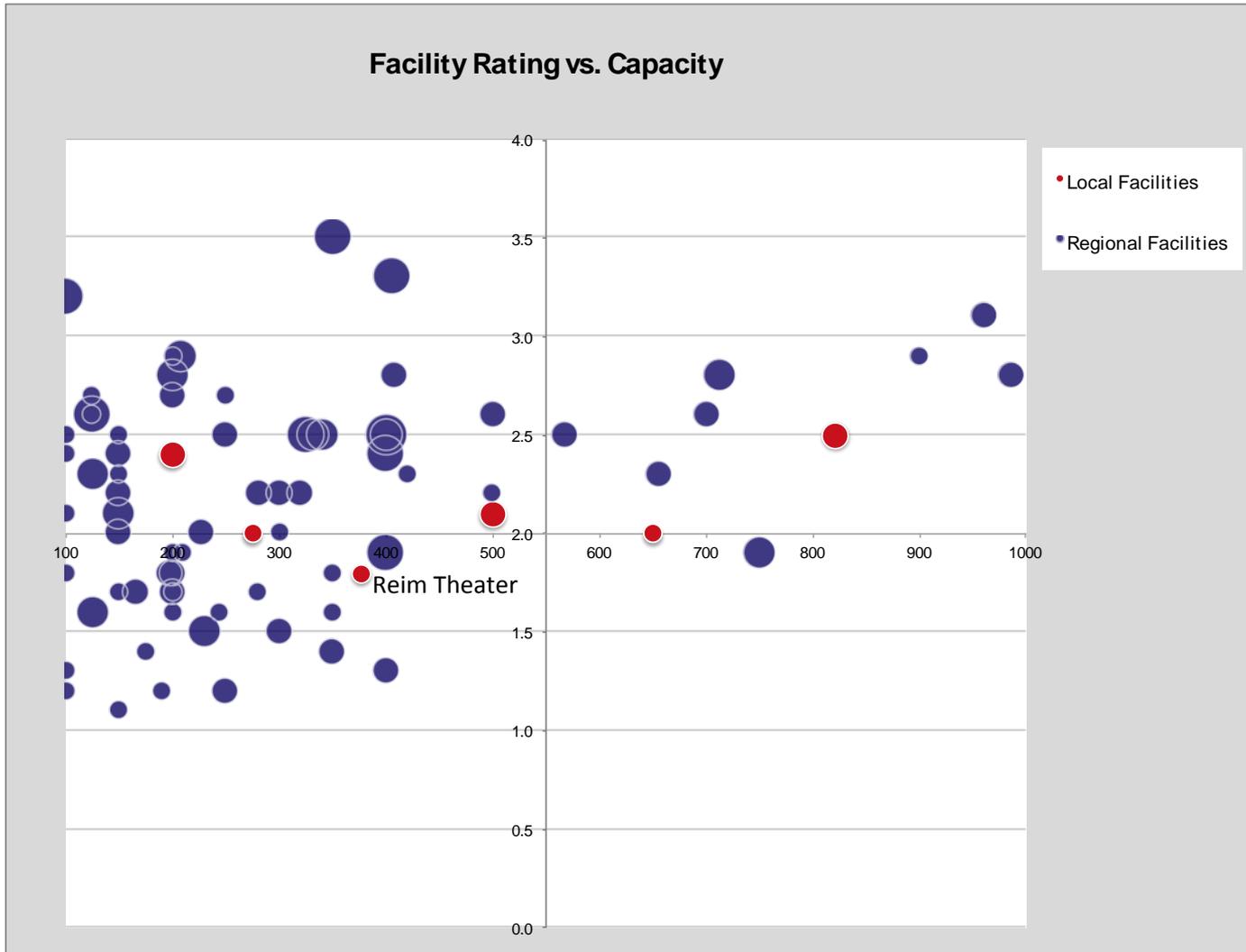
Kirkwood Station Brewing Company: The Tunnel: 275

Kirkwood High School: Black Box Theatre: 200

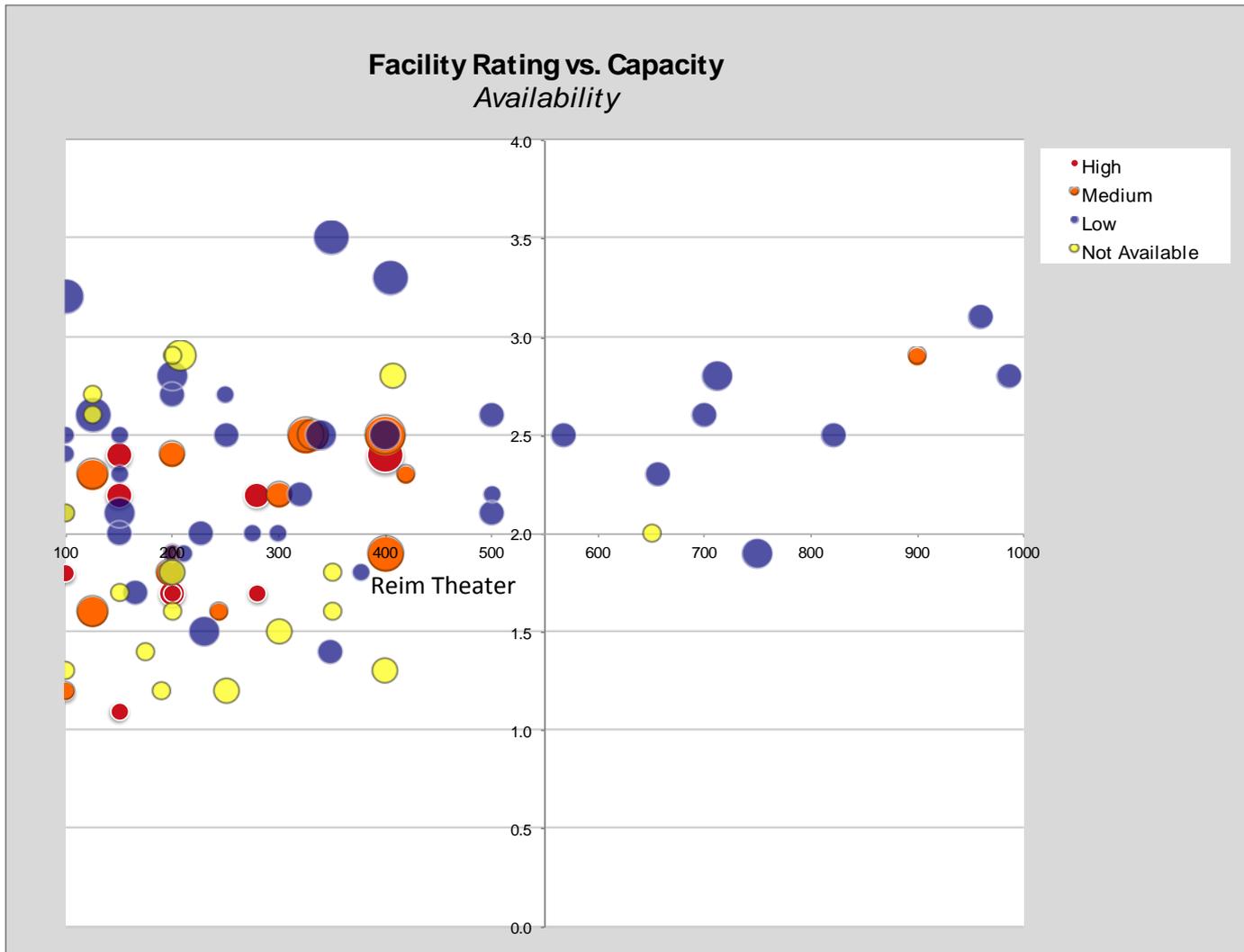
**In all charts, the size of the circle indicates how many types of events a facility supports: the bigger the circle, the more event types are supported.*



Existing facilities: capacity + quality



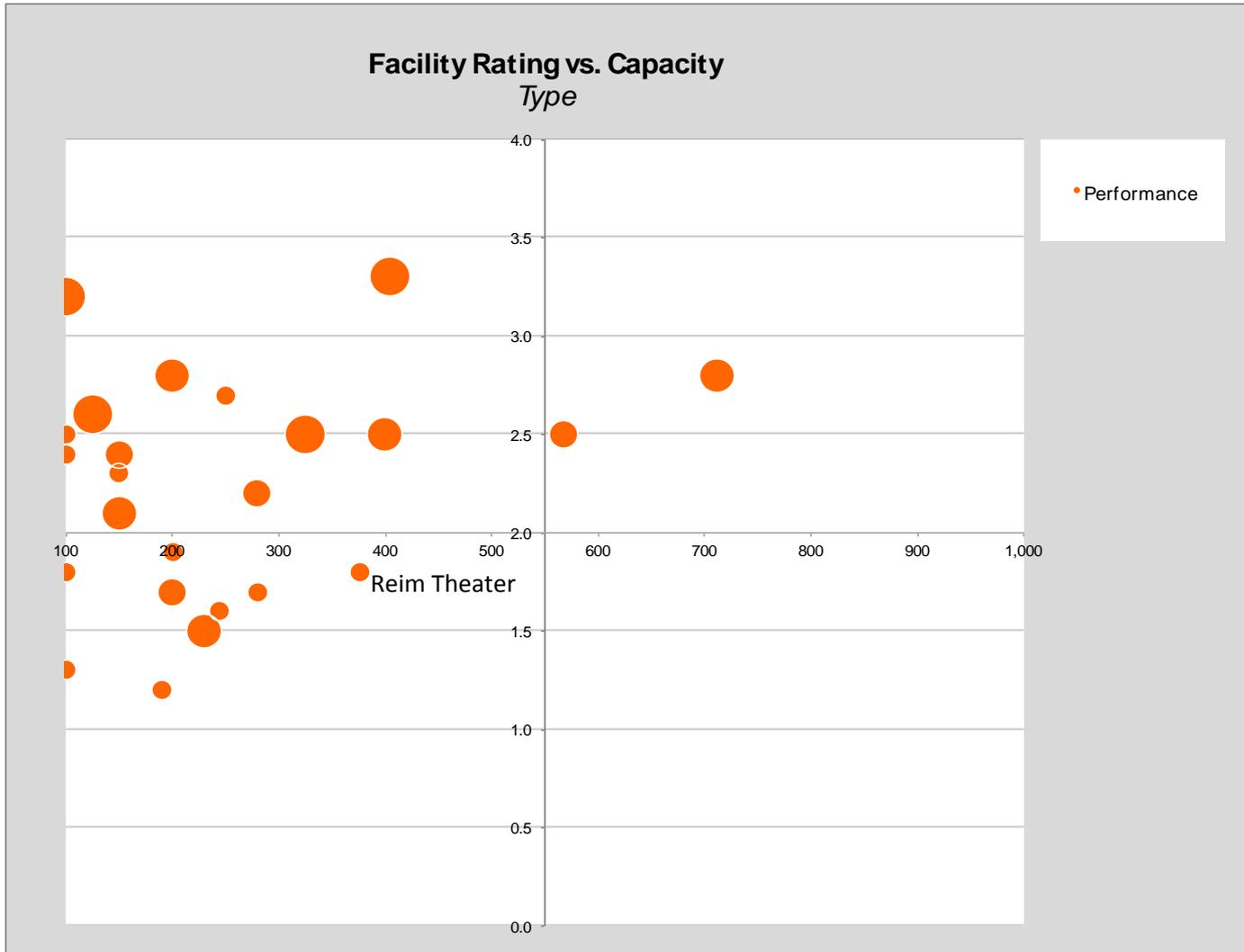
Existing facilities: availability



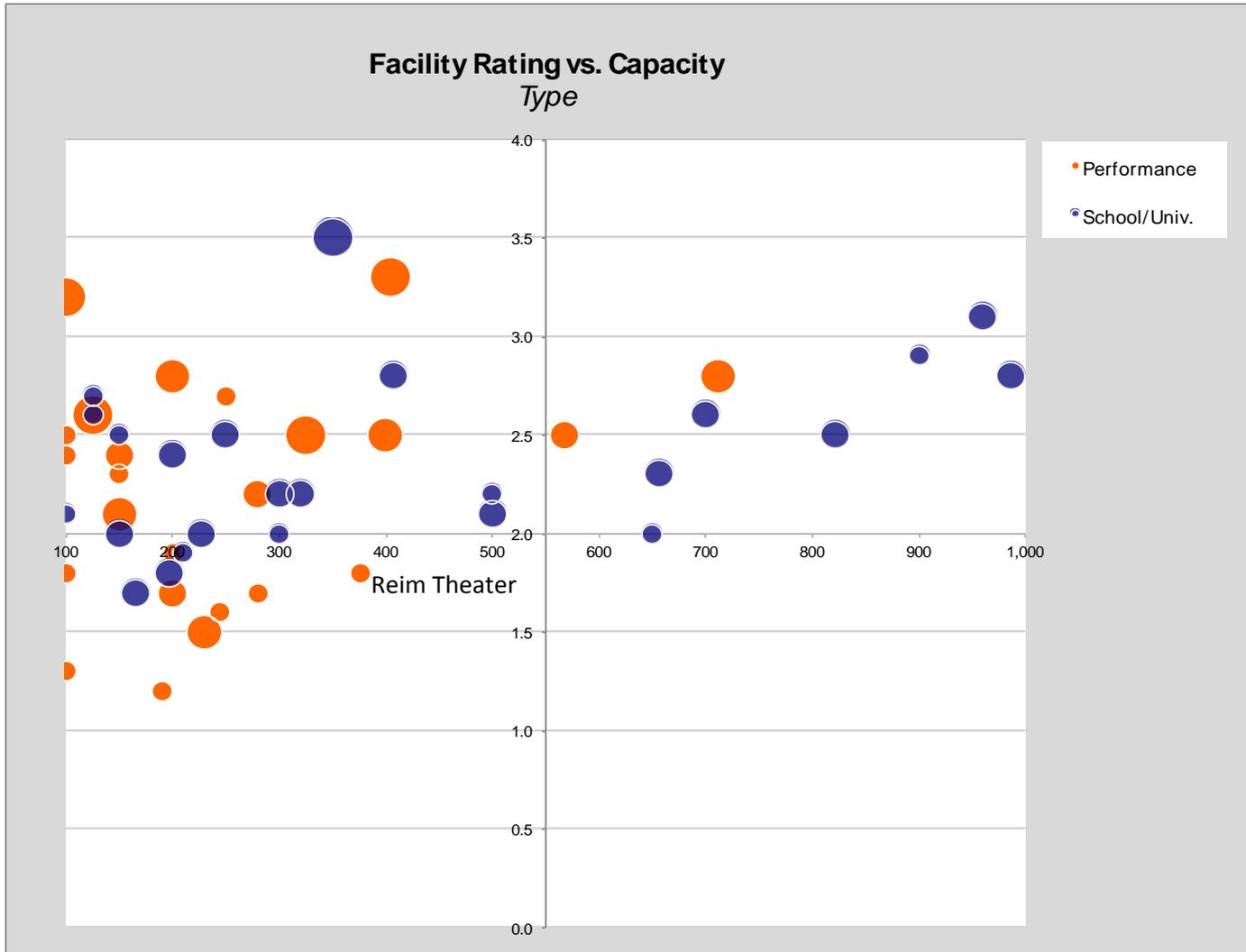
*Availability is determined by how open a facility's schedule is for outside groups to book on prime days (Thursday, Friday, and Saturday).



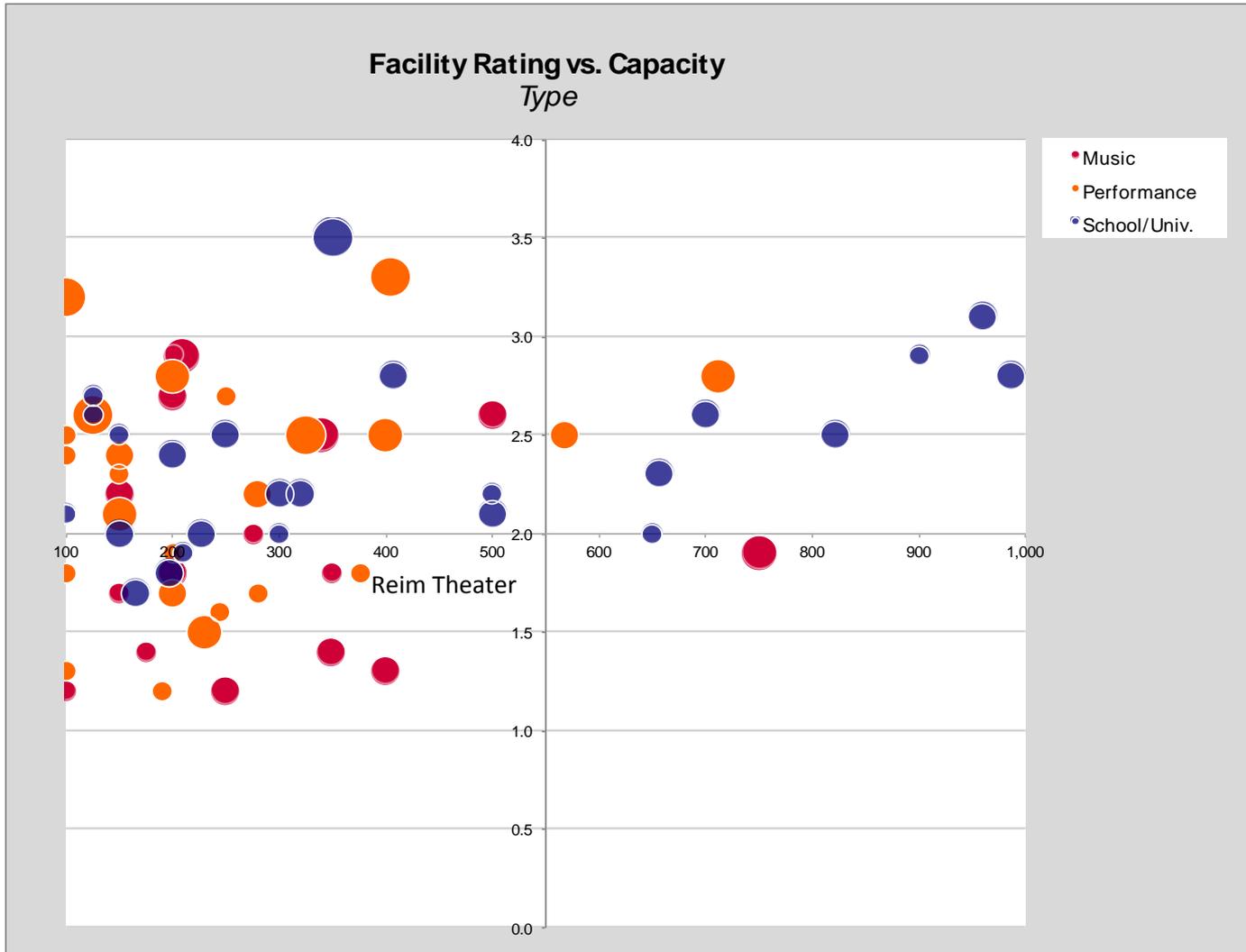
Existing facilities: venue type



Existing facilities: venue type



Existing facilities: venue type

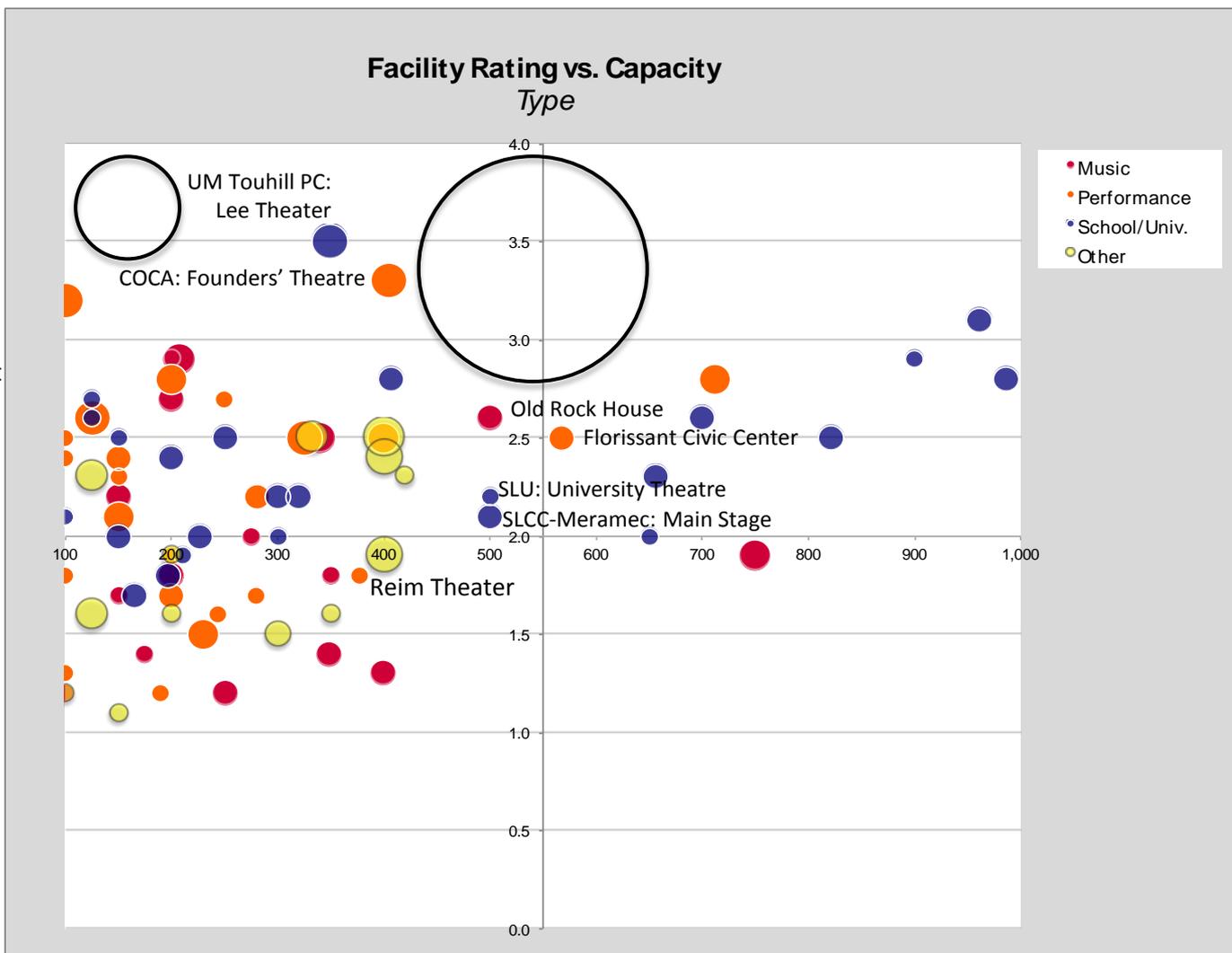


Existing facilities: venue type

* The colors of the dots represent the different kinds of facilities in the region: music venue, performance space, school/university facility, or other.

* 'Other' facilities include comedy clubs, museums, gymnasium-auditoriums, and so on.

* The circles show where there are gaps in the inventory.



Existing facility conclusions

- * The St. Louis arts and cultural community is largely comprised of renters, with a number of organizations producing as resident organizations or long-term renters in regional facilities.
- * Twenty-six of the inventoried facilities are found on high school, college, or university campuses. In fact, there are multiple high-quality high school theaters in the region, although they typically have limited availability.
- * There are almost no high-quality facilities that are not associated with a high school, college, or university.
- * Facility availability is extremely limited: 48% of facilities have low availability and 22% are not available.
- * Overall, there are gaps for high-quality performance spaces in the 200-300 seat range and the 500+ seat range in both Kirkwood and the region.



User demand



User demand

Overview

Over the course of this needs assessment, we gathered information on demand in Kirkwood and the surrounding region for new performance facilities. This helps us to determine who needs space, what it is needed for, and how often it is needed.

Methodology

We began this phase of the assessment by, first, looking at the Reim Theater's current level of use. Based on this information, we were able to identify a number of potential users of new facilities. Finally, having asked all parties to estimate the number of times they might use a new proscenium theater, flexible theater, and/or classroom space throughout the year, as well as their desired capacity, we created two charts that quantify demand.



Uses + users: large performance space

User Demand: Large Performance Space	Rehearsal /Tech	Performances	Other	Total	Capacity
St. Louis Community College-Meramec: Music	1	1	-	2	1000
International Brotherhood	2	2	-	4	600
Society of American Magicians•	1	1	-	2	600
Stages St. Louis	58	93	-	151	500
Kirkwood Youth Theater*	43	10	-	53	500
St. Louis Community College-Meramec: Theatre	5	5	-	10	500
Kirkwood Children's Chorale	3	3	-	6	500
Dance St. Louis	-	6	-	6	500
Dance Center of Kirkwood	3	2	-	5	500
Making Music Concert Series	-	3	-	3	500
The Big Muddy Dance Company	1	2	-	3	500
MADCO	1	1	-	2	500
Community Band	-	1	-	1	500
Kirkwood Theatre Guild	66	32	-	98	400
Affton CenterStage Theatre	4	3	-	7	400
DaySpring School of the Arts*	1	3	-	4	400
Kirkwood Athletic Association•	-	-	2	2	400
Swedish Council	-	-	1	1	400
Total Days of Use:	189	168	3	360	-

Footnotes:

*Estimation based on current utilization of the Reim Theater

•Estimated capacity

Uses + users: smaller, flexible performance space

User Demand: Flexible Performance Classroom Space	Rehearsal /Tech	Performances	Total	Capacity	Classroom Space Demand
Stages St. Louis*	18	31	49	250	100
International Brotherhood	-	4	4	250	-
MADCO	-	6	6	250	52
Society of American Magicians*	-	2	2	250	-
Affton Center Stage Theatre	7	3	10	200	-
St. Louis Community College-Meramec Theatre	4	2	6	150	-
Kirkwood Theatre Guild: Showcases	2	2	4	100	-
Kirkwood Theatre Guild: Bully Plays	7	3	10	100	-
Kirkwood Theatre Guild: Kirkwood After Dark	24	8	32	100	-
Kirkwood Theatre Guild: Improv	52	11	63	100	-
Total Days of Use:	114	72	186	-	152

*Some estimations made



Partnerships

- * **Stages St. Louis:** Stages is a non-profit, professional theatre company entering it's 30th season. A Kirkwood staple, Stages occupies the Reim for six months every year. Operating at nearly 98% capacity, the organization's growth is limited by the theater's size. Additionally, backstage amenities are a challenge. A new facility would allow Stages to build on the quality of its product and continue growing as an organization. Stages operations would account for approximately 151 days of use in a new proscenium, 49 days of use in a flexible space, and 100 days of use in a classroom.
- * **Kirkwood Theatre Guild:** KTG is the oldest community theatre group west of the Mississippi. The non-profit has a loyal local following and is regarded as the best community theatre in St. Louis. KTG operations would account for approximately 98 days of use in a new proscenium and 109 days of use in a flexible space.
- * **St. Louis Community College-Meramec:** SLCC's Meramec campus is the theatre branch of the the SLCC system. The College's theater was built in 1972 and has not been updated since. Staff imagine being able to use a proscenium theater in Kirkwood at least once a year for a run-out performance (approximately 10 days of use) and a flexible theater at least 6 times a year.
- * **The Kirkwood-Des Peres Area Chamber:** The Chamber frequently gets calls from entities looking for meeting space. If a new facility were able to accommodate meetings, events, and/or seminars, the Chamber could partner with the theater to provide marketing support.



User demand: conclusions

- * The Reim Theater is in almost constant use. In 2015, the facility was used a total of 323 days by 12 different arts and community organizations.
- * Estimating demand indicates that a 500-seat, proscenium theater would have approximately 360 days of use (189 days for rehearsals and/or tech, 168 days for performances, and three days for 'other' events), and that a flexible performance space would have approximately 186 days of use (114 days for rehearsals and/or tech and 72 days for performances).
- * Classroom space would have 152 days of demand. This is a conservative estimate, and actual use would most likely be somewhat higher.
- * The primary user of a proscenium theater would be Stages St. Louis. In total, the organization would have 151 days of use, although this number could be higher should Stages have an opportunity to develop a holiday show.
- * The primary user of a flexible performance space would be the Kirkwood Theatre Guild, with 109 total days of use.
- * For these key users, a capacity of 500-seats is close to the upper limit in terms of the nature of the work being presented and their ability to grow audiences.
- * Anecdotal research indicates that there may be significant demand for meeting and event space.



Benefits + impacts



Benefits + impacts

- * The City of Kirkwood is in the midst of its visioning process for **EnVision Kirkwood 2035**, the community's first comprehensive plan since 2003. Interviews with City leadership, however, identified the following goals for the future of Kirkwood:
 - * Maintain a strong downtown, and
 - * Continue to develop downtown as a destination.
- * City staff also emphasized their desire to add an entertainment venue to the downtown's current mix of restaurants and retail outlets.
- * A new performance facility in the the south end of the downtown area will draw patrons into the area, placing them within walking distance of numerous bars, restaurants, and shops. This could potentially help spur development in a part of town that is currently underused.



Benefits + impacts

* Other benefits and impacts include:

- * ***Sense of Place + Quality of Life:*** Spaces with programs that engage the public, particularly facilities with education and outreach programs, have potential to contribute to the character and identity of a community, and attract people to come and live in that community.
- * ***Quality of Workforce + Corporate Recruitment:*** Studies confirm that companies are more likely to locate their operations in communities with a high level of arts and cultural activity as an indicator of a high-quality workforce and as a quality of life benefit to their employees.
- * ***Neighborhood + Community Development:*** Community arts programs support community development, enabling individuals and groups to express themselves, and in the process, become more involved in the development of their community.
- * ***Teaching Innovation + Creativity:*** Finally, the teaching of the arts is now being recognized as a fundamental need for the North American economy and its workforce, given the automation of many jobs and growing competition from lesser-developed economies.



Conclusions + recommendations



Conclusions

There is a case to build new performing arts facilities in Kirkwood based on:

- * **The market:** Kirkwood has a well-educated and affluent population with a large number of families and Seniors. Regionally, the population is diverse in age, income, and education.
- * **Existing facilities:** The facility inventory is largely comprised of theaters found on school, college, or university campuses. These spaces tend to have limited availability and inflexible policies. Outside of these, there are very few high-quality facilities within the 100 to 1,000-seat capacity range.
- * **Partnerships:** Stages and KTG, as a new theater's biggest users, would play a major role in the development, operations, and programming of a new facility. Additional partners might include the St. Louis Community College-Meramec branch and the Kirkwood-Des Peres Chamber.
- * **User demand:** Demand for new facilities is high, accounting for 360 days of use a year for a proscenium theater, 186 days of use a year for a flexible performance space, and 152 days a year for classroom space.
- * **Community benefits + impacts:** A new theater will contribute to development on the south end of Kirkwood's downtown. Additionally, it will contribute to local restaurant and retail operations.



Recommendation

- * There is a very strong case to replace the Reim Theater with something bigger and better. But, we see a larger opportunity to build a theater center with multiple performance and support spaces that allow a key set of groups to grow, drive new activity, and build the regional profile of Kirkwood.
- * We also see the downtown location as being a tremendous opportunity for Kirkwood's economic development, with these new facilities and their activities serving broader community goals.



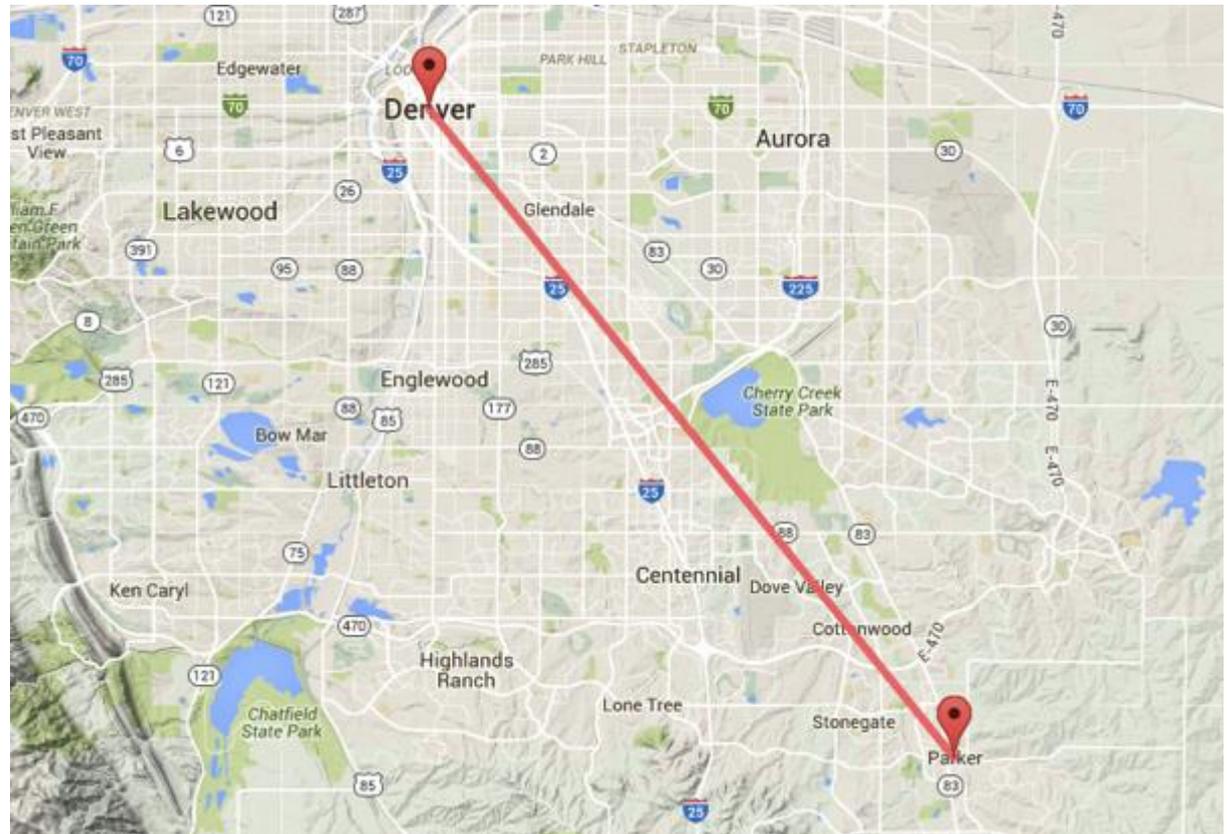
Recommendation

Establish Kirkwood as the center for theatrical excellence in the Greater St. Louis Region. A place where professional theatre, community theatre, and theatre education meet under one roof to provide the best in all three, drawing people from throughout the area to participate in and attend the arts.



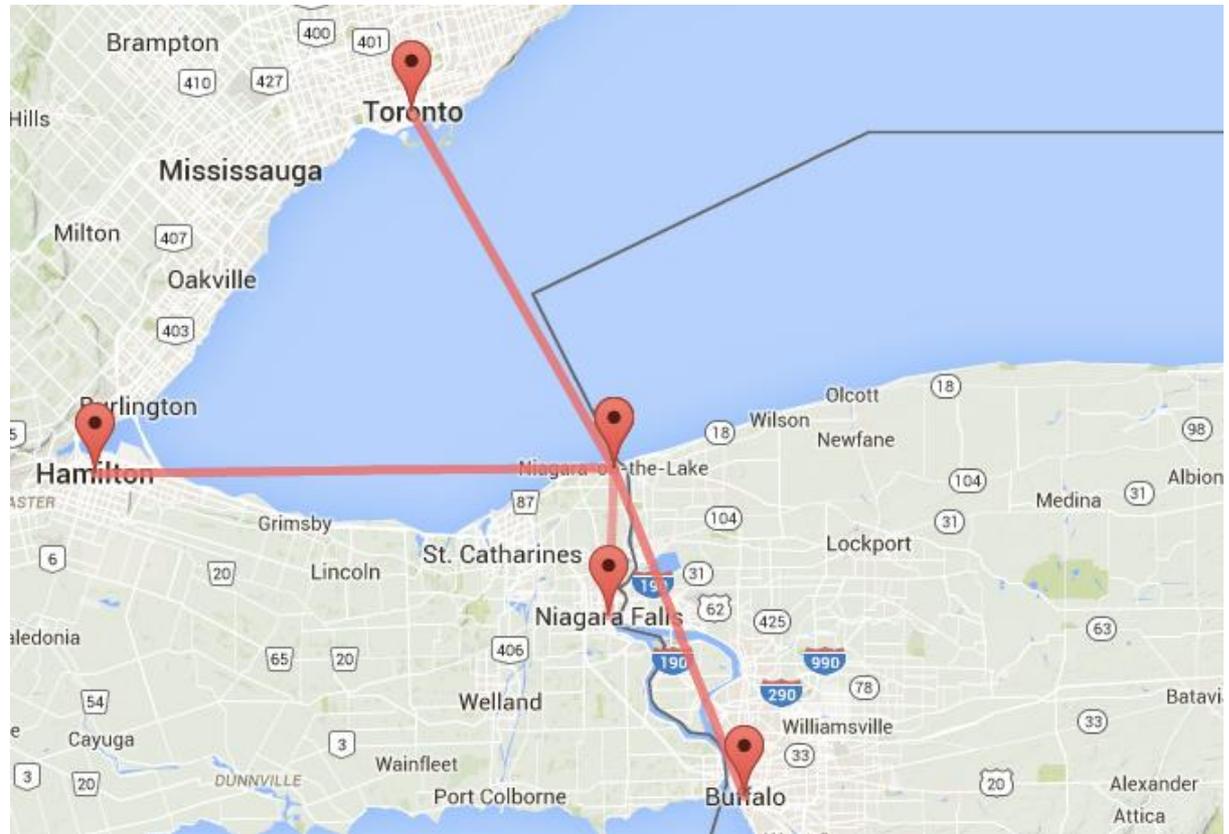
example 1: Town of Parker, CO

- * Population: 49,857 (2014 est.)
- * Parker is a commuter town located on the southeast corner of the Denver Metro Area
- * The Town has long been committed to fostering the arts
- * In 2011, the Parker Arts, Culture + Entertainment (PACE) Center opened, a state-of-the-art facility offering touring acts, local performances, exhibitions, and educational programs
- * Building off of the success of the PACE Center, the Town set out to establish the Parker Creative District in 2014
- * The District hosts outdoor festivals and events, features two performance facilities (including the PACE Center), historic properties, restaurants, shops, and 36 creative businesses



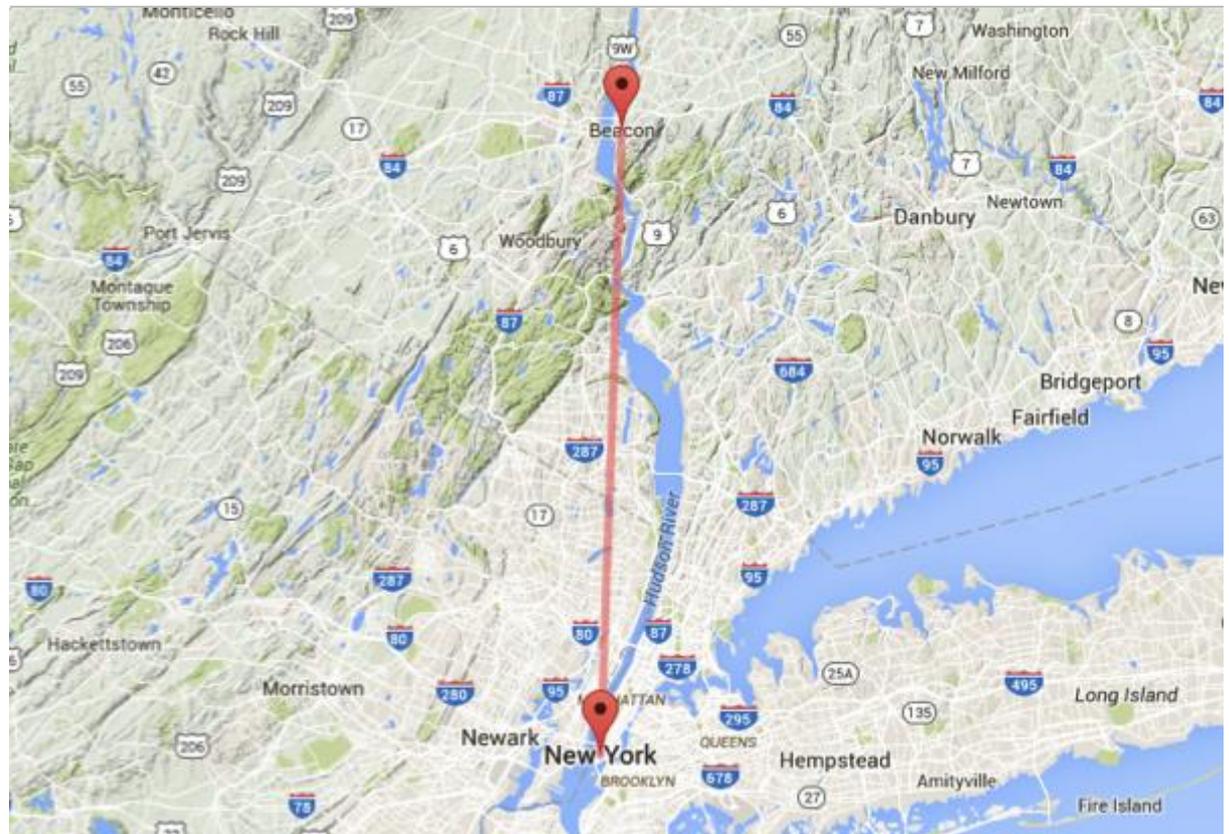
example 2: Town of Niagara-on-the-Lake, ON

- * Population: 15,400 (2011)
- * Niagara-on-the-Lake is located on the southwest end of Lake Ontario
- * The town is known for its historic sites, marina, wineries, and wilderness; but, it's the presence of the Shaw Festival that has turned Niagara-on-the-Lake into a true destination
- * Founded in 1962, the Shaw Festival is an annual festival of 10 to 12 plays; approximately 725 performances are played across the Festival's four theaters annually, reaching a total audience of 250,000
- * In 2010, the Shaw Festival contributed \$75.4 million to the local economy and \$106.6 million to the provincial economy
- * Visitor spending in 2010 was estimated at \$42.8 million



example 3: City of Beacon, NY

- * Population: 14,328 (2014 est.)
- * Founded in 1913, Beacon was an industrial city
- * As factories began to shut down in the 1960s, the City fell into a period of decline
- * In 2003, the Dia:Beacon, a museum presenting works from the Dia Art Foundation's collection, opened in a former Nabisco box printing factory
- * The building spurred an era of renewal in the community—annually, it attracts more than 75,000 visitors and generates over \$12.5 million for the economy
- * Today, Beacon is home to dozens of galleries, the Beacon Theater, a live music venue, cafes, and small retail



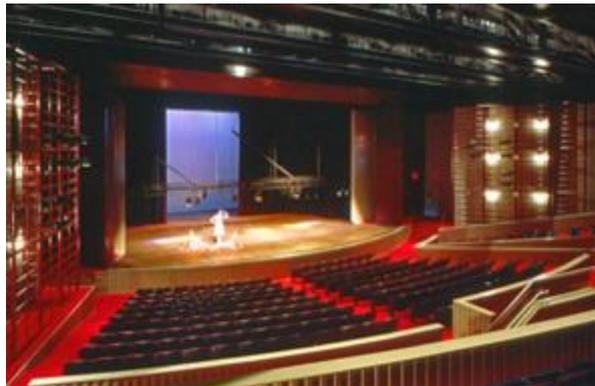
The new facility

- * An intimate, 500-seat, proscenium theater, that can accommodate both theatre and dance, with a fly tower and orchestra pit.
- * A secondary, multi-use performance space with a moveable dance floor within the 200 to 300-seat capacity range.
- * Classrooms that are able to support theatre, improvisation, and dance education classes.
- * A third ancillary space for meetings, events, and other pre- and post-show functions.



**comparable facility 2: Spreckels
Performing Arts Center | Rohnert
Park, CA**

- * A 41,000-square-foot facility built in 1990
- * Owned and operated by the City of Rohnert Park
- * Funded through a bequest by Fred Rohnert, community development funds, annexation fees, Federal Revenue Sharing Funds, City funds, and a contribution from Pacific Gas + Electric, Co.
- * The facility includes the 550-seat Nellie W. Coddington Theatre, the 124-seat Bette Condiotti Experimental Theatre, an events room, and a catering kitchen
- * The Coddington Theatre does not have a fly system, but does have an orchestra pit, ample wing space, a hardwood sprung floor, dressing rooms, and green rooms
- * Programming includes community rentals and some presentations
- * Capital costs: \$10 million



comparable facility 3: Two River Theatre | Red Bank, NJ

- * A 43,000 square foot facility opened in 2005
- * Owned and operated by Two River Theatre, a professional, non-profit, producing theatre company
- * The facility includes the 349-seat Joan + Robert M. Rechnitz Theater, a proscenium theater; the 110-seat Marion Huber Theater, a flexible black box; a library that can host events for 50; a large lobby suitable for events for 300; and a plaza
- * Regionally, the Rechnitz Theater is considered one of the most 'handsome and comfortable' theaters
- * Two River Theatre draws more than 55,000 patrons annually and is nationally recognized for its new-play commissioning program
- * The facility, along with the neighboring Count Basie Theatre, has been credited with driving economic development in Red Bank
- * Capital costs: \$16 million



**comparable facility 5: Vashon Center
for the Arts | Vashon Island, WA**

- * A 20,500 square foot facility expected to open in 2016
- * Will be owned and operated by Vashon Allied Arts, a community non-profit
- * The Center will have a 300-seat performance hall, an art gallery, a large lobby suitable for gatherings, and such support spaces as dressing rooms, a green room/multipurpose classroom, a wardrobe room, and a loading area
- * The performance hall will have an orchestra pit, catwalk, and tension grid
- * Funding for the project came from a primary benefactor, private donations, a \$2.1 million grant from Washington State, and \$85,000 from 4Culture—a funding program by which funds are earmarked for the arts by voters
- * Capitol Costs: \$19.3 million



comparable facility 6: Center for the Performing Arts at Paradise Valley Community College | Phoenix, AZ

- * The 25,000 square foot Center for the Performing Arts opened in 2005
- * It is used by both the Community College and community organizations
- * The facility features a 300-seat theater with an orchestra pit, full fly system, dressing rooms, lighting, sound, and audio/visual systems
- * Also included is an instructional classroom/performance space, a café, and a music lab
- * Capitol costs: \$6 million



The new facility

- * If resources are limited, a phased approach might be appropriate, with the new large theater as the first step, and other facilities to be added in a second phase.
- * That first phase will solve the Reim Theater's problems and limitations, but will not drive a lot of new activity (presenting, educational programs, the meeting and event business, and so on).



example : Rose Wagner Performing Arts Center | Salt Lake City, UT

- * The Rose Wagner Performing Arts Center was built in two phases
- * The first phase included a 199-seat Black Box Theatre, several dance rehearsal studios, and a 75-seat Studio Theatre
- * The second phase of the project added a 500-seat proscenium
- * The total project cost \$12 million
- * Phase one was completed in 1997; Phase two in 2001
- * The Wagner also has a gallery space



Next steps – business planning

- * Programming plan
- * Governance recommendations
- * Scheduling charrette
- * Operating goals, policy and practices
- * Staffing and leadership
- * Pro-forma operating budget
- * Annual funding plan
- * Economic impact projections
- * Critical path plan

